

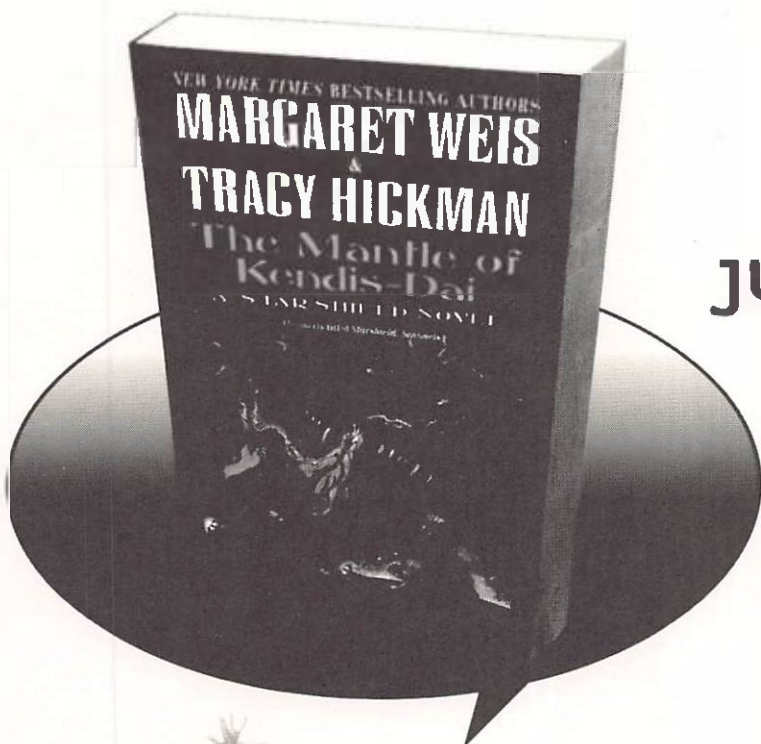
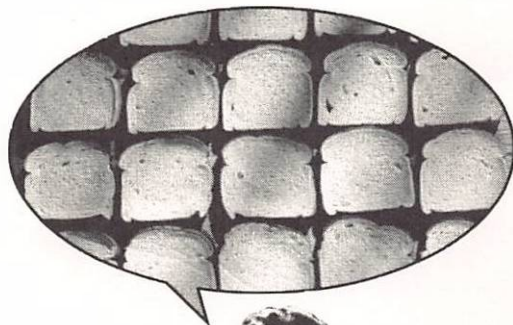
RIVERCON XXII



July 18-20
1997
Louisville
Kentucky

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XXIII

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July 18 - 20, 1997
Executive West Hotel
Louisville, Kentucky

Guest of Honor

Terry Bisson

Artist Guest

Larry Elmore

Toastmaster

**David G.
Hartwell**

Fan Guests of Honor

**Barry & Sally
Childs-Helton**

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Welcome Aboard . . .

Once again, welcome to RiverCon! We're glad you came.

Twenty-two years is certainly a long time, especially when it comes to SF conventions. But with passing of time comes a special sense of family. We've come to look upon RiverCon as a kind of big family reunion, made up of far-flung and diverse individuals, some a little eccentric, who nevertheless have a common bond. So share the kinship, if only for a weekend, and have a great RiverCon XXII. And don't forget to come back next year for RiverCon XXIII!

Badges

Everyone: **PLEASE WEAR YOUR RIVERCON MEMBERSHIP BADGE!** Any time you are in a convention area of the hotel, please wear your badge in a conspicuous place. Not only does this have the obvious benefit of identifying you to other convention members, but you will be refused admission to certain areas and activities if you are not wearing your badge. Plus, the easier it is to see your badge the less likely the convention staff is to stop and ask if you're a RiverCon member. Try not to lose your badge, either; the cost for a replacement is \$25.00. Membership badges remain the property of RiverCon during the course of the convention. RiverCon reserves the right to refuse memberships to, or revoke from, persons who engage in disorderly, disruptive, or unlawful behavior at the convention.

Hospitality Suites

The RiverCon Hospitality Suites are located in Rooms 272 (non-smoking) and 475 (smoking). They are open throughout the convention for your enjoyment. An assortment of munchies is usually available, but please remember we do not provide meals. Don't forget that RiverCon serves only non-alcoholic drinks in the hospitality suites. *(A reminder to party hosts: Kentucky's legal drinking age is 21, and you are responsible for your guests' behavior.)*

Convention Newsletter

To keep you informed of any last-minute news, not to mention party reports and idle gossip, we'll be publishing

daily issues of *The Riverboat Packet*. If you have any news you'd like included in the newsletter, leave it in the container marked for it at the volunteers and information desk, which is located at the west end of the hallway opposite the Mary Room. Deadline for each morning's issue is 9:00 p.m. the previous evening.

Information Tables

Electrical Eggs will again have representatives at RiverCon in the hucksters room, where they will have for sale various EE-related merchandise to support their valuable efforts. If you need any type of access services at RiverCon, please see them, and they will help to arrange it.

Representatives of several worldcons and future convention bidders will be at tables down the hallway from the registration area. They will be happy to provide you with all the information you need in order to make an informed choice in site selection voting. We urge you to take advantage of their expertise.

The Southern Fandom Confederation will be there, too, to offer information and take memberships (see their ad on page 6 of the program book).

AIDS/HIV Services Benefit Auction

We are holding our fifth annual auction to benefit Kentuckiana people living with AIDS/HIV. Response from the sf community has been gratifying, to say the least, and we will be auctioning off quite a large number of valuable and unique collector's items to the highest bidder. All proceeds from the auction will be given to Community Health Trust, Inc., a local organization founded in 1985 which provides for medical, housing, and other needs of all people in the Kentuckiana area with AIDS or HIV. Auction items are on display in the Art Show, and advance bids may be placed on them there. Since the auction is scheduled for Saturday at 3:00 p.m. in the King Room (on the side of the Art Show), anyone who still wants to donate an item may

do so until 1:00 p.m. by taking it to the information desk or the Art Show check-in table.

Babysitting

RiverCon's babysitting is staffed by licensed, professional sitters. The hours of operation are listed in your pocket program schedule. This service is free of charge for all children holding RiverCon memberships. Children left at the service must be picked up by closing time (no exceptions) and will be turned over only to a parent or legal guardian or to persons designated in writing by the parent (again, *no exceptions*).

Children Members

As a reminder to parents, we'd like to ask you that you carefully monitor your children's behavior. If a committee member observes a child seriously misbehaving to the extent that the child is endangering him- or herself or others, or is damaging hotel property, then that child's membership badge will be taken and must then be claimed by the parent at the volunteer desk. If this happens a third time, the child's membership will be revoked and he or she must be removed from the convention area of the hotel.

RiverCon Online

More and more of you are communicating by computers and e-mail (we are *science* fiction fans, after all), and RiverCon wants to be able to stay in touch. For the last couple years, we've had an e-mail address (RiverConSF@aol.com), and we're pleased to say a lot of you have used it to write to us. We also have a home page on the World Wide Web (<http://members.aol.com/raroehm/rivercon.html>) where we've put complete RiverCon information.

This year, for example, you were able to take a look at our program and video schedule several days before the start of the con. A list of huckster room dealers and complete information for the art show, masquerade, program book advertising, and gaming room was also available. Links to the Executive West Hotel, Louisville International Airport, and a Louisville restaurant guide provided more useful information that would have been impossible to mail to each member. Please let us know if you found the site helpful and what you'd like to see there next year.

Weapons

Weapons, either real or realistically simulated, may not be worn or carried in the convention areas of the hotel (and we strongly discourage wearing them outside the hotel, too). Dealers may sell weapons in the Huckster's Room provided that they are wrapped securely for removal from the room.

Absolutely no demonstrations of weapons in the Huckster Room aisles are allowed.

Weapons may be worn or carried during the hours of the masquerade Saturday night (approximately 9:00 p.m. - 1:00 a.m.) if part of a stage costume or bona fide hall costume. This exception applies only to the masquerade time period and only to those in full costume. However, please exercise extreme caution at all times when navigating crowded hallways, stairways, and elevators. We ask you to refrain from wearing weapons in the main lobby area at all times.

Thank You

Just take a look at page one and you'll see that it takes a *lot* of people to put on a convention like RiverCon. The committee would like to offer its sincerest appreciation to everyone whose name is listed, as well as the dozens of others who volunteered later. We couldn't have done it without each and every one of you.

Credits: The program book cover is an original painting by Artist Guest Larry Elmore. The back cover, also by Larry Elmore, was originally published as the cover of *Shadow Steed* by Richard A. Knaak. The background photographs on pages 1, 8, 14, 16, and 18 are from the Caulfield & Shook Collection in the University of Louisville Photographic Archives and are used with permission.

Remembering Dixie

For many of us, Dixie Walker will be remembered for her innovative baby dinosaurs being hatched to experience our world. Yet for others she will conjure up the memory of her warm smile. Dixie cultivated a comfortable atmosphere in which she encouraged individuality. Whether between events, at a room party or over a plate of food, she never lost her special sense of adventure. She uncovered the positive in everyone's life that she touched. Interaction came naturally to her. She never turned down an opportunity to share a good joke or to lend an ear. The respect I reaped from her devoted love of social contact continues to enrich my life today. She spread light into each life she touched. This patient designer's energetic attitude preceded her wherever she journeyed. I regret not spending more time with her, but am grateful for those encounters I did capture. Dixie's expressive work exercises our imagination. It reflects our wishes and dreams, and inspires us to go beyond the ordinary. She broke with tradition when she painted a self-portrait looking over a peaceful graveyard. This weekend when you're in the hallway, where she was often found taking a smoke break, and you get that healing caress, remember it might be Dixie passing by. She's busy plotting her next project. --Mau Gehring

Schedule of Events

This schedule is correct and complete as of program book press time, but please check your pocket program, the daily newszine, and the registration area for posted changes and/or additions throughout the convention. (Program items will generally end about five minutes before the next program is scheduled to begin.)

