

**Philcon 2009**  
**A convention report by Evelyn C. Leeper**  
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[I have gotten several years behind in my Philcon reports and rather than give up altogether, I have decided to transcribe my notes without turning them into real sentences, paragraphs, etc. Maybe someday I will flesh them out, but I would not bet on it. At any rate, this report got done in only a few hours. And as they say, "The perfect is the enemy of the good."]

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Philcon 2009 was held in the Crowne Plaza Cherry Hill (NJ).

**Want Some SF? Get Out of the SF Section!**  
**Friday, 5:00 PM**  
**Patricia M. Cryan (mod), David M. Axler, Stuart Jaffe**

Description: "Science fiction, fantasy, and horror have moved out of the SF section of the bookstore. "Twilight" and "Harry Potter" are in the young adult sections. "World War Z" and "Soon I Will Be Invincible" are housed with mainstream fiction. And the romance section of your bookstore is FULL of tales of other worlds, other times, and monsters. What are some of the great things out there that aren't being marketed as SF?"

Estimated attendance: 25 people

- | Cryan: Writes romances, children's books
- | Jaffe: Science is part of people's daily lives. Also SF (the "Star Trek" communicator is today's cell phone)
- | [Me: Of course, they started out with the "flip-top" and mostly no longer have that.]
- | Axler: Have always had genres and categories. But marketing has changed. Also, there is now SF in historical fiction.
- | Jaffe: Fantasy crossed over faster.
- | Jaffe: *Snow in August* as mainstream; also *Lovely Bones*
- | Audience: *The Historians*
- | Jaffe: Susanna Clarke's *Dr Strange & Mr Norrell* and Cormac McCarthy's *The Road*
- | [Me: Philip Roth's attitude toward genre vs. Michael Chabon's]
- | Axler: Started with spy novels

- | Jaffe: Atwood denigrated SF, not just denied she was writing it
- | Jaffe: New category of "paranormal">
- | Jaffe: Publishers' categories vs. booksellers' categories
- | Axler: SF is sold to boys, fantasy to girls
- | Audience: Jasper Fforde
- | [Me: George Orwell, C. S. Lewis, Ayn Rand, Timothy LeHaye]
- | Jaffe: Horror often sold as mainstream
- | Audience: Humor (Terry Pratchett)
- | Jaffe: Rules for Western genre, what about *Thelma & Louise*
- | Jaffe: Publishers need to end bookseller returns, which would improve quality. They [publishers?, booksellers?] wouldn't just say, "Well, I'll try that." But then they won't try new stuff either.
- | Cryan: They would buy new, but fewer.
- | Audience: Twitter fiction, 30^140 stories
- | Jaffe: "One-Minute Weird Tales"

### **Science Fiction Curriculum For New Comers**

**Friday, 7:00 PM**

**Michael J. Walsh (mod), Walter Hunt, Ted Rickles, Gail Z. Martin, Michael Swanwick**

Description: "Science Fiction authors list the core books and concepts for an understanding of the Science Fiction genre."

