

# READERCON



program guide

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MOYER

# READERCON 24




Maureen F. McHugh  
Guest of Honor



Patricia A. McKillip  
Guest of Honor

To Be Announced  
Memorial Guest of Honor

...plus over 150 writers, editors, critics, and other professionals in the field of imaginative literature.



July 11-14, 2013  
Burlington, MA  
[www.readercon.org](http://www.readercon.org)

# readercon 23

The Boston Marriott Burlington  
Burlington, Massachusetts  
12–15 July 2012

Guests of Honor:

**Peter Straub**

**Caitlín R. Kiernan**

Memorial Guest of Honor:

**Shirley Jackson**

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## policies

- 🔇 **Cell phones must be set to silent or vibrate mode in panel discussion rooms.**
- 🚭 **No smoking in programming areas or the Bookshop, by state law and hotel policy.**
- 🐾 **Only service animals in convention areas.**
- 🔪 **No weapons in convention areas.**
- 👶 **Young children who are always with an adult are admitted free; others need a membership. See “Children Attending Readercon” on page 3 for more information.**
- 🔊 **Any disruptive or inappropriate behavior may lead to being asked to leave the convention.**
- ✖ **Readercon reserves the right to revoke membership at any time for any reason. No refunds will be given.**
- ⊘ **Readercon reserves the right to refuse membership.**
- 🍷 **Party Policy:** We encourage open parties. However, parties in a room not in the 6th-floor party block will be shut down. Open parties (with an open invitation to all attendees and with an open door) may not serve alcohol. Closed parties (by invitation only and with a closed door) must make alcohol service arrangements with the hotel.
- 🍴 **No eating or drinking by customers in the Bookshop.**

### Harassment

Readercon has always had a zero-tolerance harassment policy. Until recently, we did not feel it necessary to call attendees' attention to the details of this policy—but now we are being explicit.

Harassment of *any* kind—including physical assault, battery, deliberate intimidation, stalking, or unwelcome physical attentions—will not be tolerated at Readercon and will result in permanent suspension of membership.

As always, Readercon reserves the right to revoke membership at its discretion.

### The Open Source Women Back Each Other Up Project

In an effort to improve Readercon's zero-tolerance policy we have adopted goals of The Open Source Women Back Each Other Up Project, which works to make help against harassment visible and available, to create safer environments, to help women support other women, and men to challenge other men. We want sff, anime, comic, and other cons to be safer spaces for women and any other group who feels threatened.

Some women at Readercon will be wearing stickers that say “BACK UP”; they are there to help anyone who feels they are being harassed. You may also ask any concomm member for help at any time. If you want to know more about this, ask Information, Diane Martin, or Adina Adler or visit [backupproject.org](http://backupproject.org).

# policies

## Accessibility

We are committed to making Readercon accessible to everyone.

- All the programming takes place on the ground floor of the convention hotel, and the conference rooms are quite close together, joined by wide hallways. The Green Room is also on the ground floor, as are the hotel restaurants and the restrooms. The Con Suite and Concierge Lounge are easily reachable by elevator.
- Each conference room will have a wide aisle and taped-off space reserved for scooter and wheelchair parking.
- Unfortunately, we are unable to provide ramps to the stage in the two large rooms; however, the smaller rooms have plenty of space behind the participants' tables. If you are a program participant, please email [program@readercon.org](mailto:program@readercon.org) with any requests for specific accommodations.
- PDF and Excel versions of our Program Guide and Program Grid will be available for download on the Program page ([readercon.org/program.htm](http://readercon.org/program.htm)) a week before the convention.
- We've updated our signage design and placement for improved legibility.

We are also committed to making Readercon comfortable and safe for everyone. We strongly encourage all attendees to treat one another with thoughtfulness and respect, and to follow these guidelines:

- Make way for people with mobility impairments and respect the lines around reserved audience spaces. If you stop to chat in the hallway, make sure you leave plenty of space for other people to pass. Remember that not all mobility impairments are visible.
- If you see someone who you believe needs assistance, offer to help and wait for them to accept before taking action. Do not touch or move another person's belongings or equipment, or touch people to guide them, unless they explicitly ask you to do so.
- Do not pet or otherwise attempt to interact with service animals.
- Do not harass or bully other convention attendees. Readercon reserves the right to revoke membership from anyone who makes another attendee feel unsafe. If another convention attendee is harassing or bullying you, or if you observe behavior that gives you cause for concern, please alert a Readercon staff member immediately. All reports will be kept confidential. See our harassment policy above.

If you have any feedback on these efforts or suggestions for future improvements, please email [info@readercon.org](mailto:info@readercon.org).

## Children Attending Readercon

There will be no child care provided at Readercon for 2012.

Children under the age of 15 who will be staying with a parent *at all times* receive a free membership, a ReaderKids In Tow badge, and no conference materials. The badge must have the Readercon-attending parent's name on the front of the badge and contact info on the back. This free badge must be worn at all times while on hotel grounds.

## policies

Children under the age of 12 *may not be left unattended* in any convention area or public hotel space.

If we see a child who is being disruptive, or seems to need a parent and has no parent around, we will try to contact the parent. If we cannot contact the parent within 15 minutes, we will contact hotel security and ask them to assume supervision of the child.

Any disruptive or inappropriate behavior may lead to being asked to leave the convention. Readercon reserves the right to revoke membership at any time for any reason. No refunds will be given.

This policy has been established for the following reasons:

- Liability issues raised by the hotel due to unattended children left to play in hotel common areas and the pool area.
- Liability issues raised by Readercon for the same reasons, as well as for the comfort of all attendees.
- Liability issue of minor children left at Readercon without a parent or appointed guardian on hotel premises. Note that these children may be held by hotel security, the Department of Social Services contacted, and the child turned over to its care.
- It's all about safety. We want our children to be safe, and we want yours to be as well.

## at the con

### **Medical Care and Emergency First Response Call 617-905-5881 to reach an emergency first responder**

Operation Hammond will be providing emergency first response service for Readercon 23. A responder will be available at all times between the opening of registration on Friday (10am) and the close of programming on Sunday (3pm). Please do not hesitate to call if you feel unwell, or if you encounter another attendee who needs medical attention.

The first responder will be prepared to assess and treat a range of medical conditions on-site; in the event of a serious emergency requiring hospital transport, the responder will coordinate with the hotel and local ambulance services to ensure high-quality care and rapid transport.

If you have any questions about this service, please stop by the Info Desk for more information.

## Flyers

Flyers may be posted on the Readercon schedule tower, which is located in front of the main panel spaces. Please do not cover flyers already placed by others.

Flyers may not be posted on hotel walls unless they bear the Readercon stamp of approval. To have your flyers approved, bring all copies to be posted to the Information table for review. If approved, we will stamp them and provide you with hotel-approved adhesive materials and a list of places where flyers may be posted. We will aggressively hunt down and remove any unapproved flyers. Please do not staple flyers to hotel property or use adhesive materials other than the ones we provide.

## at the con

### The Meaning of Badge Colors

Purple.....	Guest of Honor
Orange.....	Program Participant
Red.....	Committee
Green.....	Dealer

### Hours

**Registration:** Friday 10 AM to 9 PM; Saturday 9 AM to 6 PM; Sunday 9 AM to 1 PM

**Information:** Friday 10 AM to 9 PM; Saturday 9 AM to 6 PM; Sunday 9 AM to 1 PM

**Con Suite:** Friday 10 AM to midnight; Saturday 9 AM to midnight; Sunday 9 AM to 3 PM

**Bookshop:** Friday 2:30 PM to 7 PM; Saturday 10 AM to 6 PM; Sunday 10 AM to 2:30 PM

**Tiptree Bake Sale:** Saturday 9:30 AM to 4:30 PM (or until the goodies run out)

**Blood Drive:** Saturday 10 AM to 3 PM

### Hospitality Suite—Room 630

Our Hospitality Suite (or Con Suite) is in Room 630 again this year. Take the elevator to the 6th floor, turn left out of the elevator, left again, and Room 630 will be on your right.

### Kaffeeklatsches

Kaffeeklatsches are small gatherings of attendees with a program participant, chatting informally. Because seating is limited, we ask that those interested *sign up in advance* at the Information table. The Kaffeeklatsches are in the Concierge Lounge (8th floor of the hotel, right outside the elevators), except for Friday at 11 AM and noon, and Sunday at 2 PM, which will be in Vineyard, on the main level of the hotel, near the hotel pub.

### Tiptree Bake Sale

The James Tiptree, Jr. Award is an annual literary prize for science fiction or fantasy that expands or explores our understanding of gender. Created in 1991, the award is named after Alice B. Sheldon, who wrote under the pseudonym James Tiptree, Jr. and in doing so, helped break down the imaginary barrier between “women’s writing” and “men’s writing.” For more information on the award see [tiptree.org](http://tiptree.org).

This year, the Tiptree Bake Sale will be on Saturday from 9:30 AM to 4:30 PM (or until we sell all the food). It will be located in the coat room across from the Grand Ballroom, in the corner near the restrooms.

### Volunteer and Earn Exclusive Readercon Stuff!

Readercon is entirely volunteer-run. Our volunteers help with Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, go to Information—the person there will know what to do. It’s fun, you’ll meet new people, and you can earn Readercon incentives that are available to volunteers only. There are cumulative volunteer awards of Readercon-branded items for volunteering for 1 hour, 3 hours, and 6 hours, with a free membership to Readercon 24 when you work 8 or more hours.

# Arisia 2013

January 18–21, 2013 Westin Boston Waterfront

**Writer GoHs:**

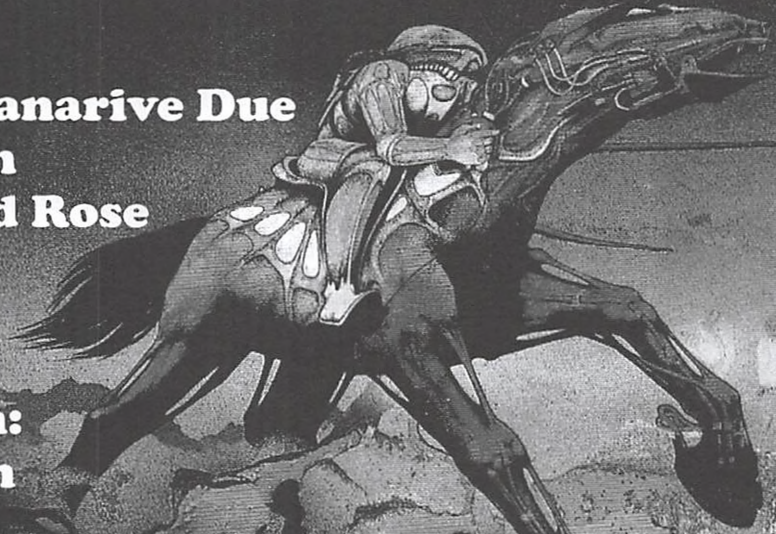
**Steven Barnes & Tananarive Due**

**Art GoH: Roger Dean**

**Music GoHs: Emerald Rose**

**Advance registration:  
\$40 till September 30th**

**<http://arisia.org>**



NESFA's regional science fiction convention

# BOSKONE

FEBRUARY 15–17, 2013



BOSTON, MA

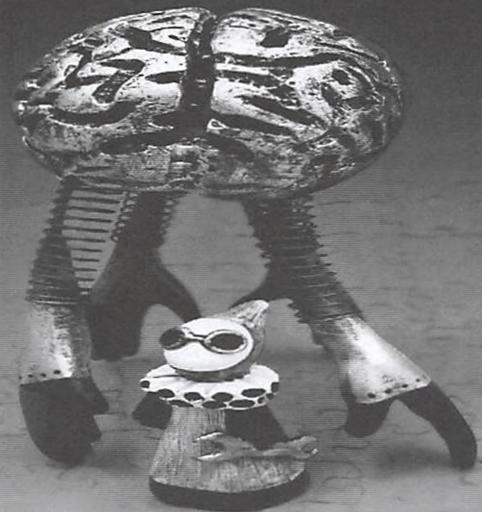
THE WESTIN WATERFRONT

GUEST OF HONOR  
**Vernor Vinge**

OFFICIAL ARTIST  
**Lisa Snellings**

SPECIAL GUEST  
**John Hertz**

FEATURED FILKER  
**Heather Dale**



Join us at Boskone, a science fiction convention featuring: exciting exhibits, inspiring events, and an acclaimed program that encourages members to interact with an impressive array of well-known participants in the field.

[WWW.BOSKONE.ORG](http://WWW.BOSKONE.ORG)

PRE-REGISTRATION RATES: Adult \$50, Student \$35, K–12 \$25

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## bookshop dealers

### **BerHal Books**

New, used, and proof copies

### **The Broad Universe Literary Coalition**

[broaduniverse.org](http://broaduniverse.org)

Our own small press books

### **Candlemark & Gleam**

[candlemarkandgleam.com](http://candlemarkandgleam.com)

Our own small press books

### **ChiZine Publications**

[chizinepub.com](http://chizinepub.com)

New books

### **Clarkesworld Magazine**

[clarkesworldmagazine.com](http://clarkesworldmagazine.com)

Our own small press books,

E-magazines

### **Crossed Genres Publications**

[crossedgenres.com](http://crossedgenres.com)

Our own small press books

### **Dragon Press**

[dragonpress.com](http://dragonpress.com)

Review copies, used books,  
magazine

### **Eldritch Books**

Used & rare books

### **Eyrie House Books**

[eyriehousebooks.com](http://eyriehousebooks.com)

Used, rare, and children's books &  
manga

### **Fairwood Press, Inc**

[fairwoodpress.com](http://fairwoodpress.com)

New & used books

### **Fantastic Books**

[fantasticbooks.biz](http://fantasticbooks.biz)

Review copies & our own small  
press books

### **Haffner Press**

[haffnerpress.com](http://haffnerpress.com)

Our own small press books

### **Henderson's Books**

New & used books

### **Hutnik's Used Books**

Used, cheap books

### **Larry Smith Books**

New books

### **Lethe Press**

[lethepressbooks.com](http://lethepressbooks.com)

Our own small press books

### **Merry Blacksmith Press**

[merryblacksmith.com](http://merryblacksmith.com)

Our own small press books

### **the minds eye bookstore**

[themindseye.com](http://themindseye.com)

New & used books

### **NESFA Press**

[nesfapress.com](http://nesfapress.com)

Our own small press books

### **NIEKAS**

Fanzines

### **Old Earth Books**

[oldearthbooks.com](http://oldearthbooks.com)

Our own small press books

### **Pink Narcissus Press**

[pinknarc.com](http://pinknarc.com)

Our own small press books

### **Prime Books**

[prime-books.com](http://prime-books.com)

New books & magazines

### **Raw Dog Screaming Press**

[rawdogscreaming.com](http://rawdogscreaming.com)

Our own small press books

### **Readercon Sales**

[readercon.org](http://readercon.org)

bookbags

### **Small Beer Press**

[smallbeerpress.com](http://smallbeerpress.com)

Our own small press books

### **Somewhere In Time Books**

Used & rare books

### **Tachyon Publications**

[tachyonpublications.com](http://tachyonpublications.com)

Our own small press books

### **Terminus Publishing**

Used books, ancient coins

### **Tigereyes Press**

New & used books, British imports

### **Wesleyan University Press**

[wesleyan.edu/wespress](http://wesleyan.edu/wespress)

Our own small press books

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## readercon 23 program

Unless otherwise noted, all items fill a 60-minute program slot, except for readings, which fill a 30-minute slot.

All items begin 5 minutes after and end 5 minutes before the times given. Participants and attendees are urged to arrive as promptly as possible.

Location Key			
<b>E</b>	Grand Ballroom Salon E (Bookshop)	<b>ME</b>	Maine/Connecticut
<b>F</b>	Grand Ballroom Salon F	<b>NH</b>	New Hampshire/Massachusetts
<b>G</b>	Grand Ballroom Salons G, H, I & J	<b>VT</b>	Vermont
<b>Vin</b>	Vineyard	<b>RI</b>	Rhode Island
<b>CL</b>	Concierge Lounge (8th Floor)		

### thursday

1. 8:00 PM F **Unfinished Symphonies.** Erik Amundsen, C.S.E. Cooney (leader), Maria Dahvana Headley, Natalie Luhrs, Sarah Smith. One of George R. R. Martin's fans threatened to camp out at the author's house with a shotgun and an espresso machine until Martin buckled down and finished *A Song of Ice and Fire*. Recent years have seen Robert Jordan's *Wheel of Time* continued by Brandon Sanderson, a fourth book in Mervyn Peake's *Gormenghast* completed (from only a fragment) by Maeve Gilmore, and younger writers completing some of Philip José Farmer's works, for only a few examples. Are such projects merely opportunistic attempts by publishers to extend a franchise, an exalted form of fanfic, or legitimate works of creative literary scholarship? Should unfinished series remain unfinished, or should the reader's (and bookseller's) desire for more trump notions of literary "purity"? And why do readers care so much about seeing series through to the end?
2. 8:00 PM G **Genrecare.** Elizabeth Bear (leader), Kathleen Ann Goonan, Kelly Link, Shira Lipkin, Barry N. Malzberg. In a 2011 review of *Harmony* by Project Itoh, Adam Roberts suggests that "the concept of 'healthcare' in its broadest sense is one of the keys to the modern psyche." Yet Roberts notes "how poorly genre has tuned in to that particular aspect of contemporary life." Similarly, in the essay "No Cure for the Future," Kirk Hampton and Carol MacKay write that "SF is a world almost never concerned with the issues of physical frailty and malfunction." As writers such as Nalo Hopkinson, Tricia Sullivan, and Kim Stanley Robinson explore the future of the body, how is SF dealing with the concepts of health, medicine, and what it means to be well?
3. 8:00 PM ME **Managing Motivation to Write.** Alexander Jablovkov, Steve Kelner (leader), Toni L.P. Kelner, Matthew Kressel, Ben Loory. Kipling (an SF writer himself) wrote: "There are nine-and-sixty ways/of composing tribal lays/and every single one of them is right!" Science fiction writers should know this better than most, yet most people don't realize just how different the creative process is for different writers. Join a panel of writers discussing how they keep themselves going, the underlying reasons for why a given tactic works for them, and how it might (or might not) work for others. *Proposed by Steve Kelner.*
4. 8:00 PM RI **No Longer Lonely in the Cloud: Digital Collaboration for Readers.** Kathryn Cramer, Jim Freund, Erin Kissane (leader), John Edward Lawson, Graham Sleight. *MORE Magazine* has created a multi-city book club via group video call. Writers who used to hang out in cafes are now using Google+ hangouts as virtual coworking space. In2Books matches up kids with distant adult pen pals specifically for the purpose of discussing books. Kindles and Readmill let you share your marginalia with your friends. How are new concepts of socializing and togetherness affecting the ways we read, write, and talk about literature?
5. 8:00 PM NH **Reading.** Kit Reed. Kit Reed reads one of the new stories from *The Story Until Now*, her "best-of" collection forthcoming in 2013.

## thursday

6. 8:00 PM VT **Reading.** *Peter Dubé.* Peter Dubé reads from the novel *The City's Gates*.
7. 8:30 PM NH **Reading.** *Yves Meynard.* Yves Meynard reads from his new fantasy novel, *Chrysanthe*.
8. 8:30 PM VT **Reading.** *Darrell Schweitzer.* Darrell Schweitzer reads "The Corpse Detective."
9. 9:00 PM F **The Visual Generation.** *Gemma Files, Elizabeth Hand, Caitlín R. Kiernan, John Langan (leader), Lee Moyer.* Last year's horror-related Readercon panels all brought in discussions of other media. Many of today's horror and dark fantasy writers were exposed to horror movies and television before ever picking up a horror novel. In a 2010 book review, horror critic Will Errickson wrote, "I can't imagine what it must have been like for authors such as Arthur Machen, H.P. Lovecraft, Algernon Blackwood, M.R. James, Sheridan LeFanu, et al., to write horror fiction without having horror film as an influence." Yet despite these undeniable changes in the field, readers often disparage horror writing when they feel it tries too hard to be "cinematic," or when an author openly admits to being inspired by visual media. Is it time for us to get over this stigma and accept that horror literature and visual media are in an ongoing two-way conversation? Or are we in danger of diluting the craft and consigning the genre's past masters to obscurity unless they've been adapted to film?
10. 9:00 PM G **Why Is Realistic Fiction Useful?** *Daniel Abraham, Nathan Ballingrud, Grant C. Carrington, Liz Gorinsky (leader), Alexander Jablovkov.* In a 2011 blog post, Harry Connolly wrote, "If I want to understand the horrors of war, the pain of divorce, the disappointment of seeing a business fail, I don't need to read fiction. There's non-fiction on that very subject.... So forget about justifying the utility of fantasy. How do people justify the utility of realism?" Tim O'Brien's *The Things They Carried* distinguishes between "story truth" and "happening truth"; O'Brien feels that fictionalizing some aspects of his own experience makes them more universal. On the other hand, reality TV, Photoshop, and CGI have proven how blurry the line between fiction and non-fiction can be. How do we tease out these distinctions, and what is realistic fiction's place in the literary landscape?
11. 9:00 PM ME **Randomness, Relativity, Reality, and Free Will.** *Eric M. Van.* As the physics world struggles to develop a Theory of Everything, it is increasingly faced with four big questions. Is quantum mechanics, with its inherent randomness, ultimately true, or does it derive from deterministic processes in some deeper layer of reality? Is relativity ultimately true, or is there a deeper layer of reality where there is an absolute standard of simultaneity and frame of reference? Is there an objective reality independent of conscious minds, or do conscious minds somehow determine reality at least in part? And do beings with conscious minds have true free will that somehow supersedes causal laws? It turns out that the four questions are intimately related to one another in all sorts of fascinating ways, so that answers to some questions pose difficulties for, or even rule out, certain answers to others. Eric M. Van will attempt to narrow the set of answers down as far as possible, deriving a set of possible ultimate realities to believe in.
12. 9:00 PM RI **How Fantastic Is Fantasy?** *Erik Amundsen, Ron Drummond, Andy Duncan, Katherine MacLean (leader), Faye Ringel.* Audience members discuss events of supernatural import that we ordinarily keep locked in the closet: luck, coincidences, things that go bump in the night, telepathy and precognition, visions and dreams. Many people have had experiences, but no one wants to look like a nut. In this discussion, we'll let loose and explore our personal experiences of the places where reality gets weird.  
*Proposed by Katherine MacLean.*
13. 9:00 PM NH **Reading.** *Kathleen Ann Goonan.* Kathleen Ann Goonan reads her short story "A Love Supreme," which will appear in *Discover* this October.
14. 9:00 PM VT **Reading.** *F. Brett Cox.* F. Brett Cox reads "The Amnesia Helmet," a new short story.
15. 9:30 PM NH **Reading.** *JenniferPELLand.* Jennifer Pelland reads from her novel *Machine*.
16. 9:30 PM VT **Reading.** *Toni L.P. Kelner.* Toni L.P. Kelner reads from her story "Pirate Dave's Haunted Amusement Park," published in *Death's Excellent Vacation*.

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- 🔗 10:00 AM Ballroom Hallway Registration opens.
- 📍 10:00 AM Ballroom Lobby Information opens.
- 🎯 10:00 AM Room 630 Con Suite opens.

17. 11:00 AM F **Post-Colonial Independence and the Fantastic.** *Christopher Brown, Bernard Dukas (leader), Walter Hunt, Vandana Singh.* Indigenous peoples in post-colonial nations often use speculative and fantastical works to explore concerns raised by colonization, wars for independence, and the colonizers' departure. Are there commonalities to speculative stories written in immediately post-colonial nations—say, within the first 50 years of independence—around the world, such as Egypt in the early 20th century, India and the Philippines in the late 20th century, and Croatia today? What about 19th-century Haiti and 16th-century Persia? What do these works reveal about the nature of colonization and the ways that narratives are shaped by the authors' direct personal experiences of the struggle for independence?

18. 11:00 AM G **Subversion Through Friendliness.** *Glenn Grant, Victoria Janssen (leader), Toni L.P. Kelner, Alison Sinclair, Ruth Sternglantz.* In a 2011 review of Vonda N. McIntyre's classic *Dreamsnake*, Ursula K. Le Guin quotes Moe Bowstern's slogan "Subversion Through Friendliness" and adds, "Subversion through terror, shock, pain is easy—instant gratification, as it were. Subversion through friendliness is paradoxical, slow-acting, and durable. And sneaky." Is subversion through friendliness a viable strategy for writers who desire to challenge norms? What are its defining characteristics? When do readers love it, and when does it backfire?

19. 11:00 AM ME **The Year in Short Fiction.** *Ellen Datlow (leader), Paula Guran.* We will discuss the speculative short fiction published since last Readercon.

20. 11:00 AM RI **How We Wrote the Expanse Series.** *Daniel Abraham, Ty Franck.* Daniel Abraham and Ty Franck, who collaborate under the name James S. A. Corey, discuss the writing of their mammoth space opera series.

21. 11:00 AM NH **Group Reading: Mythic Poetry.** *Mary Agner, Mike Allen, Erik Amundsen, Leah Bobet, C.S.E. Cooney, Gemma Files, Gwynne Garfinkle, April Grant, Nicole Kornher-Stace, Shira Lipkin, Adrienne J. Odasso, Julia Rios, Darrell Schweitzer, Sonya Taaffe.* Over the past decade, speculative poetry has increasingly turned toward the mythic in subject matter, with venues such as *Strange Horizons*, *Goblin Fruit*, *Mythic Delirium*, *Stone Telling*, *Cabinet des Fées*, *Jabberwocky*, and the now-defunct *Journal of the Mythic Arts* showcasing a new generation of poets who've redefined what this type of writing can do. Come to the reading and hear new and classic works from speculative poetry's trend-setters. (60 minutes)

22. 11:00 AM VT **Reading.** *Matthew Kressel.* Matthew Kressel reads "The Great Game at the End of the World," which will be published in Ellen Datlow and Terri Windling's anthology *After*.

