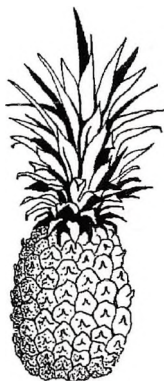


25th **W**orld **F**antasy **C**onvention

Pocket **P**rogram



Voyages

November 4-7, 1999

As a result of the

...

Function Hours

Area	Thursday	Friday	Saturday	Sunday
Registration	4pm-9:30pm	10am-9pm	10am-?	
Program	7pm-1am	9am-6pm 10pm-1am	9am-6pm 10pm-1am	10am-1pm
Hospitality	7pm-1am	10am-1am	10am-1am	10am-1pm
Art Show		10am-6pm	10am-6pm	<i>Sales only</i> 10am-1pm
Dealers Room		10am-6pm	10am-6pm	10am-1pm

Special Events

All Special Events will be held in the Narragansett Ballroom on the first floor of the Westin Hotel.

Event

Autograph Reception
A Fantasy Arcipeligo
(Theatricals)
Banquet & WF Awards

Day & Time

Friday 8pm-10:30pm
Saturday 8:30pm-10pm
Sunday 1:30pm-3:30pm

Items of Interest

Information about the self-guided Lovecraft tour is available at Registration. Party Boards are located in *both* Hospitality Suites. Maps of downtown Providence (free) are available at the CVB booth downstairs in the RICC.

We hope to have a libretto of "Another Part of the Trilogy" for sale at the NESFA Sales table in the Dealers' Room.

Program Notes

Program runs from 9 am to 6 pm in the RICC. It then runs from 10 pm to 1 am in the Westin Hotel.

Where possible, we have scheduled programs items so that the room is empty the next hour. In those cases, if a good discussion is still going at the end of the allotted period, please feel free to continue on past the end of the scheduled hour.

We have a number of thematically linked program items which we have tried to schedule back-to-back. In addition to those linked daytime items, each evening we are showcasing one area of fantasy:

Thursday – Time Traveling: A look backward into the past and a look forward into the future.

Friday – Stories of the Night: The darker side of fantasy

Saturday – Pipers at the Gates of Night: Music in fantasy

On Thursday at 10pm, we have a Poetry Jam in the Executive Board Room on the 4th floor of the Westin. Come and read and listen!

You need not sign up in advance for our workshops. See the program listings for more information.

Celebrate 25 years of World Fantasy Conventions. Gather in the WFC Retrospective Exhibit area at the front of the Art Show at 5pm on Friday. The discussion will move to the Rotunda.

On Saturday at 5pm in the Rotunda of the RICC, we have scheduled a time for friends and admirers of Marion Zimmer Bradley to gather and remember her.

On Saturday night, starting at midnight, we have a Cabaret in the Newport & Washington rooms opposite the Con Suite on the 4th floor of the Westin. Come and join in!

Program changes will appear on an information board in the Rotunda, and on

signs in front of the program rooms involved.

Room Locations

<u>RICC</u>	<u>Westin Hotel</u>
550B	Bristol
551	Exec. Board Room
552	Kent
553	Narragansett Ballroom (1 st floor)
	Newport
	Washington

To get to the RICC from the Westin Hotel: Go to the second floor; make a right turn from the elevator lobby, a left beyond the escalator from the wide staircase from the third floor, or a left U-turn from the escalator from the first floor. Take the first right; go past the IYAC Bar and around the Arbor Café to the doors leading to the RICC third floor; elevators and escalators are at the end of a short passage.

Program Schedule

Thursday

Thursday 7pm

Bristol/Kent

Death is Easy, Comedy is Hard

Ginjer Buchanan(m), John M. Ford, Craig Shaw Gardner

All of the principles are the same: timing, foreshadowing, characterization, etc. But, attempts at comedy fail more often, and seem to be harder to write well. Why?

Thursday 7pm

Exec. Board Room

Listening Room - interviews and tapes of Gaiman, Yolen, etc.

Thursday 7pm

Newport/Wash.

The Great Ancient Tales, Epics, and Voyages: Fuel for Fantasy?

David M. Honigsberg, Darrell Schweitzer, Susan Shwartz (m), Matthew Woodring Stover

Odysseus and Jason traveled their known worlds. We traveled with them. And now, we use their voyages (and those of others of the ancient eras) to give us archetypes and ideas. Discuss these. Which are under- and/or over-used? What are the best examples in fantasy that mine the ancient world? Which don't work as well? Why?

Thursday 8pm

Bristol/Kent

The Work of Howard Wandrei

Dwayne H. Olson

Thursday 8pm

Newport/Wash.

The Evolution of Published Short Fantasy

Paul DiFilippo (m), Mark Rich, Gordon Van Gelder

This year marks the 50th anniversary of "Fantasy and Science Fiction" magazine. How has the material (and the market) changed in the last half-century? Does this indicate anything about our modern culture and/or expectations?

Thursday 9pm

Bristol/Kent

**Great Covers from the Pulp Magazines, and Well-known People
from the Early Days**

John Coker

Thursday 9pm

Newport/Wash.

State of Fantasy Today - The Best of the Year

Charles N. Brown (m), Don D'Amassa, Jo Fletcher, David G. Hartwell

What is it, and why?

Thursday 10pm

Bristol/Kent

The Merging of Literature and Art

Jill Bauman, Robyn Fielder, Vincent Harper (m), Thomas Kidd, Don Maitz
Does one affect the other, or can they mutually (and simultaneously) interact? What goes into choosing a cover for a book (or, a book for a cover)? How do art and literature interpret each other? What are some art inspirations for authors, and literary inspirations for artists? Is the merging easier, more difficult, or at all different in the fantasy vs. horror subgenres?