Estimated attendance: 20 people

- | Swanwick: Gene Wolfe's *Shadow of the Torturer* as a touchstone (one chapter)
- | Swanwick: "Eat dessert first."
- | Martin: Tough for a canonical list if you don't know the person
- | Martin: Missed females in Asimov as a teen
- | Swanwick: Alyx was a radical heroine in Joanna Russ's *Picnic on Paradise*.
- | Hunt: So many aspects that there is no one canonical approach
- | Hunt: Ray Bradbury
- | Rickles: Richard Matheson
- | Walsh: Give media fans the source books (for movies, etc.), media tie-ins
- | Walsh: Hugo & Nebula winners (for libraries)
- | Swanwick: Orson Scott Card's *Ender's Game* ("pernicious and immoral" but popular)
- | Martin: Ray Bradbury's *Fahrenheit 451* is in schools, not much other SF is
- | [Me: This is not true of the summer reading lists for Rocky Hill; the bookstore there had them in a separate section and there was a lot of SF: Frank Herbert, Octavia Butler, etc.]
- | Swanwick: Action SF can be Anne McCaffrey's dragons, not military SF
- | Swanwick: Pros and cons of *Farnham's Freehold*
- | Swanwick: "Heinlein in his time was a flaming liberal."
- | Swanwick: *Have Space Suit, Will Travel* is his best juvenile
- | Martin: Short is good, because there is less time investment
- | Hunt: John Brunner's *Stand on Zanzibar* is seminal, but don't start anyone on it.
- | Hunt: C. J. Cherryh for adventure (*Pride of Chanur*)
- | Swanwick: More alienated than even Barry Malzberg
- | Swanwick: Makes her books suitable for teens
- | Swanwick: Character needs something she cannot have
- | Martin: Today's readers want computers et al, not ray guns (re Neal Stephenson)
- | Swanwick: China Miéville is same sort, appeals to fifteen- to 29-year-olds; "Jack Vance on all sorts of drugs"

- | Hunt: "Why not just read Jack Vance?"
- | [Me: Because he's out of print?]
- | ?: For time travel, Robert A. Heinlein's "All You Zombies", H. G. Wells's *The Time Machine*, Gregory Benford's *Timescape*, Michael Swanwick's *Bones of the Earth*, Robert Silverberg's *Up the Line*
- | Audience: younger readers get tropes from television, are already familiar with the tropes
- | Swanwick: "We do get paid like it's mainstream. We don't get paid like it's TV."
- | [Devolved into SF versus mainstream]
- | Walsh: John Clute said all stories take place when they are written.
- | Audience: Book group of "classicists and newbies" needs *modern* classics (1980 to the present); women in the group hated Jack Vance's *The Dying Earth*
- | Martin: Books may lose their glow, e.g. Ayn Rand's *Atlas Shrugged*, Andre Norton
- | Walsh: "Yes, the characters are cardboard, but they're good quality cardboard." (re E. E. Smith's *Galactic Patrol*)
- | Swanwick: Science fiction ages faster than other genres.
- | Audience: Why introduce youngsters to classics?
- | Swanwick: No one would have predicted Philip K. Dick's [literary] survival.

### **The Poe Legacy in Short Fiction**

**Friday, 8:00 PM**

**Richard Stout (mod), Darrell Schweitzer, Gregory Frost, Evelyn Leeper,**

Description: "Poe was a master of the short form. How has his work influenced later writers?"

Estimated attendance: 4 people

- | Panel in parity with audience
- | 2009 is Poe Bicentennial
- | Unreliable narrator in "The Tell-Tale Heart"
- | James Hogg's "Confessions of a Justified Sinner" (doppelganger) from Poe's "William Wilson"
- | "Thou Art the Man" early detective story
- | Not much about influences
- | [Me: The brevity here is due both to small audience size and difficulty of being on a panel *and* taking notes.]

### **The Future of Money**

**Friday, 9:00 PM**

**Ray Ridenour (mod), Tony DiGerolamo**

Description: "How has personal finances been portrayed in the past in Science Fiction and how will it be portrayed in the future? Will there be such a thing as money in the future?"

Estimated attendance: 12 people

- | Ridenour: Money is something tangible or intangible you can exchange for goods and services.
- | Ridenour: There is an artist who creates his own [paper] money to exchange for goods and services.
- | Ridenour: Agreed-upon system
- | DiGerolamo: What backs our money now?
- | Ridenour: Thinks we will exchange parts of our bodies, or labor.

- | DiGerolamo: Credits (creds), units
- | [Me: No mention of bitcoin]

**Law and The Future: Getting it Right**  
**Saturday, 10:00 AM**  
**Nick Wolven (mod), James Daniel Ross, ? Strathairn, Jim Stratton**

Description: "What are the most common mistakes made by authors when they write a court scene in Science Fiction?"