23. 11:00 AM Vin **Kaffeeklatsch.** *Joe Haldeman, Peter Straub.*

24. 11:00 AM E **Autographs.** *Helen Collins, Theodore Krulik.*

25. 11:30 AM VT **Reading.** *Paul Tremblay.* Paul Tremblay reads from his upcoming novel *Swallowing a Donkey's Eye*.

26. Noon F **Muzzling the Horse's Mouth.** *Michael Dirda, David G. Hartwell, Veronica Schanoes (leader), Graham Sleight, Ruth Sternglantz.* Conventions, zines, blogs, Twitter, and Facebook provide many venues for writers to shape the dialogue around their works. When it's hard to avoid information about what a writer intended, how does that affect the critical reading experience? As readers and as critics, can we feel confident that we would have seen on our own what the writer has revealed to us? How do we differentiate and prioritize between our own insights and those shared by the author? Does the writer's emphasis on some aspects of a work make it harder to see other aspects? And what happens when the critic's desire to convey information about a work—such as an author's stated intentions—comes into conflict with the critic's desire to demonstrate a viable personal reading of the text?

27. Noon G **Writing for Electronic Devices.** *Kathryn Cramer, Michael J. DeLuca, James Patrick Kelly, Barbara Krasnoff (leader), David G. Shaw.* How does the experience of reading speculative fiction on the Kindle, the iPad, and other e-readers differ from reading a codex? What changes in the literature itself might we see as authors write stories and novels

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intended to be read on electronic devices? Will the ability to link across pages and chapters (as first seen in Geoff Ryman's pioneering 253) change how plots are developed, or will they act more as memory aids? Our panelists speculate about this unevenly distributed but inevitable future.


28. Noon ME **Bookaholics Anonymous/Welcome to Readercon.** *John Clute, Walter Hunt (leader), John H. Stevens.* The most controversial of all 12-step groups. Despite the appearance of self-approbation, despite the formal public proclamations by members that they find their behavior humiliating and intend to change it, this group, in fact, is alleged to secretly encourage its members to succumb to their addictions. The shame, in other words, is a sham. Within the subtext of the members' pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-sniffing, even book-reading. Could this be true? Come testify yourself, while giving and getting tips on navigating the wonders of Readercon for the very first time.
29. Noon RI **At School with Peter Straub.** *Andy Duncan, Jack Haringa, Nicholas Kaufmann (leader), Caitlín R. Kiernan, John Langan, Paul Tremblay.* For the generation of horror writers who came of age in the seventies and eighties, the fiction of Peter Straub has exerted a profound gravitational pull. Glen Hirshberg has spoken of the importance of *If You Could See Me Now* to his development as a writer of ghost stories. Lee Thomas has acknowledged the influence of *Ghost Story* on his novel *The Dust of Wonderland*. Kelly Link has noted the significance of *Shadowland* to her stories. Laird Barron has written the afterword to the recent Centipede Press edition of *Koko*, in which he details that novel's importance to his work. This panel will bring together several writers who have benefited from the example of Straub's fiction to discuss some of the ways in which his work contributed to theirs.  
*Proposed by Nicholas Kaufmann.*
30. Noon NH **Group Reading: Codex Writers' Group.** *Gwendolyn Clare, D.T. Friedman, Damien Walters Grintalis, Leonid Korogodski, John P. Murphy, Jennifer Pelland, Julia Rios, Kenneth Schneyer, Amy Sundberg, Gerald Warfield, Gregory Wilson.* Codex is a very active, 8-year-old, online writers' group that focuses mainly on newer pro SF and Fantasy writers. (60 minutes)
31. Noon VT **Reading.** *Amanda Downum.* Amanda Downum reads the forthcoming novelette "Bone Garden."
32. Noon Vin **Kaffeeklatsch.** *Liz Gorinsky, Jacob Weisman.*
33. Noon E **Autographs.** *Elizabeth Bear, Scott Lynch.*
34. 12:30 PM VT **Reading.** *Christopher M. Cevasco.* Christopher Cevasco reads from his just-completed novel about Lady Godiva, which returns the legend of her naked ride to a more plausible historical context in 11th-century England.
35. 1:00 PM F **Theological Debate in Fantasy and SF.** *Ellen Asher, John Benson, James Morrow (leader), Sonya Taaffe, Harold Torger Vedeler.* From Spenser and Bunyan to Michael Chabon and Stephenie Meyer, writers of speculative fiction have engaged in fine-grained, subtextual theological positioning and debate. Leaving aside instances of more obvious religious maneuvering, what happens when implicit or encoded theological dialogues become invisible to readers, either because the passage of time has stripped away their contexts (as with, say, High Church vs. Low Church Anglicanism in Victorian fiction), or because they are only available to the initiated (as with Meyer's LDS-inflected fantasy)? Are these vanishings a loss? Is there something insidious about books whose surface narratives conceal debates to which we lack access, or do these dimensions enrich the texts? Are we 'better' readers if we try to suss them out?
36. 1:00 PM G **Through a Glass, Dystopianly.** *Leah Bobet, Gwendolyn Clare, Jack Haringa (leader), Alaya Dawn Johnson, Shira Lipkin.* Millions of words have been written on the current dystopian trend in young adult literature; the consensus seems to be that dystopias are a reflection of the state of being a modern teenager, feeling trapped and uncertain of who you are. Fair enough. But given that the teen years are often when people first become engaged with wider world concerns—and given that these books are written by adults aware of those concerns—perhaps there are also particular anxieties about the current state of society and the world feeding the popularity of books like Suzanne Collins's *The Hunger Games* or Ali Condie's *Matched*. *The Hunger Games*, for example, can be read as commentary on the issues surrounding the Occupy protests, with those in power controlling resources as a way of maintaining order at the cost of tremendous collateral damage to the innocent. Is this a useful way of reading these stories? Are there similar issues we can discern in other recent young adult fictions? And what issues might we expect to see reflected in future YA works?

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37. 1:00 PM ME **My Mother, Shirley Jackson.** Sarah Hyman DeWitt. Sarah Hyman DeWitt, Shirley Jackson's younger daughter, shares anecdotes and remembrances of her mother.
38. 1:00 PM RI **Om Nom Nom de Plume.** Daniel Abraham (leader), Francesca Forrest, Ty Franck, David G. Hartwell, Barry N. Malzberg, Shawna McCarthy. The reasons a writer might take a pen name are well known. Less examined are how the use of a pseudonym affects what they write and how they write it, and how readers read it. Our panelists discuss both readerly and writerly approaches to pseudonymous work when the name behind the 'nym is public (as with Seanan McGuire/Mira Grant, or Daniel Abraham/M.L.N. Hanover/half of James S. A. Corey) or when an author is publicly pseudonymous but no one knows who's behind the curtain (as with K.J. Parker).
39. 1:00 PM NH **Reading.** Caitlín R. Kiernan. Caitlín R. Kiernan reads from *The Drowning Girl: A Memoir*. (60 minutes)
40. 1:00 PM VT **Reading.** Ellen Kushner. Ellen Kushner reads from a work to be determined.
41. 1:00 PM E **Autographs.** Andy Duncan, Howard Waldrop.
42. 1:00 PM CL **Kaffeeklatsch.** Paula Guran, Katherine MacLean.
43. 1:30 PM VT **Reading.** James Patrick Kelly. James Patrick Kelly reads from his novella "The Last Judgment," the cover story of the March/April issue of *Asimov's*.
44. 2:00 PM F **Serendipity in the Digital Age.** John Benson, John Clute, Michael J. DeLuca, Michael Dirda, Kathryn Morrow, David G. Shaw (leader). Libraries are closing off their stacks from patrons and sending robots to retrieve requested books; brick-and-mortar bookstores are being supplanted by Amazon's massive warehouses and recommendation engines. While these arrangements increase efficiency on the business end, they destroy serendipity on the reader's end. Yet sites like Wikipedia and TV Tropes give us what Randall Munroe called "hours of fascinated clicking," trails of discovery that strongly resemble the old-fashioned bookstore or library experience. Can those sites teach us how to recreate browsing in our browsers? Should Amazon look more like the new online edition of the *Science Fiction Encyclopedia*?
45. 2:00 PM G **Evaluating Political Fiction.** L. Timmel Duchamp, Alexander Jablovkov (leader), Robert Killheffer, Vincent McCaffrey, Anil Menon, Ruth Sternglantz. This panel examines the intersections among story as political expression, story as entertainment, and story as art and craft. When an author takes a clear political stance within a work of fiction, how does a reader's perception of that stance—and the extent to which we find it compelling or intriguing—affect our sense of whether the work is entertaining or well-crafted? Given the diversity of opinions among readers and the ways that judgments of quality are necessarily influenced by culture and personal experience, should readers aim to achieve consensus about a political work's merits and meanings, or do we need to embrace a more pluralistic understanding of how literary works are both experienced and evaluated? What are best practices for critics, academics, and other professional readers as we navigate these tricky waters?
46. 2:00 PM ME **The Works of Shirley Jackson.** F. Brett Cox, Andy Duncan, Elizabeth Hand (leader), Caitlín R. Kiernan, Faye Ringel. Shirley Jackson (1916–1965) has inspired generations of writers with her dark, psychologically incisive fiction, which her husband, critic Stanley Edgar Hyman, called "a sensitive and faithful anatomy of our times." The *Science Fiction Encyclopedia* notes that many of Jackson's stories are "fantasies of alienation," despite often not being strictly fantastical, which makes them particularly resonant to readers and writers of horror and dark fantasy. This panel will discuss her many touchstone works, such as "The Lottery" and *The Haunting of Hill House*, and their influence on authors such as our other guests of honor.
47. 2:00 PM RI **Mary Shelley's *Frankenstein* and Expanding Our Knowledge.** Michael Cisco, John Kessel, Theodore Krulik (leader), John Langan, Genevieve Valentine. Mary Shelley's *Frankenstein* describes how it is essential to the human spirit to explore new realms, physically, spiritually, and intellectually. Shelley points the way with her subtitle. What does *Frankenstein, or, The Modern Prometheus* tell us about where human knowledge should lead us? What are our limits, if there are any? This panel will discuss the text of the novel to uncover what Shelley is suggesting we do with our thirst for intellectual advancement, and consider what we are pursuing today in our search for knowledge. Proposed by Theodore Krulik.



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48. 2:00 PM NH **Reading.** *Delia Sherman.* Delia Sherman reads from her Norton Award–winning YA novel *The Freedom Maze*.
49. 2:00 PM VT **Reading.** *Nathan Ballingrud.* Nathan Ballingrud reads from *The Atlas of Hell*, a recently completed novella featuring a book thief, Louisiana gangsters, and swamp monsters.
50. 2:00 PM E **Autographs.** *John Crowley, Peter Straub.*
51. 2:00 PM CL **Kaffeeklatsch.** *Elizabeth Bear, Amanda Downum.*
-  2:30 PM E **Bookshop opens.**
52. 2:30 PM NH **Reading.** *Alaya Dawn Johnson.* Alaya Dawn Johnson reads from “The Inconstant Moon,” a short story (originally published on Tor.com) set in the same universe as her novels *Moonshine* and *Wicked City*.
53. 2:30 PM VT **Reading.** *Marilyn “Mattie” Brahen.* Marilyn “Mattie” Brahen reads from *Claiming Her*.
54. 3:00 PM F **Anthropology for Writers.** *James L. Cambias, Christopher M. Cevalasco, Amanda Downum, Francesca Forrest, John H. Stevens (leader), Harold Torger Vedeler.* In a 2011 blog post, Farah Mendlesohn wrote, “‘Worldbuilding’ as we understand it, has its roots in traditions that described the world in monolithic ways: folklore studies, anthropology, archeology, all began with an interest in describing discrete groups of people and for that they needed people to be discrete.” This panel will discuss the historical and present-day merging and mingling of real-world cultures, and advise writers on building less monolithic and more plausible fictional ones.
55. 3:00 PM G **The New New Wave.** *Elizabeth Bear, Richard Bowes, Gwendolyn Clare, F. Brett Cox (leader), Paul DiFilippo.* China Miéville has said that *Embassytown* is in some ways a reaction to New Wave books by Le Guin and Delany, and Jo Walton’s *Among Others* engages in a very literal dialogue with the New Wave works of those two authors. Walter Jon Williams’s *Implied Spaces* and Hannu Rajaniemi’s *The Quantum Thief* could easily be seen as responses to Zelazny’s work from the same era, which also inspired Elizabeth Bear’s Jacob’s Ladder trilogy. Why is the New Wave cresting again? Are authors looking for something in those older works that they haven’t found in more recent SF? Or is it just easier to critique and converse with the New Wave now that we’ve had several decades to think about it?
56. 3:00 PM ME **Readercon Classic Nonfiction Book Club: How to Suppress Women’s Writing.** *Kathryn Cramer (leader), Samuel R. Delany, L. Timmel Duchamp, Gwynne Garfinkle, Andrea Hairston.* First published in 1983, *How to Suppress Women’s Writing* remains a touchstone for many people, the sort of book often passed from one reader to another with the words, “You have to read this!” Tansy Rayner Roberts wrote of it in 2010, “This is not an angry book. It is not a book that condemns men. It is a book that shows how our culture’s traditional (patriarchal) way of reading and studying and archiving literature has forced limitations upon all of us, preventing us from understanding the importance of a huge percentage of the work written in our language. Men and women both have been convinced that women’s writing (and indeed, art in general) is less valuable and less significant.” How do we read Joanna Russ’s work now, nearly 30 years after the book first appeared? Which of her ideas remain the most potent? Has it become, as critic Niall Harrison said in 2005, “a book that is most often referenced by its soundbites”? Do the soundbites do justice to the complexity of Russ’s analysis?
57. 3:00 PM RI **How to Write for a Living When You Can’t Live Off Your Fiction.** *Thomas A. Easton, James Patrick Kelly, Mikki Kendall, Barbara Krasnoff (leader), Nick Mamatas.* You’ve just been laid off from your staff job, you can’t live on the royalties from your fiction writing, and your significant other has taken a cut in pay. How do you pay the rent? Well, you can find freelance work writing articles, white papers, reviews, blogs, and other non-sfnal stuff. Despite today’s lean journalistic market, it’s still possible to make a living writing, editing, and/or publishing. Let’s talk about where and how you can sell yourself as a professional writer, whether blogging can be done for a living, and how else you can use your talent to keep the wolf from the door. Bring whatever ideas, sources, and contacts you have. *Proposed by Barbara Krasnoff.*
58. 3:00 PM NH **Reading.** *Peter Straub.* Peter Straub reads from his novel-in-progress, *The Smell of Fire.* (60 minutes)

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59. 3:00 PM VT **Reading.** *Helen Collins.* Helen Collins reads her short story "Fusion."
60. 3:00 PM E **Autographs.** *Daniel Abraham, Ty Franck, Joe Haldeman.*
61. 3:00 PM CL **Kaffeeklatsch.** *Leah Bobet, James Morrow.*
62. 3:30 PM VT **Reading.** *Gregory A. Wilson.* Gregory A. Wilson reads from his short story due out in the upcoming anthology *When the Villain Comes Home*, edited by Ed Greenwood and Gabrielle Harbowy.
63. 4:00 PM F **Wet Dreams and Nightmares.** *Samuel R. Delany, Gemma Files, Paula Guran (leader), Caitlín R. Kiernan, Sonya Taaffe.* Writers such as Caitlín R. Kiernan, M. Christian, Cecilia Tan, and Paula Guran are well known in both speculative fiction and erotic fiction circles for creating what Kiernan calls "weird and transgressive" erotica. How does this subgenre use the tools and tropes of horror and dark fantasy to explore taboo aspects of sexuality and gender? How has it changed over the decades as sexual culture has evolved? And as the romance genre becomes more welcoming of both the erotic and the undead, how will weird erotica maintain its identity as something separate from paranormal porn?
64. 4:00 PM G **Sherlock Holmes, Now and Forever.** *Ellen Asher, Michael Dirda (leader), Victoria Janssen, Fred Lerner, Veronica Schanoes.* Sherlock Holmes is everywhere right now: in TV series like *House*, BBC's *Sherlock*, and the upcoming *Elementary*; in the Robert Downey Jr. movies; and in books and stories being written about Holmes and his creator, Sir Arthur Conan Doyle. What accounts for the endless appeal of this character? Are we ever going to get tired of brilliant and slightly mad detectives? Or is it all really about Watson, as suggested by our collective urge to keep telling and retelling Holmes's stories?
65. 4:00 PM ME **Oblique Strategies for Authors.** *Marilyn "Mattie" Brahen, Gavin J. Grant, Glenn Grant (leader), Katherine MacLean, Eric M. Van, Jo Walton.* In 1975 Brian Eno and Peter Schmidt published a deck of cards called "Oblique Strategies." Each card provides a cryptic directive—such as "Use an old idea" or "Honour thy error as a hidden intention"—intended to help an artist deal with a creative block or dilemma. While many of the original strategies are useful for writers of fiction, others (such as "The tape is now the music") are perhaps only appropriate for musicians and visual artists. Let's brainstorm a deck of Oblique Strategies specifically designed to provide unexpected creative kicks for authors who are in a jam.  
*Proposed by Glenn Grant.*
66. 4:00 PM RI **Readercon Recent Fiction Book Club: Who Fears Death.** *Andy Duncan (leader), Shira Lipkin.* In her World Fantasy Award-winning first adult novel, Nnedi Okorafor continues her groundbreaking project of drawing on her own Nigerian heritage, African mythology and politics, and profoundly disturbing practices such as weaponized rape and clitoridectomy to create unique speculative work. Set in a haunting and haunted world that is part far-future post-tech SF, part myth, and utterly contemporary in its central issues, *Who Fears Death* raises important questions about the often-sentimentalized portrayal of Africa in SF, about feminism and empowerment, about the possibilities of SF and fantasy imagined from a non-Western perspective, and even about genre distinctions—sorcery and shapeshifting coexist with computers, satellite communications, and "capture stations" to draw precious water from the air. What does Okorafor's vision state and imply about the relationship of speculative fiction to the developing world, its capacity for engaging the social and economic issues of that world, and the ways it can be shaped by non-Anglo-American settings and assumptions?
67. 4:00 PM NH **Group Reading: Mt. Palomar Stories.** *Maria Dahvana Headley, Ben Loory, Kit Reed, Rick Wilber.* Four writers were on their way up Mt. Palomar to visit the Observatory when the driver said, "The first person to write and sell a story about this excursion gets dinner on me at TGI Friday's." Four minds went racing in four wildly different directions, and these stories are the result. (60 minutes)
68. 4:00 PM VT **Reading.** *Genevieve Valentine.* Genevieve Valentine reads from her short story "Abyssus Abyssum Invocat."
69. 4:00 PM E **Autographs.** *Kathryn Cramer, David G. Hartwell.*
70. 4:00 PM CL **Kaffeeklatsch.** *Mike Allen, Ellen Kushner.*

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71. 4:30 PM VT **Reading.** *Daniel P. Dern.* Daniel Dern reads “If You Give a T. Rex a Cookie”; its sequel, “If a T. Rex Gives You a Cookie”; and several of his short Dern Grim Bedtime Tales (Few of Which End Well).
72. 5:00 PM F **The Books Readers Don’t See.** *Christopher Brown (leader), Barry B. Longyear, Anil Menon, Michael Swanwick.* In this interconnected age, it’s easy to forget that some books are never translated or exported, leaving them only available to readers of the original language or region. Countries with the most developed publishing infrastructures and the most dominant languages are at such an advantage that for many writers throughout the world, the only path to financial success is writing for a foreign audience. How do these inequalities of publishing affect writing and reading today? What innovations are writers and publishers using to bring their work to a larger audience? What can readers do to get their hands on more global literature and encourage its broad distribution?
73. 5:00 PM G **Why I Stopped Writing.** *Erik Amundsen, Nathan Ballingrud, Steve Berman (leader), Geary Gravel, Jennifer Pelland, Luc Reid.* We’ve all seen writers logging their word counts, charting their progress toward the next novel or short story. And we’ve heard the advice to keep writing and submitting. But is it ever a good idea to just stop? What can we gain from getting off the publishing merry-go-round, at least for a while? Is stopping a sign of failure, or just another stage in a writer’s career? The panelists discuss how and why they stopped writing (and maybe started up again).
74. 5:00 PM ME **How I Narrated and Produced the ‘Illuminated’ Swordspoint Series Audiobooks.** *Ellen Kushner.* Ellen Kushner discusses the making of her latest audiobook, *The Privilege of the Sword* (released this month, deliberately scheduled to coincide with Readercon!), and its predecessor, *Swordspoint*, both written and narrated (and co-produced) by Kushner for ACX/Neil Gaiman Presents. A year ago, she’d never even listened to an audiobook; now, using extra voice actors, sound effects, and commissioned soundtrack music, she and producer/director Sue Zizza have created a new style called the “Illuminated” audiobook. She will play excerpts and answer questions about the process, including her experiences with ACX, Audible’s new initiative for empowering authors to create their own audiobooks.
75. 5:00 PM RI **Story Terminable and Interminable.** *Graham Sleight.* How much do we want our stories to be about change, and how much do we want them to give us the same kind of experience each time? How much of an ending do we want our stories to have? Graham Sleight attempts to answer these questions in, um, under 50 minutes. He also intends to mention *Star Trek*, brands, churches, Gene Wolfe, Tony Kushner, James Tiptree Jr., the principles of stage magic, and the author he stole the title of the talk from.
76. 5:00 PM NH **Reading.** *Joe Haldeman.* Joe Haldeman reads from his novel *Work Done For Hire*.
77. 5:00 PM VT **Reading.** *James L. Cambias.* James Cambias reads from *René Descartes and the Cross of Blood*, an alchemical film noir.
78. 5:00 PM E **Autographs.** *Ellen Datlow, James Morrow.*
79. 5:00 PM CL **Kaffeeklatsch.** *Paul Park, Genevieve Valentine.*
80. 5:30 PM NH **Reading.** *L. Timmel Duchamp.* L. Timmel Duchamp reads from her novel in progress.
81. 5:30 PM VT **Reading.** *Jeff VanderMeer.* Jeff VanderMeer reads from his new novel *Annihilation*, about an expedition sent into the mysterious Area X (also known as the Southern Reach) and what befalls them.
82. 6:00 PM F **Speech Patterns.** *Judith Berman, Leah Bobet, Greer Gilman, Sarah Smith (leader), Vinnie Tesla.* Writers can adopt the convention that people in the future (or past) speak just as they do now. Or they can take contemporary speech patterns and tweak them to suggest the different time or place. Or they can go for verisimilitude (historical or imagined). Why do we see more tweaking of speech patterns in stories set in the past than the future? Is altering speech patterns to give a flavor of the future an underused technique, or does it present more difficulties (see *Riddley Walker*, *A Clockwork Orange*, or *Ambient*)? Some writers the altered speech pattern for the aliens reserve, as a way of underscoring their different psychology. What other techniques are available?

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**83. 6:00 PM G What Writers Want.** *Suzy McKee Charnas, John Crowley, Nicholas Kaufmann, James Patrick Kelly (leader), Nicole Kornher-Stace, Peter Straub.* Genre writing is not a career known for its well-defined path. There are goal-posts—bestseller lists, movie deals, inspiring reams of fan fiction—but do they sum up all that genre writers aim for? This panel dares to go deeper and uncover authors' true ambitions, whether they dream of exemplifying or transcending the genre, turning genre itself into art, being named a Grand Master, outselling everyone, or all of these—and to examine how those ambitions might be achieved.

**84. 6:00 PM ME Podcasting for the Speculative Fiction Author; Or, Will the Revolution Be Recorded?** *Mike Allen, C.S.E. Cooney, Jim Freund, Alexander Jablovkov, Alison Sinclair, Gregory Wilson (leader).* Building on last year's talk at Readercon about promotion for the speculative fiction author and drawing from an upcoming *SFWA Bulletin* article, Gregory A. Wilson and discussants will focus on the pros and pitfalls of podcasting for fantasy and science fiction authors, looking at some examples of successful podcasts in the field, different types for different purposes, and the basics of getting started with podcasting.

**85. 6:00 PM RI A Story from Scratch, Part I.** *Elizabeth Bear, Kyle Cassidy, Lee Moyer, Michael Swanwick.* Zombies? Aliens? Insect invasion? Vampire detectives? Who knows! Be part of the story created on the spot by Hugo-winning writers Michael Swanwick and Elizabeth Bear and brought to life by photographer Kyle Cassidy and illustrator Lee Moyer. On Friday and Saturday, using models from the audience and props provided by celebrity guests, Michael and Elizabeth will create a narrative that will be photographed by Kyle and have a cover created by Lee. On Sunday the story will be read aloud as the cover and illustrations are displayed, and an electronic version of the final work will be made available for download. You can participate in any or all of the sessions. Business casual attire recommended.

**86. 6:00 PM NH Reading.** *Matthew Cheney.* Matthew Cheney reads from a new short story.

**87. 6:00 PM VT Reading.** *Lila Garrott.* Lila Garrott reads her short story "The Ninety-Nine Conceits of the Minotaur," and several book reviews from her blog.

**88. 6:00 PM E Autographs.** *Marilyn "Mattie" Brahen, Allen Steele.*

**89. 6:00 PM CL Kaffeeklatsch.** *Helen Collins, Maria Dahvana Headley.*

**90. 6:30 PM NH Reading.** *Elizabeth Hand.* Elizabeth Hand reads from new work.

**91. 6:30 PM VT Reading.** *Harold Torger Vedeler.* Harold Torger Vedeler reads from *Intersect: A Love Story*, a novel about games, friendship, and the dangers of commercial love.