Thursday 10pm

Exec. Board Room

Poetry Jam

Rain Graves, Alexandra E. Honigsberg, Mark McLaughlin

Thursday 10pm

Newport/Wash.

Does Fantasy Prepare People for Change?

Scott Edelman, Laurie Edison (m), Katharine Eliska Kimbriel, Mandy Slater
Fantasy can be sufficiently detached from current life to be regarded as an opiate for the status quo, as can some plot forms which essentially run in a circle. So, can (and how can?) and which sorts of fantasy might actually effectively prepare people for change?

Thursday 11pm

Bristol/Kent

Fantasy and Horror in Films and Other Media

Peter Crowther, Carla Montgomery, Steven Sawicki (m), Stanley Wiater
Is there really a boom? Why/not? If so, what and why? Talk about the differences between writing for print publication and writing for audio-visual production. What does it take to break in, and what does it take to stay in?

Thursday 11pm

Newport/Wash.

Millennial Issues: The Future of the Genre

David B. Coe, Donald Maass, Robert J. Sawyer (m), Jacob Weisman
Are fantasy and horror merging, or diverging, or (even) disappearing from the market? What's with the dread "mid-list crisis"? What will be the role of electronic publishing, small presses, or who-knows-what in the next century?

Friday

Friday 9am (2 hours)

Room 550B

Creativity Workshop (for Experienced Writers)

Judy McCrosky

Friday 9am

Room 551

What's Your Agenda? - Subtext in Literature

Samuel R. Delany, Kay Kenyon, Louise Marley, Janny Wurts (m), Doselle Young
How do you get your agendas in, and keep the story going strong? Do you really have to be a Mason to understand which character in the *Magical Flute* is the Catholic Church? How obvious should it be (or, does it matter?) before the story's believability is shot? How can writers (or readers?) avoid taking their preconceptions with them? Their backgrounds (life, beliefs, prejudices, obsessions) shape the tale after all, don't they?

Friday 9am

Room 553

Odyssey Workshop

Jeanne M. Cavelos

Friday 9:30am

Speech

Room 553

Brian Froud

Friday 10am

Room 552

True Grit: Quests are Hard, and War is Hell!

Joe Haldeman, Anthony R. Lewis (m), Ian McDowell, Robert Silverberg, David Weber

Is it a prerequisite that the quest should ultimately succeed-and, would we feel cheated if it did not? Furthermore, why do so many quests look easy? Why are battles bloodless, and long voyages so much fun? How can you present reality, and still keep readers entertained (or, at least, engaged)?

Friday 10:30am (30 minutes) **Room 553**
Libraries and their Impact on Fantasy (speech)

Fred Lerner

Have libraries influenced the pathways of fiction-especially genre fiction (and particularly, fantasy)? How have changes in public appreciation and use of books affected fantasy? Has this been a good or bad thing? How do today's libraries impact the field?

Friday 11am **Reading** **Room 550B**
Michael Kandel

Friday 11am **Room 551**
The Changing of the Dark: How Has Horror Evolved?

Peter Crowther, Les Daniels (m), Craig Shaw Gardner, Stephen Jones
Vampires have gone from being deadly creatures of horror to fascinating lovers; Frankensteins these days seem downright sweet! What is going on here? What shocked the Victorians scarcely raises our eyebrows. Then again, modern horror's inclusion of so much explicit blood and guts could just be a marketing refocus for 14-35-year-old males ...or, at least we can hope? (Yes? Or, why????)

Friday 11am **Room 553**
Critics and Reviewers: Roles, Rights, and Responsibilities

Jonathan Fesmire, Justine Larlabestier, Ruth Nestvold, Rodger Turner (m)
Are there right ways and wrong ways to do the job properly?

Friday 11:30am **Reading** **Room 550B**
Jack Dann

Friday Noon **Reading** **Room 550B**
Greer Gilman

Friday Noon

Room 552

Fantasy, Horror, Current Events ... and Moral Responsibility?

Trey Barker, Don D'Amassa (m), David G. Hartwell, Patrick Nielsen Hayden, Joel Ross

So, you write a book about a serial-killer-vampire, and find out that a disturbed 14-year-old kid has decided to play out that fantasyArrgh!!!? Talk about this, and related issues. Where does the buck stop?

Friday Noon

Room 553

The Cartography of Fantasy: Mapmaking for Imaginary Lands

Claudia Carlson, Lynn Flewelling (m), John M. Ford, Robert Silverberg

Ah, the satisfaction and excitement of looking at the map and thinking about the exciting places to visit. And then, the thrill of following the hero's journey mile after torturous mile, over the Misty Mountains, etc.! Well, that's how the reader might use the map; how about the writer? Does the map create the mindscape, or vice versa? Additionally, some fantasy is (essentially) mapmaking-blazing trails for the readers to follow into unknown lands, and sometimes leading them through the maze towards new discoveries.

Friday 12:30pm

Reading

Room 550B

Ian McDowell

Friday 1pm

Reading

Room 550B

Martin Mundt

Friday 1pm

Room 551

How Does the Magic Work?

Charles de Lint, Thomas Harlan (m), J. Gregory Keyes, Patricia McKillip

Will the modern reader prefer magic that doesn't have orderly rules, or that seems to? Are there laws to magic, and are they consistent? Is there anything like the Three Laws of Robotics for fantasy magic? What are your rules of magic- and why do you use them?

Friday 1pm

Room 553

Knowing Too Much: How Can a Sophisticated Reader/Writer Enjoy Fantasy?