Estimated attendance: 20 people

- | This panel started *early*, an even worse sin than starting late.
- | Strathairn: *Dead Souls* author
- | W: Too much superfluous stuff, but what about actual errors?
- | Wolven: *My Cousin Vinny* does it well
- | Strathairn: "Perry Mason" was not even close
- | Strathairn: The modern American judicial system is not the only one [so future/science fictional systems do not have to follow it exactly]
- | Wolven: Created LRP "The Alliance"
- | Wolven: Medieval setting has no fingerprints or DNA evidence
- | Strathairn: The American system was a reaction to the British system; reaction to the Star Chamber and ecclesiastical courts
- | Ross: "Justice by fiat" is probably more realistic
- | Wolven: "Alvin Maker" series has a different attitude toward Abraham Lincoln
- | Wolven: No legalities, just tell both sides
- | Strathairn: Starting from scratch better than starting with American system
- | Strathairn: Kurt Vonnegut's *Piano Player* had a lie detector, but for effect, not for realism
- | Wolven: Reality is not like television
- | Ross: No one in fantasy ever runs up against a stupid law
- | Wolven: Need some reason in fiction for discrimination, etc.
- | Audience: Idea of "the reasonable man" test
- | Strathairn: Jury of peers created here
- | Me: Not in Magna Carta?
- | Strathairn: Magna Carta was just for nobles
- | Wolven: Peers used to mean people who knew you, now means people who *don't*
- | Wolven: On social changes
- | Ross: Claimed cloning outlawed
- | ?: Not outlawed, just not funded
- | Wolven: Intellectual property laws are lagging behind progress
- | Wolven: Claimed Constitution specified the length of time for copyrights and patents
- | [Me: It doesn't]
- | Ross: Keeping blood to create a cure
- | Strathairn: Were paying him
- | Wolven: *Gattaca*
- | [Me: *Frameshift*]
- | Audience: "Pets as property only" is changing (animal rights)
- | Wolven: Difference between animals to eat versus others
- | Wolven: "A good lawyer will argue the slippery slope if that's all he has."
- | Strathairn: "Larry the Lobster" on "Saturday Night Live"
- | Strathairn: Norse law speaker
- | Strathairn: Law by decree (daimyo in Japan)

## Was Philip K. Dick right?

Saturday, 11:00 AM

Diane Weinstein (mod), Mark Wolverton, David Louis Edelman, Bernie Mojzes, James Chambers

Description: "Are we now living in Philip K. Dick's future dystopia?"