 **7:00 PM E Bookshop closes.**

**92. 7:00 PM F Guess Who's Coming to Fairyland.** *Gwendolyn Clare, C.S.E. Cooney (leader), Victoria Janssen, Kate Nepveu, Joan Slonczewski.* Many fantasy and SF novels struggle with an issue that, at first glance, looks downright old-fashioned: interracial marriage. The races are non-human, and some of their problems are unique; for example, in Cheryl Brooks's *Cat Star Chronicles*, the near-extinct Zetithians must breed with other species or die out. Others face very familiar concerns such as being rejected by their families or peers. Their risk-taking is often rewarded with the birth of children who display enhanced or unusual abilities—though those children have their own concerns about not fitting in. How do these themes reflect and interact with real-world tensions around race, marriage, and culture?

**93. 7:00 PM G The Literature of Estrangement.** *Christopher Brown, Lila Garrott (leader), Greer Gilman, Anil Menon, Jeff VanderMeer, Paul Witcover.* In a 2011 interview in *The Guardian* concerning the paucity of SF and fantasy texts among Booker nominees (and, we might add, Pulitzers or National Book Awards in the U.S.), China Miéville suggested repositioning the debate as not between the realistic and the fantastic, but between "the literature of recognition versus that of estrangement," though he admitted that "the distinction maps only imperfectly across the generic divide" and that "all fiction contains elements of both drives." Is this a more useful set of terms for discussing the familiar schism? Does it reveal literary alignments in an inventive new way? Or is it simply cutting the same cake at a different angle?

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94. 7:00 PM ME **The Multimedia of *The Drowning Girl*.** Kyle Cassidy, Caitlín R. Kiernan. After photographer Kyle Cassidy read Caitlín R. Kiernan's novel *The Drowning Girl: A Memoir*, he was inspired to create still photos from it. In turn, these were developed into a two-minute book trailer funded by Kickstarter. Cassidy and Kiernan explain how a novel can become a multimedia experience.
95. 7:00 PM RI **Have We Lost the Future?** James L. Cambias (leader), Paul Park, Steven Popkes, Harold Torger Vedeler, Jo Walton. Where science fiction once looked to the future as the setting for speculation, nowadays the focus seems to be on alternate pasts, fantasy worlds, or consciously "retro" futures. We're no longer showing the way to what things might be like. We discuss whether this is connected to the general fear of decline and decay in the English-language world—or has science fiction simply run out of ideas?  
*Proposed by James Cambias.*
96. 7:00 PM NH **Reading.** Andy Duncan. Andy Duncan reads "Close Encounters," a novelette in his new collection *The Pottawatomie Giant and Other Stories* (PS Publishing, 2012) and soon to be published in *F&SF*.
97. 7:00 PM VT **Reading.** Michael J. DeLuca. Michael J. DeLuca reads "Other Palimpsests," forthcoming in the anthology *Biblioteca Fantastica* from Dagan Books, edited by Claude Lalumière and Don Pizarro.
98. 7:00 PM E **Autographs.** Marty Halpern, Walter Hunt.
99. 7:00 PM CL **Kaffeeklatsch.** Jim Freund, Shira Lipkin.
100. 7:30 PM NH **Reading.** Scott Lynch. Scott Lynch reads from a forthcoming novel.
101. 7:30 PM VT **Reading.** Geary Gravel. Geary Gravel reads from *The Seers*, a novel set in the universe of *The Alchemists*.
102. 8:00 PM F **Reimagining Protagonist Agency.** Nathan Ballingrud, Leah Bobet (leader), John Clute, Scott Lynch, Jo Walton. Historically, the bulk of SF&F has dealt with protagonists taking direct physical (or cognitive) action to solve problems. They were brilliantly competent men and women, or destined healers of a wounded land: their agency in their story was obvious and indisputable. Recently, a number of authors have been depicting protagonists with more subtle types of agency. Many readers and critics have reacted by labeling such protagonists, negatively, as passive. Our panelists discuss why and how they've tried to expand the limits of what is popularly considered to be agency, and lessons they've learned for effectively communicating these ideas to readers.
103. 8:00 PM G **Uncle Sam Wants You to Write Better Books.** Richard Bowes, Maria Dahvana Headley (leader), Barry B. Longyear, Barry N. Malzberg, Paul Park. In *About Writing*, Samuel R. Delany wrote, "The general population, day in and day out, is not used to getting good stories. This... probably accounts for why there is so little political sophistication among the general populace. Political awareness requires that people become used to getting rich, full, complex, logical, and causative accounts of what is going on in the world, and, when they don't, regularly demanding them." There are some obvious examples of fiction that led to political engagement and change: Abraham Lincoln thought that *Uncle Tom's Cabin* started the Civil War, *The Well of Loneliness* and *Lady Chatterly's Lover* changed the sexual climate in Britain, and *The Female Man* shaped the language of feminism. But did those books have political effects because they were what Delany calls "good stories," or for other reasons? If we accept the causative relationship that Delany posits, how do we get past the chicken-and-egg situation of readers not wanting (or being willing to spend money on) good stories until they're used to getting good stories?
104. 8:00 PM ME **Better Eating Through Chemistry.** David G. Shaw. Look at the nutritional info for any processed food and you'll find a long list of additives used as stabilizers and preservatives. Many of these ingredients are naturally occurring food components that can be exploited to transform food, creating new textures, unexpected contrasts, and changes in the temperatures at which foods can be served. David Shaw will explain how to integrate these techniques into everyday cooking, with examples provided from another year of experimentation in the lab... er, kitchen.
105. 8:00 PM RI **The Works of Peter Straub.** Mike Allen, Ken Houghton, Caitlín R. Kiernan, John Langan, Henry Wessells (leader), Gary K. Wolfe. The biography on Peter Straub's website cites works of poetry, mainstream literature, supernatural and psychological horror, and the simply unclassifiable. All come from that moment when he first "gathered up his ancient

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fears and turned them into fiction.” 1979’s *Ghost Story* and 1988’s *Koko* demonstrated Straub’s talent for digging deep into the darkest areas of the psyche and turning his findings into gripping prose, well-seasoned with the rhythms of his beloved jazz. This panel will chart his trajectory from those early successes to his present position as a master of the compellingly disturbing.

**106. 8:00 PM NH Group Reading: Cambridge Science Fiction Workshop.** Heather Albano, James L. Cambias, F. Brett Cox, Alexander Jablov, James Patrick Kelly, Steven Popkes, Kenneth Schneyer, Sarah Smith. The members of the oldest extant professional writers group in New England give brief readings from their works. (60 minutes)

**107. 8:00 PM VT Reading.** Ben Loory. Ben Loory reads some stories from a forthcoming collection.

**108. 8:00 PM E Autographs.** Kit Reed, Michael Swanwick.

**109. 8:00 PM CL Kaffeeklatsch.** Rosemary Kirstein, Joan Slonczewski.

**110. 8:30 PM VT Reading.** Ron Drummond. Ron Drummond reads “A Gross of Nails,” a controversial new short play about the 12-year-old William Shakespeare, and a selection of other short works.

**↪ 9:00 PM Ballroom Hallway Registration closes.**

**ⓘ 9:00 PM Ballroom Lobby Information closes.**

**111. 9:00 PM F Kaffeeklatsch.** Kyle Cassidy, Lee Moyer.

**112. 9:00 PM ME Carrying a Gate through the Labyrinth: Portal and Greer Gilman’s “Girl, Implicated”.** Margaret Ronald. Greer Gilman’s essay “Girl, Implicated: The Child in the Labyrinth in the Fantastic” posits an archetypal female journey in which “the solitary girl child in a labyrinth... charts her own way out of it, driven by her curiosity and courage.” A recent interactive take on this motif appears in the video game *Portal* and its sequel, in which a lone woman must find her way through a deserted testing facility while facing her own “genius or nemesis” in the form of the game’s main antagonist. Margaret Ronald will explore how *Portal* and *Portal 2* propose not only a series of labyrinths-within-labyrinths but a new approach to escape by situating this narrative in a gameplay context.

**113. 9:00 PM RI Readercon Classic Fiction Book Club: *The Palm-Wine Drinkard*.** Michael Cisco, Sarah Smith, John H. Stevens, Michael Swanwick (leader), Jeff VanderMeer. *The Palm-Wine Drinkard* is a classic of world literature, a vivid, exhilarating, and linguistically breathtaking tale of a fantastic quest. The novel is based on Yoruba folktales, but Amos Tutuola makes them uniquely his own. In a 1997 obituary for Tutuola in *The Independent*, Alastair Niven wrote: “Tutuola was a born story-teller, taking traditional oral material and re-imagining it inimitably. In this way he was, though very different in method and craft, the Grimm or Perrault of Nigerian story-telling, refashioning old tales in a unique way which made them speak across cultures.” Now, 60 years after it was first released, *The Palm-Wine Drinkard* stands as the best sort of classic: one that remains a pleasure to read, but that opens up new readings with each encounter.

**114. 9:00 PM NH Reading.** John Crowley. John Crowley reads from his new novel in progress. (60 minutes)

**115. 9:00 PM VT Reading.** Rick Wilber. Rick Wilber reads from *The Sweep*, a novel of gifts and price tags, forthcoming from Tor.

**116. 9:00 PM E Autographs.** Mike Allen, Barry B. Longyear.

**117. 9:30 PM VT Reading.** Walter Hunt. Walter Hunt reads from *Elements of Mind*.

**10:00 PM F/G The Cordwainer Smith Rediscovery Award.** Barry N. Malzberg. The Smith Award, honoring a writer worthy of being rediscovered by today’s readers, is selected annually by a panel of judges that includes Readercon 4 Guest of Honor Malzberg. Past winners are Olaf Stapledon, R.A. Lafferty, Edgar Pangborn, Henry Kuttner and C.L. Moore, Leigh Brackett, William Hope Hodgson, Daniel F. Galouye, Stanley G. Weinbaum, A. Merritt, Mark Clifton, and Katherine MacLean.

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10:30 PM F/G **Meet the Pros(e) Party.** *You and nearly everyone else.* Each writer at the party has selected a short, pithy quotation from his or her own work and is armed with a sheet of 30 printed labels, the quote replicated on each. As attendees mingle and meet each pro, they obtain one of his or her labels, collecting them on the wax paper provided. Atheists, agnostics, and the lazy can leave them in the order they acquire them, resulting in one of at least nine billion Random Prose Poems. Those who believe in the reversal of entropy can rearrange them to make a Statement. Wearing labels as apparel is also popular. The total number of possibilities (linguistic and sartorial) is thought to exceed the number of theobromine molecules in a large Trader Joe's dark chocolate bar multiplied by the number of picoseconds cumulatively spent by the Readercon committee on this convention since its inception. (2 hours)

🎧 **midnight** Room 630 Con Suite closes.

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- 👉 9:00 AM Ballroom Hallway Registration opens.
- 📍 9:00 AM Ballroom Lobby Information opens.
- 🎧 9:00 AM Room 630 Con Suite opens.
- π 9:30 AM Cloakroom Tiptree Bake Sale opens.
- 📖 10:00 AM E Bookshop opens.
- 📌 10:00 AM Ballroom Hallway Blood Drive opens.

118. 10:00 AM F **Horror and the Social Compact.** *Jack Haringa (leader), Ken Houghton, Alaya Dawn Johnson, Stephen Graham Jones, Kit Reed.* In Shirley Jackson's "The Lottery" and Octavia Butler's *Bloodchild*, the social compact incorporates the horrific, declaring it necessary for survival. In novels about war and the aftermath of disaster, the destruction of the social compact leaves a vacuum that is filled by the horrific. In Richard Matheson's *I Am Legend*, horror comes in part from the protagonist's efforts to maintain a social compact that is no longer in effect. What makes the constructed relationship between the individual and society so unsettling, whether it's functioning, changing, or absent?

119. 10:00 AM G **Book Learning.** *Gregory Feeley, Kathleen Ann Goonan, Katherine MacLean, Barry N. Malzberg, Kathryn Morrow (leader), Ann Tonsor Zeddies.* In an article for *The Guardian* in 2008, James Wood wrote that "novels tend to fail not when the characters are not vivid or 'deep' enough, but when the novel in question has failed to teach us how to adapt to its conventions, has failed to manage a specific hunger for its own characters, its own reality level." Not mentioned is the question of what readers bring to this educational experience. Some readers see plenty of character depth in the works of Asimov, Card, Herbert, or Heinlein, but others disagree; are the readers who find those characters too cardboard actually stubbornly refusing to be taught how to like them? When and why do readers choose books that require education in character appreciation, and when we encounter them by accident, what makes us decide to stick with them?

120. 10:00 AM ME **Readercon Recent Nonfiction Book Club: Colonialism and the Emergence of Science Fiction.** *Matthew Cheney, Andrea Hairston (leader), Robert Killheffer, Darrell Schweitzer, Vandana Singh.* John Rieder seeks to show that "colonialism is a significant historical context for early science fiction," and that in many ways science fiction and modern imperialism developed together. In a review for *Science Fiction Studies*, David M. Higgins wrote of the "threefold trajectory of [Rieder's] approach—to consider how SF 'lives and breathes' in a colonial context, to examine how it 'reflects or contributes to' this context, and to analyze ways in which it may 'enact' challenges to colonial ideology." Rieder discusses the intersections of race and class in works by Poe, Wells, Verne, London, Burroughs, Campbell, and a number of lesser-known writers. Are the connections between colonialism and science fiction that Rieder sees convincing ones? Could other factors account for the themes and tropes he identifies? How have colonialist ideologies lasted beyond science fiction's emergent years?

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121. 10:00 AM RI **The Year in Novels.** *Don D'Ammassa, Natalie Luhrs, Liza Groen Trombi (leader), Gary K. Wolfe.* We will discuss the speculative novels published since last Readercon.
122. 10:00 AM NH **Reading.** *Caitlín R. Kiernan, Peter Straub.* Caitlín R. Kiernan and Peter Straub read from the works of Shirley Jackson. (60 minutes)
123. 10:00 AM VT **Reading.** *Daniel Abraham, Ty Franck.* Ty Franck and Daniel Abraham, aka James S.A. Corey, read "Pirates of Mars," a short story in the Gardner Dozois anthology *Old Mars*.
124. 10:00 AM E **Autographs.** *Debra Doyle, James D. Macdonald, Rick Wilber.*
125. 10:00 AM CL **Kaffeeklatsch.** *John Clute, Tom Purdom.*
126. 10:30 AM VT **Reading.** *Greer Gilman.* Greer Gilman reads from a work in progress, a Jacobean revenge procedural.
127. 11:00 AM F **Pointed Experiments in Indeterminacy.** *Michael Cisco (leader), Peter Dubé, Caitlín R. Kiernan, Peter Straub, Sonya Taaffe.* "Pointed experiments in the manipulation of point of view" is how Gary Wolfe and Amelia Beamer have described several works by Peter Straub; they are "metatextual and metafictional" experiments that lead to the conclusion that "the indeterminate nature of reality is a central inquiry in these books." We can't help but notice that this also closely describes several of Caitlín R. Kiernan's works, notably her novels *The Red Tree* and *The Drowning Girl: A Memoir*, and her short story "Tidal Forces." Our panelists discuss the ways writers use point of view to interrogate the nature of reality, and their reasons for doing so.
128. 11:00 AM G **Samuel R. Delany's Golden Jubilee.** *Matthew Cheney, Ron Drummond (leader), L. Timmel Duchamp, Elizabeth Hand, Donald G. Keller, Jo Walton.* 2012 can be seen as a milestone year in the career of Samuel R. Delany: his 70th birthday; the 50th anniversary of his first novel, *The Jewels of Apor*; the 35th anniversary of his classic critical work, *The Jewel-Hinged Jaw*; the 24th anniversary of being GoH at Readercon 2. Few writers have contributed so much over so long to all aspects of our field—science fiction, fantasy, critical theory, comics, autobiography, editing, teaching, even a documentary film. And he's still going, with a new novel out this year! This panel will celebrate Delany's past, present, and future contributions to the field.
129. 11:00 AM ME **Genre Magazines in the 21st Century.** *Scott H. Andrews (leader), Steve Berman, Neil Clarke, Shawna McCarthy, Gordon Van Gelder.* What goes into keeping genre magazines fresh and afloat in current times? In this open discussion, magazine professionals provide advice to would-be editors and publishers regarding securing distribution, finding material, marketing and promoting, etc. along with success and cautionary stories. *Proposed by Hildy Silverman.*
130. 11:00 AM RI **A Story from Scratch, Part II.** *Elizabeth Bear, Kyle Cassidy, Lee Moyer, Michael Swanwick.* Zombies? Aliens? Insect invasion? Vampire detectives? Who knows! Be part of the story created on the spot by Hugo-winning writers Michael Swanwick and Elizabeth Bear and brought to life by photographer Kyle Cassidy and illustrator Lee Moyer. On Friday and Saturday, using models from the audience and props provided by celebrity guests, Michael and Elizabeth will create a narrative that will be photographed by Kyle and have a cover created by Lee. On Sunday the story will be read aloud as the cover and illustrations are displayed, and an electronic version of the final work will be made available for download. You can participate in any or all of the sessions. Business casual attire recommended.
131. 11:00 AM NH **Group Reading: ChiZine Publications.** *Gemma Files, Nicholas Kaufmann, Nick Mamatas, Yves Meynard, Paul Tremblay.* Authors published by ChiZine Publications read from their works. (60 minutes)
132. 11:00 AM VT **Reading.** *Erik Amundsen.* Erik Amundsen reads his short story "Draftyhouse," published in *Clarkesworld*.
133. 11:00 AM E **Autographs.** *Suzy McKee Charnas, Delia Sherman.*
134. 11:00 AM CL **Kaffeeklatsch.** *Jeanne Cavelos, Walter Hunt.*



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- 135. 11:30 AM VT Reading.** *Kenneth Schneyer.* Kenneth Schneyer reads his new short story, “Hear the Enemy, My Daughter.”
- 136. Noon F Timeline Slippage.** *Daniel Abraham (leader), Suzy McKee Charnas, Daniel P. Dern, Marty Halpern, Steven Popkes.* In a 2011 blog post discussing the reboot of the DC Universe, Daniel Abraham wrote, “History tends to be slower in imagined universes. As writers and readers, we resist changes there because we can, while change in the world defies us.... Like a tectonic fault, the tension from [the difference between the real world and the fictional timeline] builds up over the course of many issues or episodes or books or films. Slowly, it corrodes our suspension of disbelief, and it starts demanding a release.” He offered three options for this release: let heroes age and die in near-realtime, cultivate the reader’s “willful obliviousness” of the sort that lets Archie and Veronica stay in high school forever, or periodically modernize the setting and story. Why is the first almost unheard of, the second common, and the third likely to incur outrage? Are there other alternatives? And how does this connect with our love for retelling Shakespeare, Homer, and myth?
- 137. Noon G Unexamined Assumptions in SF.** *James L. Cambias (leader), Mikki Kendall, Anil Menon, Kenneth Schneyer, Darrell Schweitzer.* In a 2011 blog post, James Cambias complained of “[convention] attendees and panelists dusting off old, unexamined assumptions” in SF. For much of its history, SF developed a set of unexamined assumptions that became default conventions of the genre—that space exploration will move systematically outward from the moon to the planets, that the explorers will be cisgender heterosexual American or European males, that aliens will fight us in (peculiarly two-dimensional) space battles, and so on. 21st-century SF has made some notable efforts to roast these chestnuts, but it has its own set of assumptions, which this panel will mercilessly dissect and offer alternatives to.
- 138. Noon ME How We Edited the Third Edition of the Science Fiction Encyclopedia.** *John Clute, Graham Sleight.* John Clute and Graham Sleight discuss the development of the SFE’s latest incarnation.
- 139. Noon RI The Works of Caitlín R. Kiernan.** *Elizabeth Bear (leader), Gemma Files, John Langan, Sonya Taaffe.* Since blazing onto the speculative fiction scene with the story “Persephone” in 1995 and the novel *Silk* in 1998, Caitlín R. Kiernan has consistently pushed the boundaries of the fantastic, often refusing to be classified and always delighting in transgression. Her work encompasses elements of science fiction, fantasy, horror, mystery, and erotica, to name just a few; she writes short and long fiction, comics and graphic novels, poetry, and song lyrics with equal facility. This panel will attempt an overview of her spectacularly diverse career.
- 140. Noon NH Group Reading: Crossed Genres.** *Carrie Cuinn, Kay T. Holt, Barbara Krasnoff, Sandra McDonald, Daniel José Older, Sabrina Vourvoulias.* Crossed Genres ([crossedgenres.com](http://crossedgenres.com)) started out with a monthly online magazine, and has now developed into a full-scale small press publisher of genre anthologies. Recent and upcoming books include *Subversion: Science Fiction & Fantasy Tales of Challenging the Norm* (Dec. 2011), *Fat Girl in a Strange Land* (Feb. 2012), and *Salsa Nocturna* (Jul. 2012). This reading will feature several writers whose work is represented in Crossed Genres publications, and will be moderated by publisher/editor Bart Leib. (60 minutes)
- 141. Noon VT Reading.** *Sarah Smith.* Sarah Smith reads from her book about the *Titanic*.
- 142. Noon E Autographs.** *Leah Bobet, Jo Walton.*
- 143. Noon CL Kaffeeklatsch.** *Samuel R. Delany, Jeff VanderMeer.*
- 144. 12:30 PM VT Reading.** *Andrea Hairston, Pan Morigan.* Andrea Hairston reads from *Redwood and Wildfire*, her Tiptree Award-winning novel, with music by Pan Morigan.
- 145. 1:00 PM F Un/Orthodox Genre.** *Jeanne Cavelos (leader), Michael Dirda, Yves Meynard, Robert V.S. Redick, Peter Straub, Gary K. Wolfe.* According to Lev Grossman, “Conventions aren’t a prison that genre writers are trying to escape.... You need conventions, because nothing works without them. Plus if you didn’t have them, there wouldn’t be any rules to break, and if you’re not breaking rules, you’re not writing.” Separately, Peter Straub writes, “Some people love the genre-ness of genre. I do, I respond to that, but I dislike the sense of necessary limitations lots of people go for. I don’t want to live in a dollhouse.” How do genre writers play and struggle with the tensions between “the genre-ness of genre” and the need to keep evolving,

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individually and as a community? This process somewhat resembles the development cycles of other long-lived convention-bound groups such as religious organizations and political parties; what can we learn from them?

**146. 1:00 PM G Why Am I Telling You This (in the First Person)?** *Richard Bowes, Helen Collins, L. Timmel Duchamp (leader), Caitlín R. Kiernan, Kate Nepveu.* In some narratives it is clear why and how a first-person narrator is telling their story (the tale is a found document, a club story, etc.); in some narratives the reasons for the telling must be deciphered (Gene Wolfe's *Book of the New Sun*) or the revelation of the reasons forms a key part of the story itself (N.K. Jemisin's *The Hundred Thousand Kingdoms*). But in some cases it seems counterproductive or otherwise quite unlikely that a narrator would be telling us the secrets they want to keep hidden, their plans for world domination, etc. What do we make of this question of narrator motivation? To what extent should we read the telling as part of the tale, a chosen act of character, versus simply an extra-textual conceit required for the story to exist? Is this different for present vs. past tense? And to the extent that authors consider these questions when choosing a narrative point of view, what are some interesting examples of how they've used the fact of the telling of a story to affect how that story is read?

**147. 1:00 PM ME The Autopsy, Postmortem Changes, and Decomposition: A Primer for Writers.** *Laura Knight.* What happens after we die? Despite the incredible surge in popularity of forensic science in popular media, many myths and misunderstandings continue to surround the autopsy, and postmortem changes like rigor mortis and subsequent decomposition are often misrepresented. Further, medical examiners and coroners have often been depicted as insensitive and crude, eating a sandwich in one hand while wielding a bloody scalpel in the other. Dr. Laura Knight, a forensic pathologist and medical examiner, will present actual autopsy photographs, along with a non-sensational narrative description of the autopsy process and a detailed explanation of the changes to the body after death.

**148. 1:00 PM RI The Works of Katherine MacLean.** *Barry N. Malzberg (leader), Sandra McDonald, Tom Purdom.* The 2011 Cordwainer Smith Rediscovery Award was granted to Katherine MacLean, the author of the Nebula-winning novella "The Missing Man" and the Rediscovery Award's first living winner. MacLean's background in science and mathematics lends a beautiful verisimilitude to her SF, and she frequently mixes genres, exploring psychic powers alongside alien visitations. This panel will discuss her best-known and more obscure works as well as their many adaptations.

**149. 1:00 PM NH Reading.** *Michael Swanwick.* Michael Swanwick reads the latest unpublished story in the Mongolian Wizard series, currently appearing on Tor.com. (60 minutes)

**150. 1:00 PM VT Reading.** *Paul DiFilippo.* Paul DiFilippo reads "Specter-bombing the Beer Goggles," published in *The MIT SF Review*.

**151. 1:00 PM E Autographs.** *Kathleen Ann Goonan, Andrea Hairston.*

**152. 1:00 PM CL Kaffeeklatsch.** *Andy Duncan, Steven Popkes.*

**153. 1:30 PM VT Reading.** *Theodore Krulik.* Theodore Krulik reads from his short story "Sometimes I Feel Like a Zombie, Sometimes I Don't."

**154. 2:00 PM F No, Really—Where Do You Get Your Ideas?** *Samuel R. Delany, Toni L.P. Kelner, Ellen Klages, James Morrow, Lee Moyer, Resa Nelson (leader).* All writers have been asked this question. This panel takes it seriously, exploring the roles of accumulated knowledge, reaction, dissent, inspiration, influence, and skill in creativity.