The RiverCon Hospitality Suites are Rooms 272 (non-smoking) and 475 (smoking). They open Friday at 12:00 noon and remain open for the duration of the convention. Please remember that only non-alcoholic beverages are available.

The Information and Volunteers Desk is located next to the Registration Desk, which is at the west end of the hallway leading to the Mary Room. This room will be staffed during most of the convention. Persons wanting to volunteer to work should check in here. Also, the T-shirt exchange and a box for items for the daily newszine is here.

Friday, July 18

12:00 noon - 12:00 mid. *Registration and information.* (Convention Office)

12:00 noon - 8:00 p.m. *Art Show and Print Shop.* (Artists may begin checking in their work at 10:00 a.m.) (King/William/Lion Rooms--second floor)

1:00 p.m. - 8:00 p.m. *Huckster Room open.* (Room opens at 10:00 a.m. for dealer set-up.) (Queen/Scots Room)

12:00 noon - *Games program.* Check game room for specific games and starting times. Number of participants is limited and some require sign up in advance. (Loch/Heather Rooms--second floor)

Beginning Writers' Workshop

1:00 p.m. - 2:45 p.m. *The Writer and Electronic Publishing.* Kathryn Cramer. (Gaelic Room)

1:00 p.m. - 2:45 p.m. *Writing in Collaboration.* Ron Collins, Lisa Silverthorne. (Bagpipe)

3:00 p.m. - 4:45 p.m. *Marketing Yourself and Your Work.* Michael Banks, Diann Thornley. (Bagpipe Room)

3:00 p.m. - 4:45 p.m. *Setting the Mood for Writing.* Michael Williams. (Gaelic Room)

4:00 p.m. - *Japanese Animation Festival.* A video program by Mick Hamblen. Check schedule posted at room for titles and times. (Ruskin Room)

4:00 p.m. - *Video Program.* Check the pocket program grid in the pocket program for specific titles and starting times. (Tay Room & In-house Ch.13)

5:00 p.m. - 6:00 p.m. *Obligatory Friday Afternoon Panel/Programming* for those who came early. Jack Heazlitt moderates. (Aberdeen Room)

7:00 p.m. - 8:00 p.m. *Jack Williamson/Hal Clement: A Dialogue.* Two SF Grand Masters discuss whatever topics they choose. And we get to listen in. (Mary Room)

7:00 p.m. - 1:30 a.m. *Babysitting available.* Children must be picked up by closing time by authorized adult only. (Room 773)

8:00 p.m. - 8:30 p.m. *Opening Ceremonies* Introduction of our guests, other notables in attendance, important announcements, etc. Don't miss this! (Mary)

8:30 p.m. - 9:30 p.m. *The RiverCon Ice Cream Social.* All RiverCon members are invited. (The Chapel)

9:30 p.m. - 10:30 p.m. *Filk 101.* Who are those strange

people with guitars? Barry Childs-Helton, Sally Childs-Helton, Buck Coulson, Juanita Coulson, and Murray Porath explain the filk sub-culture. (Edinburgh Room)

9:30 p.m. - *The RiverCon Dance.* (Mary Room)

10:00 p.m. - 11:00 p.m. *Our Old Kentucky Home.* Terry Bisson, Larry Elmore, Thomas K. Martin, Ryck Neube, and Michael Williams tell how their native state has influenced their work. (Shannon Room)

10:00 p.m. - *Filking.* (Edinburgh Room)

11:00 p.m. - *Alternative Music* (Aberdeen)

Saturday, July 19

6:00 a.m. - *Video program* continues. Check pocket program grid for specific titles and starting times. (Tay Room & In-house Ch.13)

8:00 a.m. - *Games program* continues. Check game room for specific games and starting times. (Loch/Heather Rooms--second floor)

9:30 a.m. - 1:00 p.m. *Babysitting* available. (Room 773)

10:00 a.m. - 6:00 p.m. *Registration and information.* (Convention Office)

10:00 a.m. - 6:00 p.m. *Huckster Room* open. (Hucksters are allowed in room 15 minutes early for set-up.) (Queen/Scots)

10:00 a.m. - 6:00 p.m. *Art Show and Print Shop* open. A series of impromptu artists' demonstrations and other activities will take place in the King Room periodically throughout the day. Check the posted schedule in the Art Show for specifics. (King/William/Lion--second floor)

10:00 a.m. - *Japanese Animation Festival.* Videos

programmed by Mick Hamblen. Check schedule posted at room for titles and times. (Ruskin Room)

10:00 a.m. - 11:00 a.m. *Developing a Web Presence*. The hows and whys of cyberspace life, with Michael Banks, Kathryn Cramer, Ron Collins, Jack Nimersheim. (Edinburgh Room)

10:00 a.m. - 5:00 p.m. *Warps & Wefts: Weaving with Rebecca Curry Soalwaechter*. Watch Becky weave and spin. Learn to use a drop spindle and to card wool. (Indoor pool patio area)

10:00 a.m. - 11:00 a.m. *Gaming for Beginners*. A question and answer session hosted by the RiverCon Gaming Staff. (Gaelic Room)

10:00 a.m. - 11:00 a.m. *It's Magic!* Dave Johnson puts on a magic show for children of all ages. (Bagpipe Room)

11:00 a.m. - 1:00 p.m. *The Candid Stuff XVI*. Dr. Bill Breuer in his annual slightly skewed look at the space program and other recent scientific advancements. (Mary Room)

11:00 a.m. - 12:00 noon *Keeping Fantasy Fresh*. There is more to good fantasy than dragons and elves. Glenn Cook, Thomas K. Martin, Ron Sarti, and Lisa Silverthorne. (Shannon Room)

11:00 a.m. - 11:30 a.m. *Reading: Diann Thornley*. (Gaelic Room)

11:30 a.m. - 12:00 noon. *Reading: Steve Leigh*. (Gaelic Room)

12:00 noon - 2:00 p.m. *SF Jeopardy*. Preliminary rounds 1-3. Contestants have been chosen from those entered in advance drawing. Julee Johnson-Tate and Chris Tate have all the questions answers (with a lot of help from Evansville's Contact 15 staff). (The Chapel)

12:00 noon - 1:00 p.m. *A Panel for Leibowitz*. A celebration of the world created by the late Walter M. Miller, Jr. in *A Canticle For Leibowitz* and its long-awaited sequel, *Saint Leibowitz and the Wild Horse Woman*. Terry Bisson (who completed Miller's novel), David G. Hartwell, and Maureen McHugh. (Edinburgh Room)

12:00 noon - 1:00 p.m. *The Mike & Nick Show*. Mike Resnick and Nicholas DiChario discuss past and future collaborations, with other topics, writing and

otherwise. (Aberdeen Room)

12:00 noon - 1:00 p.m. *Killer Costumes*. A look at the adult side of dressing up, hosted by Kit and Josef Matulich. (Shannon Room)

12:00 noon - 1:00 p.m. *Help, Willy is Choking!* Lois Obit shows children four and up how they can learn to help someone who is choking. (Bagpipe Room)

1:00 p.m. - 2:00 p.m. *Autographing: Jack Williamson*. (Aberdeen Room)

1:00 p.m. - 2:00 p.m. *Alternative Publishing*. A discussion of life outside the majors, including contests, small presses, and self publishing, with Stella Atrium, Steve Burghauer, Ryck Neube, Jack Nimersheim. (Edinburgh Room)

1:00 p.m. - 2:00 p.m. *Does This Soot You: Astronomical Aspects of 51 Pegasi*. A slide show by Hal Clement that explores the world of his new novella. (Shannon Room)

1:00 p.m. - 2:00 p.m. *Stone Carving with Albert Nelson*. Children can carve a unicorn for RiverCon. (Bagpipe Room)

1:00 p.m. - 2:00 p.m. *Religion in Fantasy and Science Fiction*. A "do it yourself" discussion hosted by Wolf. (Gaelic Room)

2:00 p.m. - 3:00 p.m. *Reading and Autographing: Terry Bisson*. RiverCon's Guest Of Honor reads from his work, followed by a brief autograph session. (Shannon Room)

2:00 p.m. - 3:00 p.m. *IN CONCERT: Barry and Sally Childs-Helton*. RiverCon's Fan Guests Of Honor perform some of their favorites. (Aberdeen Room)

2:00 p.m. - 3:00 p.m. *Obscure Authors and Overlooked Books*. A discussion of what you might have missed. David Hartwell, Rusty Hevelin, Mike Resnick, and Steven Silver. (Edinburgh Room)

2:00 p.m. - 4:00 p.m. *Masquerade Practice*. The stage is open for those participating in the masquerade only. (Mary Room).