Estimated attendance: 15 people

- | Weinstein: Future is a combination of our past ("kipple" is like litter, flotsam and jetsam, pieces of past life) and our present (one man's dystopia is another man's utopia)
- | Edelman: Time was an illusion to Dick (*Valis*, *Radio Free Albemuth*)
- | Chambers: In *Glow My Tears*, *the Policeman Said* Taverner finds someone has one of his albums
- | Weinstein: "Flawed man", "uneven writers"; the drug use didn't help
- | Wolverton: Dick not dystopic like Orwell et al
- | Wolverton: Focused on person, not society
- | Edelman: Same characters, middle-aged men frustrated in their careers
- | Edelman: Did finally "go mainstream" or mainstream went him
- | Weinstein: Comments on advertising
- | Audience: Perky Pat like Sim [Siri?]
- | Mojzes: Very concerned with what it is to be human
- | Mojzes: Ever-encroaching technology
- | Mojzes: dehumanizing, surveillance, ads that call you by name
- | ?: Backgrounds interchangeable
- | Weinstein: Had temporal lobe epilepsy, was a premature baby, etc.
- | Weinstein: had five wives and three children
- | Mojzes: Had great contempt and great respect for Robert A. Heinlein
- | Edelman: "Philip K. Dick in a nutshell"
- | Wolverton: *The Man in the High Castle* brought him back/out of his slump
- | Weinstein: Liked/likes his short stories
- | Wolverton: Always fun, "raw, imaginative energy"
- | Edelman: Psychiatry, *Clans of the Alphane Moon*
- | Audience: What about the movies?
- | Weinstein: *Minority Report* has the paranoia
- | Mojzes: *Blade Runner*, *Scanners*
- | Edelman: *Paycheck*
- | Wolverton: *Screamers*
- | Weinstein: Most drop paranoia, also drop interior thought
- | Edelman: It is as if Ridley Scott had a image of *Blade Runner* and found Philip K. Dick to attach to it
- | Wolverton: Wouldn't novelize
- | Mojzes: Irrealism of Jean Baudrillard
- | [Me: *Capricorn One*]
- | Chambers: Disconnect from reality in Dick's work not necessarily bad
- | Edelman: The United States is a shared elusion because you can't point to it
- | [Me: You can't point to a lot of things, e.g., you can't point to a delusion.]
- | Weinstein: John Brunner, J. G. Ballard, John Wyndham all dystopian and paranoid; also Frederick (in cycles)
- | [Me: Barry N. Malzberg]
- | Wolverton: René Magritte and Dick: "This is not {a pipe|your life}"
- | Chambers: Dick would be more interested in reality TV than in science fiction TV

## Science Fiction for the Post Human Future

Saturday, 12:00 N

Tom Purdom (mod), Cory Doctorow, Bud Sparhawk, David Louis Edelman, Jon Kilgannon

Description: "If the singularity actually happens and the future becomes incomprehensible, what will Science Fiction writers write about?"

Estimated attendance: 30 people

- | Kilgannon: They will write alternate histories about "what if the singularity never happened?" and science fantasy
- | Sparhawk: They will write about how the genre is dying
- | Edelman: Fantasy
- | Doctorow: We're already there: science is a technical device used by worried writers who can't keep up with the present ("If I can't understand the present, it must be incomprehensible")
- | Doctorow: The Fall versus the Enlightenment; getting worse versus getting better; each has an end
- | Doctorow: Science is not a prediction, but a reflection
- | Sparhawk: Science fiction is not predictive, but cautionary
- | Doctorow: Jim Griffin's Aphorism: Anything invented before you're nineteen has been there forever. Anything invented before you're thirty is revolutionary. Anything invented later than that should be illegal.
- | [Me: What will Doctorow do if they stop making those eyeglass frames?]

## Philip K. Dick As Classic Literature

Saturday, 1:00 PM

John Moore (mod), Bernie Mojzes, Andrew C. Murphy

Description: "He's in Library of America these days. Irony of irony, his science fiction has achieved mainstream acceptance, even though his mainstream fiction never did. What has caused this academic/critical awakening?"

Estimated attendance: 12 people

- | Moore: Dick wrote six mainstream novels
- | Mojzes: He wrote these early on
- | Mojzes: He was better at ideas than prose
- | Mojzes: Interesting elements
- | Mojzes: "Search for authenticity"
- | Moore: Seem more like period pieces now; how much was he influenced by his times?
- | Murphy: Somewhat ahead of his times
- | [Me: Moore pronounced "David Mamet" as "David Ma-may"]
- | Murphy: *Valis* as Rome still exists, it is 40 A.D. or so
- | Moore: Questioned whether he really believed this
- | Audience: these of Dick is how much is reality and how much not
- | Mojzes: Favorite is *Ubik*, layers of illusion stripped away to expose a new layer of illusion
- | Murphy: *The Three Stigmata of Palmer Eldritch*, *Ubik* in one period, *Valis*, *A Scanner Darkley* in a later period
- | Murphy/Mojzes: All his characters are deeply flawed.
- | Moore: McCarthyism, atom bomb, etc., fed the paranoia of his time; also amphetamines