**155. 2:00 PM G The City and the Strange.** *Leah Bobet, Amanda Downum, Lila Garrott (leader), Stacy Hill, Ellen Kushner, Howard Waldrop.* In *The Death and Life of Great American Cities*, Jane Jacobs writes, "By its nature, the metropolis provides what otherwise could be given only by traveling; namely, the strange." N.K. Jemisin's Inheritance trilogy demonstrates that epic-feeling fantasy can still take place entirely within the confines of a single city. Fictional metropolises such as Jeff VanderMeer's Ambergris, China Miéville's New Crobuzon, and Catherynne M. Valentine's Palimpsest are entire worlds in themselves, and the fantasy cities of Lankmar and Ankh-Morpork shine as centers of intrigue and adventure. In what other works, and other ways, can cities be stand-ins for the lengthy traveling quest of Tolkienesque fantasy?

**156. 2:00 PM ME Cuba: A Firsthand Report.** *Joan Slonczewski (leader).* What's it like in Cuba today, and what might it look like in a hundred years? Joan Slonczewski answers those questions and shows slides from Havana and Pinar del Rio.

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**157. 2:00 PM RI The Future of Copyright.** *Ken Liu, B. Diane Martin, Eugene Mirabelli, Kenneth Schneyer (leader), Jacob Weisman.* SF authors have two reasons to care about the future of copyright: both as a novum for fiction, as in Spider Robinson's *Melancholy Elephants*, Charles Sheffield's "Out of Copyright," and Randy Henderson's "Surviving the eBookalypse," and as a basis for long-term career strategy (see the blogs of Cory Doctorow and Kristine Kathryn Rusch). All we know for sure about copyright is that it's going to change, but how? Will it become ever more stringent and draconian, with publishers charging separately each time a reader opens a book? Will it vanish altogether in favor of a fee-for-service or "revenue rights" model? Will authors have to start beating the bushes for rich patrons? Join in the wild speculations and crackpot theories. *Proposed by B. Diane Martin.*

**158. 2:00 PM NH Group Reading: Odyssey Writing Workshop Graduates.** *Scott H. Andrews, Jeanne Cavelos, Ellen Denham, Christi Dionis, Nivair H. Gabriel, William Bradley Hafford, E.L. Mellor, Gerald Warfield.* Odyssey Writing Workshop graduates, including members of the class of 2012, read flash fiction. (60 minutes)

**159. 2:00 PM VT Reading.** *Sonya Taaffe.* Sonya Taaffe reads her short story "Another Coming," recently reprinted in Brit Mandelo's anthology *Beyond Binary: Genderqueer and Sexually Fluid Science Fiction.*

**160. 2:00 PM E Autographs.** *James Patrick Kelly, John Kessel.*

**161. 2:00 PM CL Kaffeeklatsch.** *Ellen Datlow, Kathleen Ann Goonan.*

**162. 2:30 PM VT Reading.** *Maria Dahvana Headley.* Maria Dahvana Headley reads the short story "Ossifer Bone."

◆ **3:00 PM Ballroom Hallway Blood Drive closes.**

**163. 3:00 PM F Horizontal Genre Transfer.** *John Clute, James Patrick Kelly (leader), Bradford Morrow, Kit Reed, Veronica Schanoes, Peter Straub.* In a 2011 article in *The Atlantic*, Joe Fassler wrote, "The trappings of genre fiction—monsters, masked marvels, gizmos, and gumshoes—are no longer quarantined to the bookstore aisles reserved for popular fiction. Horror, mystery and science-fiction books have spread their genetic code to a foreign habitat: the literature section." So-called literary writers such as Michael Chabon and Aimee Bender freely incorporate fantastical tropes into their stories, and literary magazines feature special issues on the fantastic, such as Peter Straub's *Conjunctions* 39. Do literary and genre fiction benefit from this hybridization, or do they begin to lose the distinctive qualities that their audiences are looking for? Is this just literary writers trying not to be boring?

**164. 3:00 PM G If It Doesn't Sell, What's the Point?** *Jeffrey A. Carver, Bernard Dukas, Andrea Hairston, Alexander Jablovkov, Barry B. Longyear, Nick Mamatas (leader).* Fiction writing is usually considered an art but frequently judged in terms of commerciality rather than artistic achievement. Publishers want to know whether books are selling, and writers want an audience. These days, when rough economic times have hit writers particularly hard, "Why continue?" has become an important and frequently asked question. Are there reasons writers should continue even if their work isn't selling as well as they, or their publishers, would like? Are there times they should stop? Why do we write, anyway? The panelists will consider how writers can make these decisions, and what options are available in the current economic climate.

**165. 3:00 PM ME A Story from Scratch, Part III.** *Elizabeth Bear, Kyle Cassidy, Lee Moyer, Michael Swanwick.* Zombies? Aliens? Insect invasion? Vampire detectives? Who knows! Be part of the story created on the spot by Hugo-winning writers Michael Swanwick and Elizabeth Bear and brought to life by photographer Kyle Cassidy and illustrator Lee Moyer. On Friday and Saturday, using models from the audience and props provided by celebrity guests, Michael and Elizabeth will create a narrative that will be photographed by Kyle and have a cover created by Lee. On Sunday the story will be read aloud as the cover and illustrations are displayed, and an electronic version of the final work will be made available for download. You can participate in any or all of the sessions. Business casual attire recommended.

**166. 3:00 PM RI Theories of Reading and Their Potential Insights into Fantastika.** *Suzy McKee Charnas, John Crowley, Shira Daemon, Kate Nepveu, John H. Stevens (leader), Gayle Surette, Eric M. Van, Rick Wilber.* We talk about reading at Readercon every year, but we rarely talk about our understanding of reading as a mental process of cultural practice. John H. Stevens will summarize some recent theories of reading from neurological, psychological, anthropological, and literary perspectives, followed by a discussion about what these ideas might be able to tell us about how we engage, interpret, and

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codify fantastic literature. In what ways is fantastika read like any other sort of text, and in what ways might we read (and write?) it differently?

**167. 3:00 PM NH Group Reading: *Ideomancer Speculative Fiction*.** Mike Allen, Leah Bobet, C.S.E. Cooney, Amanda Downum, George Galuschak, Claire Humphrey, Nicole Kornher-Stace, Kenneth Schneyer, Sonya Taaffe. Authors and poets read work from *Ideomancer Speculative Fiction*, one of the longest-running speculative fiction webzines still publishing. (60 minutes)

**168. 3:00 PM VT Reading.** John Kessel. John Kessel reads from his novel in progress, *Sunlight or Rock*.

**169. 3:00 PM E Autographs.** Samuel R. Delany, Caitlín R. Kiernan.

**170. 3:00 PM CL Kaffeeklatsch.** Gemma Files, Shawna McCarthy.

**171. 3:30 PM VT Reading.** Ellen Klages. Ellen Klages reads from a recent, not-yet published work.

**172. 4:00 PM F Caitlín R. Kiernan Interviewed by Elizabeth Hand.** Elizabeth Hand, Caitlín R. Kiernan.

**π 4:30 PM Cloakroom Tiptree Bake Sale closes.**

**173. 5:00 PM F Peter Straub Interviewed by Gary K. Wolfe.** Peter Straub, Gary K. Wolfe.

**↵ 6:00 PM Ballroom Hallway Registration closes.**

**ⓘ 6:00 PM Ballroom Lobby Information closes.**

**📖 6:00 PM E Bookshop closes.**

**174. 6:00 PM ME Absent Friends: Remembering the People We've Lost This Year.** Gay Haldeman. In the past year, the field lost artists Darrell K. Sweet and Moebius; authors Anne McCaffrey, L.A. Banks, Ray Bradbury, Sara Douglass, Sakyō Komatsu, K.D. Wentworth, and Jim Young; fans Bill Kunkel, Alice "Badger" Washburn, and Rusty Hevelin; and others. Come join us as we celebrate their lives and work.

**175. 6:00 PM RI Writing Motivation Toolbox.** Luc Reid. Leveraging recent psychological and neurological research, Luc Reid offers a brief tour of human motivation mechanisms as well as specific ways to get past writer's block, inspire enthusiasm, sharpen focus, and get words onto the page. Many of the ideas from this talk about writing can be carried over to other areas of life, such as health, business, organization, and relationships.

**176. 6:00 PM NH Reading.** Vinnie Tesla. Vinnie Tesla reads his Fantastic Erotica Award-winning short story "Ota Discovers Fire."

**177. 6:30 PM NH Reading.** Nicholas Kaufmann. Nicholas Kaufmann reads from a new fantasy novel that takes place in, around, and under New York City.

**178. 7:00 PM F Wold Newton Reading Extravaganza.** Jaym Gates, Matthew Kressel, Daniel José Older, Eric Rosenfield (emcee), Veronica Schanoes, Brian Francis Slattery (emcee), Jeff VanderMeer, Jo Walton. ONCE AGAIN AND FOR THE SECOND TIME, Eric Rosenfield and Brian Francis Slattery of the Wold Newton Reading Extravaganza Series will orchestrate yet another INCREDIBLY FANCY SONIC ART EXPERIMENT consisting of ESTEEMED LITERARY PERSONAGES reading TEXTUAL OBJECTS in short bursts, one after another accompanied by LIVE, IMPROVISED MUSIC provided by a FULL BAND, with the intent of creating a kind of unbroken MOSAIC of what Readercon FEELS LIKE. Come witness our spectacular SUCCESS and/or FAILURE.

**179. 7:00 PM ME Kurzweil and Chopra, Ghosts in the Same Shell.** Athena Andreadis (leader), John Edward Lawson, Anil Menon, Luc Reid, Alison Sinclair. Transhumanism (TH) has been a prominent strain in contemporary SF; cyberpunk is in many ways the fiction arm of the movement. Athena Andreadis and discussants will explore core concepts of TH (longev-

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ity, uploading, reproductive alternatives, optimization projects from genome to organism), investigate which are strictly in science fiction versus science territory, and examine the larger outcomes of these tropes within the genre as well as in First Life, aka the real world.

**180. 7:00 PM RI Writing Writing.** *Barry B. Longyear (leader).* This workshop, led by Barry B. Longyear, is for frustrated beginning writers and those long in the tooth needing a boost on writing as a profession, writing your own stories, the very dark side, and that shining light upon a hill. Optional: bring a story about which you have a question.

**181. 7:00 PM NH Reading.** *Daniel Abraham.* Daniel Abraham reads from his epic fantasy series *The Dagger and the Coin*.

**182. 7:30 PM NH Reading.** *Gemma Files.* Gemma Files reads from *A Tree of Bones: Volume 3 of the Hexslinger Series*.

**183. 8:00 PM F The 26th Kirk Poland Memorial Bad Prose Competition.** *Mike Allen, Rose Fox, Craig Shaw Gardner (emcee), Yves Meynard, Eric M. Van (emcee).* Our traditional evening entertainment, named in memory of the pseudonym and alter ego of Jonathan Herovit of Barry N. Malzberg's *Herovit's World*. Here's how it works: Ringleader Craig Shaw Gardner reads a passage of unidentified but genuine, published, bad sf, fantasy, or horror prose, which has been truncated in mid-sentence. Each of our panelists then reads an ending for the passage. One ending is the real one; the others are impostors. None of the players knows who wrote any passage other than their own, except for co-ringleader Eric M. Van, who gets to play God as a reward for the truly onerous duty of unearthing these gems. Craig then asks for the audience vote on the authenticity of each passage (recapping each in turn by quoting a pithy phrase or three from them), and the Ace Readercon Joint Census Team counts up each show of hands faster than you can say "Twinkies of Terror." Eric then reveals the truth. Each contestant receives a point for each audience member they fooled, while the audience collectively scores a point for everyone who spots the real answer. As a rule, the audience finishes third or fourth. Warning: the Surgeon General has determined that this trash is hazardous to your health; i.e., if it hurts to laugh, you're in big trouble. (2 hours)

**184. 8:00 PM ME Critical Fictions & Other Fabulous Beasts; or, Learning to Read and Write All Over Again.** *Henry Wessells.* You think you know how to read? This look at critical fictions and other modes of reading/writing will suggest that it might be time to learn it all over again. The critical fiction is a piece of fiction or poetry where form (story) and content (critical function) are inseparable, a work of art that explicitly declares itself as a critique of another work of literature and explicitly makes use of that earlier source text. Henry Wessells will cover the precursors, techniques, and current practitioners of the critical fiction, and tell you why. Is it literary mash-up for people who shudder at *Pride and Prejudice and Zombies*? Come find out. See the suggested reading list at [criticalfiction.net/readinglist.html](http://criticalfiction.net/readinglist.html).

**185. 8:00 PM RI Book Covers Gone Wrong.** *Daniel Abraham, Liz Gorinsky, Caitlín R. Kiernan, Katherine MacLean, Lee Moyer (leader), Jacob Weisman.* We all have book covers we love. But most of us have more than a few covers we really really... well, let's just say we dislike them. We might even, say, mock them to their papery faces and bemoan the lost opportunities to our friends. Or we might be deeply underwhelmed with the cover choices of e-books and audio books. This is an opportunity to literally bring some of the worst offenders in for our consideration and distasteful delectation. Come alone (or in groups for safety) and bring a book. Moderated by cover artist Lee Moyer, who wants to make sure he's never one of the bad guys.

**186. 8:00 PM NH Reading.** *Bernard Dukas.* Bernard Dukas reads from the science fiction fantasy adventure series *The Spanish Gatekeeper*.

**187. 8:30 PM VT Reading.** *Grant C. Carrington.* Grant Carrington reads from *The Price of Knowledge*, an unpublished novel about the theft of a starship device that is recovered by a bunch of young musicians who use it for themselves.

**188. 9:00 PM ME Teaching and Doing.** *Michael Cisco, Jack Haringa, John Kessel (leader), Veronica Schanoes, Gregory Wilson.* How does teaching fantasy fiction improve the writing of it, and vice versa? Does academic study of fantasy and science fiction hinder one's ability to write it? What is the responsibility of academics in the fantasy and science fiction field who also write: are they obligated to cheerlead canonical works within the genre, given the relatively low regard in which fantasy and science fiction is held in some academic circles, or ignore underappreciated but valuable works in favor of those more mainstream (and perhaps more accessible) books which might attract more general interest? *Proposed by Gregory A. Wilson.*

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189. 9:00 PM RI **Dancing Around Time Travel.** *Athena Andreadis, Grant C. Carrington, Helen Collins (leader), John Crowley, Jeff Hecht.* Does the contention that time travel is scientifically and logically impossible mean that it cannot be a serious topic in the science fiction genre? Must time travel be classified as fantasy? Given our current understanding of physics, how can writers of hard SF—who love time travel as a concept—deal with the problem? The simple time machine whose inner workings we cannot understand is no longer enough. Must writers of hard science fiction be constrained by relativity theory or quantum theory considerations? What scientific theories do writers invent or discover to account for their plots and devices? *Proposed by Helen Collins.*

190. 9:00 PM NH **Reading.** *John Edward Lawson.* John Edward Lawson reads from the poetry collection *SuiPsalms*, the long awaited follow-up to the multi-award nominated collection *The Troublesome Amputee*.

191. 9:30 PM NH **Reading.** *C.S.E. Cooney.* C.S.E. Cooney reads from *How to Flirt in Faerieland and Other Wild Rhymes*, a new collection of speculative poetry. (And perhaps an excerpt from a work in progress.)

192. 10:00 PM F **Reading.** *Howard Waldrop.* Howard Waldrop reads from a forthcoming work.

● **midnight** Room 630 Con Suite closes.

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↷ 9:00 AM Ballroom Hallway Registration opens.

① 9:00 AM Ballroom Lobby Information opens.

● 9:00 AM Room 630 Con Suite opens.

☞ 10:00 AM E Bookshop opens.

193. 10:00 AM F **Uncanny Taxonomies.** *Daniel Abraham (leader), Ellen Datlow, Caitlín R. Kiernan, John Langan, Jeff VanderMeer.* When considering the literatures of the uncanny—horror, dark fantasy, supernatural fiction, the weird, etc.—it can be difficult for a more casual reader to distinguish between the marketing-based labels and real differences in concern and approach. Moving away from common genre labels, our focus will be on the specific areas of uncanniness various authors have investigated in their writings. We will attempt to establish key commonalities and differences within and between their writings and other notable past and recent works. Possible topics include knowledge versus the unknowable, and the scope of possible knowledge; certainty and uncertainty, and the value of each; truth as power versus truth as horror; the body and the mind; the possibility or impossibility of metaphor; and the primacy of our world and the drive to transcend it, or to inhabit it more completely.

194. 10:00 AM G **Making Science Sound Like Science.** *Jeff Hecht, Katherine MacLean, Eric Schaller, Alison Sinclair, Allen Steele, Eric M. Van (leader).* The science fantasy of the 20th century tried to make the magical and impossible sound scientific and plausible. Thanks in part to that legacy and in part to the increasing complexity of scientific discoveries and developments, when we write about 21st-century science in ways that are meant to sound scientific and plausible, it often comes across as magical and impossible. How can we make quantum entanglement feel at least as real as the ansible? What can we learn from science fantasy about imbuing writing with not just truth but truthiness?

195. 10:00 AM ME **The Seven Deadly Myths of Creativity.** *Andy Duncan, Joe Haldeman, Steve Kelner (leader), Toni L.P. Kelner, Matthew Kressel, Jennifer Pelland, Luc Reid.* What is creativity, really? How does it work? Many people think of it as somehow magical, but in fact there has been considerable neuropsychological research devoted to the process of creativity, and current evidence makes it clear that it is inherent in the human brain: everyone is creative; the question is how to harness it. There are many myths about creativity that not only are unhelpful but have actively blocked or inhibited writers. Fortunately, many of these myths are entirely explicable and avoidable. Stephen Kelner, a research psychologist who is also a professional writer, will give an overview of the myths and the realities, and discussion will further explore individual participants' questions or challenges.

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196. 10:00 AM RI **Speculative Poetry Workshop.** *Mike Allen (leader).* Speculative poetry can be defined a number of ways, but one way is this: a speculative poem uses the trappings of science fiction, fantasy, horror, or more unclassifiable bends in reality to convey its images, narratives, and themes. Speculative poetry can unfold with the same subtlety and power that speculative fiction does, with considerably fewer words. Come prepared to write. Workshop led by Mike Allen. (2 hours).
197. 10:00 AM NH **Reading.** *Jo Walton.* Jo Walton reads from her Nebula Award–winning novel *Among Others*.
198. 10:00 AM VT **Reading.** *Debra Doyle.* Debra Doyle reads a work in progress.
199. 10:00 AM E **Autographs.** *Ben Loory, Joan Slonczewski.*
200. 10:00 AM CL **Kaffeeklatsch.** *Kathryn Cramer, Barry B. Longyear.*
201. 10:30 AM NH **Reading.** *Leah Bobet.* Leah Bobet reads from an upcoming novel.
202. 10:30 AM VT **Reading.** *James D. Macdonald.* James D. Macdonald reads from *Emergency Magical Services: First Response* (a work in progress).
203. 11:00 AM F **Performing Books to Ourselves.** *Ellen Brody, Andy Duncan, James Patrick Kelly, Rosemary Kirstein, Ellen Kushner (leader).* In a 2011 blog post, Daniel Abraham wrote, “Reading a book is a performance by an artist (the writer) for an audience (the reader).” But readers also perform works to themselves, imagining characters and settings and events, and perform works to others when reading aloud. In those cases, is the writer taking more of a directorial role, or is there a more complex synergy afoot, especially when we get into audiobooks, fiction podcasts, and other carefully produced performances? How does awareness of these layers of performance shape the ways that writers write and readers read?
204. 11:00 AM G **The Shirley Jackson Awards.** *Nathan Ballingrud, Matthew Cheney, Michael Cisco, F. Brett Cox, Ellen Datlow, Sarah Hyman DeWitt, Elizabeth Hand, Jack Haringa, Caitlin R. Kiernan (emcee), John Langan, Sarah Langan, Kelly Link, Kit Reed, Peter Straub (emcee), Paul Tremblay, Genevieve Valentine, Jeff VanderMeer, Gary K. Wolfe.* In recognition of the legacy of Shirley Jackson’s writing, and with permission of the author’s estate, the Shirley Jackson Awards have been established for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic. Jackson (1916–1965) wrote classic novels such as *The Haunting of Hill House* and *We Have Always Lived in the Castle*, as well as one of the most famous short stories in the English language, “The Lottery.” Her work continues to be a major influence on writers of every kind of fiction, from the most traditional genre offerings to the most innovative literary work. The awards given in her name have been voted upon by a jury of professional writers, editors, critics, and academics, with input from a Board of Advisors, for the best work published in the calendar year of 2011 in the following categories: Novel, Novella, Novelette, Short Story, Single-Author Collection, and Edited Anthology.
205. 11:00 AM ME **Symbiosis: Stranger than Fiction.** *Gwendolyn Clare.* Real-life organisms can evolve in ways that will stretch your suspension of disbelief. Gwendolyn Clare will look at the weirdest symbioses here on Earth, as well as those that played critical roles in the evolution of life as we know it. The evolutionary theory behind these complex interactions will also be discussed, with an emphasis on how to design fictional symbiotic organisms.
206. 11:00 AM NH **Reading.** *Barbara Krasnoff.* Barbara Krasnoff reads “Button Up Your Overcoat” from the anthology *Broken Time Blues*.
207. 11:00 AM VT **Reading.** *Scott H. Andrews.* Scott H. Andrews reads a short story published in *Beneath Ceaseless Skies*.
208. 11:00 AM E **Autographs.** *Jeffrey A. Carver, Toni L.P. Kelner.*
209. 11:00 AM CL **Kaffeeklatsch.** *Delia Sherman, Jo Walton.*
210. 11:30 AM NH **Reading.** *Luc Reid.* Luc Reid reads ridiculously varied flash fiction from his collection *Bam! 172 Hellaciously Quick Stories*. Topics include a virulent outbreak of happiness, alien cheesecake focus groups, and Cinderella’s divorce.

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211. 11:30 AM VT **Reading.** *Margaret Ronald.* Margaret Ronald reads her short story “The Governess and the Lobster.”
212. Noon F **Why Is Ancient Evil Ancient?** *Erik Amundsen, Elizabeth Hand (leader), Matthew Kressel, Sarah Langan, Kate Nepveu, Ruth Sternglantz.* “Ancient evil” tends to be used as a shorthand for all the things we fear in our hindbrains, and everything lurking in the dark that we can’t explain. It calls to mind something primordial that we feel we should have evolved past but still fear on some basic level. When we cite ancient evil in fiction, is its ancientness just a way of disclaiming that the evil isn’t our fault, and thereby dodging the need to deal with evils that we could have prevented and could still avert? What if the ancient evil isn’t entirely evil, just misunderstood? How do fictional treatments of ancient evil differ in cultures that venerate tradition and age versus those that prioritize innovation and youth?
213. Noon G **Paranormal Plagues.** *John Benson, Richard Bowes, Alaya Dawn Johnson, James D. Macdonald (leader), Alison Sinclair.* Some paranormal novels portray vampirism, lycanthropy, and even zombification as infectious diseases that work in ways directly opposite to real-world diseases, such as making the infected person physically stronger and longer-lived. The idea of a disease we can choose to have and choose to share is also compelling. Yet these paranormal diseases are rarely explored in comparison to real-world ones (other than in the innumerable vampires-and-AIDS stories of the 1990s). Is disease just a narrative convenience, or does it relate to real-world medical issues such as the (overhyped) evolution of multiple-drug-resistant bacteria and the persistent incurability of illnesses like HIV, cancer, and influenza that we were supposed to have beaten by now?
214. Noon ME **A Story from Scratch, Part IV.** *Elizabeth Bear, Kyle Cassidy, Lee Moyer, Michael Swanwick.* Zombies? Aliens? Insect invasion? Vampire detectives? Who knows! Be part of the story created on the spot by Hugo-winning writers Michael Swanwick and Elizabeth Bear and brought to life by photographer Kyle Cassidy and illustrator Lee Moyer. On Friday and Saturday, using models from the audience and props provided by celebrity guests, Michael and Elizabeth will create a narrative that will be photographed by Kyle and have a cover created by Lee. On Sunday the story will be read aloud as the cover and illustrations are displayed, and an electronic version of the final work will be made available for download. You can participate in any or all of the sessions. Business casual attire recommended.
215. Noon RI **Voice Workshop for Writers.** *Andrea Hairston, Pan Morigan.* As a reader and a storyteller, your voice is your most important instrument. Do you want to learn new techniques for fine-tuning your voice? Would you like to learn how to project your voice powerfully without fatigue? Would you like to explore dramatic voice-techniques that will keep an audience riveted as you read to them? Come prepared to work your breath, move your body, and make noise. This workshop, led by Andrea Hairston and Pan Morigan, will give you a toolbox of voice warm-ups and practices that will set you on the path to your own natural and unique sound. (2 hours)
216. Noon NH **Reading.** *James Morrow.* James Morrow reads from *Galápagos Regained*, his novel in perpetual progress.
217. Noon VT **Reading.** *Resa Nelson.* Resa Nelson reads from *The Iron Maiden*, Book 2 in her Dragonslayer series.
218. Noon E **Autographs.** *Rosemary Kirstein, Ellen Klages.*
219. Noon CL **Kaffeeklatsch.** *Victoria Janssen, Scott Lynch.*
220. 12:30 PM NH **Reading.** *Samuel R. Delany.* Samuel R. Delany reads a work to be determined.
221. 12:30 PM VT **Reading.** *Allen Steele.* Allen Steele reads from *Apollo’s Outcasts*, an upcoming YA novel.
- ➔ 1:00 PM **Ballroom Hallway** Registration closes.
- ① 1:00 PM **Ballroom Lobby** Information closes.
222. 1:00 PM F **When Non-Fantastic Genres Interrogate Themselves.** *Leah Bobet, Lila Garrott (leader), Liz Gorinsky, Ed Meskys, Delia Sherman.* When other genres interrogate themselves, the results are often fantastika. Works such as China Miéville’s *The City & The City*, Jedediah Berry’s *The Manual of Detection*, and Kelly Link’s “The Girl Detective,” for example, are in some ways interrogations of the building blocks of crime fiction: criminals, crimes, detectives. To what extent is it use-



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ful to read paranormal romance as a result of traditional romance interrogating itself; or alternate history—or steampunk—as a result of historical fiction interrogating itself? Is this something modern fantasy is especially good at? Is it even part of what modern fantasy is, a space that permits such interrogations? And if so, what happens when fantasy interrogates itself?