2:00 p.m. - 6:00 p.m. *Babysitting available* (Room 773)

2:00 p.m. - 3:00 p.m. *Whither Forever Knight*. Lisa Hobbs leads a "do-it-yourself" discussion of her fa-

vorite television show. (Gaelic Room)

3:00 p.m. - 4:00 p.m. *Creating Logical Cultures*. Jack Williamson, Steve Leigh, Maureen McHugh and Diann Thornley explain how to make sure it makes sense. (Shannon Room)

3:00 p.m. - 4:00 p.m. *Space Colonization*. A look at a possible future, with Dr. Bill Breuer, Steve Burghauer, Thomas K. Martin, and Joe Martino. (Aberdeen Room)

3:00 p.m. - 4:30 p.m. *AIDS/HIV Benefit Auction*. Bid on collectible and unique items for a worthy cause. (King Room--second floor)

3:00 p.m. - 4:00 p.m. *Mask-Making with John Bensing*. Children of all ages make fantasy masks out of self-hardening clay. Attendance limited to 20. (Bagpipe Room)

3:00 p.m. - 3:30 p.m. *Reading: Stella Atrium*. (Gaelic Room)

3:30 p.m. - 4:00 p.m. *Reading: Nicholas A. DiChario*. (Gaelic Room)

4:00 p.m. - 5:00 p.m. *World Building and/or Destroying*. Hal Clement, Juanita Coulson, Paula Robinson, and Ron Sarti explain how they build it up and how they tear it down. (Edinburgh Room)

4:00 p.m. - 5:00 p.m. *So You Want to Freak Out the Neighbors*. Josef and Kit Matulich host a general costume workshop. (Shannon Room)

4:00 p.m. - 5:00 p.m. *Gaming Design*. How to lay out your own game; panelists to be announced. (Gaelic Room)

4:00 p.m. - 4:30 p.m. *Reading: Mike Resnick*. (Aberdeen Room)

4:30 p.m. - 5:00 p.m. *Reading: Maureen F. McHugh*. (Aberdeen Room)

Guest Presentations

5:00 p.m. - 6:00 p.m. *Guest of Honor Presentations*. Introductions of our guests by Toastmaster David G. Hartwell, remarks by Terry Bisson, Larry Elmore and Barry & Sally Childs-Helton, plus announcements, awards, and more. (Mary Room)

7:00 p.m. - 1:30 a.m. *Babysitting available.* (Room 773)

7:30 p.m. - 9:30 p.m. *Art Auction.* Bidding rules at left. (King Room)

9:30 p.m. - 11:00 p.m. *Masquerade Pre-judging.* Masquerade participants, judges, and staff only. (The Chapel)

11:00 p.m. - 12:30 a.m. *RiverCon XXII Masquerade.* Who will win the Ming Awards this year? B.J. Willinger MC's. (Mary Room)

10:00 p.m. - *Filksinging.* (Edinburgh Room)

10:00 p.m. - *Alternative music.* (Aberdeen Room)

Sunday, July 20

8:00 a.m. - 2:00 p.m. *Video program.* Check pocket program grid for specific titles and starting times. (Tay Room and In-house Ch. 13)

8:00 a.m. - 4:00 p.m. *Games program* continues. Check game room for specific games and times. (Loch/Heather Rooms--second floor)

10:00 a.m. - *Japanese Animation Festival.* Videos programed by Mick Hamblen. Check schedule posted at room for titles and times. (Ruskin Room)

10:00 a.m. - 12:00 noon *Art Show* open to pick up purchased art. (King/William/Lion--second floor)

10:00 a.m. - 3:00 p.m. *Huckster Room* open. (Dealers must clear the room by 5:00 p.m.) (Queen/Scots)

11:00 a.m. - noon *Linking Various Fandoms.* Is it still one big family or a myriad of sub-genres? Barry Childs-Helton, Sally Childs-Helton, Josef Matulich, Kit Matulich, Roger Sims. (Aberdeen Room)

11:00 a.m. - 12:00 noon. *The Erotic Elements of Gaming.* A "do-it-yourself" panel hosted by Duryea Edwards. (Gaelic Room)

12:00 noon - 1:00 p.m. *SF Jeopardy Finals.* The three winners from the Saturday preliminary rounds face off. (The Chapel)

12:00 noon - 1:00 p.m. *Who Killed Science Fiction?* Is it dead, Jim? David Hartwell, Kathryn Cramer, and Steven Silver provide the verdict. (Edinburgh Room)

1:00 p.m. - *FOSFA Open Meeting.* The Falls of the Ohio Science Fiction Association invites everyone to attend its special annual open meeting. (Shannon Room)

1:00 p.m. - 2:00 p.m. *Masquerade Round-up.* (Mary Room)

2:00 p.m. - 3:00 p.m. *RiverCon Debriefing.* Come tell how what you liked (and, OK, *didn't* like) about this year's RiverCon. (Aberdeen Room)

Join the Fan Club with Southern Hospitality!

*News • SF Club Roster
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The Southern Fandom Confederation



Membership in the Southern Fandom Confederation puts you in touch with the clubs, the conventions, the fanzines, the news, and the people that make up the diverse population of Southern Fandom. Dues are still only \$10 a year, running from DSC to DSC, and gets you four fact-filled issues of *The Southern Fandom Confederation Bulletin*.



YES!

I want to keep in touch with Southern Fandom! Please enroll me as a member of the Southern Fandom Confederation--and send me the next four issues of *The Southern Fandom Confederation Bulletin*. I have enclosed my check or money order for \$10. (No cash, please; make checks payable to Southern Fandom Confederation.)

Southern Fandom Confederation
c/o Tom Feller, SFC President
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- **The best hotel;** 1200 rooms *connected* to the convention center, 5530 hotel rooms within walking distance. Plus another new 600-room hotel, to open across the street from the convention center, in 1999.
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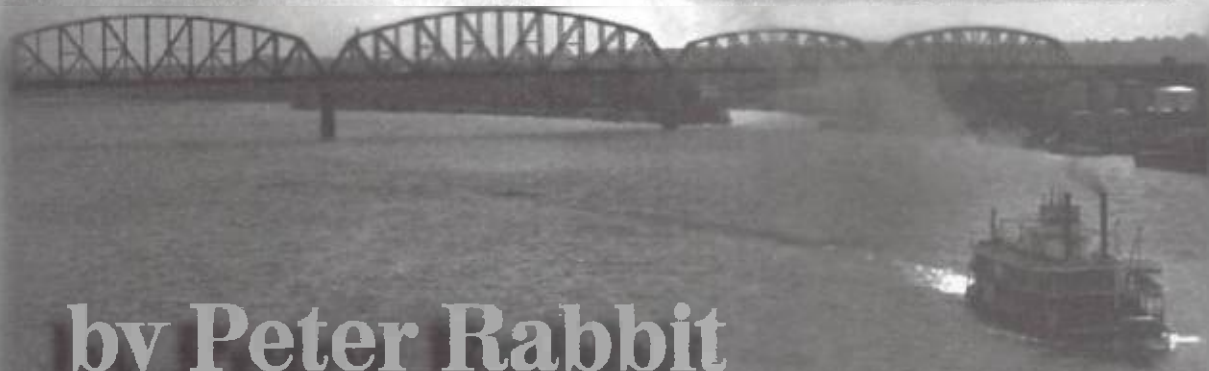
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Guest of Honor

**Terry
Bisson**



by Peter Rabbit
photo by Jennifer Wilson

I'VE KNOWN TERRY BISSON since he was a little kid. I knew his parents & siblings & the semimadhouse he grew up in. Max (his father) suddenly appearing in a ratty bathrobe with a slightly cockeyed wig on. I fed Terry peyote when he was in college. I dragged him outta NY & stuck him in the wild southern Colorado mountains with nothing but freaks for company.

Philip K. Dick wrote about mechanic-tinkers on communes in one of his books, how priceless they were/are. Some of us watched Terry try to become that mechanic-tinker. He failed, he'd have to tell you why. Maybe he broke one of the 4 unbreakable rules of commune life.

1. Don't be uptight.
2. Don't put anyone else uptight.
3. Don't try t'be a superhero.
4. Don't make anyone else a superhero.

When I asked Terry to send me some stuff to write this intro he sd, <http://www.sff.net/people/tbisson>. So all that Hugo and Nebula stuff is there. He is a damn good and very prolific writer. He works at it. He was kind enough to dedicate *Talking Man* to me. We've been friends for a long time. He's a good friend. I can feel his love in far off places. Terry Bisson is, like St. Jude, a patron of lost causes.

In the late 60s & early 70s Terry & I & a few others tried to build a brave new world, actually tried to do it, create community starting from scratch. We went to a place with no roads where we hadda get our own water, build our own houses, grow our own food, provide our own POWER, fix trucks, get along with our brothers & sisters, & connunicate what we we were leaming to the larger community. It was another lost cause but wotta education.

Terry Bisson's imagination was bent & twisted by that education, that quest for Grail. It made Terry's stories operate on many levels, took him thru chemical bardos, crystal cities in the sky, quirky as his tongue flicks. He actually is trying to communicate. He still wants to use imagination to make the world a better place.

Am I still wanna know if he knows what it is.

Peter Rabbit is a poet and teacher and the author of *Ornithology* and *Drop City*. He is currently the director of the Taos Poetry Circus. Peter has known Terry Bisson since their high school days in Owensboro and has stories to tell. Ask him.

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A New Canticle

How I Met Saint Leibowitz and the Wild Horse Woman but Not Walter M. Miller, Jr.

by Terry Bisson

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I am a science fiction writer, a dicey business at best.

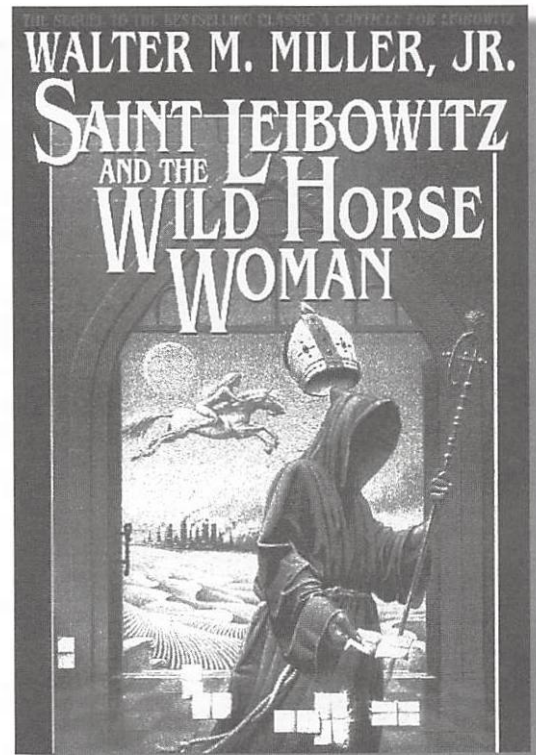
In November, 1995, I got a call from Don Congdon, a literary agent I knew by reputation but had never met. Congdon's an old-timer, and a player. He represents Ray Bradbury and Jack Finney, among others.

He asked if I had ever heard of a book called *A Canticle for Leibowitz*. I said yes, I had.