~~Nancy C. Hanger~~, Michael Kandel, Mark L. Olson (m), Teresa Nielsen Hayden, Ellen Asher
"Willing suspension of disbelief"? Nah ...there must be more. What is it? Are there any tricks that a reader/writer can use to help?

Friday 2pm

Reading

Room 550B

Walter Jon Williams

Friday 2pm

Room 552

Different Takes on the Same Story: The Other Point of View

Kelly Link, Kristine Kathryn Rusch, Nancy Springer (m), Terri Windling
Some fantasy (?) characters-Modred, The Wicked Witch, The Stepmother, etc.-have a bad press, but may have a particularly interesting story. Don't you agree? Why do we embrace alternate and looking-glass versions of fantasy stories? Why do we love to take the part of the other guy? As our experience of the world broadens, it becomes less satisfying when the bad guy has no motivation other than to be bad-so the urge to tell the story from another's point of view becomes irresistible to some of us. Why is it so exciting to take a tale which has touched us deeply in the past, and explore it more, see its ramifications, and see what happens to the original tale when it's looked at from other angles? Is it just perversity, or is it because the "other" represents alternatives to the assumed values of our culture, which are inescapable (even in fiction).

Friday 2pm

Room 553

The Character of Death

Jo Fletcher, John M. Ford, Katharine Eliska Kimbriel, Stanley Wiater (m)
Death personified appears in a number of works. Just who is this character, and why do writers use him/her/it? Can Death be sympathetic? (YES.)

Friday 2:30pm

Reading

Room 550B

Kij Johnson

Friday 3pm
Patrick O'Leary

Reading

Room 550B

Friday 3pm

Room 551

Using Real Places as Fantasy Settings

Charles de Lint, Kathleen Ann Goonan, Guy Gavriel Kay, Madeleine Robins (m). S.M. Stirling

Most real places have the potential for extraordinary things to happen-so, are there advantages in setting fantasy to a real place? Of course! It frees you from having to make up the rules and the setting; it allows you to look more closely than you might ordinarily do at the setting, and find magic in the interstices of a place the reader might have hitherto considered very ordinary indeed; and it allows you to use the reader's own expectations and cultural assumptions, either to create the place in his/her mind, or blow it up. What are the pitfalls (well, call them challenges) of using real settings? And, given the advantages listed, why aren't more fantasies given real world settings?

Friday 3pm

Room 553

When Is Humor NOT Funny?

Esther Friesner, Laura Anne Gilman (m), Karen Haber, Ray Vukcevich

When does satire become character assassination? When does the fun go from edgy to nasty? What makes the difference? How can the reader distinguish between anguish and mean-spiritedness? How does crossing the line help (or hurt) the story? (And is this deliberate?)

Friday 3:30pm
Laurell K. Hamilton

Reading

Room 550B

Friday 4pm
Sean Stewart

Reading

Room 550B

Friday 4pm

Room 552

The Image of "Home" in Fantasy

Kara Dalkey, Patricia McKillip, Richard Parks, Tamora Pierce (m)

Is the voyage a circle? Do you come home at the end of the voyage? Is it true that “the stranger who comes home does not make himself at home, but makes home strange” (Rilke)? What actually happens when you come home-and can you, in fact, really come back home after your quest? But, consider: what is a “home” anyway, and how does the background of the writer (life, beliefs, prejudices, obsessions) shape the kinds of choices he/she makes in writing about journeys and homecomings? Reflect on the many different ideas of home-a narrow constricted place to leave as soon as possible; a place revisited by the voyagers where they discover (happily and/or to their dismay) they no longer belong or where they will have to create a new place for themselves; a place the voyager returns to at the end that has changed (for better or worse); a place they discover is still home, and a place some voyagers find they never want to return to If we’re discussing voyages, shouldn’t we also discuss the departure point/destination?

Friday 4pm

Room 553

Fantasy Landscapes of New England

S. James Blackman (m), Jane M. Lindsfold, Nick O’Donohoe, Faye Ringel

New England has a long and rich legacy of fantasy and supernatural tales. What are some of the high points of this legacy, and why New England? Discuss fantasy and horror in New England, from pre-colonial times to modern practitioners-why is NE so terribly conducive to reflecting the author’s inner obsessions?

Friday 4:30pm

Reading

Room 550B

Elizabeth Hand

Friday 5pm

Room 550B

Nightmares and Dreams

Ilsa J. Bick, Heinz Insu Fenkl, Gregory Frost (m), Graham Joyce, Dean Wesley Smith

What are they, really, and how do they relate to fantasy? What archetypes, characters and stories appear in our dreams and nightmares, and how does this relate to (and inform) our cultural backgrounds? How do we use our subconscious in creating or appreciating fantasy?

Friday 5pm

Room 551

Historical Fantasy

Fiona Avery, N. Taylor Blanchard, Leigh Grossman (m), Sean Russell, Delia Sherman

To tell a good story, you sometimes have to jiggle the facts. Sometimes the history wins, and sometimes the fantasy wins. However, the advantages of using a fantasy set in an historical setting are similar to those of using a real-world setting: again, you're freed from certain kinds of invention and can give more attention to character, plot, and using the known setting effectively; you can upset a reader's assumed knowledge about the events or historical characters you're using ... Is this good or bad? And, for a thorough writer, there's all that research which can be heaven or hell ... Now-how do alternate histories, and the histories of alternate/fantastic worlds, relate to our own views of history (which are also constantly rewritten)? Are fantasy and history created through the same process of spinning events and perceptions into myth? What's the relationship between fantasy and "reality"-based history?