223. 1:00 PM G **Mapping the Parallels.** *Greer Gilman, Walter Hunt (leader), Alison Sinclair, Howard Waldrop, Jo Walton.* Stories of parallel worlds are often actually stories of divergent worlds. As such, they contain implicit ideas about how and why divergences can happen: questions of free will and personal choice, theories of history, and speculation about the core constants of the universe. The range of divergences, and the reasons behind them, also serve as at least a partial map of the kinds of possibilities considered worth telling stories about. With this in mind, let's talk about what has been done, or could be, with the idea of parallel worlds in fiction—both classic and contemporary examples in SF&F, women's fiction, middle grade and young adult fiction, and more. How do the differences in usage of the trope—such as the scope of divergence (personal vs. societal vs. scientific, human-centric vs. extra-human), the degree to which the causes of divergence are explained, and the ability to travel between divergent worlds—play out across parallel and divergent world stories? How do they express ideas about what is possible?

224. 1:00 PM ME **How I Wrote *The Highest Frontier*.** *Joan Slonczewski.* Joan Slonczewski discusses her long-awaited return to hard SF.

225. 1:00 PM NH **Reading.** *Michael Cisco.* Michael Cisco reads from *The Great Lover*.

226. 1:00 PM VT **Reading.** *Barry B. Longyear.* Barry B. Longyear reads “House W/VU, Rm 2 Gro,” a chapter from *Hangfire*, the new mystery in the Joe Torio Series.

227. 1:00 PM E **Autographs.** *Gemma Files, Jeff VanderMeer.*

228. 1:00 PM CL **Kaffeeklatsch.** *Debra Doyle & James D. Macdonald, John Langan*

229. 1:30 PM NH **Reading.** *Vandana Singh.* Vandana Singh reads from a forthcoming novella, “Becoming.”

230. 1:30 PM VT **Reading.** *Ken Houghton.* Ken Houghton reads from *An Economic Approach to Niven and Pournelle's Oath of Fealty*.

231. 2:00 PM F **When All You Have Is a Hammer, Get a Sonic Screwdriver.** *Debra Doyle, Lila Garrott, Glenn Grant, Graham Sleight (leader), Jo Walton.* In an SF Signal podcast episode discussing Readercon 22, Jeff Patterson suggested that our traditional critical vocabulary may be ill-suited or inadequate for discussing space opera or hard SF. Is this true of hard SF in specific, or is there a broader problem of adapting mainstream critical vocabulary, largely evolved to discuss realistic fiction, to the particular problems of SF or fantasy? What are the specific aspects of the fantastic that seem to require special critical tools? Are certain critical terms borrowed from the fan or writer's workshop communities, like “worldbuilding,” useful ways of extending our critical vocabularies?

232. 2:00 PM G **Little Orphan Mary Sue.** *Marilyn “Mattie” Brahen, C.S.E. Cooney, Victoria Janssen (leader), Mikki Kendall, Delia Sherman.* What would Freud say about Harry Dresden's daddy issues? Urban fantasy seems to have swiped the parentless, childless protagonist notion wholesale from epic fantasy and given it the extra weight of the noir hero's impenetrable solitude. Is the general absence of mothers, fathers, and children in urban fantasy just a way to dodge their tendency to put the kibosh on adventures? When characters' parents and children do show up, what roles do they play in the urban fantasy narrative?

233. 2:00 PM ME **Queer/Were: Born This Way?** *Samuel R. Delany, Gemma Files, Liz Gorinsky, Andrea Hairston, John Edward Lawson, Ruth Sternglantz (leader).* In Marie de France's 12th-century Anglo-Norman tale “Bisclavret,” werewolf transformation can be read as a metaphor for homosexuality. In contemporary urban fantasy/paranormal fiction, the slippage between queerness and were-ness persists on several levels, even when the characters are nominally heterosexual. But what happens when a were isn't heterosexual? Ruth E. Sternglantz will look at how several authors of queer urban fantasy/paranormal construct the convergence of queer and were, and subsequent discussion will explore how authors of urban fantasy generally appropriate metaphors of queerness in the construction of their were characters.

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234. 2:00 PM RI **Xena at Tau Ceti: An Overview.** *Athena Andreadis (leader), Ken Liu, Vandana Singh, Joan Slonczewski.* *Xena at Tau Ceti* will be an anthology of evolved space opera (with optional mythic over/undertones) with female protagonists that moves past the traditional conflicts, attentive to the complexities and nuances of both the science and fiction component, directed at adult readers. Participants in this anthology who are attending Readercon will discuss the foundation concept and the works intended for the collection, and read brief excerpts. *Proposed by Athena Andreadis.*

235. 2:00 PM NH **Reading.** *Paul Park.* Paul Park reads from *All Those Vanished Engines* and *The Rose of Sarifal*.

236. 2:00 PM VT **Reading.** *Kathryn Cramer.* Kathryn Cramer reads near-future SF set in the Adirondack Park.

237. 2:00 PM Vin **Kaffeeklatsch.** *Steve Kelner, Toni L.P. Kelner, John Kessel.*

☞ 2:30 PM E **Bookshop closes.**

238. 2:30 PM NH **Reading.** *John Langan.* John Langan reads from his recently completed novel, *The Fisherman*.

239. 2:30 PM VT **Reading.** *Shira Lipkin.* Shira Lipkin reads from *Cicatrix*, a novel in progress.

● 3:00 PM Room 630 **Con Suite closes.**

🕒 3:00 PM F **Readercon 23 Debriefing.** *Members of the Readercon 23 Committee.*

## readercon 23 committee

Readercon Committee volunteers take on so many different tasks that the following summary of “who did what” will be necessarily incomplete. Some jobs rotate from year to year, and usually the outgoing person helps with the transition. If you are interested in joining the Readercon Team please email [volunteers@readercon.org](mailto:volunteers@readercon.org).

Crystal Huff was Conference Chair. Kim Riek was Crystal’s adviser and assistant.

B. Diane Martin was Hotel Liaison, with assistance from Beca Oliveira. Diane also served as liaison to the Cordwainer Smith Rediscovery Award Committee.

Rachel Silber was Guest of Honor Liaison, with at-con help from David Axel Kurtz and others.

David G. Shaw designed and managed the web site. Merryll Gross managed the membership database. Adina Adler answered questions at [info@readercon.org](mailto:info@readercon.org). David and Adina handled Google Apps administration.

This year’s program subcommittee (program chair Rose Fox, chair emeritus David G. Shaw, and committee members Matthew Cheney, Matt Denault, Theodora Goss, Farah Mendlesohn, Graham Sleight, Emily Wagner, and Gary K. Wolfe) collectively created and developed most of the panels and collaborated on writing all of the descriptions. Many thanks to the pros who sent us panel ideas, including James Cambias (“Unexamined Assumptions in SF”); Carrie Cuinn (“Wet Dreams and Nightmares”); Nicole Cushing (“Horror and the Social Compact”); Ron Drummond (“Samuel R. Delany’s Golden Jubilee”); Gwynne Garfinkle (“Sherlock Holmes, Now and Forever”); Victoria Janssen (“Guess Who’s Coming to Fairyland”, “Little Orphan Mary Sue”, “Through a Glass, Dystopianly”); Caitlín R. Kiernan (“The Visual Generation”); Erin Kissane (“Theological Debate in Fantasy and SF”); Fred Lerner (“Writing for Electronic Devices”); Barry B. Longyear (“If It Doesn’t Sell, What’s the Point?”, “Remembering George H. Scithers”); Jennifer Pelland (“Why I Stopped Writing”); Rachel Silber (“Uncle Sam Wants You to Write Better Books”); Alison Sinclair (“Genrecare”, “Making Science Sound Like Science”, “Paranormal Plagues”); and Peter Straub and John Crowley (“What Writers Want”). For other items in the “Discussions, Etc.” tracks we thank the leaders for their ideas, enthusiasm, expertise, and (often) write-ups.

Our program sign-up and creation system was updated for 2012 by the talented and tireless Xtina Schelin and Danielle Sucher, with assistance from David G. Shaw.

Rose Fox constructed the schedule and pocket program. Adina Adler edited and laid out the Program Guide, with Rose producing the program listing, Eric M. Van editing the bio-bibliographies, Nida Intarapanich doing proofreading, Eddy Martinez assisting with photograph procurement, and David G. Shaw providing general oversight and layout expertise. David was speaker to printer for the Program Guide, Pocket Program, Thursday Schedule, and other at-con handouts. J. Spencer Love converted the schedule to Guidebook App format with advice from Rose, David, and others. Eddy Martinez produced and distributed posters.

Richard Duffy and Ellen Brody edited the Souvenir Book, proofread it with Nida Intarapanich, and compiled the bibliographies for it. Richard solicited ads from publishers, while Bill Sherman solicited all other ads. Rachel Silber created the cover. Nevenah Smith did layout and design. David G. Shaw was speaker to printer.

Lisa Hertel created the Restaurant Guide, with proofreading by Nida Intarapanich.

Robert van der Heide produced all the signage including room signs and name tents, with assistance from Louise J. Waugh. Louise built the schedule / flyer tower and created lunch chits and Back Up stickers. Eric M. Van generated the Meet the Pros(e) Party quotes.

Nevenah Smith is managing the Tiptree Bakesale.

Dawn and Thom Jones-Low are managing Readercon Volunteers and the Information Table. Virtually all of the following at-con departments rely on their crew of helping hands.

Mandy Eberle is managing At-Con Registration and badge printing, along with her trusty sidekick Mary Ellen Wessels. David Walrath is At-Con (and Corporate) Treasurer.

J. Spencer Love is managing Sound Reinforcement and Recording. Bob Colby is in charge of Program Track Management in the ballrooms, while Bill Sherman is handling the state rooms. Louise J. Waugh is marking handi-capped accessible areas.

Lisa Hertel is the Bookshop Coordinator.

Rachel Sockut manages the Con Suite. Nightwing Whitehead manages the Green Room, giving the participants their own little corner in their own little convention.

Rick Kovalcik is taking care of Logistics.

As always, thanks to Erwin Strauss (not a committee member, but a fabulous simulacrum) for supplying his patented flyer racks (and much else).

Readercon would like to say  
“Thank You” to Arisia,  
for donations in support of  
Registration, Publications, and Consuite.

**Operation Hammond** is a group of like-minded individuals within the anime, scifi, fantasy, and pop culture convention scene dedicated to bringing awareness of first aid, emergency preparedness, and training to people who attend, help, and staff anime, scifi, fantasy, and pop culture conventions. We offer an array of services and training for pop culture conventions, events, and associated organizations. We are experts in dealing with the unique needs of pop culture conventions. Our aim is to assist and work alongside convention staff in order to seamlessly integrate our services. Most of our members are fans, or have a deep love of pop culture, and enjoy helping out conventions and events. We are all volunteers; all of our members give their time and skills for the betterment of the fan and pop culture community.

Our members and senior staff have the equipment, experience, and know-how to effectively deal with medical and interpersonal emergencies, with an eye towards the unique needs of people at pop culture events and conventions. We are a non-transport medical first response organization, which means we are able to carry out first aid and first responder duties at events and conventions. Our members are trained and able to render first aid on site, and to coordinate with transport services for situations and injuries that require ambulance transport to hospital.

For more information, please consult our website, [operationhammond.com](http://operationhammond.com) .

## program participant bio-bibliographies

### Editor's Note: How to Make Sense of This Section

These bio-bibliographies are very much a collaboration between the authors and the current editor. The authors provided the biographical material, which was then ruthlessly edited for consistency of detail; anything overtly inconsistent can be assumed to have amused us. The bibliographies were essentially constructed by the editor by performing methodical gene-splicing experiments on the information available online (largely at the Internet Speculative Fiction Database) with that provided by the authors. *Nothing should be inferred about any author's ego based upon the length of their entry*; some were much longer and a surprising majority significantly shorter before we got our grubby obsessive hands on them.

At the heart of these entries are essentially complete short fiction bibliographical summaries *that are absolutely exclusive to this Program Guide*. Short fiction remains the heart of this endeavor we love, and the information here is available nowhere else in this form. We have not only listed the title of every story ever nominated for an award or included in a "Best Of" anthology, but shown which collections contain which of those stories. And we have attempted to name the title and editor(s) of every anthology that includes an *uncollected* story by the author. This is designed to encourage the systematic and informed buying of books and reading of stories; the reader new to an author can identify a best first purchase or story to read, the dedicated fan can fill in the blanks, and the bookshop browser will hopefully recognize this or that anthology as containing stories by one or more of our guests.

Single-author collections are notoriously tough to market; objectively verifiable short fiction masters such as Tom Purdom and Delia Sherman (check out their entries) have, remarkably, no collections to their name, while some of the field's best known authors are clearly overdue for a new one. We are proud of these short fiction summaries and hope they help connect readers to words they might otherwise be unaware of.

Some things that might not be obvious about the bibliographies:

Because the Nebulas and Rhyslings have long initial lists of "nominees," we have referred to what are usually called "nominated" works as "finalists" throughout. They include Tiptree "short list" and "honor list" stories and the first five finishers in any *Locus* or *SF Chronicle* poll. We have listed only winners for certain minor awards (regional, foreign, and magazine reader's polls). The year listed for awards is always the year of eligibility, not the year the award was given in (since the awards themselves are inconsistent about this). The guide to SF Awards that follows should be helpful. Information on awards and honors from outside the field (e.g., *New York Times* Notable Books) is courtesy of the authors and bound to be inconsistent.

Stories that were award finalists or winners were, of course, almost invariably also included in at least one *Year's Best* anthology,

but this has been omitted for stories in authors' collections (the point being simply to identify which included stories became Famous). For the same reason, we have only mentioned one such anthology in the rare cases when a story was selected by competing editors in the same year.

Uncollected anthology appearances are listed more or less chronologically, and are followed by the names of magazines where uncollected stories have appeared, in order of relevance (most occurrences to least, and in *reverse* chronological order). For appearances outside the genre and from very small presses, these are decidedly incomplete and dependent upon the author's largesse.

For books, we have given the first publisher, followed by significant others and usually including the most recent or readily available, but only the original publication date. (We know we've been sloppy about including later editions, and even more so in referring to publishers consistently, especially as they merge and change names, e.g., as Harcourt gradually decided that all of Brace and Jovanovich's relatives had ceased paying attention.)

We have attempted to accurately identify the relationships among novels (what constitutes a trilogy versus an open-ended series, which are merely set in the same universe, and so on), but are fairly certain we've missed some or made mistakes. Authors (who as a rule were surprisingly uninformative about such matters) and readers are encouraged to send us corrections.

Some things that ought to be obvious, but we'll tell you anyway:

The word "Award" has been omitted when referring to those from within the field (probably trimming an entire page from the section). Book publishers have almost always been referred to by shorthand by omitting the ultimate "Press," "Publishing," "House," or the like. Ditto for the omission of "Magazine" from the title of magazines (and *Isaac Asimov's Science Fiction Magazine* is always *Asimov's* and *The Magazine of Fantasy and Science Fiction* is always *F&SF*). We admit to being woefully inconsistent about abbreviating "Science Fiction" in titles, so that you'll find references to, e.g., both *Science Fiction Age* and *SF Age*. (We're still thinking about which we prefer.)

## About SF Awards

One of our assumptions is that some of the people using these pages are at least somewhat unfamiliar with the SF field and its awards. In any case, there are now so many awards in the sf field that anyone who doesn't read *Locus* cover to cover is bound to get confused. Therefore, this brief list.

**The Hugo Awards** are voted by the membership of the annual World Science Fiction Convention and given there in August or September.

**The Nebula Awards** are voted by the members of the Science Fiction Writers of America (SFWA), and, unlike all others, are referred to by the year under consideration rather than the year the award is given (i.e., the year after the work appeared). They are given at a banquet in April.

**The World Fantasy Awards** are nominated by past attendees of the World Fantasy Convention and a jury, selected by the jury, and given in October at the convention.

**The John W. Campbell Award for Best New Writer** is voted along with the Hugo. Writers are eligible for the first two years after they are published.

**The John W. Campbell Memorial Award** (not to be confused, etc.) for the year's best novel is voted by a jury and given at the Campbell conference at the University of Kansas in July.

**The Theodore Sturgeon Memorial Award** is a companion award for the year's best work of short fiction (any length).

**The Philip K. Dick Award** for the year's best paperback original novel is sponsored by the Philadelphia SF Society and Norwescon, voted by a jury, and given at Norwescon in March.

**The James Tiptree Jr. Memorial Award** for the work of fiction that best explores or expands gender roles in sf or fantasy, is awarded annually by a 5-member jury selected by Pat Murphy and Karen Joy Fowler. Various conventions (notably Wiscon, but including Readercon) have hosted the ceremony.

**The British Science Fiction Awards** are presented annually by the British Science Fiction Association, based on a vote of BSFA members and—in recent years—members of the British national science fiction convention Eastercon.

**The British Fantasy Awards** are voted by the attendees at Fantasycon in the UK.

**The Bram Stoker Awards** for horror fiction are voted by the members of the Horror Writers of America and given at their annual meeting in June.

**The Arthur C. Clarke Award** for best novel published in Great Britain is sponsored by Clarke, voted by a jury, and given in March.

**The Compton Crook/Stephen Tall Memorial Award** for the year's best first novel is sponsored by Balticon, voted by a jury, and given there in March.

**The Locus Awards** are presented to winners of *Locus's* annual readers' poll.

**The Analytical Laboratory (AnLab) and Asimov's Readers' Awards** are based on the results of reader's polls of the best fiction, articles, and artwork published in *Analog* and *Asimov's*, respectively.

**The Crawford Award** is given annually by the International Association for the Fantastic in the Arts, for the best first fantasy novel, and given at ICFA (the International Conference on the Fantastic in the Arts) in Florida in March.

**The Solaris Award** is the award given to the winner of the Solaris magazine writing contest, and is the oldest such literary award in Canadian SF.

**The Boréal Awards** are awarded at the Boréal convention.

**The Aurora Awards** are voted by members of the Canadian Science Fiction and Fantasy Association.

**The Grand Prix de la Science-Fiction et du Fantastique Québécois** is presented annually by a jury to an author for the whole of his literary works in the previous year.

**The Grand Prix de l'Imaginaire** is a juried award recognizing excellence in science fiction in French.

**The Lambda Literary Award** is presented by the Lambda Book Report to the best sf/fantasy novel of interest to the gay, lesbian, and bisexual community.

**The Mythopoeic Awards** are chosen each year by committees composed of volunteer Mythopoeic Society members, and presented at the annual Mythcon. The Society is a non-profit organization devoted to the study, discussion, and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams, known as the "Inklings."

**The Edward E. Smith Memorial Award for Imaginative Fiction** (commonly referred to as the Skylark) is awarded at the annual Boskone convention by the New England Science Fiction Association (NESFA) to someone who has contributed significantly to science fiction. The award is voted on by the NESFA membership.

[Full information and bibliographies for Guests of Honor **Peter Straub** and **Caitlín R. Kiernan** are in the Readercon 23 Souvenir Book.]



**Daniel Abraham** is the author of sixteen novels, including three in the Expanse series written with Ty Franck as James S. A. Corey, for Orbit: current Hugo finalist *Leviathan Wakes* (2011), *Caliban's War* (2012), and *Abaddon's Gate* (forthcoming). Under his own name, he has written The Long Price Quartet for Tor: Crawford finalist *A Shadow in Summer* (2006), *A Betrayal in Winter* (2007), *An Autumn War* (2008), and *The Price of Spring* (2009). *The Dagger and the Coin* for Orbit includes *The Dragon's Path* (2011), *The King's Blood* (2012), and *The Tyrant's Law* (forthcoming). As M. L. N. Hanover, he has written the Black Sun's Daughter urban fantasy series for Pocket: *Unclean Spirits* (2008), *Darker Angels* (2009), *Vicious Grace* (2010), *Killing Rites* (2011), and *Graveyard Child* (forthcoming). He also co-wrote *Hunter's Run* (HarperCollins, 2007) and the novella *Shadow Twin* (Subterranean, 2005) with George R. R. Martin and Gardner Dozois. Although he's disavowed it, collectors might look for *Unreal City* (Meisha Merlin, 2003).

His short fiction collection *Leviathan Wept and Other Stories* (Subterranean, 2010) includes the 2004 International Horror Guild intermediate fiction winner and Nebula novelette finalist "Flat Diane" and 2007 Hugo novelette and World Fantasy short story finalist "The Cambist and Lord Iron," as well as the title story from the 22<sup>nd</sup> *The Year's Best Science Fiction* (Dozois, ed.). "Hurt Me" by Hanover is in the 2011 *The Year's Best Dark Fantasy and Horror* (Guran, ed.). Other short fiction is in *Vanishing Acts* and *The Dark* (Datlow, ed.), *Bones of the World* (Rogers, ed.), *Deuces Down* and *Inside Straight* (Martin, ed.), *The New Weird*, *Steampunk II*, and *Last Drink Bird Head* (all VanderMeer and VanderMeer, eds.), *Eclipse Three* (Strahan, ed.), *Golden Reflections* (Vardeman and Saberhagen, eds.), *Down These Strange Streets* (Martin and Dozois, eds.), *Asimov's*, *F&SF*, *The Silver Web*, *Subterranean Online*, and *Absolute Magnitude*. He has also adapted the George R. R. Martin novel *Fevre Dream* and the novella "Skin Trade" as comic book scripts, and is presently adapting *A Game of Thrones* as a 24-issue comic book series.

He attended Clarion West in 1998, and is a frequent attendee of the Rio Hondo Workshop in Taos, New Mexico. He studied Biology with an emphasis on genetic engineering at the University of New Mexico and had a career in IT before writing full-time. He lives in New Mexico with his family.



**Mike Allen's** first collection of short fiction, *The Button Bin and Other Horrors*, is scheduled to appear in the fall of this year from Apex Publications. The title short story was a 2008 Nebula finalist. The collection includes eight more horror and dark fantasy tales that previously appeared in magazines like *Weird Tales* and *Cabinet des Fées* and anthologies such as *Cthulhu's Reign* and *The Bible of Hell*, as well as "The Quiltmaker," a novella-length sequel to "The Button Bin."

Though he's known mostly, of all things, for poetry (watch for his purple Poetry Guy hat), he has more fiction out in the world these days than ever. A highly experimental short story, "Twa Sisters," just appeared in *Not One of Us*, and a horror-tinged fantasy tale, "The Ivy-Smothered Palisade," just appeared in *Beneath Ceaseless Skies*. He's also had stories in *Sky Whales and Other Wonders* (Nazarian, ed.) and *Steam-Powered: Lesbian Steampunk Stories* (Vanderhooft, ed.) and numerous small press magazines such as *Thaumotrope*. He's written two novels, one of which is house-hunting, one of which is earmarked for a daring e-book project. Mike's earliest poetry was collected in *Defacing the Moon and Other Poems* (DNA, 2000), *Petting the Time Shark and Other Poems* (DNA, 2003;

includes "A Ghost Story," 2002 Rhysling finalist, short form) and *Disturbing Muses* (Prime, 2005). *Strange Wisdoms of the Dead* (Wildside, 2006) combines a selection of the best of the two DNA collections with later poems, including Rhysling winner "The Strip Search" (2005, short; also reprinted in *Nebula Awards Showcase 2008*, Bova, ed.) and finalists "How I Will Outwit the Time Thieves" (2003, short) and "The Night Watchman Dreams His Rounds at the REM Sleep Factory" (2004, long). The title poem of his most recent collection, *The Journey to Kailash* (Norilana, 2008), won the 2007 long form Rhysling and was reprinted in *Nebula Awards Showcase 2009* (Datlow, ed.); the collection also subsumes *Disturbing Muses* and includes a sampling from his other earlier collections, including "Strip Search." "Epochs in Exile: A Fantasy Trilogy" (co-written with Charles M. Saplak) won the 2002 long form Rhysling and was reprinted in *Nebula Awards Showcase 2005* (Dann, ed.); "Rattlebox III" (co-written with Kendall Evans & David C. Kopaska-Merkel) was a 2009 long form finalist. All the Rhysling winners and finalists also appear in their corresponding annual Rhysling anthologies, of course—along with some two dozen poems that were long-listed for the award. His uncollected poetry has appeared in a variety of places which a future bio-bib editor is likely to extract from his online bibliography.

Mike's stories and poems have also been adapted to audio by *Pseudopod*, *Podcastle*, and *StarShipSofa*, and speaking of audio, he records a regular column called "Tour of the Abattoir" for horror podcast site *Tales to Terrify*.