Who hasn't? *Canticle* is one of the few science fiction books not only known but read outside the field (unlike, say, *Dune* or *Stranger in a Strange Land*, which render up their pleasures only to those already attuned to the genre). A novel of nuclear anxiety written in the 1950s, it tells the story of an order of monks in the Southwest and their efforts to keep scientific knowledge alive in the new Dark Age after the "Flame Deluge" or nuclear war. Leibowitz Abbey, and the neighboring village of Sanly Bowitz, are both named after a scientist who became a monk, was martyred by a "simpleton" mob and is—just maybe—a saint. Leibowitz was of course Jewish, the joke of the title.

The first major post-holocaust SF novel, *Canticle* is a "fix-up" of three related novellas, which cover some two thousand years, during which science is reborn and destroys civilization once again. "It was a good year for the buzzards" is Miller's persistent refrain. He didn't, to put it mildly, believe in Progress.

Since its publication in 1959, *Canticle* has never been out of print, and has sold over five million copies. It regularly makes



high school and college reading lists. Even in Catholic schools.

Don Congdon told me that *Canticle*'s author, Walter M. Miller, Jr., his client, had been working on a sequel for some thirty years, but was getting discouraged. He was over seventy. His health was bad and he'd been severely depressed since his wife died. He was interested in hiring a writer to "help finish" the book. Would I be willing to take a look at the manuscript?

I said yes. I was thinking, Hell yes.

Like millions of others, I had read, loved and never forgotten *A Canticle for Leibowitz*. More to the point, I was looking looking for work. I make half my living through free lance hack work for New York publishers—editing, ghost writing, novelizations, young adult books, cover copy, etc. Some of it is interesting (*Car Talk with Click and Clack*), some of it dreary (*No Names Here*). My own most recent novel, *Pirates of the Universe*, got good reviews, but hadn't made much money. I was full fathom five on my credit cards, the free-lancer's braided plastic lifeline. Understanding this, my good friend (and editor) Alice Turner of *Playboy* had suggested me for the job, when Congdon had told her of Miller's problems during one of their long, elegant, literary lunches at the 21 Seasons (or somewhere like that).

I called Alice to thank her, and went by Congdon's office on Fifth Avenue the next morning to pick up the manuscript. I was expecting a mess. The uncompleted, often uncompletable follow-up to the acclaimed bestseller is a sad but common second act in twentieth century American literature. Remember the

sequel to *Invisible Man*? Or *Call it Sleep*? Or, hell, *Gone with the Wind*, for that matter?

Me neither.

Congdon gave me a box that weighed more than a small dog. I hauled it home before opening it. The manuscript inside was almost 600 pages long! I have been a writer long enough to know what it means to get stuck on a book. You meander, you fiddle, you rewrite—whatever. Miller had been blocked for years. He had described his state to Congdon as like “trying to spit through a screen.” So I was expecting, as I said, a mess.

I read all that afternoon and most of that night. I finished the book at ten the next morning. It was brilliant. It was beautiful. It was almost perfect. There wasn't a line or a word out of place. This was no rough draft or heap of fragments, but a seamless, exotic and incredibly rich masterpiece that motored along confidently, elegantly and masterfully for 592 pages—

And then stopped short.

It even had a title: *Saint Leibowitz and the Wild Horse Woman*. The story takes place at about the time of the second *Canticle* novella, the 34th century. It's told from the point of view of a Leibowitzan monk, Blacktooth, and it concerns the struggle between the Church in Denver, and a rude and violent new empire in Texarkana. Caught in the middle are the mutant “spooks” who live in the hills, and the horse nomads who rule the plains. Guns have just been reinvented, and Blacktooth travels with a worldly cardinal called Brownpony who is secretly arming the spooks and the nomads to fight on the side of the Church. To complicate things there is, of course, a girl: a beautiful, elusive and irreverent young “spook” or mutant. And there's more. Lots more.

I called Congdon and told him I loved the book and wanted the job. Congdon sent my CV and several of my books to Miller, who wrote back simply: “I've never heard of this guy but he seems okay.” Earlier, he had assured Congdon that “any idiot with a sense of humor can finish this book.”

I was in the ball park anyway.

While we waited for the okay from Bantam, Congdon filled me in on some history. *Saint Leibowitz and the Wild Horse Woman* had been sold to Lou Aronica at Bantam some twenty years before for what publishers politely call “mid six figures.” Aronica was long gone, first to Berkley and then Avon, and we needed a go-ahead from Bantam's current leadership for me to finish the project. Most of the money was still unpaid, and they might not even want the book after all these years. But Congdon was sure he would be able to place it somewhere. So was I.

I cleared my decks for the project. I started taking notes, making plans, getting ready to get to work. I reread *Canticle* and was amazed how well it held up. Congdon and my agent, Susan Protter, worked out a tentative deal that would get me out of debt.

I was to get no credit on the cover, but that was okay with me. People in the genre and in the business would know I had done the job.

We were still waiting to hear from Bantam when Congdon called me over Christmas, saying, “I have some bad news. Walter killed himself yesterday.”

I was saddened and dismayed. I was also disappointed. Though I was assured that I would probably still get the job, I had looked forward to meeting Miller and getting his approval on my work. Congdon disabused me of that notion. “I was his agent for forty years and never laid eyes on the man.”

The family was understandably reluctant to release details of Miller's death, but gradually word leaked out. The irony was sharp: the third section of *Canticle* is a moving polemic against suicide. There were mixed feelings in the genre. Miller had not been popular. After his initial success he had made many enemies, then withdrawn from the SF community altogether. He had a prickly personality. He was estranged from his family as well. The estate was to be handled by his granddaughter, who had made the effort to get to know him. Her name was Haneen Arafat. Her mother (Miller's daughter) had married a Palestinian, and she was raised in Texas with roots in the Middle East. This complex cultural legacy was another irony, perhaps appropriate for a writer who was so deeply conflicted about Catholicism and the West.

Bantam finally gave their approval and I went to work. Miller had left a rough sketch of where he wanted the book to go; it was not quite but almost an outline. Some of it was in the form of letters to Congdon; some was notes to Aronica and himself, including several scenes complete with dialogue. I wrote the last hundred-odd pages of the book according to Miller's instructions. I used every word of his dialogue and description, and even worked in scraps from *Canticle* for continuity. Miller was big on repeated images: buzzards, mules, and one old Wandering Jew.

Miller always insisted he was not a “stylist,” but that doesn't mean he wrote like Ian Fleming. He was a careful and precise writer, with a dry sense of humor. He strove for clarity, which is not the same as directness. It took a little doing to get into his voice, but once I did, it seemed perfectly natural. I was steeped in the setting and the characters. I had gone over the manuscript so often that I felt like a scholar who could write (a writer who could schol?).

As an editor and book doctor, I know how to stay out of the way and make my contribution transparent. I usually do it by writing down—how much more enjoyable to write up, emulating a master! I was playing with Michael Jordan, or at least Larry Bird, and as they say in the NBA, it raised the level of my game.

As I worked on the book, I was very conscious of how lucky I was. Alice Turner's recommendation had gotten me the job without a search, and while I am definitely the right guy, there

are several other SF writers who could have done just as well. Michael Bishop and Karen Joy Fowler come immediately to mind. There's also a whole host out there who could have fucked it up unspeakably.

As I worked, I fell in love with the book, and oddly enough, with Miller himself. I can't imagine two more dissimilar writers. I am definitely a stylist (at least I like to think so) and my politics are materialist, Marxist and modernist. Miller's history is cyclical (nothing gets better) and his heroes are holy fools. He expects little from people, yet loves and forgives them, over and over. My friend Paul Park was finishing his brilliant *Gospel of Corax* at the same time. We were both fascinated by the dialectic between despair and faith, which is what Miller, and Christianity, is all about. I guess.

Five months later the job was done. I turned it in, and it was okayed by the agent and by the family, and finally by Bantam. In the meantime, my editor, Tom Dupree, left (common enough in publishing). I was fortunate in his replacement, Pat LoBrutto, who is not only a solid, respected SF warhorse, but a literary type who was Walter Tevis' editor at Doubleday.

Thanks to Pat (and Congdon), I was allowed to approve the copy-editing, the maps, and the flap copy. I was pleasantly surprised to see the cover proofs, which billed the book as "Completed by Terry Bisson." Though it wasn't in the contract, I was all for it (natch) since it would link me publicly with what I hoped would be a bestseller, and knew

would be at the very least a distinguished and important literary event.

My elation was short lived. The family objected and my name was taken off. LoBrutto was apologetic; he had put the cover through without checking with them. We went back to the old formulation—a simple acknowledgement inside. I was disappointed, but it was fair. It was and is Miller's book entirely. Whatever I did, I did writing as him.

The book comes out in October, and I am proud to be part of a unique success story with a happy ending. Unlike the long-awaited sequels to *Time and Again* (Finney is another of Congdon's clients) or Roth's *Call it Sleep*, Walter M. Miller Jr.'s *Saint Leibowitz and the Wild Horse Woman* is a masterpiece in its own right, fully worthy of its author and its predecessor.

It ate him up, but he did it.

I'm only sorry I never got to meet the man I grew to admire so much. But that was never in the cards. Lucius Shepard told me a story right after I got the job. When he was living in south Florida, Lucius received a fan letter (an unheard of thing!) from Walt Miller, who lived only a few miles away. It praised his writing at some length. Then, at the bottom, it said: *PS: This does not mean I want to meet you!*

Good night anyway, sweet prince. And thanks. ☞

(*Saint Leibowitz and the Wild Horse Woman* will be published by Bantam Books in October, 1997.)

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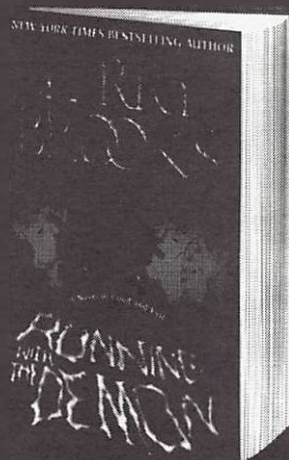
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On Sale September 4

Fan Guests of Honor

Barry & Sally Childs- Helton



by Juanita Coulson

RIVERCON'S FAN GUESTS OF HONOR are genuine Renaissance-type multiple-faceted talents and all-around nice people. They've been in fandom since '82 and "active" (such an inadequate word) in filking since '85, and, happily for the rest of us, the end is nowhere in sight!