- | Murphy: "What is remarkable is the imagination he brought to paranoia."
- | Murphy: He is influential because "he is very imitable."
- | Murphy: He is respectable because "there is almost no science in his science fiction" and "science scares mainstream reviewers."
- | Mojzes: "Mainstream has expanded its concept of what it will consider mainstream."
- | Murphy: *Total Recall* is more true to Philip K. Dick than *Blade Runner*
- | Murphy: They lost the whole point of "Minority Report" in the film
- | Audience: Dick is considered because he was so influential
- | Audience: Philip K. Dick and cyberpunk
- | [Me et al: Dickian films:
  - | *Dark Star* (1974)
  - | *Videodrome* (1983)
  - | *Brazil* (1985)
  - | *Man Facing Southeast* (1986)
  - | *The Trouble with Dick* (1988)
  - | *Twelve Monkeys* (1995)
  - | *Open Your Eyes* (1997)
  - | *The Truman Show* (1998)
  - | *eXistenZ* (1999)
  - | *Being John Malkovich* (1999)
  - | *Waking Life* (2001)
  - | *Donnie Darko* (2001)
  - | *Eternal Sunshine of the Spotless Mind* (2004)
- | Mojzes: Not conservative, but fearful of totalitarianism in all forms

### **Why Aren't We Writing About the Future Anymore?**

**Saturday, 3:00 PM**

**David Louis Edelman (mod), Cory Doctorow, Tom Purdom, Gregory Frost, Lawrence M. Schoen**

Description: "Past science fiction used to take place predominantly in the future. Why do there seem to be more and more novels set in the past? Is this a temporary phase or a fundamental shift in the field?"

Estimated attendance: 50 people

- | Edelman: "Is the question bulls\*\*t?"
- | Purdom: 90% of Dozois's latest "Best of the Year" is set in the future
- | Frost: Topic comes from Judith Berman's essay "Science Fiction Without the Future" (*New York Review of Science Fiction*, 05/2001)
- | Doctorow: "Science fiction writers always trapped in writing about the present"
- | Doctorow: Authors tell contemporary stories set in the future
- | Doctorow: Predictions are often "earnestly futuristic and wrong"
- | Purdom: Difference between projecting and predicting
- | Edelman: *Flash Forward*
- | Purdom: Disaster, invasion, etc., set in the present avoids having to think about the future.
- | Doctorow: Books have macrocosm/microcosm that mesh; films have two separate worlds
- | Doctorow: "Aesthetic speculation"
- | [Me: Resnick writes about aging]
- | Doctorow: Future speculation about information technology, but everyone now knows about information technology, so there is less wiggle-room
- | Purdom: Wrote about being able to choose what you want

- | Doctorow: Mark Hatch's *The Maker Movement Manifesto*
- | Doctorow: Magnet implanted then disintegrated and got infected but couldn't be removed until it reformed
- | Frost: As we get older, we are more interested in existential questions (like mysteries)
- | Frost: Older writers now introducing these questions into science fiction
- | Doctorow: Lapsarian as getting older
- | Purdom: "I am the oldest person on the panel, and I think the world is getting better."
- | Edelman: "Senility!"
- | Schoen: Hope that paranormal romance readers will read other fantasy and science fiction
- | Edelman: Tag-based (but that narrows it)
- | Doctorow: "Everything is Miscellaneous"
- | Doctorow: "Wikipedia Click Trance"

### **Who Is Your Favorite Forgotten Author?**

**Saturday, 7:00 PM**

**Desirina Boskovich (mod), Chris Logan Edwards, Jonathan Maberry**

Description: "Who is your favorite writer among those whose work is not readily available? Why should we still be reading him or her?"