Mike edited the three volumes of the critically-acclaimed *Clockwork Phoenix* anthology series (Norilana, 2008 through 2010) and this year released all three volumes as e-books under his own Mythic Delirium Books imprint. As of this writing he's contemplating options for a fourth volume. He previously co-edited *New Dominions: Fantasy Stories by Virginia Writers* with his wife Anita (Allen & Allen, 1995) and *The Alchemy of Stars: Rhysling Award Winners Showcase* with Roger Ducher (SFFA, 2005). He's also recently published the 26th issue of his long-running poetry journal, *Mythic Delirium* (whose history includes two anthologies, *MYTHIC* and *MYTHIC 2*, both in 2006). Tor.com said about the latest installment, "the sense of community among speculative poets is on display here." He's proud that said community has represented so strongly at Readercon over the past seven years.

For more about Mike, visit his website at [descentintolight.com](http://descentintolight.com).



**Erik Amundsen** has been removed from display after it was determined that he was zoologically improbable and/or terrifying to small children. His latest story, "William Did," appears in *Spells and Swashbucklers* (Ford, ed.); earlier stories are in *Not One of Us*, *Clarkesworld*, *Jabberwocky*, *Everyday Weirdness*, and *Fantasy*, and his 2007 debut story, "Bufo Rex" in *Weird Tales*, was a WSFA Small Press finalist.

His poetry has appeared in *Chanteys for the Fisherangels* (Carr, ed.), the chapbook *Cinderella Jump Rope Rhymes* (Forrest, ed.), *Mythic Delirium*, *Goblin Fruit*, *Jabberwocky*, *Strange Horizons*, *Stone Telling*, and *Apex*; two of his poems have been nominated for this year's Rhyslins.

His illustrations appear in Julia Rios's chapbook *Oracle Gretel* (2012), his poetry reviews at [versification.org](http://versification.org), and he blogs at Black Gate Magazine. Erik Amundsen haunts swamps and desolate suburban sprawl. His range is mostly confined to central Connecticut, though he did once fly to the moon on a pink flamindigo.



**Athena Andreadis** is a scientist by day, a writer by night. She arrived in the U.S. from Greece at 18 to pursue biochemistry and astrophysics as a scholarship student at Harvard, then MIT. In her research, Athena examines a fundamental gene regulatory mechanism, alternative splicing. Her model is the human *tau* gene, whose product is a scaffolding protein

in neurons. Disturbances in tau splicing result in dementia and cognitive disabilities.

Combining her interests, Athena wrote *To Seek Out New Life: The Biology of Star Trek* (Crown, 1998), a stealth science book that investigates biology, psychology, and sociology through the lens of the popular eponymous series. For a decade she reviewed books for *Harvard Review* and wrote speculative fiction and non-fiction on a wide swath of topics. In 2003 she won a National Education Award for her essay “The Double Helix: Why Science Needs Science Fiction.” She contributed a chapter to *50 Voices of Disbelief* (Wiley-Blackwell, 2009), has been quoted in Jon Turney’s *The Rough Guide to the Future* (Penguin, 2010), and two of her poems have been reprinted in *The Moment of Change* (Aqueduct, 2012).

Athena’s stories and poems have appeared in *Crossed Genres*, *Cabinet des Fées*, *Stone Telling*, *Bull Spec*, and elsewhere, and her essays in the likes of *Strange Horizons*, *The Huffington Post*, *H+ Magazine*, *io9*, *Science in My Fiction*, *SFF Portal*, and *World SF*. Excerpts of her longer fiction works, art inspired by her fiction, and many articles cross-posted in other venues can be found on her website, *Starship Reckless* ([www.starshipreckless.com](http://www.starshipreckless.com)).

Athena cherishes all the time she gets to spend with her partner, Peter Cassidy. She reads voraciously, collects original art, has traveled extensively, and would travel even more if her benchwork allowed it. She doesn’t play an instrument, though she can sing on-key in the four languages she knows—all of which she speaks with a slight accent.



hundreds of beer bottles from all over the world.

**Scott H. Andrews’s** short fiction has appeared in *Weird Tales*, *Space and Time*, and *On Spec*. He is Editor-in-Chief and Publisher of the pro-rate fantasy e-zine *Beneath Ceaseless Skies*, which editor/reviewer Rich Horton has called “a very important source of fantasy.” Scott lives in Virginia with his wife, two cats, nine guitars, a dozen overflowing bookcases, and



She also rides horses and takes ballet classes, and does about as well at both as you’d expect of a rapidly aging editor who grew up in New York City. Her hobbies are growing things in flower pots on the windowsill and not watching television. In 2001 she was the recipient of NESFA’s Skylark Award, of which she is still inordinately proud. In 2007 she received a World Fantasy Award in the category Special Award: Professional for her work with the SFBC. Shortly thereafter she was made a Fellow of NESFA. In 2009 she received a second World Fantasy Award, this time for Lifetime Achievement. And in April 2009, she became, in a minuscule way, a published author with a short essay in *Nebula Awards Showcase 2009*, edited by Ellen Datlow.



**Nathan Ballingrud** was born in Massachusetts in 1970, but spent most of his life in the South. He studied literature at the University of North Carolina at Chapel Hill, and at the University of New Orleans. He’s worked as a bartender, a cook on offshore oil rigs, and a bouncer. He lives in Asheville, NC, with his twelve-year-old daughter.

He won a Shirley Jackson Award in 2007 for the short story “The Monsters of Heaven,” which appeared in the 21<sup>st</sup> *Year’s Best Fantasy and Horror* (Datlow, Link, and Grant, eds.). “Sunbleached” was also nominated for a Shirley Jackson Award; it first appeared in *Teeth* (Datlow and Win-

ding, eds.). “The Crevasse,” written with Dale Bailey, was a 2009 Shirley Jackson finalist and appeared in *The Best Horror of the Year Vol. 2* (Datlow, ed.) and *The Year’s Best Dark Fantasy and Horror 2010* (Guran, ed.). “You Go Where it Takes You” appeared in the 17<sup>th</sup> *Year’s Best Fantasy and Horror*. Other stories have appeared in *Naked City* (Datlow, ed.), *Visions Fading Fast* (McMahon, ed.), *The Del Rey Book of Science Fiction and Fantasy* (Datlow, ed.), *The Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), *F&SF*, and *The Silver Web*.

Nathan also publishes an ongoing serial called “The Cannibal Priests of New England” on his website, which can be found at [nathanballingrud.wordpress.com](http://nathanballingrud.wordpress.com).

His first book—*You Go Where It Takes You: stories*—will be published in 2013 by Small Beer Press.



**Elizabeth Bear** (call her “Bear”; everybody else does) was born on the same day as Frodo and Bilbo Baggins, but in a different year. This, coupled with a childhood tendency to read the dictionary for fun, led her inevitably to penury, intransigence, the mispronunciation of common English words, and the writing of speculative fiction. She won the Campbell Award in 2005 on the basis of her early short fiction, essentially all of which is collected in *The Chains that You Refuse* (Nightshade, 2006).

Novels followed, most of them in series. The Jenny Casey trilogy, *Hammered*, *Scardown*, and *Worldwired* (all Bantam Spectra, 2005), collectively won the Locus first novel award. A standalone, *Carnival* (Bantam Spectra, 2006), was the Philip K. Dick runner-up and a Locus, Lambda, and Gaylactic Spectrum finalist. The Promethean Age includes *Blood and Iron* (ROC, 2006), *Whiskey and Water* (ROC, 2007; Gaylactic Spectrum finalist), and *The Stratford Man* (ROC, 2008, in 2 volumes, *Ink and Steel* and *Hell and Earth*; Gaylactic Spectrum winner), and *One-Eyed Jack*, forthcoming from Prime in 2013. The New Amsterdam series from Subterranean Press includes a novel, *New Amsterdam* (2007; Gaylactic Spectrum finalist), and a trio of novellas: *Seven for a Secret* (2009, Gaylactic Spectrum finalist), *The White City* (2011), and *ad eternum* (2012). An as yet-untitled collection will appear next year.

Her second standalone, *Undertow* (Bantam Spectra, 2007), was a PKD finalist. The Jacob’s Ladder Trilogy from Spectra comprises *Dust* (2007; Gaylactic Spectrum finalist), *Chill* (2010; Philip K. Dick finalist), and *Grail* (2011). Edda of Burdens from Tor includes *All the Windracked Stars* (2008; Gaylactic Spectrum finalist), prequel *By the Mountain Bound* (2009; Gaylactic Spectrum finalist), and sequel *The Sea Thy Mistress* (2011). Eternal Sky includes the World Fantasy and Locus finalist novella *Bone and Jewel Creatures* (Subterranean, 2010), *Range of Ghosts* (just out from Tor), *Book of Iron* (novella, forthcoming from Subterranean in November), and *Shattered Pillars* and *Steles of the Sky*, from Tor in 2013 and 2014. Her collaboration with Sarah Monette, *The Iskryne*, includes *A Companion to Wolves* (2007; Lambda finalist), *The Tempering of Men* (2011), and *An Apprentice to Elves* (coming in 2013), all from Tor. The table of contents for her forthcoming second collection, *Shoggoths in Bloom* (Prime, in November) hasn’t been finalized, but it should include the 2007 Hugo, Sturgeon, and Asimov’s Readers Poll winning and Locus finalist short story “Tideline,” 2006 British SF finalist “Sounding,” 2007 WSFA Small Press finalist “Orm the Beautiful,” 2008 Locus short story finalist “Boojum” (with Sarah Monette), “Ile of Dogges” (with Monette) from the 24<sup>th</sup> *Year’s Best Science Fiction* (Dozois, ed.), “The Horrid Glory of Its Wings” from the 2010 *Year’s Best Dark Fantasy and Horror* (Guran, ed.), “Dolly” from the 29<sup>th</sup> *Dozois Year’s Best*, and the 2008 Hugo winner and Locus finalist title novelette.

Bear is a regular instructor at the Viable Paradise writing workshop on Martha’s Vineyard and has also taught at Clarion and Clarion West. She is a current Hugo nominee for Best Fancast (along with Lynne M. Thom-



as, Seanan McGuire, Paul Cornell, and Catherynne M. Valente) for *SF Squeecast*. She grew up in New England and lived in Las Vegas for seven years. She now resides in central Massachusetts, where she shares half of an eleventy-two year old house with a giant ridiculous dog. She has no plans to leave the Northeast ever again, except on brief exploratory excursions—and regular visits to western Wisconsin, the domicile of her partner, notorious (and brilliant) fantasist, Scott Lynch.



**John Benson** is editor and publisher of *Not One of Us*, a long-running (1986—present) hardcopy magazine about people (or things) out of place in their surroundings: outsiders, social misfits, aliens in the SF sense—anyone excluded from society for whatever the reason. (See [not-one-of-us.com](http://not-one-of-us.com).) More than 120 stories and poems from the pages of *Not One of Us* have been reprinted or honorably mentioned in best-of collections. He also edited *The Best of Not One of Us* (Prime, 2006). From 1984 through 1987, he served as editor of the horror magazine *Doppelgänger*.

John is the author of nearly 100 published poems. “The Waters Where Once We Lay,” co-authored with Sonya Taaffe, was honorably mentioned in the 21<sup>st</sup> *The Year’s Best Fantasy and Horror* (Datlow, Link, and Grant, eds.).

John is also managing director of the opinion research program at the Harvard School of Public Health. He has co-authored the reference book *American Public Opinion and Health Care* (CQ Press, 2011) and more than 100 articles in medical, policy, and public opinion journals. He lives in Massachusetts with his wife, Anke Kriske, two sons, and a cat.



**Judith Berman’s** short fiction has appeared in *Asimov’s*, *Interzone*, *Realms of Fantasy*, and *Black Gate*. Her chapbook, *Lord Stink and Other Stories* (Small Beer, 2002), includes “Windows,” a 1999 Sturgeon finalist. “The Fear Gun,” a 2004 Sturgeon finalist, appears in *Best Short Novels 2005* (Strahan, ed.), and her novella “Awakening” was a 2007 Nebula finalist. Her novel, *Bear Daughter* (Acc, 2005), was a Crawford finalist. Her oft-cited essay on current trends in the field, “Science Fiction Without the Future,” received the Science Fiction Research Association’s Pioneer Award. She is currently living in Victoria, BC, in the guise of an anthropologist.



**Steve Berman’s** young adult novel, *Vintage: A Ghost Story* (Haworth Positronic, 2007), was a Nebula (Andre Norton) and Gaylactic Spectrum finalist and made the GLBT-Round Table of the American Library Association’s Rainbow List of recommended queer-positive books for children and teens. His nearly 100 published essays and stories include stories in *Teeth* (Datlow and Windling, eds.), *Brave New Love* (Guran, ed.), *Paper Cities* (Sedia, ed.), *Phantom* (Tremblay and Wallace, eds.), *Time Well Bent* (Wilkins, ed.), *Japanese Dreams* (Wallace, ed.), and the forthcoming *Wilful Impropriety* (Sedia, ed.) and *Fungi* (Grey and Moreno-Garcia, eds.). His collection *Trysts: A Triskaidecollection of Queer and Weird Stories* (Lethe, 2001) was a Gaylactic Spectrum Other Works finalist and included the short fiction finalist “The Anthvoke”; his second collection, *Second Thoughts: More Queer and Weird Stories* (Lethe, 2008), includes “Kiss,” “Caught by Skin,” and “Bittersweet,” Gaylactic Spectrum short fiction finalists for 2003, 2006, and 2007, respectively.

He’s edited the genre anthologies *So Fey: Queer Fairy Fiction* (Lethe, 2007; Gaylactic Spectrum finalist), *Magic in the Mirrorstone* (Mirrorstone, 2008), *The Touch of the Sea* (Lethe, 2012), and the annuals *Wilde Stories: The Year’s Best Gay Speculative Fiction* (Lethe 2008-2011; Lambda finalist in 2008 and 2010) and *Heiresses of Russ: The Year’s Best Speculative Fiction* (Lethe, 2011). Outside the genre, he’s co-edited (with Toby Johnson)

*Charmed Lives* (White Crane, 2006; Lambda finalist), edited the *Best Gay Stories* annual (Lethe, 2008-), and edited two anthologies aimed at gay teens for Bold Strokes Books: *Speaking Out* (2011), featuring inspirational short fiction, and *Boys of Summer* (2012), romantic tales.

Berman is the founder of the award-winning Lethe Press, which, for over a decade, has released quality books of queer and weird fiction from such writers as Tanith Lee, Livia Llewellyn, Will Ludwigsen, and a host of other authors whose last names do not begin with ‘L.’ 2012 releases Berman is particularly proud of include Alex Jeffers’s new collection, *You Will Meet a Stranger Far from Home*, Melissa Scott’s *Point of Knives* novella, and *Beyond Binary*, edited by Brit Mandelo. Lethe Press also publishes a quarterly magazine devoted to gay speculative fiction, *Icarus*. Berman resides in southern New Jersey.



**Leah Bobet** is the author of *Above*, a young adult urban fantasy novel (Arthur A. Levine/Scholastic, 2012), and an urbanist, linguist, bookseller, and activist. She is the editor and publisher of *Ideomancer Speculative Fiction*, a resident editor at the Online Writing Workshop for Science Fiction, Fantasy, and Horror, and a contributor to speculative web serial *Shadow*

*Unit*.

She is also the author of a wide range of short fiction, which has been reprinted in several Year’s Best anthologies: “Stay,” in *The Best Horror of the Year, Vol. 4* (Datlow, ed.); “The Parable of the Shower” in *The Year’s Best Fantasy 10* (Hartwell and Cramer, eds.); “Bliss” in *Science Fiction: The Best of the Year 2006* (Horton, ed.); and “Displaced Persons” in *The Year’s Best Science Fiction and Fantasy for Teens* (Nielsen Hayden and Yolen, eds.). Further short work appears in *Witches* (Guran, ed.); *Chilling Tales* (Kelly, ed.); *Clockwork Phoenix* (Allen, ed.); *Clockwork Phoenix 2* (Allen, ed.); *The Mammoth Book of Extreme Fantasy* (Ashley, ed.); and *TEL* (Lake, ed.). She is a frequent contributor to *On Spec*, *Realms of Fantasy*, and *Strange Horizons*.

Her poetry has been nominated for the Rhysling and Pushcart Prizes, and she is the recipient of the 2003 Lydia Langstaff Memorial Prize.

Between all that she knits, collects fabulous hats, and contributes in the fields of food security and urban agriculture. Anything else she’s not plausibly denying can be found at [leahbobet.com](http://leahbobet.com).



**Richard Bowes** (“Rick”) has published 50+ short stories over the last twenty years, most of them dark fantasy, many gay-themed, and the majority constituting the parts of three “mosaic” novels (once called “fix-ups”), his best known works. The pieces of the Lambda-winning and International Horror Guild finalist *Minions of the Moon* (Tor, 1999), about addiction and doppelgangers, originally appeared in *F&SF* and include the 1997 World Fantasy winning novella “Streetcar Dreams” as well as “Death and the Deuce,” which appeared in Datlow and Windling’s 6<sup>th</sup> *Year’s Best Fantasy and Horror*. The pieces of the Nebula finalist *From the Files of the Time Rangers* (Golden Gryphon, 2005), about Greek gods and U.S. politics, appeared mostly in *Sci Fiction* and *F&SF* and include the 2001 and 2002 Nebula finalist novelettes “The Ferryman’s Wife” and “The Mask of the Rex.” A forthcoming mosaic, *Dust Devil: My Life in Speculative Fiction*, about Greenwich Village and magic, will incorporate 2005 short story “There’s a Hole in the City” (International Horror Guild winner, Nebula and Gaylactic Spectrum finalist), 2008 novelette “If Angels Fight” (World Fantasy winner, Nebula finalist), and 2009 novelette “I Needs Must Part, the Policeman Said” (World Fantasy and Nebula finalist). His stories “Aka St. Mark’s Place” and “Waiting for the Phone to Ring” appear in the 2009 and 2011 *Wilde Stories: The Year’s Best Gay Speculative Fiction* (Berman, ed.), respectively.

Rick’s other books are the short story collections *Transfigured Night and Other Stories* (iPublish / Time Warner, 2001), later expanded into

*Streetcar Dreams and Other Midnight Fancies* (PS, 2006), and three early novels published by Questar: *Warchild* (1986) and its sequel *Goblin Market* (1988), and *Feral Cell* (1987). His uncollected fiction appears in *Full Spectrum 5* (Hershey, Dupree, and Silverstein, eds.), *So Fey* (Berman, ed.), *The Coyote Road* (Datlow and Windling, eds.), *Lovecraft Unbound* (Datlow, ed.), *The Beastly Bride and Other Tales of the Animal People* (Datlow, ed.), *Haunted Legends* (Datlow and Mamatas, eds.), *Beware the Night* (Sedia, ed.), *Supernatural Noir* (Datlow, ed.), *Naked City* (Datlow, ed.), *Blood and Other Cravings* (Datlow, ed.), and in numerous magazines, especially *F&SF*. He lives in Manhattan.



**Marilyn "Mattie" Brahen** is the author of three novels from Wildside Press: the duology *Claiming Her* (2003) and *Reforming Hell* (2009), and a police procedural, *Baby Boy Blue* (2011). Her short fiction has appeared in *Crafty Cat Crimes* (Weinberg and Greenberg, eds.), *The Ultimate Halloween* (Kaye, ed.) and in *Scheherazade*, *Marion Zimmer Bradley's Fantasy Magazine*, *Dreams of Decadence*, *Fantastic*, and *Space and Time*. She is currently working on a children's book and a new novel. Mattie has reviewed for *The New York Review of Science Fiction*, and has articles in the nonfiction *Neil Gaiman Reader* (Schweitzer, ed.). She enjoys writing poetry and lyrics, singing, playing guitar, and performing her own and others' songs. Mattie lives in Philadelphia with her husband, author and editor Darrell Schweitzer, and their literary cats, Tolkien and Galadriel. By day she's an Executive Secretary with the Philadelphia Water Department; she looks forward to retiring in three years and living a full-time creative life.



**Ellen Brody** recently completed her Master's degree with a thesis concerning media and fiction. She joined the committee shortly after Readercon 7, was the program chair and co-chair of Readercons 9 and 10, was a member of the program committee for Readercons 8 through 21, and has also worked on many other aspects of the convention. She is the co-editor of the Souvenir Book for the second time this year. She has also directed, acted, produced, designed, and everything else in theater. Her favorite previous roles include: Viola in *Twelfth Night*, Launcelot Gobbo in *The Merchant of Venice*, Mrs. X in *The Stronger*, Joan in *Saint Joan*, Harriet Stanley in *The Man Who Came to Dinner*, and Ruth in *Blithe Spirit*. At an audition, a director once handed her the first three pages of an Agatha Christie novel and said "read." She got the part. She has read a selection by the Memorial Guest of Honor for fifteen consecutive Readercons so far, and will appear on a panel for the first time this year.



**Chris N. Brown** (aka Chris Nakashima-Brown) writes short fiction and criticism from his home in Austin, Texas, where he is an active member of the Turkey City Writer's Workshop, as well as a practicing lawyer. Brown is the co-editor, with Eduardo Jiménez, of *Three Messages and a Warning: Contemporary Mexican Short Stories of the Fantastic* (Small Beer, 2012).

Recent anthologized works include his collaboration with Bruce Sterling, "Windsor Executive Solutions," collected in Sterling's *Gothic High-Tech* (Subterranean, 2012), and stories in *Fast Forward 2* (Lou Anders, ed.), *Spicy Slipstream Stories* (Lake and Mamatas, eds.), *Cross Plains Universe* (Cupp and Lansdale, eds.), and *Adventure, Vol. 1* (Chris Roberson, ed.). Other stories have appeared in *The Baffler*, *Flurb*, *Futurismic*, *The Infinite Matrix*, *Strange Horizons*, *Argosy*, and *RevolutionSF*. His recent criticism includes pieces published in *The New York Review of Science Fiction*, the Mexican literary magazine *Castálida*, and *The Wiscon Chronicles, Vol. 2* (Duchamp and Gunn, eds.). He also writes criticism at the group blog *No Fear of the Future* (nofearofthefuture.blogspot.com).



**James L. Cambias** ("Jim") is a game designer and science fiction writer. He was raised in New Orleans and educated at the University of Chicago; he now lives in western Massachusetts. He started writing roleplaying games in 1990, but only published his first science fiction in 2000 with a pair of short stories in *F&SF*. "The Ocean of the Blind" was included in the 22<sup>nd</sup> *Year's Best Science Fiction* (Dozois, ed.), "The Eckener Alternative" in *Year's Best SF 10* (Hartwell and Cramer, eds.), and "Balancing Accounts" in the 26<sup>th</sup> *Dozois Year's Best*. Other work has appeared in *Hellboy: Odder Jobs* (Golden, ed.), *All Star Zeppelin Adventure Stories* (Moles and Lake, eds.), *Crossroads* (Cox and Duncan, eds.), and in *Shimmer, The Journal of Pulse-Pounding Narratives*, and *Nature*. His most recent story is "Object Three" (*F&SF*, Nov/Dec 2011).

Wearing his game-designer hat Mr. Cambias has written a dozen role-playing game supplements for Steve Jackson Games and HERO games. He is a founding partner in Zygote Games, a company specializing in science and nature based card games. In 2001 he was a finalist for the Campbell Award, and in the same year became a member of the Cambridge Science Fiction Writers' workshop, where he has dug in like a tick. He maintains a blog at [www.jamescambias.com](http://www.jamescambias.com).



**Grant Carrington's** "Song For Jamie" is available as a 99-cent MP3 download at [cdbaby.com/cd/songforjamie](http://cdbaby.com/cd/songforjamie). All of the artist's portion (about 75 cents) goes directly to the James Bishop Scholarship Fund at LaGrange College, Georgia, where Jamie's father, Michael Bishop (Guest of Honor at Readercon 5), teaches. Jamie was one of those who lost their lives at Virginia Tech in April, 2007.

Grant was a computer programmer at Goddard Space Flight Center and the Savannah River Ecology Laboratory and has contributed to several scientific articles. He was associate editor at *Amazing / Fantastic* 1972-74 and contributing editor to *Eternity* in 1978. He attended the first two Clarions (1968-69) and the Tulane Workshop in 1971.

Grant is the author of *Time's Fool* (Doubleday, 1981), and his novella "His Hour Upon the Stage" (*Amazing*, March 1976) was a Nebula finalist. Other short fiction has appeared in *100 Great SF Short Short Stories* (Olander, Greenberg, and Asimov, eds.), *Black Holes* (Pournelle, ed.), *Fantastic*, *Eternity*, *Weirdbook*, *Night Voyages*, *The Horror Show*, and most often *Amazing*. After an 18-year hiatus from the field, he published "Younger than Springtime" in *Best Erotic Fantasy and Science Fiction* (Tan and Zaiatz, eds.) in 2010.

He's had 18 play readings, with five plays getting full productions; *U.F.O.!* (with Thomas F. Monteleone) has been produced twice. He's published half a dozen non-sf stories, many book and record reviews and non-fiction articles, and three songs. His two CDs, *Songs Without Wisdom* and *Ancient Laughter*, are available at CDBaby.



**Jeffrey A. Carver** fell in love with science fiction when he met the space cadets of the Solar Guard in the Tom Corbett series, and all of the wonderful heroes in the young adult SF of the 1950s. If he had had his druthers, he'd be on the deck of a starship right now. Though he is often called a hard-science-fiction writer, Carver's greatest interest has always been character development and story, and a healthy sense of wonder.

He is the author of sixteen science fiction novels, including most recently *Sunborn* (Tor, 2008, the fourth volume of *The Chaos Chronicles*), *Battlestar Galactica* (Tor, 2006, a novelization of the SciFi Channel's initial miniseries), and *Eternity's End*, a novel of conflict and mystery in the far future, which was a Nebula finalist (Tor, 2000). His novels *Neptune Crossing* (Tor, 1994), *Strange Attractors* (Tor, 1995), and *The Infinite Sea* (Tor, 1996) launched *The Chaos Chronicles* in the 1990s; then he worked

on other things for a while. He's now hard at work on the fifth Chaos volume, *The Reefs of Time*.