Sally, a native North Carolinian, grew up in what overly citified people regard as "a primitive environment". But what better background for a lady who was going to make her mark in the worlds of folklore and ethnomusicology? Sally was born and bred out where the "folk" really *are*. Nowadays, she helps city dwellers discover the joy of finding their own folk roots; an official graduate of the "Music For People" drumming project, she's an expert workshop leader, slyly infecting students with her enthusiasm and teaching them just how much fun making music can be.

Meanwhile, out in Salt Lake City and Denver, a small boy was growing up. 'Way, 'WAY up. Barry eventually reached 6'9" (now you don't have to ask). He's the son of a geologist and English major and became fascinated with space flight and science fiction when only three. Barry pestered his mother to buy a particular brand of cereal so he could order an official *Tom Corbett, Space Cadet* helmet with the box tops. Then, like most kids, he refused to eat the cereal. Sound familiar, fan parents?

Sally also found out about science fiction early on, but in her case, it was mostly the literary form. When it comes to reading, she's a Great White, devouring books like *Jaws* went through those Central Casting extras on the beach. Combine a voracious reader from a N.C. background, stir in SF, and you get the firmly tongue-in-cheek lyricist who concocted a filk classic, "Goin' Down the Cosmic Drain." It was more than good enough to hook Dr. Demento, and hordes of other giggling listeners!

In high school, Barry was drafted by the basketball coach. But by then your co-Fan Guest of Honor was already well on his way to becoming a poet and, unfortunately, grabby poetic concepts tended to bloom precisely when the ball was being passed to him. This resulted in unpleasant blows upside the head, rattled brains, the loss of numerous wonderful poems, and an apoplectic coach. So Barry no longer plays basketball. His height does continue awe other fans, however, and he often politely offers to hunker down for the convenience of vertically challenged fellow conversationalists. But, hey, we can climb on a chair, can't we? And talking to him is definitely worth the effort.

When Barry gave up roundball, the world gained a master lyric writer and musician. He wraps intricate word patterns in marvelous melodies and almost impossible guitar chords, leaving listeners gasping and applauding. Barry began songwriting when he was 19 and employed lots of SF references which went right over the heads of coffee-house and pizza-parlor audiences (but not fans!).

At that time, the paths of RiverCon's Fan Guests of Honor

hadn't yet crossed. Sally was acquiring her degrees in library science and ethno-musicology and Barry his in creative writing and English. (Both eventually went on to win PhDs: Sally's on the nature of time in classical music and Barry's on the relationship between folklore and technology.) Sally honed her rhythmic skills and developed into a superb percussionist, and she once told me that if you think "gig nerves" are bad, try performing for your peers at a critical grad review. Barry started touring coffee houses in '70 and went on to play with a semipro rock band by 1980. By then, both he and Sally were at the Folklore Department of Indiana University but hadn't really met. *That* happened at a concert, and a starring team was finally born.

It was a union made in filker's heaven, with accompanying interests in science fiction and martial arts. A friend pointed out that Barry's and Sally's attitudes toward karate parallel their fannish personae: Barry, a practitioner of Kyokushin, is into Mellow and the Wonderful Cosmicness of It All; Sally, a black belt, is into lethal efficiency (notice how cool she is while banging those conga drums!).

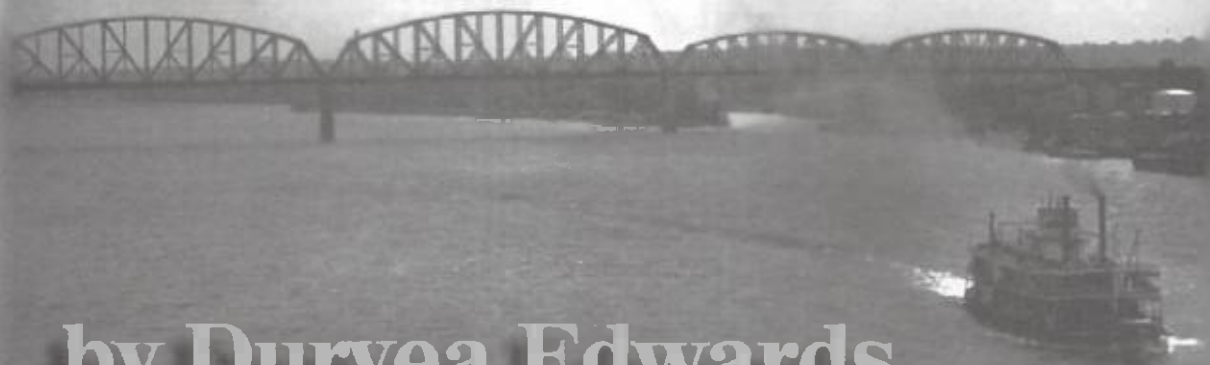
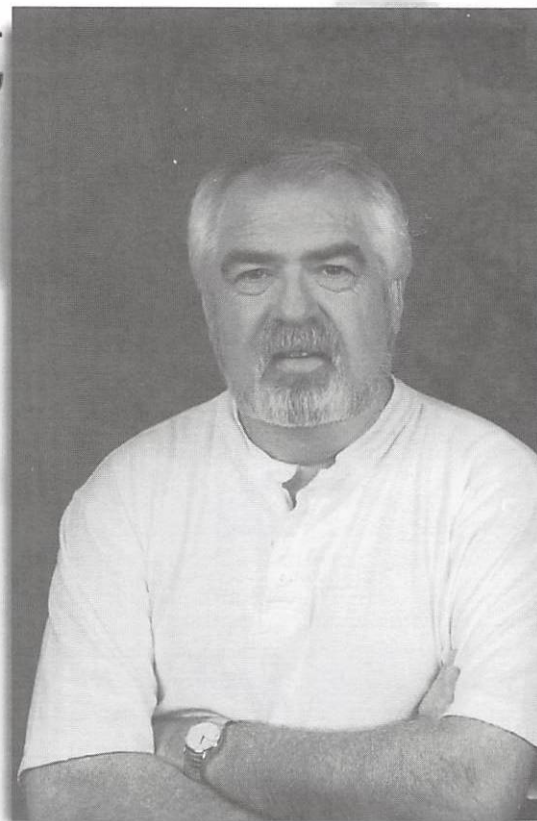
Barry's first participation in a filk occurred at Marcon in '85, and he immediately dragged Sally into the same musical swimming pool before she could escape. Luckily, she took to it as eagerly as he did, and they were both soon hip-deep in parodies and crowd-pleasing singalongs.

Barry has taught SF, worked in the mental health profession (therefore feeling right at home with a genre that has an . . . ah . . . unusual slant on the universe), and currently is part of International Data Group, publishers of computer books, including the very popular ". . . For Dummies" series. Sally is an Archivist for the Indiana Historical Society (from which position she can occasionally throw a job in the way of other fan filkers, who pick up a nice piece of change entertaining historically-hooked audiences). Together, Barry and Sally recently wrote the entry on Filk Music in *American Folklore: An Encyclopedia*, edited by Jan Harold Brunvand (of urban legends fame). Their house, as you might expect, features wall-to-wall books, musical instruments, fascinating art, and an abundance of SF and space-oriented materials.

RiverCon picked a pair of winners to be 1997's Fan Guests of Honor. Barry and Sally are not only erudite, they're loads of fun as well. They participate with ease in the most esoteric panels, then join the masquerade, often stealing the show. One of the most memorable costumes ever to appear at a con was Barry as the space shuttle: medium and message meshed perfectly. Sally and Barry are inventive, witty, never hog the filk (even though they could, with the approval of everyone else there), and are simply downright nice folks. Drop in on their panels and filks. Just be sure you're ready to enjoy yourselves!

Juanita Coulson is one of the *grande dames* of fandom and filking. Author, musician, lyricist, editor, performer--she's done it all, and we've been privileged to share the results of her many accomplishments.

Artist Guest Larry Elmore



by Duryea Edwards

LARRY ELMORE IS AN UNCOMPLICATED SORT of man. He speaks his mind in a way that is somewhat blunt but never offending. If you agree with Larry, that's fine with him. And if you don't agree with him, well, that's fine, too.

Back in 1993, I called Larry and asked him to be the guest speaker for our science fiction and fantasy group in Lexington. His answer was sweet and simple. "As long as I don't have anything else planned, I'm yours," he said to me.

Larry drove over from Leitchfield, Kentucky, to Lexington to spend a Sunday afternoon with twenty-five people he had never met. There was no guaranteed compensation for his effort. He simply asked if he could bring prints of some of his paintings so that he could sell them to anyone who might be interested. I told him that this was the way we usually did business and he replied that it seemed like a fair arrangement to him.

It is usually the case that as a meeting starts to approach the two-hour mark people tend to get bored. This was definitely not the case that afternoon. Larry kept us wonderfully entertained with the background stories on each of the dozen or so paintings he had brought with him. We listened intently as he described his reasons for becoming an artist. He told how he got started with TSR in the early '80s and why he eventually came back to Kentucky to settle down.

As five o'clock was approaching, and I knew that the Library Staff was going to be arriving soon to chase us out, I began to wonder why a man with a paintbrush was a better speaker than a couple of the authors who had spoken to our group previously. It finally dawned on me that Larry was taking the time to listen to every word of every question that was asked of him instead of starting to form his answer after the first three or four words. He hadn't come with an agenda to promote or a new book to sell. He had come to talk with us about his life as an artist and that was exactly what he was doing.