Friday 5pm

Reading

Room 553

Charles de Lint

Friday 8pm

Narragansett Ballroom

Autograph Reception

Friday 9pm

Bristol/Kent

Evolution of an Artist Turning Slightly Digital

Jael

Friday 10pm

Bristol/Kent

Artistic Influences (a Slide Show)

Charles Vess

Friday 10pm

Newport/Wash.

A Guide to the New Gothic Genre

Sephera Giron, Paula Guran, Nancy Kilpatrick (m), Thomas Roche
Doom. Gloom. Death. Destruction. Darkness (and despair!). What ... why ...
and how long can it possibly last? (Alas! <sigh>)

Friday 11pm

Slide Show

Bristol/Kent

Terri Windling

Friday 11pm

Newport/Wash.

Vamps and Vampires: Looking at the Monsters We Desire?

Ginjer Buchanan (m), Les Daniels, Ellen Datlow, Christopher Golden, Yvonne Navarro

In the Middle Ages they tore your throat out; in the Victorian Age, death was sex, so ambiguity allowed some extra thrills. Now, in our ... differently ... repressed age, vampires are both openly sexy and sympathetic. Is our culture growing up, or just getting very very kinky?

Friday Midnight

Slide Show

Bristol/Kent

Ron Walotsky

Friday Midnight

Newport/Wash.

Speculative Erotica

Thomas Roche, Mandy Slater, Dave Smeds, Cecilia Tan (m), Connie Wilkins
Explore the edges of sexuality ... the displacement of desire and repression, sex and power relationships, trans-sexual or trans-species (or simply transcendent?) sex ... or just talk about sex, death, and rock and roll ...

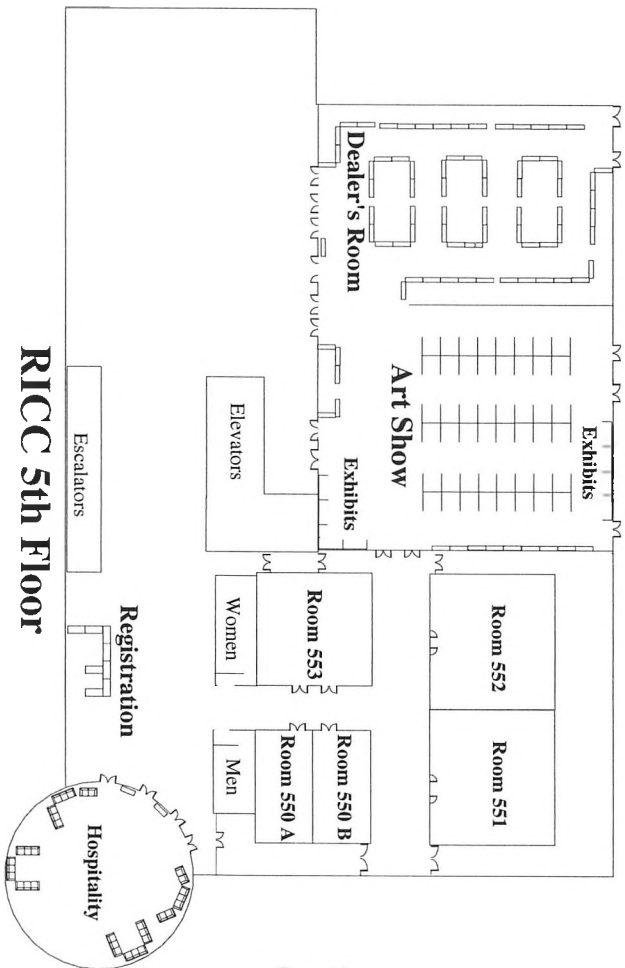
 **aturday**

Saturday 9am (2 hours)

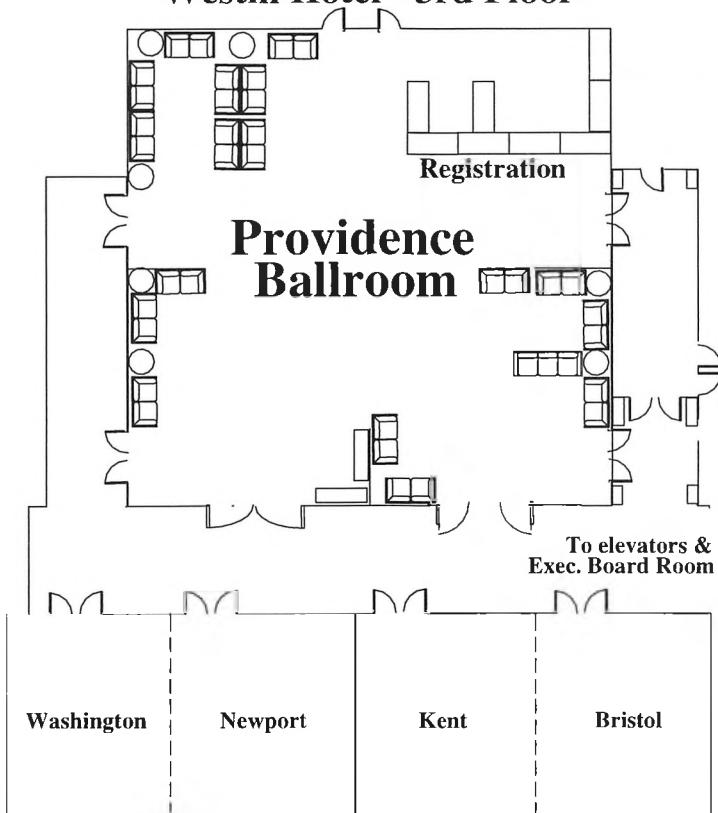
Room 550B

Creativity Workshop (for Beginning Writers)