Estimated attendance: 20 people

- | Boskovich: M. John Harrison
- | Edwards: Tanith Lee
- | Maberry: Oscar J. Friend (pseudonyms Owen Fox Jerome and others)
- | [Me: What is "forgotten"? "Simak was forgotten while Asimov was still alive."]
- | [Me: Charles Beaumont]
- | [Me: Cordwainer Smith Rediscovery Award]
- | Maberry: Richard Matheson's *The Shrinking Man*, Lin Carter's fantasy
- | Edwards: H. Rider Haggard, Talbot Mundy
- | Maberry: Pulp stuff ("G-8", "Doc Savage")
- | Edwards: John Bellairs
- | Boskovich: Who is Simak?
- | Maberry: H. Beam Piper?
- | Boskovich: Who has come back?
- | Maberry: Matheson came back after the movies
- | [Me: John Collier]
- | Edwards: Philip K. Dick
- | Maberry: "Oz" books
- | Maberry: Schools buying "Classics Illustrated"
- | Audience: Charles Williams, Philip Wylie, Fletcher Pratt, William Tenn
- | Maberry: L. Sprague de Camp
- | Art Henderson: Cordwainer Smith, Henry Kuttner and C. L. Moore
- | Audience: Bob Shaw (short stories)
- | Maberry: Murray Leinster, Theodore Sturgeon
- | Henderson: Fritz Leiber
- | Audience: Lloyd Biggle, Jr.
- | Maberry: John Wyndham
- | Audience: Leigh Brackett
- | Audience: *Planet Stories* publishers
- | Audience: Wallace West



**The Influence of 1950s and 1960s B Movies on Literature**  
**Saturday, 8:00 PM**  
**Richard Stout, Jon Kilgannon, Mary Spila, Diane Weinstein**

Description: [no description given]

Estimated attendance: 10 people

- | [Me: James Morrow's *Shambling Towards Hiroshima*]
- | Spila: Christopher Lee was sexy, Bela Lugosi was not
- | [Me: But Lugosi was in his day]
- | Weinstein: Writers became writers because of the films they saw
- | Spila: Hammer Films is reflected in 1960s and 1970s Gothic literature
- | [Me: Stout thinks "media" is singular]
- | Kilgannon: Some of Terry Pratchett's works (especially *Carpe Jugulum*) are paeans to Hammer
- | Kilgannon: *Now I Have Become Invincible* [*Soon I Will Be Invincible?*]
- | Spila: Noir film
- | Stout: But noir came from literature
- | Stout: *The Glass Key* film

**SF and Fantasy you may not" [sic]**  
**Sunday, 10:00 AM**  
**Mary Spila (mod), Byron Connell, Walter Hunt, Gail Z. Martin**

Description: [no description given]

Estimated attendance: 4 people

- | ?: Swanwick re Gene Wolfe
- | ?: Turtledove book discussions
- | Connell: "What follows 'not' in description?"
- | Hunt: Martha Wells's *Death of the Necromancer*, *Wheel of the Infinite* (Hindu), *City of Bones* (Arabic)
- | Martin: Barbara Hambly's "Time of the Dark" trilogy, Spider Robinson's "Callahan" series
- | Connell: Edgar Pangborn's *A Mirror for Observers*
- | Martin: Tanith Lee's *Red as Blood*
- | Me: Ellen Datlow's "Fairy Tale" series
- | Spila: George Alec Effinger's "Budyadeen" series
- | Martin: Joel Rosenberg's *Guardians of the Flame*
- | Hunt: C. M. Kornbluth's *Syndic*, *Gunner Cade*
- | Connell: C. M. Kornbluth's *Not This August*
- | Martin: Piers Anthony's "Incarnations of Immortality", "Tarot" series (but not to start with), Elizabeth Kostova's *The Historian*
- | [Me: Theodore Roszak's *Flicker*]
- | Connell: Mary Gentle's *Grunts*
- | Martin: Katherine Kurtz's "Camber of Culdi" (earlier ones)
- | Spila: John Myers Myers's *Silverlock*
- | Hunt: Guy Gavriel Kay (but not his first "Finovar" trilogy)
- | [Me: Robert Charles Wilson's early books, Rhys Hughes, Russell Hoban]