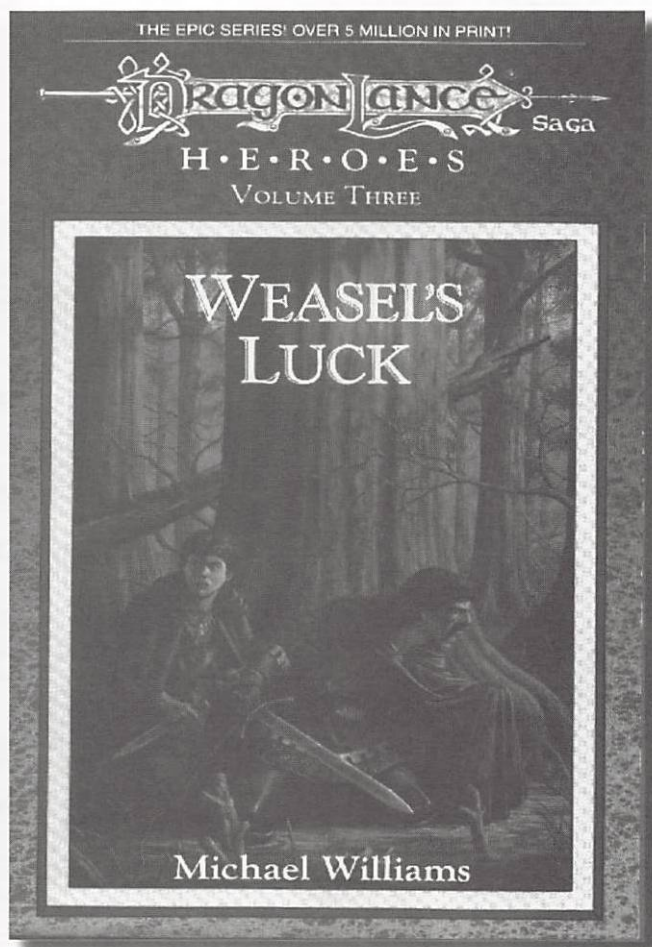
Michael Williams (author of *Allamanda* and *Arcady*, among others) has a painting hanging above the fireplace in his living room. It is the cover illustration for Michael's *Weasel's Luck* which was done for TSR by Larry Elmore. Michael is totally impressed by

the way in which Larry managed to capture the essence of the story's characters and the situation they find themselves in. He almost swears that Larry was reading his mind when he painted the picture.

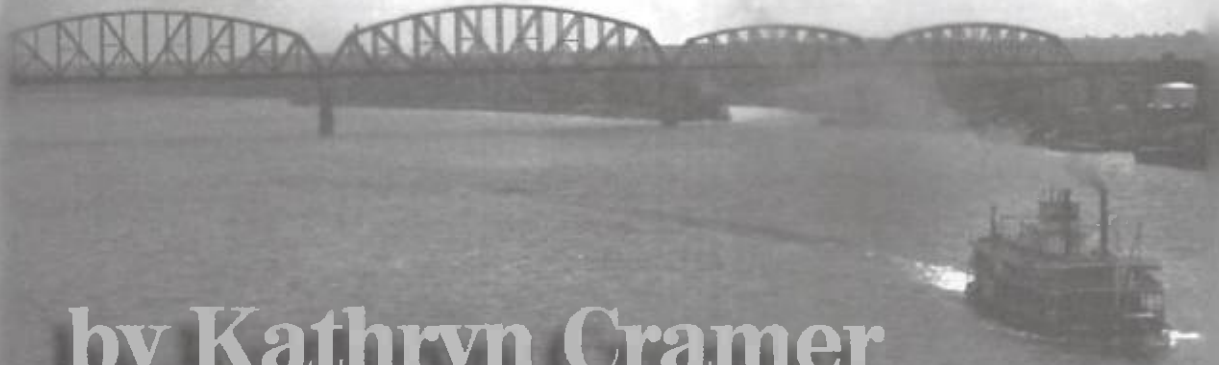
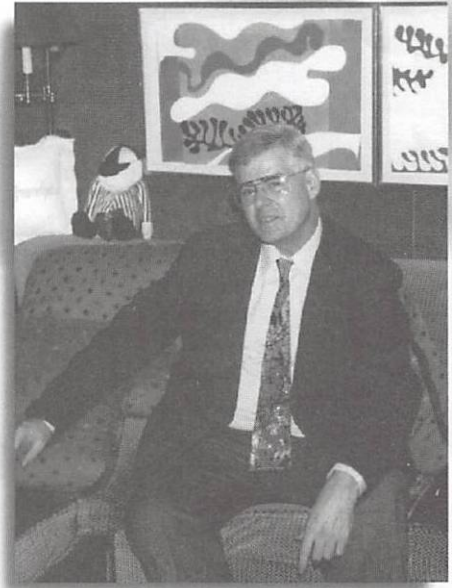
Larry makes it a point to try to actually *read* the story and talk to the author before he paints the picture. This would seem to be a simple thing to do, but many artists paint a cover illustration based only on a couple of paragraphs of description provided by the publisher. I remember someone asking Larry why he put the extra effort into trying to match his picture to the authors' ideas. He replied that he absolutely hated to buy a book based on what he saw on the cover and then find out that the story inside had little or no connection to the picture. "I just want what I read to be something close to what I saw," he said.

A reasonable request.

Duryea Edwards is Chancellor of LexFA, the Lexington Fantasy Association, an organization for fans of SF, fantasy, space exploration, mysteries, gaming, historical studies, etc.



Toastmaster David G. Hartwell



by Kathryn Cramer
photo by Kathryn Cramer

WHEN HE WAS TWELVE YEARS OLD, David G. Hartwell wanted to grow up to be a science fiction editor. He read a book a day and read all the science fiction magazines he could lay his hands on, examining them to see how John W. Campbell, Jr. and others had put them together, and he began to collect science fiction books. As he got older, he gave up the idea of an editorial career as impractical.

In 1959, as an entering freshman at Williams College, he chose physics as his major. His father was an engineer for Sylvania and had graduated from MIT, so David set out to follow him into the sciences. During freshman year, David discovered the inadequacies his high school math and science curriculum. His freshman physics professor, Professor Park (father of sf writer Paul Park), said when we stayed at his house several years ago that he had no recollection of David as a physics student, which is probably a good thing. While at Williams, David was awarded the student book collecting prize which was given annually to the student with the best collection of books. After some serious self-examination, David concluded that he might do better to major in English. When he changed his major, he was immediately asked by friends what on Earth he thought he was going to do with an English degree. He said he thought he would go to graduate school.

In 1965, David was awarded a master's degree in English literature and was admitted to the Ph.D. program at Columbia University. In that first year at Columbia, he helped found a literary magazine called *The Quest*, soon renamed *The Little Magazine*. David spent the Summer of Love publishing a 96-page issue of *The Little Magazine* on Tom Beeler's 5x8 Kelsey hand press. (He published the magazine until 1988 when he sold it to SUNY Albany for \$10 and replaced it with *The New York Review of Science Fiction*.) He put himself through graduate school at Columbia by managing Bard Hall, the medical students' dormitory, an art deco building that, over the ten years David managed it, saw many science fiction folk pass through it. Chester Anderson, Brian Aldiss, Norman Spinrad, Paul Williams stayed there for extended periods of time and many, many others stayed for the occasional night or two. David was an sf reviewer and columnist for *Crawdaddy!* (the rock magazine founded by Paul Williams) from 1968 to 1974, and reviewed for *Locus* from 1971 to 1973. With Williams, David published Philip K. Dick's *Confessions of a Crap Artist* under the small press imprint Entwhistle Books. While finishing his Ph.D., he served as a consulting science fiction editor at New American Library (Signet). His first acquisition was *Driftglass* by Samuel R. Delany; his second was Asimov's Lucky Starr series of juveniles. While there he also acquired multiple books by Poul Anderson, Robert Silverberg, Arthur C. Clarke, Roger Zelazny, and the paperback rights to the *Dangerous Visions* anthologies.

In 1973, David was awarded a Ph.D. in Comparative Medieval Literature. He left NAL and joined Berkley Publishing/G.P.

Putnam & Sons as a consulting editor where he was ultimately named Editor-in-Chief of Berkley Science Fiction. At Berkley, he was the editor of sf bestsellers by Herbert, Heinlein, and Farmer and oversaw the bestselling publishing line in sf of its time. Late in his tenure at Berkley, he gave copy-writer Terry Bisson a contract to write a fantasy novel based on Bisson's excellence at writing fantasy jacket copy. While at Berkley, David also became a consulting editor to G. K. Hall, responsible for the Gregg Press reprint series which, between 1975 and 1986, published more than 225 hardcover reprint titles he selected with essay introductions he commissioned and edited. In 1977 he became the editor of the short-lived sf magazine *Cosmos*. From 1973 to 1976, he taught courses in modern and contemporary American fiction and in science fiction at Stevens Institute of Technology.

In 1978 he joined Pocket Books/Simon & Schuster as Director of Science Fiction. His sf imprint, Timescape, was launched in 1980. At Pocket/Timescape he published Terry Bisson's *Wyrdmaker* (the book originally contracted for at Berkley), and important books by Gene Wolfe, Michael Bishop, Suzy McKee Charnas, Robert Stallman, Richard Cowper, several books by Philip K. Dick, and many others. In 1975 he had become an administrator of the World Fantasy Award, and in 1978 he became the chairman of the board of the World Fantasy Convention, positions he still holds today. Since 1982, he has been an administrator of the Philip K. Dick Award, and has served as chairman of the award's administration since 1993.

In 1984, after the cancellation of Timescape, he became a consulting sf editor for both Arbor House and the recently-founded Tor Books. At Arbor House (which was later folded into William Morrow, where he remained until 1991) he published Terry Bisson's *Talking Man* and *Fire on the Mountain*, William Gibson's *Count Zero* and *Burning Chrome*, Bruce Sterling's *Schizmatrix* and *Islands in the Net*, as well as *Mirrorshades: the Cyberpunk Anthology*, Samuel R. Delany's *The Motion of Light in Water* and *The Bridge of Lost Desire*, plus books by Joan Slonczewski, Michael Swanwick, Marilyn Hacker, Suzy McKee Charnas, my own anthology *The Architecture of Fear* (co-edited with Peter Pautz) and many others. As a consulting editor for Tor, David was a major presence in the science fiction field, editing books by Terry Bisson, Gene Wolfe, Nancy Kress, Michael Swanwick, James Tiptree, Jr., Gwyneth Jones, Poul Anderson, and many others. In 1995, after over a decade as a consulting editor, David became a senior editor at Tor, where he remains today.