Judy McCrosky



Westin Hotel - 3rd Floor



Saturday 9am

Room 552

Why Adults Love YA Fantasy

Robert Alexander, Kathryn Cramer, Julie Czerneda (m), Keith R. A. DeCandido, Christie Golden, Tamora Pierce

Fantasy taps into something basic about being human in our current society, and the myths and archetypes are nearer to the surface in YA Fantasy. Look at the success of Star Wars and Harry Potter among adults! We enjoy entering a world where there is a clear-cut division between good and evil, where women as well as men are strong, where one's success or failure depends on one's own abilities. In today's world, we so often feel out of control, and there's little we can do to fight back against injustice. But, in a fantasy, we can become someone who does fight for what he or she believes is right, and this fighting is done in a direct way. This is tremendously appealing to many adults caught up in today's complicated life.

Saturday 9am (2 hours)

Room 553

Poetry Workshop and Discussion

Ann Chamberlin, Scott E. Green, David Lunde (m)

Saturday 10am

Room 552

There's Something About Harry ...

Laura Anne Gilman, Jaime Levine, Shawna McCarthy, Joe Monti, Priscilla Olson (m)

What makes the Harry Potter books work for so many people—just why are they so appealing and so successful? Why aren't similar series as successful? (Is it really just marketing?) Can this success be used as an opportunity to entice a new generation of fantasy readers?

Saturday 11am

Reading

Room 550B

Alex Irvine

Saturday 11am

Room 551

Success and Failure in the Portrayal of Evil

John R. Douglas (m), Laurell K. Hamilton, Graham Joyce, Adam Nichols, Patrick O'Leary

Does evil just for evil's sake, work? How (and why?) must an evil character be motivated? How can having good motivations for doing something evil make the story better? But-by giving the villains such redeeming qualities, are we in danger of blurring the edges too much, confounding our ability to distinguish between good and evil? (And, in fact, is there a problem with setting up such a dualistic argument?)

Saturday 11am

Room 553

Pricking the Bubble: Clichés, Anachronisms, and Other Problems

Lynn Flewelling, Delia Sherman (m), S.M. Stirling, Mackay Wood

The ancient mariner sets sail on the Mediterranean, eating fried potatoes for breakfast-Oops! A common problem, no? Talk about research, about messing with history, about accuracy and anachronism-and when "mistakes" could serve an artistic purpose.

Saturday Noon

Reading

Room 550B

Keith R. A. DeCandido

Saturday Noon

Room 552

Rules of Engagement

Samuel R. Delany, John M. Ford, Teresa Nielsen Hayden (m)

Ford has based an essay on "Chip Delany...has proposed that when people say 'I can't read science fiction,' they are expressing not a prejudice but a literal fact." What's the truth? Is it also true for fantasy? How does a reader decode the varied types within the genre?

Saturday Noon

Room 553

The Middle Class in Fantasy

Eleanor Lang, Madeleine Robins, Susan Schwartz, Rick Wilber (m)

Butcher, Baker, Candlestick Maker? Real people have jobs-why don't so many

characters in fantasies? (Right, it's a fantasy, but still!) At any rate, most fantasy tends to ignore the middle class, who, in fact, keep the world going. Besides the work aspect, class plays an important though often unremarked role. Some of this is the reader/writer's wish fulfillment: we feel we lead peasant lives, and want to try on the life of the Duke, the Princess, etc.-even if (in the end) we learn that it's just as hard to live an honorable life when you sleep on satin sheets. But much fantasy tends to break down just that way: peasant or peer. And much fantasy tends to condescend, just a little, to the middle class, that poor group of people who are neither picturesquely rustic nor the elegantly upper class, but merely comfortable. Why do people buy into this peasant/peer dichotomy-and why are writers and artists almost always portrayed as peasants or nobility? When you consider that most writers, however struggling, are in fact from the middle class, it begins to seem like a weird form of self-loathing.

Saturday 12:30pm
Guy Gavriel Kay

Reading

Room 550B

Saturday 1pm
Diane Dillon and Leo Dillon

Slide Show

Room 551

Saturday 1pm

The Heroine's Journey

Room 553

Ann Chamberlin (m), Ru Emerson, Elizabeth Hand, Kim Headlee

The hero finds himself rejected/discontented with society, leaves on a quest, returns-and takes the place of the father in the patriarchy. The heroine can't do this successfully, unless she swallows the patriarchy's values hook, line, and sinker. If she does, she perpetuates the values that exploit her. What's a writer to do?

Saturday 1:30pm
Jan L. Jensen

Reading

Room 550B

Saturday 2pm

Kelly Link

Reading

Room 550B

Saturday 2pm

Lovecraft in the Age of Exploration

Robert Bee, Paul Giguere (m), Mark Rich, Steve Saffel, Darrell Schweitzer

Much of Lovecraft's writing was heavily influenced by events of a time when great explorers were opening up new frontiers. Lovecraft not only incorporated the sense of awe inspired by such explorers, but he made an attempt to represent the scientific details as accurately as possibly-and in some ways, was one of the first writers of hard sf! Discuss.

Room 551

Saturday 2pm

The Story as Quest/The Quest as Story

Jeffrey Ford (m), Patricia McKillip, Sean Russell, Robert Silverberg, Walter Jon Williams

The quest is a wonderful structure for a novel. It can also be considered as the central "journey" archetype. Quests may be voyages from adolescence to maturity and responsibility; from ignorance to knowledge; from dead despair of the past into hope for the future. What is the quest for? What is the hero really supposed to find? What happens if the hero gets stranded on the way? What are your thoughts on the "quest" and how have you used the quest in your work-to help your characters and/or yourself?