- | Hunt: Start J. R. R. Tolkien with *The Fellowship of the Ring*, not *The Hobbit*
- | ?: What surprised you?
- | Spila: Charles de Lint's *Moonheart*
- | Hunt: C. J. *Downbelow Station*
- | Martin: Neil Gaiman's *American Gods*
- | Connell: Robin McKinley's *The Blue Sword*
- | Hunt: Robin McKinley's "Riddlemaster of Hed", Judith Rossner's "Vanishing Point", David Liss

## Is The Short Story On Its Way Out?

Sunday, 11:00 AM

Neil Clarke, Larry Hodges, Lawrence M. Schoen, Dina Leacock

Description: "There have been dramatic declines in magazine subscriptions in recent years. Is the short story medium on its way out or is it an essential part of the genre? Or is it all going digital?"

Estimated attendance: 10 people

- | Schoen: No, it's not on the way out.
- | Leacock: Sold 150 short stories
- | Hodges: Sold 47 short stories; no, but with reservations
- | Clarke: *Clarkesworld*; emphatically no!
- | Hodges: Harder to sell at higher levels; 405 markets; higher demand for more literary works
- | Hodges: *Asimov's*, *F&SF*, *Analog*
- | Schoen: The number of words published at high rates has dropped
- | Hodges: There are more stories submitted for the high rates
- | Schoen: More than half are eliminated because they are not professional
- | Clarke: 90%
- | Schoen: 2% of his slush pile is even decent
- | Schoen: Great writers are dying off, so slots are opening up
- | [Me: But *F&SF* is going to reprints]
- | Clarke: *Asimov's* readership is going up, but on the Kindle, so they've had a net increase; this does not show up in the postal figures
- | Hodges: 86 of the 405 markets are non-paying
- | Schoen: He was published in *SF World* in China, which has a million readers
- | Clarke: The focus is shifting from magazines to anthologies and small press collections
- | Clarke: "Closed to submissions" does not actually mean closed
- | Schoen: Proliferation of bad online markets
- | [Me: People start in business with no clue]
- | Clarke: *Unplugged* is an anthology of the best of online
- | Clarke: People stopped writing short stories because it doesn't pay well enough
- | Schoen: More that they start selling novels (e.g., Jay Lake)
- | Hodges: Or move to non-fiction, which pays even better
- | Audience: People want shorter stories ...
- | Clarke: ... and longer novels
- | Audience: the 200-word story is a new phenomenon
- | [Me: Not really; always existed, but doesn't fill the pages in a magazine]
- | Schoen: Nathan Lilly's "Twitterzine" *Thaumatrope*
- | Clarke: *Subterranean*, *Strange Horizons*, *Clarkesworld*, etc.
- | Audience: Old figures had a Publisher Clearing House effect
- | Audience: anthologybuilder.com
- | Schoen: fictionwise.com

- | Clarke: This is the new "Golden Age" of short science fiction

### **Book Discussion Ideas**

**Sunday, 3:00 PM**

**Oz Fontecchio (mod), Scheherazade Jackson, Lawrence Johnson, Evelyn Leeper, Mary Spila**

Description: "Readers tell us their notions of what would make for a good book discussion."

Estimated attendance: 3 people

- | Book/movie combos
- | Books available on audio
- | Science fiction and fantasy readers 70% female
- | *The Speed of Dark/The Curious Incident of the Dog in the Nighttime*
- | Classic SF author
- | Philip K. Dick
- | Robert Sawyer
- | Problem is that the discussion groups varied wildly in composition, age, and purpose

### **Miscellaneous**

As usual, the publications arrived late, and there was no program grid. There was also not enough space for all the freebies people brought. And for some reason, there were no name tents!

The Art Show was small and quirky, with little traditional science fiction art. There was also a table of "stuff" which all had a \$1 minimum bid.