



Hall of the Phoenix Machines
Kadrey, Richard

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About Kadrey:

Richard Kadrey is a novelist, freelance writer, and photographer based in San Francisco. Kadrey's first novel, *Metrophage*, was published in hardcover in 1988 by Victor Gollancz Ltd., and went on to various other American and foreign printings in paperback. Mac Tonnies' *Cyberpunk/Postmodern Book Reviews* calls *Metrophage* "one of the quintessential 1980s cyberpunk novels," going on to describe "a gritty acid-trip through an ultraviolent L.A. where nothing is what it seems... . Alongside novels such as [William Gibson's] *Neuromancer* and Lewis Shiner's debut novel *Frontera*, *Metrophage* helped establish the cyberpunk aesthetic: relentless, paranoid and playfully cynical." Kadrey's second novel, *Kamikaze L'Amour*, is described by the same source as "mesmerizing... a surreal (and distinctly Ballardian) account of synesthesia and mutant desire set in the jungle-choked ruins of L.A." Kadrey's short story *Carbon Copy: Meet the First Human Clone* was filmed as *After Amy*. The publisher website, Amazon booksellers, and other sources list a July 15, 2007 publication date for Kadrey's next book, *Butcher Bird: A Novel Of The Dominion* (Night Shade Books). Other works include collaborative graphic novels and over 50 published short stories. His non-fiction books as a writer and/or editor include *The Catalog of Tomorrow* (Que/TechTV Publishing, 2002), *From Myst to Riven* (Hyperion, 1997), *The Covert Culture Sourcebook* and its sequel (St. Martin's Press, New York, 1993 and 1994); Kadrey also hosted a live interview show on Hotwired in the 1990s called *Covert Culture*. He was an editor at print magazines *Shift* and *Future Sex*, and at online magazines *Signum* and *Stim*. He has published articles about art, culture and technology in publications including *Wired*, *Omni*, *Mondo 2000*, the *San Francisco Chronicle*, *SF Weekly*, *Ear*, *Artforum*, *ArtByte*, *Bookforum*, *World Art*, *Whole Earth Review*, *Reflex*, *Science Fiction Eye*, and *Interzone*. Source: Wikipedia

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The suicide machines seemed to have only one purpose: to destroy themselves. Their grace, their complexity, the sureness and boldness of their design made that seem absurd, but there they were, ripping themselves to scrap. Were they alien devices with some unfathomable purpose? scientists asked. Were they terrestrial constructions that had gone horribly, horribly wrong?

The suicide machines were housed in a vast hall in the center of an enormous nickel-iron asteroid, just beyond the orbit of Mars. Someone had obviously constructed the hall for the machines. Of course, devices as large and complex as the suicide machines, could easily have built the place themselves. The hall was purely functional, a planet-sized machine shop, full of smaller, simpler contraptions obviously used to construct and repair the suicide machines. In fact, the whole complex seemed designed to build the machines and allow them to demolish themselves, so that the smaller machines to put the pieces back together. Then it could all begin again.

The scientists studied the machines. Took readings. Argued. Wrote books. Went on lecture tours. One scientist had a nervous breakdown. Another quit and became a born-again evangelist. The suicide machines continued destroying themselves and other machines put them back together.

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