Room 552

Saturday 2:30pm

Mark Anthony

Reading

Room 550B

Saturday 3pm

Thomas Harlan

Reading

Room 550B

Saturday 3pm

Room 551

Things You Should Have Read (Fiction and Non-fiction)

Mark L. Olson (m), Patrick Nielsen Hayden, Jeff VanderMeer, Michael J. Walsh, Henry Wessells

The fiction and non-fiction that defines the field, and helps the reader appreciate all that has come (and will be coming) after.... What should be on each reader's/writer's (would this be the same?) reading list? What makes these works so important?

Saturday 3pm

Room 553

The Horror of Marketing - The Marketing of Horror?

Jeanne M. Cavelos, Stephen Jones, John Maclay, David Marshall, James Minz (m)

Is there a difference in marketing horror compared to other forms of fantasy? Is it easier or harder? What are effective strategies (and why do they work?) Have marketing strategies changed significantly in recent years (and, if so, how)?

Saturday 3:30pm

Reading

Room 550B

Joe Haldeman

Saturday 4pm

Room 552

Shadow of the Torturer: The Writer as God

Anne Harris (m), Tina L. Jens, Kij Johnson, Sean Stewart, Janine Ellen Young
Do you abuse your characters? Do you do this to further the story, or because it's necessary to make the story more believable...or, to exorcise your own demons? Writing's potential for self-revelation may be its most powerful and terrifying aspect. How do you cope when your story is telling you something you don't want to know?

Saturday 4pm

Room 553

Crossing the Genres: SF, Fantasy, and Horror

Ellen Asher, Chaz Brenchley, Ellen Datlow, Paul Levinson (m), Sarah Zettel
Is it more difficult to sell work that crosses the boundary-and, if so, why? The boundary is hazy and artificial anyway...are people concerned that the pure

genres will be contaminated, or what? When does the writer enter the spaces between science fiction and fantasy and horror? What are the differences of intent, and of treatment of the material-in short, is the “approach” different in each subgenre?

Saturday 4pm

Eileen Gunn

Reading

Room 550B

Saturday 4:30pm

Kara Dalkey

Reading

Room 550B

Saturday 5pm

Room 550B

Crossing the Genres, part 2 - Into the Mainstream

Charlene Brusso, Bradley Denton (m), Guy Gavriel Kay, Kristine Kathryn Rusch, William R. Trotter

In recent years (especially) the rate at which SF and fantasy have been crossing over into the mainstream has been accelerating. How do we convince folks who aren't familiar with the genre that many ideas which the “literary” end of things regards as new and ground-breaking are simply common metaphoric fantasy tropes? (Or, in other words, that fantasy isn't a ghetto playground but can embrace many styles and stories?) Is there a difference between fantasy as a literary category and fantasy as a marketing category? To further complicate the issue, not all fantasy is marketed as such, and not all things that are marketed as fantasy really fit the genre. Why is this? Should this matter when we discuss the literature?

Saturday 5pm

551

Coyote and Others

Charles de Lint, ~~Heinz Insa Fenki~~, Jane M. Lindskold (m), Josepha Sherman, Terri Windling

Trickster deities are common in a wide range of religions and folk traditions, and (increasingly) fantasy stories. Interestingly, there are also similarities in the stories told about them. Discuss some of these. Did Lucifer start life as a trickster? If so, when did he cross the line into evil? Additionally, most trickster deities seem to be (rather lusty) males. What's going on there?

Saturday 5pm
Patricia McKillip

Reading

Room 553

Saturday 8:30pm (2 hours)

Narragansett Ballroom

A Fantasy Archipelago

A pair of theatrical events: "The Tempest" as retold by Bruce Coville, and illustrated by Ruth Sanderson, and "Another Part of the Trilogy" as revealed by John M. Ford. We hope to have a libretto of "Another Part of the Trilogy" for sale at the NESFA Sales table in the Dealers' Room.

Saturday 10pm

Room B

The Secret Museum: The Lost Collections of the Boston Museum of Natural History

Cortney Skinner

Saturday 10pm

Kent

Mining Shakespeare, Ballads, and the Oral Tradition

Grania Davis, David Drake, Gregory Feeley, Greer Gilman (m), Debra Doyle
Many of our ideas do not come from Schenectady (though some do come from Ithaca....) What do we owe the popular sources of long-ago-and-far-away? Where do Shakespearian themes show up in fantasy literature? Themes from ancient ballads, or old wives' tales. Why does some of this resonate with us far more than others? Discuss, and give some examples of how we've "borrowed" ideas from the sources mentioned above.

Saturday 11pm

Room B

Storytelling: Demo and Discussion

Barbara Chepaitis

Saturday 11pm

Kent

Music and Magic

Charles de Lint, Susan J. Kroupa, Ellen Kushner, Suford Lewis (m), Steven Piziks

So many traveling minstrels are often magicians as well- and the Latin for “sing” also gave us “incantation” and “enchantment” Well, why is there so much music in magic fantasy? How can musical structures lend themselves to providing a frame for spellcasting? Does music have more (magic-supporting?) structure than other creative arts? Why is it that so many writers have musical connections? Is it that music and magic are two of the oldest and most pervasive mysteries that help us contemplate the unknown? For those who use music in their works-does the music drive the writing, or the writing the music?

Saturday Midnight Cabaret

Newport/Wash.