In 1988, with Patrick and Teresa Nielsen Hayden, Susan Palwick, and me, he founded *The New York Review of Science Fiction*, a magazine of science fiction criticism and reviews under the auspices of Dragon Press. Despite many staff changes over the years and David's epic divorce from his 1969 marriage, to date *NYRSF* has published monthly for 107 consecutive is-

(continued on page 23)



Other Guests

Stella Atrium holds a B.A. in creative writing from DePaul University's School for New Learning. Her stage play, "Kill Me Tomorrow," won the 1996 DePaul SNL Award for best major piece. Her first novel, *The Goulep*, was recently published by Aegina Press. She lives in Chicago.

Michael A. Banks is the author of 38 books and more than 3000 magazine articles and short stories. His latest books are *Web Psychos, Stalkers and Pranksters: How to Protect Yourself in Cyberspace* and *The Internet Unplugged*. In the sf field, Banks is the author of *The Odysseus Solution* (with Dean R. Lambe), two posthumous collaborations with Mack Reynolds, and the textbook *Understanding Science Fiction*.

Dr. Bill Breuer, science humorist and writer, has been doing shows for SF conventions for nearly two decades. Bill is the director of a unique multidisciplinary medical center that provides mainstream as well as alternative healthcare with state-of-the-art approaches. A member of the National Assn. of Science Writers, Bill has written and produced shows for the media and for educational institutions and museums, and has published articles not just in science but on a wealth of other subjects. His long-term projects have been a medieval historical novel and a play.

Steven Burgauer comes to RiverCon for the first time this year. He is the author of four sf novels: *Fornax, The Brazen Rule, The Last American*, and *In the Shadow of Omen*. He has also written extensively in the fields of investment management, finance, and economics. He currently teaches business finance at Eureka College and Bradley University in Illinois, where he lives with his family.

Hal Clement is the author of the *Mission of Gravity* (1954), a high-water mark in hard sf and one of the important novels in the development of the field. Clement (real name Harry Clement Stubbs) debuted in the 1942 *Astounding*; his trademark is the unusual attention paid to the scientific detail in his stories. Other notable works include *Close to Critical*, *Ocean On Top*, and *Slow River*. His most recent novel is *Fossil* (DAW, 1993).

Ron Collins has appeared in the online magazine *Radius*,

as well as *Dragon Magazine*, *Marion Zimmer Bradley's Fantasy Magazine*, and Mike Resnick's anthology *Return of the Dinosaurs*. Ron is an active member of Fishers Five, an Indiana writers group that also includes Lisa Silverthorne and Linda J. Dunn as members. He lives with his wife Lisa and daughter Brigid in Columbus, Indiana. Ron holds a mechanical engineering degree from U of I and develops engine control systems for a large company.

Glen Cook has been writing sf and fantasy for more than twenty years. Among his works are the Black Company, Dread Empire, Starfishers, and Darkwar series. His newest books are *Petty Pewter Gods* (Roc, 1995) and *Bleak Seasons* (Tor, 1996). Glen worked in the automotive industry for many years, and now finds time to be a bookseller at several conventions every year, which is why you'll find him in the dealer's room most of the time at RiverCon.

Buck & Juanita Coulson hold a special place in RiverCon history, as they were our first fan guests of honor. Publishers of the long-running and Hugo-winning fanzine *Yandro*, the Coulsons have each written several sf and fantasy novels (plus a few non-genre items). Buck has been a prolific book reviewer and Juanita is one of our most accomplished filksingers. When not on a convention program or in the filk room, you'll find them in the hucksters room with a fine selection of recordings and books. The Coulsons live in upstate Indiana.

Kathryn Cramer is a writer and anthologist. She won a World Fantasy Award for best anthology for *The Architecture of Fear*, co-edited with Peter Pautz; she was nominated for a World Fantasy Award for her anthology, *Walls of Fear*; this year she was a World Fantasy Award judge. She co-edited several anthologies of Christmas and fantasy stories with David G. Hartwell but her most recent book is a huge anthology of hard sf, *The Ascent of Wonder*, co-edited with Hartwell. She is on the editorial board, and is the Art and Web Site Editor, of *The New York Review of Science Fiction*, and she is the editor of the on-line children's magazine *Wonderbook*. She has worked for publishers, literary agents, for software companies, and is now a freelance web site designer. She lives with David Hartwell and several demanding cats in Pleasantville, New York.

Nicholas A. DiChario has collaborated with Mike Resnick and Jack Nimersheim, and he has stories in *Alternate Tyrants* and an upcoming *F&SF*. *The Mike and Nick Show*, a book of DiChario-Resnick collaborations, is forthcoming.

Debbie Hughes continues to be a very busy artist. She's recently completed card work for Last Unicorn Games, Wizards of the Coast, and Middle Earth, among others. Several of her paintings have been on display at the Worlds of Wonder Gallery in Virginia, plus you can see some of Debbie's work on her own web site at <http://www.public.usit/vistablu/>, including her famous Southern Belle RiverCon program book cover.

Stephen Leigh is the author of more than a dozen novels, among them *Alien Tongue*, and six books in the Ray Bradbury's Dinosaur World series. His new novel, *Dark Water's Embrace*, will be published by Avon in March, 1998. Among his other activities, he was a regular contributor to George R.R. Martin's *Wild Cards* series and is an accomplished aikido instructor.

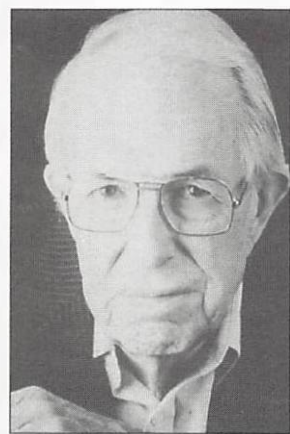
Maureen F. McHugh attracted considerable attention in the sf community with her first novel, *China Mountain Zhang* (recently reissued in a handsome Orb edition). Drawing on her experiences living in China, the novel was nominated for several awards. She followed up that success with a second novel, *Half the Day is Night*, and too-infrequent short fiction. She is currently finishing up her third novel, *The Mission Child*.

Thomas K. Martin has published three novels in the Delgroth Trilogy: *A Call to Arms* (1995), *A Matter of Honor* (1994), and *A Two-Edged Sword* (1994), all from Ace Books. The first book of a new series, *Magelord: The Awakening*, was published in April; the second volume is due in 1998. Hailing from Middlesboro, Kentucky, Thomas is a computer programmer now living in Texas. He's the current head of Dallas chapter of the Artemis Society International, an organization working toward a privately-funded lunar base.

Mark Maxwell, one of a handful of artists whose work was carried on the Mir space station, continues his work with LunaCorp, a company that will in the next two years launch a pair of teleoperated rovers to the moon, allowing the public to explore the lunar terrain for themselves in realtime, possibly via the Internet. For more info check out LunaCorp's web site at: www.lunacorp.com. And with other projects as diverse as the Carnegie-Mellon Robotics Institute and race car driver Scott Bloomquist, Mark's work is all over the artistic spectrum.

Josef and Kit Matulich, known collectively as Dalmatian Alley Studios, reside in Columbus, Ohio. They are prob-

Amazing as it may seem, even in a science fictional context, **Jack Williamson's** first story was published in 1928, nearly 69 years ago. Even more astounding (to continue the pulp references), he has had work published nearly ever year since then. That first story, a Merrittesque fantasy titled "The Metal Man," by no means typecast him. His fiction has ranged from the hard science of *Seetee Ship* and *Seetee Shock* to the swashbuckling fantasy of *Golden Blood* and *The Reign of Wizardry*, not to mention the classic Legion of Time series and the landmark *The Humanoids*. A Grand Master of Science Fiction, he was the recipient of a tribute volume of stories, *The Williamson Effect*, published in 1996. His most recent novel, *The Black Sun*, was published earlier this year. Jack Williamson was guest of honor at RiverCon in 1981, and we are proud to have him as special guest this year. He has a standing invitation to return whenever he wants.



ably best known for their Rubber Monster Bake-Off and other make-up and costume demonstrations at cons around the region. Josef has also done effects for two low-budget films.

R. Neube began his professional writing career by ghosting college term papers. He grew up in the Appalachian area of Kentucky and currently lives near the Ohio River. One of his novels won half the gold prize in the University of Catalonia (Barcelona) Science Fiction Competition. (But Mike Resnick won the other half, so we can claim the whole thing on behalf of RiverCon!) Another novel has been published in Poland, and his short fiction is appearing with greater frequency, most recently in this month's *Asimov's*. Ryck is currently vice-president of the Cincinnati Writers Project.

Jack Nimersheim is the author of two dozen books in the computer field (e.g., *In Plain English: Microsoft Word for Windows 6.0*, *Windows 95: Explanations You Can Use and Understand*, etc.), and he has published over 20 short stories in a number of anthologies, including *Alternate Presidents*, *Secret Prophecies of Nostradamus*, *Sherlock Holmes in Orbit*, *Alternate Outlaws*, and *Alternate Tyrants*. A collection of his stories, *Graffiti from the Subways of My Mind*, was just published by Alexander Books.

Mike Resnick has been nominated for more awards all over the world than anyone we know. (And he's won more than a few, too.) Mike has also edited quite a number of original SF anthologies, among them *Alternate Presidents*, *Alter-*

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This town is big enough for the both of us.



And several thousand others to boot.

Bang! Bang!

There's a trailblazer!

Bang! Bang!