His other favorite playground is the Star Rigger universe of *Eternity's End*, where dragons and spaceships occasionally cross paths; *Dragons in the Stars* (Tor, 1992) and *Dragon Rigger* (Tor, 1993) are now available as the ebook omnibus *Dragon Space*. Other novels in the Star Rigger universe include *Seas of Ernathe* (his first novel, Laser, 1976), *Star Rigger's Way* (Dell, 1978; revised edition Tor, 1994), and *Panglor* (Dell, 1980; revised edition Tor, 1996).

Carver's other novels include *The Infinity Link* (Bluejay/Tor, 1984), *The Rapture Effect* (Tor, 1987), *Roger Zelazny's Alien Speedway: Clypsis* (Bantam, 1987), and *From a Changeling Star* (Bantam Spectra, 1989) and its sequel *Down the Stream of Stars* (Bantam Spectra, 1990). The latter two later turned out, to his surprise, to be connected to *The Chaos Chronicles*.

All of Carver's works are available in ebook form. Go to [starrigger.net/ebooks.htm](http://starrigger.net/ebooks.htm) for a complete listing. Some are available for free download; see [starrigger.net/Downloads.htm](http://starrigger.net/Downloads.htm).

His short fiction has appeared in *Warriors of Blood and Dream* (Zelazny, ed.), *Habitats* (Susan Shwartz, ed.), *Dragons of Darkness* (Card, ed.), *Future Love* (Elwood, ed.), and *Science Fiction Age*, *Science Fiction Times*, *Galileo*, *F&SF*, *Galaxy*, *Fiction*, and the Sunday supplement of the *Boston Herald*. Most of these stories are available as standalone ebooks. They are about to be collected in two ebook collections: *Reality and Other Fictions* (which may be out by the time you read this) and *Going Alien* (to follow soon after).

Teaching writing has become an important part of Jeff's life and work. In 1995, he developed and hosted the educational TV series *Science Fiction and Fantasy Writing*—a live, interactive broadcast into middle school classrooms across the country. That work morphed into a complete writing course on CD-ROM, published by MathSoft as part of a home-study software package, *StudyWorks! Science Deluxe*. When that went out of print, Jeff put the whole thing up online, where it's available free to all (but geared to younger writers) at [writesf.com](http://writesf.com). He has also taught at the New England Young Writers Conference at Bread Loaf in Vermont, and at the Odyssey Workshop. In addition, he is cofounder (with Craig Shaw Gardner) of the occasional Ultimate SF Writing Workshop right here in the Boston area.

Carver lives outside Boston with his wife Allysen, his two daughters, Captain Jack (a border-collie/lab), and Moonlight (a rare Egyptian desert sand cat). His interests include flying, faith, underwater exploration, and astronomy. His blog, *Pushing a Snake Up a Hill*, is at [starrigger.blogspot.com](http://starrigger.blogspot.com).



**Kyle Cassidy** is probably known to Readercon goers for his photographic collaborations with a number of fantasy and science fiction authors. He's worked with Elizabeth Bear ("Veronique is Visiting from Paris"), Michael Swanwick ("The Wolf"), Emma Bull ("The Strange Case of the Dead Bird on the Nightstand"), and Caitlin R. Kiernan ("The Drowning Girl: Stills from a Movie that Never Existed"), and his portraits of speculative fiction authors in their workspaces (*Where I Write*) and portraits of fans are well known. Outside of the speculative fiction world he's a successful documentary photographer and essayist.

His 2007 book *Armed America: Portraits of Gun Owners in Their Homes* (Krause) was awarded amazon.com's Top 10 Art Books of 2007 award as well as 100 Best Books of 2007. His next book was a collaboration with Neil Gaiman and Amanda Palmer called *Who Killed Amanda Palmer* (Eight Foot, 2009). In May of 2012 Schiffer Publishing released *War Paint: Tattoo Culture and the Armed Forces*. He's currently hard at work photographing roller girls and doing a new book with Neil Gaiman called *The Bed Song*.



**Jeanne Cavelos** is a best-selling writer, award-winning editor, and director of the Odyssey Writing Workshops Charitable Trust. She began her professional life as an astrophysicist and mathematician, working in the Astronaut Training Division at NASA's Johnson Space Center. Her love of science fiction sent her into a career in publishing, and she became a senior editor at Bantam Doubleday Dell, where she ran the science fiction/fantasy program and created the Abyss imprint of psychological horror (World Fantasy Award winner 1993, Special Award: Professional). In her eight years in New York publishing, she edited a wide range of fiction and nonfiction, and worked with such award-winning and best-selling authors as William F. Nolan, Robert Anton Wilson, Dennis Etchison, Joan Vinge, Tanith Lee, Kathe Koja, Poppy Z. Brite, Jeanne Kalogridis, Barry Gifford, Patrick McCabe, Syd Field, Phil Farrand, and Peter Dickinson.

Jeanne left New York to pursue her own writing career. She has written four novels set in the Babylon 5 universe: *The Shadow Within* (Dell, 1997; Del Rey, 2003), and the bestselling trilogy *The Passing of the Techno-Mages*, made up of *Casting Shadows* (Del Rey, 2001), *Summoning Light* (Del Rey, 2001), and *Invoking Darkness* (Del Rey, 2001). She has also written two nonfiction books, *The Science of Star Wars* (St. Martin's, 1999, New York Public Library's Recommended Reading List selection) and *The Science of The X-Files* (Berkley, 1998, Bram Stoker finalist). Her short fiction and nonfiction include appearances in *Decalog5: Wonders* (Leonard and Mortimore, eds.), *Writing Horror: A Handbook* (Castle, ed.) and *The Complete Handbook of Novel Writing* (Writer's Digest, eds.), *Farscape Forever!* (Yeffeth, ed.), *Star Wars on Trial* (Brin and Woodring, eds.), and *Jack Bauer for President: Terrorism and Politics in 24* (Minitier, ed.). She has published additional short fiction, articles, and essays in a number of magazines. Jeanne has also edited the anthology *The Many Faces of Van Helsing* (Berkley, 2004; Bram Stoker finalist). She is currently at work on a biological thriller, *Fatal Spiral*. Her website can be found at [jeannecavelos.com](http://jeannecavelos.com).

Jeanne created and serves as director of the Odyssey Writing Workshops Charitable Trust ([odysseyworkshop.org](http://odysseyworkshop.org)), a 501(c)(3) nonprofit organization dedicated to helping writers of fantasy, science fiction, and horror improve their work. The trust offers an intensive, six-week workshop each summer in Manchester, NH. Top authors, agents, and editors serve as guests. Jeanne also teaches writing and literature at Saint Anselm College.



**Christopher M. Cevasco** ("Chris") is an author whose fiction has appeared in *A Field Guide to Surreal Botany* (Lundberg, ed.), *The Book of Tentacles* (Virtes and Cox, eds.), *Magic and Mechanica* (Santa, ed.), *Black Static*, *The Leading Edge*, *Twilight Tales*, *Lovecraft's Weird Mysteries*, and *The Horror Express*, among other venues; "The Lion of Orkahaugr" currently appears in issue 5 of *Allen K's Inhuman*. His poetry has been featured in *Star\*Line*, and his short poem "Four Haiku Poems on Artificial Intelligence" was longlisted for the 2009 Rhysling. Chris is a 2006 Clarion graduate (the last class at East Lansing, MI) and a 2007 Taos Toolbox graduate.

He was the editor/publisher of *Paradox: The Magazine of Historical and Speculative Fiction* from 2003 through 2009. The 2008 WSFA Small Press Award went to both Chris as editor and to Tom Doyle for Tom's story, "The Wizard of Macatawa" in *Paradox* #11. Stories appearing in the biannual magazine were twice finalists for the Sidewise Award for Alternate History, appeared on several reviewers' Best-of-Year lists, and garnered dozens of honorable mentions in Best-of-Year anthologies.

Chris is seeking representation for his first novel (an alternate history of 1066) and is currently hard at work on a second (a historical thriller

about Lady Godiva). He writes in Myrtle Beach, SC, where he lives with his wife and two young children.



**Suzy McKee Charnas**, a Guest of Honor at Readercon 12, began writing at age 6 and got published, aged 31, with a novel of fierce humor and enthusiastic radicalism, *Walk to the End of the World* (Ballantine, 1974; selected by David Pringle for *Science Fiction: The 100 Best Novels* and awarded a Retro Tiptree in 1996). Then came sequels: *Motherlines* (Putnam, 1978; also a Retro Tiptree winner), *The Furies* (Tor, 1994; Tiptree short list and Lambda finalist), and, finally, *The Conqueror's Child* (Tor, 1999; Tiptree winner), a series chronicling the development not only of her characters and their world but of many of her own ideas over the 25 years it took to finish writing it. This epic has been reissued as *The Holdfast Chronicles* in trade paper in Tor's Orb SF classics line, and named to the Gaylactic Spectrum Hall of Fame in 2003.

Among general readers she is better known for *The Vampire Tapestry* (Simon and Schuster, 1980; selected by David Pringle for *Modern Fantasy: The Hundred Best Novels*; Nebula and Balrog finalist), which seems poised to be optioned yet again for one of those movies that never actually gets made (but we can dream). Her YA series set in a fantastic Manhattan, *The Bronze King* (Houghton Mifflin, 1985), *The Silver Glove* (Bantam, 1988), and *The Golden Thread* (Bantam, 1989), is available via electronic download. *Dorothea Dreams* (Arbor House, 1986), a realistic paranormal novel about a haunted artist, and *The Kingdom of Kevin Malone* (Harcourt Brace, 1993), a YA fantasy and recipient of the Mythopoeic Society's Aslan Award, are also out as ebooks. Finally, there's *The Ruby Tear* (Tor, 1997), a "romantic horror" novel as by "Rebecca Brand." Her short story collection, *Stagestruck Vampires and Other Phantasms* (Tachyon, 2004), includes a slew of notable and widely anthologized stories. Novella "Unicorn Tapestry" won the 1980 Nebula and was a World Fantasy finalist; novelette "Listening to Brahms" was a 1986 Nebula finalist and a Pulphouse Short Story Paperback; "Boobs," a teen girl werewolf short story, won the 1989 Hugo and was a Nebula, Locus, and SF Chronicle finalist; "Advocates," with Chelsea Quinn Yarbro, was a 1991 Stoker novelette finalist; and novelette "Beauty and the Opera, or the Phantom Beast," was a 1996 Hugo, World Fantasy, Sturgeon, Tiptree, and Locus finalist. *Moonstone and Tiger-Eye* (Pulphouse, 1992) includes a pair of stories more readily available.

"Scorched Supper on New Niger" was in *The Best Science Fiction of the Year #10* (Carr, ed.) and *Women of Wonder: the Contemporary Years* (Sargent, ed.). "Lowland Sea" was in both the 2<sup>nd</sup> *The Best Horror of the Year* (Datlow, ed.) and the 2010 *The Year's Best Dark Fantasy and Horror* (Guran, ed.). Her latest published work, "Late Bloomer," was in *Teeth* (Datlow and Windling, eds.), a YA collection of stories about vampires who are not sparkly but are staggeringly varied and entertaining anyway; it was just selected for the 2012 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). Other stories appear in *A Whisper of Blood* (Datlow, ed.), *Sextopia* (Tan, ed.), and *Streets of Blood* (Schimel and Greenberg, eds.).

A full-length stage play, *Vampire Dreams*, made by her from the heart of *The Vampire Tapestry*, has been staged on both coasts (published by BPPI: [broadwayplaypubl.com/vamp.htm](http://broadwayplaypubl.com/vamp.htm)).

Charnas maintains a sporadic blog and chats on Facebook but will not tweet: the line has to be drawn somewhere, if only so some actual work can get done. She lives in New Mexico with her husband, two orange cats, friends, neighbors, and a would-be garage-band next door with whom negotiations are constantly ongoing. Her URL is [suzymckeecharnas.com](http://suzymckeecharnas.com), where visitors are most welcome.



**Matthew Cheney's** fiction and nonfiction have appeared in *Logorrhea* (Klima, ed.), *Interfictions* (Sherman and Goss, eds.), *Weird Tales*, *SF Site*, *The Internet Review of Science Fiction*, *Electric Velocipede*, *Lady Churchill's Rosebud Wristlet*, *One Story*, and elsewhere. He is the former series editor for *Best American Fantasy* (Prime Books 2007, 2008; Underland Press 2010), and is a regular columnist for *Strange Horizons* and *Boomtron*. His blog, *The Mumpsimus*, was nominated for a World Fantasy Award in 2005, and he has been a juror for the Speculative Literature Foundation's Fountain Award and the 2011 Shirley Jackson Awards. He lives in New Hampshire and teaches at Plymouth State University.



**Michael Cisco's** latest novel, *The Great Lover* (Chomu, 2011), is a current Shirley Jackson finalist. He is also the author of *The Divinity Student* (Buzzcity, 1999, International Horror Writers Guild first novel winner of 1999, and Crawford finalist), *The Tyrant* (Prime, 2004), *The San Veneficio Canon* (Prime, 2005), *The Traitor* (Prime, 2007), *The Narrator* (Civil Coping Mechanisms, 2010). His short story collection, *Secret Hours*, was published by Mythos Press in 2007.

His uncollected short fiction has appeared in *Leviathan III* (VanderMeer and Aguirre, eds.) and *IV* (Aguirre, ed.), *The Thackery T. Lamshead Pocket Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), *Terror Tales (Number One)* (Ford and Kane, eds.), *Album Zutique #1* (VanderMeer, ed.), *Cinnabar's Gnosis: A Tribute to Gustav Meyrink* (Ghetu, ed.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Lovecraft Unbound* (Datlow, ed.), *Phantom* (Tremblay and Wallace, eds.), *Black Wings* (Joshi, ed.), *Blood and Other Cravings* (Datlow, ed.), *The Master in Cafe Morphine: An Homage to Mikhail Bulgakov* (Ghetu, ed.), and *The Thackery T. Lamshead Cabinet of Curiosities* (VanderMeer and VanderMeer, eds.). His scholarly work has appeared in *Lovecraft Studies*, *The Weird Fiction Review*, and *Iranian Studies*.

His latest publications include a new novel, entitled *Celebrant* (Chomu Press), and an omnibus edition of novels and short stories from Centipede Press. New short fiction is scheduled to appear in *Dadaoism* (Chomu Press), *The Weird* (VanderMeer and VanderMeer, eds.), and *This Hermetic Legislature: An Homage to Bruno Schulz* (Watts and Ghetu, eds.).

Cisco lives and teaches in New York City.



**Gwendolyn Clare** has a BA in Ecology, a BS in Geophysics, and is currently working to add another acronym to her collection. A former resident of Greater Boston, she now resides in North Carolina. Her short fiction has appeared in *Bewere the Night* (Sedia, ed.), *Triangulation* (Lackey and Ramey, eds.), *Clarkesworld*, *Asimov's*, *Daily Science Fiction*, and *Bull Spec*, among others. She can be found online at [gwendolynclare.com](http://gwendolynclare.com).



**Neil Clarke** is the editor and publisher of *Clarkesworld Magazine* (Hugo winner for Best Semiprozine, 2009, 2010, and finalist, 2008; World Fantasy finalist, Special Award—Non-professional, 2008, 2009) and current Hugo nominee for Best Editor Short Form. He is also the owner of Wyrms Publishing, an ebook designer for Prime Books and Cheeky Frawg, and has spent over twenty years working in the educational technology field.

He lives in Stirling, NJ, with his wife and two children. *Clarkesworld* may be found online at [clarkesworldmagazine.com](http://clarkesworldmagazine.com).



**John Clute**, Critic Guest of Honor at Readercon 4, was born in Canada in 1940, and has lived in England since 1969 in the same Camden Town flat; since 1997, he has visited America yearly, spending much of his time with Elizabeth Hand in Maine. He received a Pilgrim Award from the SFRA in 1994, was Distinguished Guest Scholar at the 1999 International Conference for the Fantastic in the Arts, and received an SFWA Solstice Award in 2012.

He was Associate Editor of the Hugo-winning first edition (Doubleday, 1979) of the *Encyclopedia of Science Fiction*, general editor Peter Nicholls; co-edited the second edition (St. Martin's, 1993) with Nicholls, which won the Hugo, Locus, British SF Special, and the Eaton Grand Master Award; and is co-editor of the third edition (Gollancz, beta version online 2011) with David Langford (Nicholls remaining Editor Emeritus), which has won the British SF Award for nonfiction, and is a current Hugo nominee.

He also co-edited the *Encyclopedia of Fantasy* (St. Martin's, 1997) with John Grant, which won the Hugo, Locus, Mythopoeic, and Eaton Awards, was a Stoker finalist, and won the editors the World Fantasy Special Award: Professional (Clute having been a finalist previously, for 1993 and 1994). On his own hook he wrote *Science Fiction: The Illustrated Encyclopedia* (Dorling Kindersley, 1995; Hugo and Locus winner, British SF finalist), which is actually a companion, not an encyclopedia. *The Book of End Times: Grappling with the Millennium* (HarperPrism) appeared in 1999.

Book reviews and other criticism have been assembled in *Strokes: Essays and Reviews 1966 - 1986* (Serconia, 1988; Readercon Award winner), *Look at the Evidence: Essays and Reviews* (Serconia, 1996; Locus winner, Hugo finalist), *Scores: Reviews 1993 - 2003* (Becon, 2003; Hugo and Locus finalist), and *Canary Fever: Reviews* (Becon, 2009; Hugo and British SF finalist). *The Darkening Garden: A Short Lexicon of Horror* (Payseur & Schmidt, 2006; Locus and International Horror Guild finalist) argues that horror—which is to say Planetary Recognition—is central to 21st century fantastika; the central pieces assembled in *Pardon This Intrusion: Fantastika in the World Storm* (Becon, 2011) further this argument. He has published two novels: *The Disinheriting Party* (Allison and Busby, 1977) and *Appleseed* (Orbit/Little Brown/Tor, 2001; Tiptree finalist and New York Times Notable Book), which is sf.



**Helen Collins** is the author of two science fiction novels, *Mutagenesis* (Tor, 1993) and *NeuroGenesis* (Speculative Fiction Review, 2008), and a mainstream romance, *Egret* (Haworth Press 2001). The sf novels were reprinted by Niantic last year, and electronic versions are forthcoming. Her critical articles include "The Cooperative Vision in Science Fiction" (*Communities/Journal of Cooperation*) and "New Images of Sex in Science Fiction" (*Nassau Review*). She has also discussed SF themes at cons, in libraries, on radio, and on local television. Her presentations at academic events include "The Alternate Woman" at a New England Modern Language Association meeting, as well as "The Science in Fiction" and "Orwell's 1984 in Relation to the Dystopian Tradition in Science Fiction" at a Nassau Community College Colloquium.

After earning her MA in 18<sup>th</sup>- and 19<sup>th</sup>-century English Literature at the University of Connecticut, Collins joined the faculty at Brooklyn College and then Nassau Community College on Long Island, where for many years she taught courses ranging from science fiction to women writers. In addition to science fiction, she is strongly committed to animals, to old houses (she has restored her eighteenth-century house located on a threatened tidal marsh in Connecticut), and to the preservation of the natural environment.



**C.S.E. Cooney** ("Claire") won the 2011 long form Rhysling for her poem "The Sea-King's Second Bride"; "Dogstar Men" was a short form finalist the same year. Both can be found in her new poetry collection *How to Flirt in Faerieland and Other Wild Rhymes* (Papaveria, 2012). Her novellas *Jack o' the Hills* and *The Big Bah-Ha* were released last year by Papaveria and Drollerie Press respectively. Her story "The Last Sophia" will be appearing in Rich Horton's *The Year's Best Science Fiction and Fantasy 2012*. Other stories may be found in *SteamPowered II: More Lesbian Steampunk Stories* (Vanderhoof, ed.) and *Clockwork Phoenix 3* (Allen, ed.), at *Apex*, *Subterranean*, *Strange Horizons*, *Podcastle*, *Goblin Fruit*, *Cabinet des Fées* and *Mythic Delirium*. She lives in Westerly, Rhode Island.



**F. Brett Cox's** fiction, essays, and reviews have appeared in numerous publications, and he co-edited, with Andy Duncan, *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004). Recent fiction publications are "She Hears Music Up Above" in *Phantom* (Tremblay and Wallace, eds.), and "Nylon Seam" in the Online Annex to *Interfictions 2* (Sherman and Barzak, eds.). Recent critical essays include "Fragments of a Hologram Rose for Emily: William Gibson, Southern Writer," which appeared in *The Cultural Influences of William Gibson, the "Father" of Cyberpunk Science Fiction: Critical and Interpretive Essays* (Edwin Mellen, 2007), and surveys of the work of George Saunders and Kevin Brockmeier for the American Writers Supplement reference series. An early story, "Up Above the Dead Line," was recently reprinted in *Southern Fried Weirdness: Reconstruction*, an ebook whose profits will be donated to the American Red Cross for disaster relief. Another story, "The Serpent and the Hatchet Gang," was reprinted in *Creatures! 30 Years of Monsters* (Tremblay and Langan, eds.). A poem, "Next Morning," appears in the current issue of the literary journal *Kestrel*. Other fiction, essays, and reviews have appeared in *Century*, *Black Gate*, *The North Carolina Literary Review*, *Lady Churchill's Rosebud Wristlet*, *Postscripts*, *The New England Quarterly*, *The New York Review of Science Fiction*, *Paradoxa*, *Science Fiction Weekly*, and *Science Fiction Studies*.

Brett has served as a member of the Bram Stoker Awards Additions Jury, was chair of the 2009 SFRA Pilgrim Award jury, was a founding juror for the Shirley Jackson Awards, and is currently a member of the SJA Board of Directors. He is a member of the Cambridge SF Writers Workshop and was a Special Guest Writer at the 2009 Science Fiction Research Association conference. A native of North Carolina, Brett is an Associate Professor of English and Chair of the Department of English and Communications at Norwich University in Northfield, Vermont, and lives in Roxbury, Vermont, with his wife, playwright Jeanne Beckwith.



**Kathryn Cramer** is an editor of the anthology connected with Neal Stephenson's Project Hieroglyph, forthcoming from HarperCollins in 2014 and in serial form before that, using Brainstem Media's PULP publishing platform. She is currently collaborating on a digital publishing project through her company Champlain Avenue with theater director and artist

Edward Cornell.

She was the author of the pioneering hypertext short story "In Small & Large Pieces" (*The Eastgate Quarterly Review of Hypertext*, 1994), and had stories in *Mathenauts* (Rucker) and *Asimov's*. She has recently returned to writing fiction: her story "You, in Emulation" appeared in *Nature* in 2011, and her novelette "Am I Free to Go?" is forthcoming from Tor.com and will be produced as a dramatic audio book directed by Edward Cornell.

She won a World Fantasy Award for co-editing the anthology *The Architecture of Fear* (Arbor House, 1987) with Peter D. Pautz, and edited

its World Fantasy finalist companion, *Walls of Fear* (William Morrow, 1990). She has co-edited with David G. Hartwell the last eleven volumes (numbers 7 through 17) of the *Year's Best SF* series from Eos (2002-2010) and Harper Voyager (2011-2012); numbers 9 through 11 were Locus Award finalists. From 2001 to 2009 they also edited a *Year's Best Fantasy* series. With Hartwell, she has edited seven further anthologies: *Christmas Ghosts* (Arbor House, 1987) and *Spirits of Christmas* (Wynwood/Tor, 1989); *Masterpieces of Fantasy and Enchantment* (SFBC, 1988) and *Masterpieces of Fantasy and Wonder* (SFBC, 1989); and three monumental retrospectives from Tor, *The Ascent of Wonder: The Evolution of Hard SF* (1994), *The Hard SF Renaissance* (2002), and *The Space Opera Renaissance* (2006); the first two were Locus Award finalists.

She was an editor of *The New York Review of Science Fiction* for most of its existence, for which she accumulated 17 Hugo semi-prozine nominations (1988-1991 and 1996-2008) and won a 1990 Readercon Award for Nonfiction Magazine. She was the P. Schuyler Miller Critic Guest of Honor at Confluence 2008 in Pittsburgh, PA.

For five years, she was a consultant with Wolfram Research; she worked on the data libraries for Mathematica 6, on the development of Wolfram Alpha, and on managing the company's social media presence and image, including creating the first prototypes of the Wolfram Research corporate blog. She currently consults with the antiquarian bookseller L. W. Currey where she keeps a large database healthy and translates book descriptions from the German.

She lives in Westport, New York, in the Adirondack Park, in a house with a bookstore in it overlooking Lake Champlain with her children, Peter and Elizabeth Hartwell. Since moving to the Adirondacks, she has become a painter and photographer, and her work appears in shows locally several times a year.



**John Crowley**, Guest of Honor at Readercon 3 and 2006 winner of the World Fantasy Lifetime Achievement Award, was born in the appropriately liminal town of Presque Isle, Maine, in 1942, his father then an officer in the US Army Air Corps. He grew up in Vermont, northeastern Kentucky, and (for the longest stretch) Indiana, where he went to high school and college.