Tina L. Jens

Sunday

Sunday 9am (45 minutes)

Room 551

Looking at Borges

Jeffrey Ford, Esther Friesner

Sunday 9am

Room 552

Critters - in Fact and Fantasy

Susan Dexter, Doranna Durgin, Bob Eggleton, Sarah Zettel (m)

How are animals in fantasy stories misunderstood (or merely misused)? How can knowing a bit of biology (or, at the very least, animal behavior) help make a story more interesting and more believable? What are some of the worst mistakes people make when dealing with critters-from dragons to hippogriffs, or even horses, dogs, and chickens? (Chickens?!)

Sunday 9am **Room 553**
Scams and Scandals, Pitfalls and Traps
Victoria Strauss (m), Lois Tilton

Sunday 9:45am (45 minutes) **Room 551**
Focus on Avram Davidson
Gregory Feeley, Michael Kandel (m), Jacob Weisman, Henry Wessells

Sunday 10am **Exec. Board Room (Westin)**
WFC Board Meeting

Sunday 10am **Room 552**
Fantasy Art
Paul Barnett, Alan M. Clark, Vincent Di Fate (m), Diane Dillon, Leo Dillon
What's the history of the field, and what's happening in it today? How has fantasy art reflected cultural mores and changes through the ages? What are some of the artistic influences on modern fantasy art, and what directions does the field seem to be taking for the future?

Sunday 10am **Room 553**
All About Agents
Susan Allison, Paul Levinson, Donald Maass (m), Steve Pagel, Susan Ann Protter
Are they necessary? How do you find the right one? What do you have to know to keep from getting scammed-and how can they actually protect you (if you're lucky)?

Sunday 10:30am **Room 550B**
Storytelling - a Workshop
Barbara Chepaitis

Sunday 11am **Room 551**
Grow Old Along With Me: Aging Your Characters
Jack L. Chalker, Karen Haber (m), Ellen Kushner (m), Patricia McKillip, Nancy Springer

Why get stuck in adolescence? Middle age is another quest/rite of passage, and so is old age/death. How do you help your characters grow old (gracefully, or not)? How do you work with those parts of the voyage through life in your work? Or, are we being merely mercenary-to sell to an aging market segment?(Or, because we grow old, we grow old...?)

Sunday 11am

Room 552

Quests of Horror?

Denise Bruchman, Paula Guran (m), Nancy Kilpatrick, Jeff VanderMeer
Are there horror “quests?” If so, how do these dark voyages differ from the more usual ones? Is it true that they celebrate catharsis over redemption, and escapism over enlightenment? And, if not, what are they about? Discuss, and give examples.

Sunday 11am

Reading

Room 553

Samuel R. Delany

Sunday 11:30am

Reading

Room 553

John M. Ford

Sunday Noon

Room 551

Looking at the Wild Man - from Enkidu to Mad Max, etc.

Barbara Chepaitis, Anne Harris, J. Gregory Keyes, Anya M. Martin, Josepha Sherman (m)

From the earliest fantasy in Gilgamesh, the meeting of the outsider and civilization has always been of interest. Is this a reaction of fear? Of a desire to absorb the desirable traits that civilized society has “lost”? Of jealousy, or simply exogamy, or...? Whose viewpoint should the story represent? Gilgamesh or Tarzan? And are these “wild men” macho men or models of pre-patriarchal manhood? Since the wild man is often “domesticated” by having sex with a woman who teaches him to be civilized, what does this say about cultures?

Sunday Noon

Room 552

Beyond the Black Gate: Heroic Voyages to Hell and Back (from Orpheus to Frodo)

Samuel R. Delany, David Drake (m), Gregory Frost, Faye Ringel

Discuss the classic voyages and examine what they mean and why they're typical to fantasy/horror/quest stories. How does this "master myth" differ as a woman's vs. a man's voyage (i.e., Isis vs. Orpheus)? What do the characters usually encounter on such voyages (why?) and how can you make these characters, these encounters, and the voyage itself new and compelling?

Sunday 1:30pm (2 hours)

Narragansett Ballroom

Banquet & World Fantasy Awards

Seating for the people attending the awards only will begin at 3pm.



Notes

1999 World Fantasy Award Nominees

Life Achievement

Novel

Charles de Lint, *Someplace to Be Flying* (Tor)

Louise Erdrich, *The Antelope Wife* (HarperFlamingo)

Guy Gavriel Kay, *Sailing to Sarantium* (Simon & Schuster/Earthlight (UK),
Viking (Canada), HarperPrism (US))

Sean Stewart, *Mockingbird* (Ace)

Thomas Sullivan, *The Martyring* (Forge)

Novella

A.S. Byatt, "Cold" (*Elementals: Stories of Fire and Ice*; Random House,
Chatto & Windus)

Ursula K. Le Guin, "Dragonfly" (*Legends*, edited by Robert Silverberg; Tor,
Voyager)

George R.R. Martin, "The Hedge Knight" (*Legends*, edited by Robert
Silverberg; Tor, Voyager)

Ian MacLeod, "The Summer Isles" (*Asimov's Science Fiction Magazine*,
October/November)

Peter Straub, "Mr. Clubb and Mr. Cuff" (*Murder for Revenge*, edited by Otto
Penzler, Delacorte)

Short Fiction

Neil Gaiman, "Shoggoth's Old Peculiar" (*The Mammoth Book of Comic
Fantasy*, Edited by Mike Ashley; *Smoke and Mirrors: Short Fictions and
Illusions* by Neil Gaiman, Avon Books)

John Kessel, "Every Angel is Terrifying" (*The Magazine of Fantasy & Science
Fiction*, October/November)

Ellen Kushner, "The Death of the Duke" (*Starlight 2*, edited by Patrick
Nielsen Hayden, Tor)