Dang! The last time something that big hit me, the dinosaurs bit the cosmic dust.

MCFI, purveyors of fine WorldCons for 25 years, proudly bids for the first WorldCon of the 21st Century. New century—same old quality.

Yeehaa!

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What's he shooting at?

Boston in 2001.

Will that little tin star impress the stargazers back East?



It will when it goes supernova in 2001.



You stars are mighty big and bright tonight.



That's because we're from deep in the heart of Texas.



Don't you love sleeping out under the stars?

How'd you end up on there?



That's one Texas-sized address, pilgrim.

Boston in 2001
P.O. Box 1010
Framingham, MA
01701-0205

They're lunny if they think I'll howl at that.

Who can sleep thinking about Noreascon 4?

Lucky, I guess.



TEDDY HARVIA

nate Kennedys, and *Alternate Tyrants*, and many others. His newest novel, *The Widowmaker Reborn*, sequel to *The Widowmaker*, will be published next month by Bantam Books, followed by *The Widowmaker Unleashed* next year. A collected edition of Mike's acclaimed Kirinyaga stories will be published in 1998. (And ask him about daughter Laura's writing career, and watch the proud father emerge!)

Paula Robinson made her first sale to *Dimension Z* comics in 1985, along with her husband-to-be, artist Rick McCollum. Paula attended the 1988 Clarion workshop, and started selling stories professionally shortly thereafter. She's had about a dozen stories in *Analog*, the most recent about a severely goofy race of aliens known as the Segoori. She has a new short story upcoming in *Infinite Realities*.

Ron Sarti is the author of *The Chronickes of Scar*. Book two of the series, *Legacy of the Ancients*, was recently published, and the third is due in 1998. Ron, a Vietnam veteran, draws upon his knowledge of military history to add realism to his writing. He lives in Dayton with his wife and children.

Steven H. Silver, amidst his academic pursuits, maintains several web sites devoted to aspects of SF, including extensive book reviews, and the "quasi-official" Harry Turtledove web page. He is the founder and a judge of the Sidewise Award for Alternate History (this year's winner in the novel category: *Pasquale's Angel* by Paul J. McAuley).

Lisa S. Silverthorne has published several stories in *Marion Zimmer Bradley's Fantasy Magazine*, *Galaxy*, *Sirius Visions*, *F&SF*, and original anthologies such as *Swords & Sorceress XII*, *Blood Muse*, *365 Science Fiction Short Stories* and *Bending the Landscape: Fantasy*. She holds degrees in Industrial Technology, Journalism, and Educational Computing and Industrial Design. She is a microcomputer support coordinator for the Purdue University library system.

Diann Thornley's first SF novel, *Ganbold's Child* (Tor, 1995), is the story of a military family caught in the political maneuverings of interstellar warfare. A sequel, *Echoes of Issel*, was published earlier last year, and a third book, *Netherwar*, is forthcoming. She is currently working on the fourth book in the series, entitled *Manstalker*. An officer in the Air Force, Diann lives in Xenia, Ohio.

Michael Williams is the author of several books in the Dragonlance series, some of which also include his poetry, among them *Weasel's Luck* and *Galen Beknighted*, and three books in the From Thief to King series. He began an ambitious project with *Arcady* and continuing with *Allamanda*, which has a background based on the mythology of William Blake. Michael lives in Louisville, where he teaches writing at the University of Louisville.

David Hartwell, continued from page 19

sues. (Should you be the least bit curious about the magazine, he will be happy to sell you a subscription or you can visit the NYRSF web site at <http://ebbs.english.vt.edu/olp/nyrsf/nyrsf.html>.)

He is the author of *Age of Wonders*, a non-fiction book on the phenomenon of science fiction, first published in 1985; a revised edition is just out from Tor. He is the editor of the annual *Years' Best SF* published by HarperCollins; the second volume was just published and he's at work on the third. His anthologies include *The Ascent of Wonder* (co-edited with Kathryn Cramer, 1994) due out in trade paperback this fall (see <http://ebbs.english.vt.edu/exper/kcramer/aow.html>), the 1988 World Fantasy Award-Winner *The Dark Descent* (now out in trade paperback), a number of anthologies of Christmas stories, *Visions of Wonder* (co-edited with Milton T. Wolf) and *The World Treasury of Science Fiction* which was a main selection of the Book-of-the-Month Club. He is at work on his second anthology of Canadian science fiction (co-edited with Glenn Grant), an anthology of Australian science fiction (co-edited with Damien Broderick), and a reference book on sf awards. His next anthology, *The Science Fiction Century*, is due out soon from the Book-of-the-Month Club and Tor Books.

David is a winner of the World Fantasy Award (once for best anthology and once in the "special award, professional" category), the Milford Award for Lifetime Achievement in Science Fiction, the Invisible Little Man Award, The Elves', Gnomes' and Little Men's Science Fiction, Chowder and Marching Society (for contributions to science fiction) and the Gigamesh Award, given for the best anthology published in Spain. He was voted best book editor in the *Science Fiction Chronicle* Poll in 1984, 1987, 1988, 1989, 1995, and 1997. And he has been nominated for the Hugo Award (at least fifteen times), the World Fantasy Award (a number of times), and the Aurora Award (for the anthology *Northern Stars*). He has taught science fiction at the Clarion West writers workshop, at Harvard University's summer school, at Stevens Institute of Technology and at New York University.

David is now the oldest working sf book editor, a position he intends to occupy for a long time. A man of the '90s, he has a very elaborate web site at <http://www.panix.com/~dgh>. He and I got married earlier this year and are expecting a baby in October, so he is much cheered by recent news reports that people of his generation can expect to live to be over 100.

Several years ago, at David's college reunion, one of his former fraternity brothers said he had just bought a copy of *The World Treasury of Science Fiction* from the Book-of-the-Month Club and recalled how many years earlier he had asked David what he could possibly do with a degree in English when David had changed his major. The man, now a doctor and head of a large medical center, said, "Now I know." ☞

**A long time ago in a
galaxy far, far away . . .**

. . . meanwhile in Evansville

**Guest of Honor
Kristine Kathryn
Rusch**

**Artist Guest of Honor
David L. Pancake**

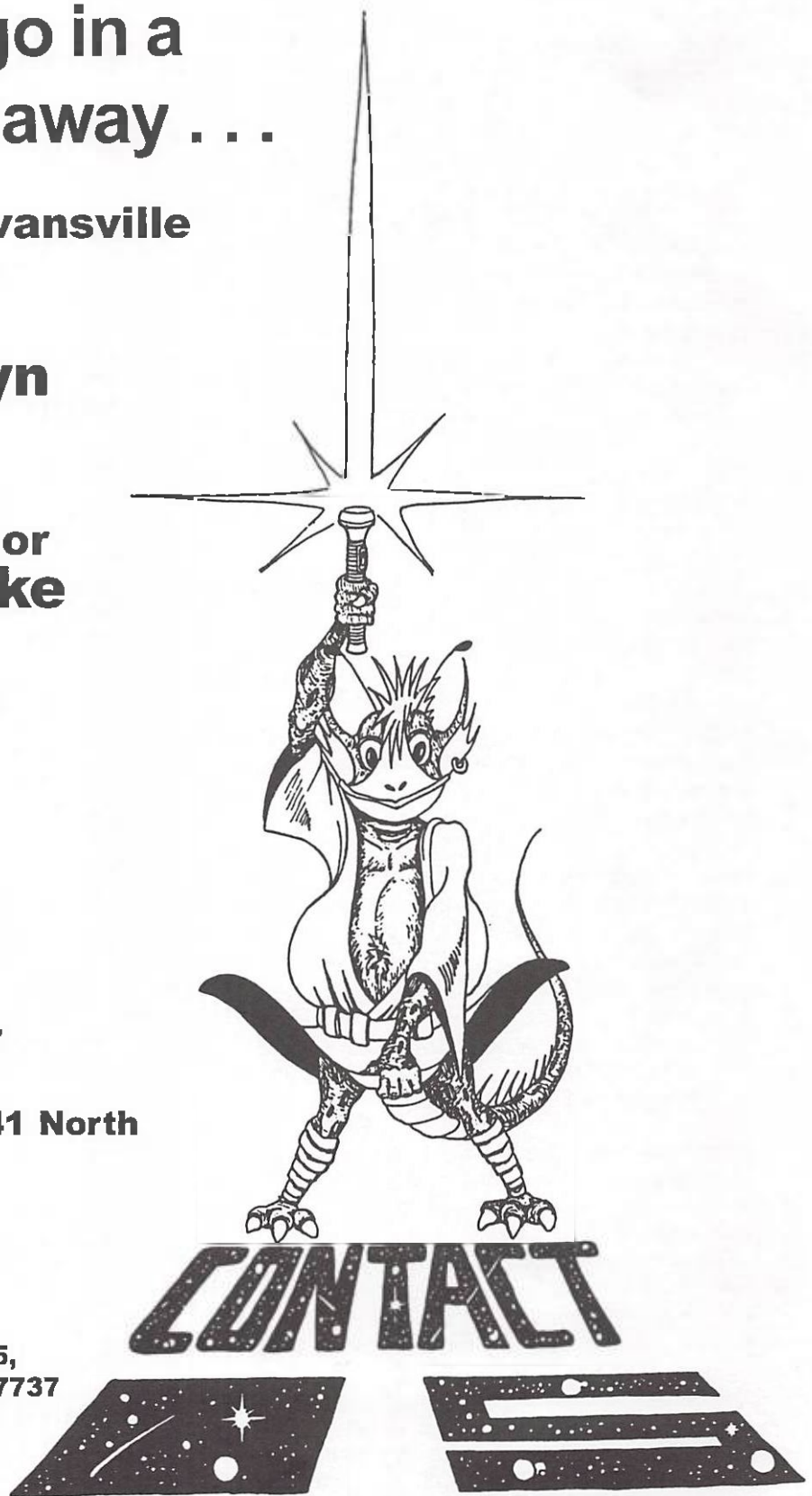
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