Kelly Link, "The Specialist's Hat" (Event Horizon November 15)

Kelly Link, "Travels with the Snow Queen" (*Lady Churchill's Rosebud
Wristlet*, Volume 1, Number 1 1997/1998; *Year's Best Fantasy and*

Horror: Twelfth Annual Collection, edited by Ellen Datlow and Terri Windling)

Collection

Jack Cady, *The Night We Buried Road Dog* (DreamHaven Books)
Karen Joy Fowler, *Black Glass* (Henry Holt)
Elizabeth Hand, *Last Summer at Mars Hill* (HarperPrism)
Graham Masterton, *Manitou Man: The Worlds of Graham Masterton* (British Fantasy Society)
Gahan Wilson, *The Cleft and Other Odd Tales* (Tor)

Anthology

The Best of Crank!, edited by Bryan Cholfin (Tor)
Dark Terrors 4, edited by Stephen Jones & David Sutton (Gollancz)
Dreaming Down-Under, edited by Jack Dann and Janeen Webb
(HarperCollins Australia/Voyager)
Legends, edited by Robert Silverberg (Tor, Voyager)
Starlight 2, edited by Patrick Nielsen Hayden (Tor)

Artist

Jim Burns	Bob Eggleton
Tom Canty	Charles Vess
Alan Clark	

Special Award - Professional

Les Daniels for *Superman: The Complete History*
Jo Fletcher for editing
David Pringle for Interzone
Robert Silverberg & Grania Davis for editing *The Avram Davidson Treasury*
Jim Turner for Golden Gryphon Press

Special Award - Non-Professional

Richard Chizmar for Cemetery Dance Publications
David Marshall for Pumpkin Books
Stephen Pasechnik for Edgewood Press
Jacob Weisman for Tachyon Publications

Bob Eggleton's quick suggestions about eating and walking in Providence:

Providence, as you may have noticed, has changed a lot since the last time many of you were here. It's a highly walkable city with a lot of history, with the truth stranger than the fiction in many cases. The river in 1986 was polluted and dead, has been cleaned up and, literally, *moved* to make Waterplace Park. It's highly recommended you take this most delightful walk down the river and back. This area from Angell Street on past the Supreme Court House had the dubious honor of being, at one time, the World's Widest Bridge—the river was covered over by a cement and pavement overpass that only a few years ago was totally removed, and smaller bridges were built to connect the downtown to the East Side. The architecture is a mixture of old and new, sublime and ridiculous, retro and ... just plain snoozo.

Along the River Walk near Waterplace Park, you'll find **Union Station Brewery** (that's where the train used to come in) which is one of my fave places: anything pretty middle of the road from chicken pot pie to garlic mashed potatoes. Great atmosphere (phone 274-BREW), prices \$\$\$. Did you say you like steak? A *really* great aged steak? Then **The Capitol Grille** is your place. Everything is à la carte and the prices are \$\$\$\$ but, it's meat to die for. It's right next door to Union Station Brewery. But it's best to call first (521-5600). If you want a nice walk along the river, on the other side, or a short cab ride, and you *love* seafood, I can heartily recommend **Hemenways** (351-8570) (\$\$\$) which has a stunning raw bar, probably the best in these parts, and a great (almost) all seafood menu. It overlooks the river and has a great view of the city at night (or day). Reservations are suggested. A terrific place for lunch, which is a long walk or a short cab ride and one of my personal favorite lunch places is **Adesso** (521-0770) at 161 Cushing Street. It's located right on College Hill (in the path well-worn by Lovecraft) right off of Thayer Street and has a great selection of "California Cuisine": wood grilled pizza, sandwiches and salads you've only seen in gourmet photographs, along with a relaxed and sunny lit (in the day, of course) atmosphere.

If you like Italian Food (and who doesn't?) the short ride (or walk) to Federal Hill is highly recommended. **Camille's** is the "grand dame" of Providence; established in 1914 it specializes in Florentine atmosphere and regional Italian cuisine. Reservations are accepted 751-4812. Looking for dessert in the same area? I can recommend with great experience, **Pastiche** at 92 Spruce Street (861-5190) which has dessert to destroy any diet commitments, and coffees and espresso, cappuccino, etc. to be savored for a long time.

And if you are a Mall Rat, you may have noticed that *big* structure in back of the Westin. That's the Providence Place Mall. An easy walk, it's the biggest thing to hit Providence since Hurricane Carol in 1954 or perhaps The Blizzard of '78. It's *really* worth the look. Upscale everything on many levels. And it has a great restaurant while you are shopping/browsing: **The Cafe at Nordstrom's**. This is a fine place for a noontime meal, or even dinnertime. Cafeteria style but the food and atmosphere are terrific with modest prices. Seating provides an excellent view of the R.I. Capitol building.

*[Other native informants have recommended **Fire & Ice**, a Mongolian barbecue with a much wider selection and faster service than typical for this type of restaurant.]*

So enjoy yourself, there's a lot to enjoy. You can do The Lovecraft Thing and walk around the East Side, near Brown University and see the landmarks you've only read about in HPL's fiction. The walk up College Hill can be daunting for the uninitiated, a lot like one's first time on a stairmaster machine, but worth the walk especially if you've eaten at any of the above described places. Oh, one thing: watch out for the East Side Tunnel, strange things with tentacles have been known to snatch passersby who venture too close ...

Special Thanks

Our fondest gratitude to:

Paul Giguere, for the self-guided Lovecraft tour

Beth Gwinn, for the Photo Exhibit

Locus &

Science Fiction Chronicle,

for their assistance with the Retrospective Exhibit

Notes