His first three novels constitute the omnibus *Otherwise: Three Novels* (Harper Perennial, 2002): *The Deep* (Doubleday, 1975), *Beasts* (Doubleday, 1976), and *Engine Summer* (Doubleday, 1979), a Campbell Memorial runner-up and British SF finalist that was selected by David Pringle for *Science Fiction: The 100 Best Novels*. *Little, Big* (Bantam, 1981) was a World Fantasy and Mythopoeic winner, Hugo, Nebula, Locus, Balrog, and British SF Finalist, and was selected by Pringle for *Modern Fantasy: The 100 Best Novels*; a 25<sup>th</sup> [sic] Anniversary Edition with illustrations by Peter Milton is forthcoming from Incunabula. The four volumes of *Ægypt* consist of World Fantasy and Arthur C. Clarke finalist *The Solitudes* (as *Ægypt*, Bantam, 1987, and selected by Pringle for *Modern Fantasy: The 100 Best Novels*), World Fantasy finalist *Love and Sleep* (Bantam, 1994), *Daemonomania* (Bantam, 2000), and Locus finalist *Endless Things* (Small Beer, 2007); all four appear in a uniform edition from Overlook. More recent novels are *The Translator* (William Morrow, 2002), *Lord Byron's Novel: The Evening Land* (William Morrow, 2005), and *Four Freedoms* (William Morrow, 2009). Lifetime Achievement or no, the latter is about workers building a bomber during World War II and is without nameable fantasy content.

*Novelties and Souvenirs: Collected Short Fiction* (Perennial, 2004) incorporates his earlier collections *Novelty* (Bantam, 1989) and *Antiquities* (Incunabula, 2004) and includes 1983 British SF short story finalist "Novelty," 1985 Hugo, Nebula, and Locus short story finalist "Snow," 1996 Locus winner and Hugo and SF Chronicle short story and Sturgeon finalist "Gone," and 1989 World Fantasy winner and Nebula and SF Chronicle novella finalist *Great Work of Time* (also Bantam, 1991); as well as "In

Blue" from *Nebula Awards 25* (Bishop, ed.), and "Missolonghi 1824," "Exogamy," and *An Earthly Mother Sits and Sings* (Dreamhaven, 2000) from the 4<sup>th</sup>, 7<sup>th</sup>, and 14<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.). *The Girlhood of Shakespeare's Heroines* (2005) and *Conversation Hearts* (2008) are chapbooks from Subterranean. Other uncollected short fiction appears in *Shadows II* (Grant, ed.) and *Naked City* (Datlow, ed.).

In addition to fiction, Crowley has issued a volume of nonfiction mostly about books, *In Other Words* (Subterranean, 2007), and for many years he worked as a writer of films, mainly historical documentaries. These include *The World of Tomorrow* (the 1939 World's Fair) and *FIT: Episodes in the History of the Body* (produced and directed by his wife Laurie Block). In 1992 he received the Award in Literature from the American Academy and Institute of Arts and Letters. Since 1993 he has taught creative writing at Yale University. He lives in Massachusetts.



**Don D'Amassa** is the author of two horror novels, *Blood Beast* (Pinnacle, 1988) and *Servants of Chaos* (Leisure, 2002); three science fiction novels from Five Star Press, *Scarab* (2004), *Haven* (2004), and *Narcissus* (2007); two murder mysteries, also from Five Star, *Murder in Silverplate* (2004) and *Dead of Winter* (2007); and over one hundred short stories for *Analog*, *Asimov's*, and other publications. His first collection, *Translation Station*, was published last year by Merry Blacksmith Press, and a new version of *Blood Beast* is available from Neconebooks as *The Gargoyle*. His *Encyclopedia of Science Fiction* (2005), *Encyclopedia of Fantasy and Horror* (2006), and *Encyclopedia of Adventure Fiction* (2009) were all published by Facts on File. He reviewed for *Science Fiction Chronicle* for almost thirty years, does the sf, fantasy, and horror annotations for Gale's *What Do I Read Next* series, and has contributed articles on the field to numerous books and magazines. His reviews and other writing now appear on [dondamassa.com](http://dondamassa.com). He is currently writing full time, when he isn't shelving books, reading, watching movies, or chasing the cats.



**Shira Daemon's** fiction has appeared in *Strange Kaddish: Tales You Won't Hear From Bubbie* (Meth and Mainhardt, eds.), *Blood Muse* (Friesner and Greenberg, ed.), *Splatterpunk II* (Sammon, ed.), *Xanadu III* (Yolen, ed.), and *Tomorrow Speculative Fiction*. Her reviews have appeared in the *New York Review of Science Fiction* (1991-4), her *Locus* column (1995-7), various encyclopedias and other odd places. She is married to Kenneth L. Houghton. Their latest joint productions are Valerie Jenna Rose and Rosalyn Pandora Houghton. Shira is currently about halfway through a Master's Program in Speech Pathology and hopes that by the end of it she will stop speaking gibberish and will start writing and thinking in complete sentences again.



**Ellen Datlow**, a Guest of Honor at Readercon 11, has been editing science fiction, fantasy, and horror short fiction for over twenty-five years. She was editor of *Sci Fiction*, the fiction area of SCIFI.com, the Sci Fi Channel's website, for almost six years; editor of *Event Horizon: Science Fiction, Fantasy, and Horror* for one and a half years; and fiction editor of *Omni Magazine* and *Omni Online* for seventeen years.

She has edited more than fifty anthologies including *Blood Is Not Enough* (William Morrow, 1989; World Fantasy finalist), *Alien Sex* (Dutton, 1990; World Fantasy and Locus finalist), *A Whisper of Blood* (William Morrow, 1991; World Fantasy and Locus finalist), *Little Deaths* (Millennium/Dell, 1994; World Fantasy winner and British Fantasy finalist), *Off Limits: Tales of Alien Sex* (St. Martin's, 1996), *Twists of the Tale: Stories of Cat Horror* (Dell, 1996), *Lethal Kisses—Revenge and Vengeance* (Orion,

1996), *Vanishing Acts* (Tor, 2000; World Fantasy and Locus finalist), *The Dark: New Ghost Stories* (Tor, 2003; International Horror Guild winner and World Fantasy, Stoker, and Locus finalist), *Inferno: New Tales of Terror and the Supernatural* (Tor, 2007; World Fantasy, IHG, and Shirley Jackson winner and Stoker finalist), *The Del Rey Book of Science Fiction and Fantasy* (2008; World Fantasy finalist), *Poe: 19 New Tales Inspired by Edgar Allan Poe* (Solaris, 2008; Shirley Jackson winner and World Fantasy and Stoker finalist), *Nebula Awards Showcase 2009* (Roc, 2009), *The Best Horror of the Year, Volumes One to Four* (Night Shade, 2009 to 2012), *Lovecraft Unbound* (Dark Horse, 2009; Stoker, Locus, and Shirley Jackson finalist), *Tails of Wonder and Imagination* (Night Shade, 2010), *Darkness: Two Decades of Modern Horror* (Tachyon, 2010), *Teeth: Vampire Tales* (HarperCollins, 2011), *Supernatural Noir* (Dark Horse, 2011, Stoker and Shirley Jackson finalist), *Naked City: Tales of Urban Fantasy* (St. Martin's, 2011), and *Blood and Other Cravings* (Tor, 2011, Stoker and Shirley Jackson finalist).

With Terri Windling she has edited *Snow White, Blood Red* (Morrow/Avon, 1993; World Fantasy and Locus finalist); *Black Thorn, White Rose* (Morrow/Avon, 1994; World Fantasy and Locus finalist); *Ruby Slippers, Golden Tears* (AvoNova/Morrow, 1995); *Black Swan, White Raven* (Avon, 1997); *Sirens and Other Daemon Lovers* (HarperPrism, 1998; International Horror Guild finalist); *Silver Birch, Blood Moon* (Avon, 1999; World Fantasy winner); *Black Heart, Ivory Bones* (Avon, 2000); *A Wolf at the Door and Other Retold Fairy Tales* (Simon & Schuster, 2000); *The Green Man: Tales from the Mythic Forest* (Viking, 2002; World Fantasy winner and Locus finalist); *Swan Sister: Fairy Tales Retold* (Simon & Schuster, 2003; Locus YA finalist); *The Faery Reel: Tales from the Twilight Realm* (Viking, 2004; World Fantasy and Locus finalist); *Salon Fantastique* (Thunder's Mouth, 2006; World Fantasy winner and Locus finalist); *The Coyote Road: Trickster Tales* (Viking, 2007; World Fantasy and Locus finalist); *Troll's Eye View: A Book of Villainous Tales* (Viking, 2009); *The Beastly Bride: Tales of the Animal People* (Viking, 2010; Locus finalist); *Teeth: Vampire Tales* (HarperCollins, 2011; Shirley Jackson finalist), and the first sixteen annual volumes of *The Year's Best Fantasy and Horror* for St. Martin's (1988-2003); she edited five more with Kelly Link and Gavin J. Grant (2004-2008). Volumes 1, 2, and 4 were World Fantasy winners (3, 6, 9, 12-15, and 21 finalists); every volume was a Locus finalist, with 18 winning; 13 and 17 won Stokers (11-12, 14-16 finalists), five volumes were British Fantasy finalists (12, 14, 15, 17, 19), while 12 was also an IHG finalist. With Nick Mamatas she edited *Haunted Legends* (Tor, 2010; Stoker winner and World Fantasy and Shirley Jackson finalist). Forthcoming are *After* (with Windling, Hyperion, 2012), *Queen Victoria's Book of Spells* (with Windling, Tor, 2013), and *Hauntings* (Tachyon, 2013).

Datlow has won four Hugos as best professional editor (2001, 2004) or best editor, short form (2008, 2009) and has been a finalist 12 other times (1989-95, 2000, 2002-3, 2005, 2007). She won a World Fantasy Special Award: Professional for 1994 and was a finalist 8 other times (1988-90, 1993, 1997, 2000-2002); her nine total World Fantasy Awards ties her (with Terri Windling) for the most in the award's history. After being a Locus finalist as best editor fifteen times (1988 to 2001, 2003), she won it eight consecutive years from 2004 to 2011. She was named recipient of the 2007 Karl Edward Wagner Award, given at the British Fantasy Convention for "outstanding contribution to the genre." She recently was given the Lifetime Achievement Award by the Horror Writers Association. Datlow co-hosts the Fantastic Fiction at KGB monthly reading series, and has taught several times at Clarion West, and once at Clarion South. She lives in New York City with two cats. You can follow her at [ellen-datlow.livejournal.com](http://ellen-datlow.livejournal.com), on facebook, and on twitter.



**Samuel R. Delany** ("Chip") was Guest of Honor at Readercon 2, a 2001 inductee into the Science Fiction Hall of Fame, and the 2009 Eaton Award winner for sf lifetime achievement, as well as winner of a 1985 Pilgrim Award for lifetime achievement in sf criticism. He won Lambda Literary lifetime achievement and Pioneer awards in 1993 and 2004, and a unique Gay-lactic Spectrum Special Achievement Award in 2001.

Delany's *Through the Valley of the Nest of Spiders* appeared from Magnus in April; though it has much in common with his recent mainstream fiction, it is nevertheless his first sf novel (broadly defined) in nearly thirty years, and his longest novel to date. A revised edition of his second collection of sf criticism, *Starboard Wine: More Notes on the Language of Science Fiction* (Dragon, 1984), was published by Wesleyan University Press the day before this year's convention began.

Delany's earliest published fiction was fantasy: *The Jewels of Apor* (Ace, 1962; restored text Bantam/Gollancz, 1968). *They Fly at Çiron* (Incunabula/Tor, 1993) is a collection of linked stories written next, the title novelette expanded into a novel nearly thirty years later. SF followed: a trilogy, *The Fall of the Towers* (Ace, 1963-5; revised omnibus edition, Vintage, 2004), Nebula novella finalist *The Ballad of Beta-2* (Ace Double/Bantam, 1965), Nebula winner and Hugo and Retro Tiptree finalist *Babel-17* (Ace, 1966; restored text Bantam/Gollancz, 1982), novella *Empire Star* (Ace Double, 1966; later paired with *The Ballad of Beta-2* and in *The Space Opera Renaissance*, Hartwell and Cramer, eds.), Nebula winner and Hugo finalist *The Einstein Intersection* (Ace/Wesleyan U., 1967), and Hugo finalist *Nova* (Doubleday/Vintage, 1968), selected by David Pringle for *Science Fiction: The 100 Best Novels*. Two pornographic novels, *Equinox* (as *The Tides of Lust*, Lancer, 1973/Masquerade) and *Hogg* (Black Ice, 1995) were next written.

The long slipstream novel *Dhalgren* (Bantam/Vintage, 1975) was a Nebula and Locus finalist, was named to the Gaylactic Spectrum Hall of Fame in 2002, and has sold over a million copies. Nebula and Retro Tiptree finalist *Trouble on Triton* (as *Triton*, Bantam, 1976/Wesleyan U.) followed. *Empire*, with artist Howard V. Chaykin (Berkley, 1978), is a graphic novel. Arthur C. Clarke and Locus finalist *Stars in My Pocket Like Grains of Sand* (Bantam/Wesleyan U., 1984) was the first half of a planned diptych whose second volume, *The Splendor and Misery of Bodies, of Cities* has yet to appear; an excerpt was in *The Review of Contemporary Fiction* in 1996.

Delany's sword and sorcery series, Return to Nevèryon, comprises four volumes: *Tales of Nevèryon* (Bantam, 1979), a Locus and Prometheus finalist novel consisting of five linked stories including Nebula novella finalist "The Tale of Gorgik"; *Nevèryona, or the Tale of Signs and Cities* (Bantam, 1983); *Flight From Nevèryon* (Bantam, 1985), including the novels *The Tale of Fog and Granite* and *The Tale of Plagues and Carnivals*, and a novelette; and *Return to Nevèryon* (as *The Bridge of Lost Desire*, Arbor House, 1987), containing the novel *The Game of Time and Pain* and SF Chronicle novella finalist "The Tale of Rumor and Desire," as well as a reprise of "Gorgik." All have been republished by Wesleyan U. in corrected editions, with re-arrangement of the various appendices. Novella *Phallos* (Bamberger, 2004, revised edition forthcoming this fall from Wesleyan U.) has no fantastic content but continues the themes into historical times.

Delany's story collection *Driftglass* (SFBC/Signet, 1971) was a Locus finalist and includes the 1967 Hugo novella finalist "The Star Pit," 1967 Nebula winner and Hugo finalist short story "Aye, and Gomorrah," 1968 Hugo and Nebula novella finalist "We, in Some Strange Power's Employ, Move on a Rigorous Line" (also Tor Double, 1990), 1968 Hugo short story and Nebula novelette winner "Time Considered as a Helix of Semi-Precious Stones," and the title story, a 1967 Nebula short story finalist, as well as "High Weir" in *The Norton Book of Science Fiction* (Le Guin and Atteberry, eds.). The illustrated collection *Distant Stars* (Bantam, 1981)

includes 1977 Hugo novelette finalist "Prismatica" (actually the earliest written of any of his published fiction) and *Empire Star* as well as the two *Driftglass* stories with the famously long titles. *Aye, and Gomorrah, And Other Stories* (Vintage, 2003) is nearly complete; uncollected fiction is in *Amazing*, *Omni*, and *The New American Review*. *The Complete Nebula Award-Winning Fiction* (Bantam, 1986) is an omnibus with a new afterword.

Most of Delany's recent fiction contains no elements of sf or fantasy: Lambda Literary finalist *Atlantis: Three Tales* (Incunabula/Wesleyan U., 1995), *The Mad Man* (Richard Kasak, 1994), graphic novel *Bread & Wine: An Erotic Tale of New York*, with artist Mia Wolff (Juno, 1999), and Stonewall Book Award winner and Lambda Literary runner-up *Dark Reflections* (Carroll & Graf, 2007).

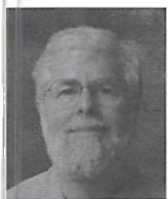
His memoir *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965* (Arbor, 1988; revised and expanded, Richard Kasak, 1993) was a Hugo non-fiction winner and Locus finalist. It is technically a much longer prequel to *Heavenly Breakfast: An Essay on the Winter of Love* (Bantam/Bamberger, 1979). 1984: *Selected Letters* (Voyant, 2000) is introduced by Kenneth R. James, who is currently editing a five-volume edition of Delany's journals, the first volume appearing next year from Wesleyan University.

His collections of SF criticism are *The Jewel-Hinged Jaw* (Dragon/Berkley, 1997; revised edition, Wesleyan U., 2009) and the aforementioned *Starboard Wine*; both revised editions have new introductions by Matthew Cheney. Other non-fiction includes a collection of essays on his own work, Readercon finalist *The Straits of Messina* (Serconia, 1989), and the book-length critical essays *The American Shore: Meditations on a Tale of Science Fiction by Thomas M. Disch—'Angouleme'* (Dragon, 1978; forthcoming next year from Wesleyan U.) and Readercon finalist *Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions* (Ansatz, 1988). Further non-fiction from Wesleyan U. includes Hugo and Locus non-fiction finalist *Silent Interviews: On Language, Race, Sex, Science Fiction, and Some Comics* (1994), *Longer Views: Extended Essays* (1996), *Shorter Views: Queer Thoughts and the Politics of the Paraliterary* (2000), and *About Writing: Seven Essays, Four Letters, & Five Interviews* (2006). *Times Square Red, Times Square Blue* (NYU, 2001) is urban cultural criticism.

After eleven years as a professor of comparative literature at UMass Amherst, and a year-and-a-half as professor of English at SUNY Buffalo, since January 2000 he has been a professor of English and creative writing at Temple University in Philadelphia, where for four years he directed the Graduate Creative Writing Program. Born in 1942 and brought up in New York's Harlem, he still lives in New York City. He is currently at work on a novel with the working title *This Short Day of Frost and Sun*.



**Michael J. DeLuca's** internal landscape is perhaps best approximated by a literal interpretation of Caspar David Friedrich's *Wanderer Above the Sea of Fog*. He is Head Brewer at Small Beer Press, Chief Nerd for Weightless Books, and Resident Druid of The Homeless Moon writers' cabal. He attended the Odyssey Workshop in 2005, and his short fiction has appeared in *Clockwork Phoenix* (Allen, ed.), *Interfictions* (Sherman and Goss, ed.), *Beneath Ceaseless Skies*, *Apex*, *Pseudopod*, *The Future Fire*, *Shroud*, etc. Read his blog at [mossyskull.com](http://mossyskull.com).



**Daniel P. Dern** is still plugging away at his collection of short-shorts, *Dern Grim Bedtime Tales, Few Of Which End Well, & Other Stories* (see [DernGrimBedtimeTales.com](http://DernGrimBedtimeTales.com)), which are intended to be "Morally Instructive To The Listener, and Therapeutically Cathartic For the Listener (and The Writer)," e.g. "The Boy Who Didn't Want His Food Touching Each Other." Some of the DGBTs are short enough to be read aloud

in less than a minute, and most take no more than five; feel free to request one, time and circumstances permitting. Other projects include kids/YA/Jewish short fiction (e.g. "The Magic Latke").

A graduate of Clarion East 1973, he's published sf stories in *The Best of New Dimensions* (Silverberg, ed.), *Ascents of Wonder* (Gerrold), *Analog*, *Worlds of If*, and *Tomorrow Speculative Fiction*. "For Malzberg It Was They Came" appeared in (and sparked the notion for) *F&SF's* June 2003 Malzberg tribute issue.

By day (and some evenings), he is still an independent technology & business writer. He's now got blogs including [TryingTechnology.com](http://TryingTechnology.com), [DernsPRTips.com](http://DernsPRTips.com), and the more general *Dern Near Everything Else*. He's the author of *The Internet Guide for New Users* (McGraw-Hill, 1993), was the founding editor of *Internet World* magazine (valuable collectible sets still available, at reasonable prices!), and was Executive Editor for *Byte.com* for nearly three years.

He's also a very amateur magician (including kids' shows at sf conventions; "performing for free means never having to say 'Here's your refund'"). He lives with Bobbi Fox, and somewhat fewer but still too many books, comic books, and obsolete computers, in Newton Centre.



**Sarah Hyman DeWitt** ("Sadie") grew up in Vermont, one of the children of Shirley Jackson and Stanley Hyman, and now lives in California. She draws and is an excellent speller, and she raised several woodburning children on Childe ballads, herb teas, and faires/fools' parades/Burning Man. She is a folk-singer who grows herbs and makes stuff in a small house cluttered with books and hats and games and ever-changing art.

As Sadie Damascus, she puts on two weekly comedy radio shows, on which she cackles and rants and reads aloud humor and satire (*The Laughing Lady Show*: Sundays: 10 pm-12 pst at [kggyfm.org](http://kggyfm.org); Wednesdays: 5-6 pm pst at [kows.fm](http://kows.fm)) Every Easter eve, she and her woodcarver husband and masked friends torch a large Bunny effigy with raucous chanting and fireworks.

She has read f&sf steadily for sixty years and thereby enjoys a certain cynical fascinated observer viewpoint, a cheerful pessimism based on foreknowledge gained from living all those futures. She has always thought of someday becoming a writer.



**Paul Di Filippo's** thirteenth story collection, *Wiki-world And Other Imaginary Latitudes*, will appear in early 2013 from Chizine; the title story appeared in the 2008 *Science Fiction: the Best of the Year* (Horton, ed.). His first anthology, *Freaks in a Box: The Myths of Media*, includes stories by the likes of Ballard and Gibson and appears next month from NonStop Press.

While they wait for these, readers might enjoy venting steam about why their favorite book was omitted from *Science Fiction: The 101 Best Novels 1985-2010*, co-authored with Damien Broderick as a companion to David Pringle's 1984 *Science Fiction: The 100 Best Novels*, and published by NonStop last month.

The new collection follows *The Steampunk Trilogy* (Four Walls Eight Windows, 1995; Locus finalist), *Ribofunk* (Four Walls Eight Windows, 1996), *Destroy All Brains!* (Pirate Writings, 1996), *Fractal Paisleys* (Four Walls Eight Windows, 1997; World Fantasy finalist; includes "Lennon Spex," 1992 Nebula short story finalist, and "The Double Felix," British SF short fiction winner), *Lost Pages* (Four Walls Eight Windows, 1998; Philip K. Dick runner-up; includes "Campbell's World," 1993 SF Chronicle short story finalist, and "Alice, Alfie, Ted and the Aliens," 1997 Tiptree finalist), *Strange Trades* (Golden Gryphon, 2001; includes "Kid Charlemagne," 1987 Nebula short story finalist, and "Karuna, Inc.," 2002 World Fantasy novella finalist), *Little Doors* (Four Walls Eight Windows, 2002; includes "Singing Each to Each," 2000 British SF short fiction finalist), *Babylon Sisters and Other Posthumans* (Prime, 2002; includes



"Mudpuppy Goes to Town," 1994 British SF short fiction finalist), *Neutrino Drag* (Four Walls Eight Windows, 2004; title story from the 19<sup>th</sup> *Year's Best Science Fiction*, Dozois, ed.), *The Emperor of Gondwanaland and Other Stories* (Thunder's Mouth, 2005; includes "Ailoura" from *Year's Best SF 8*, Hartwell and Cramer, eds., "And the Dish Ran Away With the Spoon" from the 21<sup>st</sup> *Dozois Year's Best*, "Sisyphus and the Stranger" from the 22<sup>nd</sup>, and the title story from the 2006 *Fantasy: The Best of the Year*, Horton, ed.), *Shuteye for the Timebroker* (Thunder's Mouth, 2006), and *Harsh Oases* (PS, 2009; includes "The Singularity Needs Women!"; 2006 Locus novelette finalist, and "Femaville 29" from the 20<sup>th</sup> *Year's Best Fantasy and Horror*, Datlow, Grant, and Link, eds.). His novella *A Year in the Linear City* (PS, 2002) was a Hugo, World Fantasy, Sturgeon, and Locus finalist.

He's also written novels: *Ciphers* (Cambrian / Permeable, 1997), *Joe's Liver* (Cambrian, 2000), *A Mouthful of Tongues* (Cosmos, 2002), *Fuzzy Dice* (PS, 2003), *Spondulix* (Cambrian, 2004), *Harp, Pipe, and Symphony* (Prime, 2004), *Creature from the Black Lagoon: Time's Black Lagoon* (2006), *Roadside Bodhisattva* (PS, 2010), and *Cosmocopia* (Borgo, 2011). With Michael Bishop he wrote a pair of mysteries as by "Philip Lawson": *Would It Kill You to Smile?* (Longstreet, 1998) and *Muskrat Courage* (St. Martin's, 2000), the two combined as *Families are Murder: the Complete Will Keats* (PointBlank, 2005).

*Plumage from Pegasus* (Cosmos Books, 2006) collects his long-running satiric/parodic *F&SF* column. As yet uncollected are his many, many reviews, such as his "Terminal Lunch" column in *SF Eye* (1988-1997), his contributions to "On Books" in *Asimov's* (1994-present) and "Curiosities" in *F&SF* (1999-present), or his most recent work for *The Barnes & Noble Review*.



**Michael Dirda** is a longtime book columnist for *The Washington Post* and writes frequently for several literary periodicals, including *The New York Review of Books*, the online *Barnes & Noble Review*, and *The Times Literary Supplement*. For the past dozen or so years he has conducted an online book discussion for [washingtonpost.com](http://washingtonpost.com/read-ingroom) (see [washingtonpost.com/read-ingroom](http://washingtonpost.com/read-ingroom)) and in 2012 began a weekly column called "Browsings" for the online site of *The American Scholar*. As a senior editor for *The Washington Post Book World*, he oversaw The Post's monthly coverage of science fiction and fantasy from 1978 until 2003. He was awarded the Pulitzer Prize for criticism in 1993.

Dirda is the author of *Readings: Essays and Literary Entertainments* (Indiana University/Norton, 2000), *An Open Book: Chapters from a Reader's Life* (Norton, 2003, Recorded Books audio version, 2008; Ohioana Book Award winner), *Bound to Please: Essays on Great Writers and Their Books* (Norton, 2004; Los Angeles Times Book Award finalist in Current Affairs); *Book by Book: Notes on Reading and Life* (Henry Holt, 2006); *Classics for Pleasure* (Harcourt, 2007), and *On Conan Doyle* (Princeton, 2011; Edgar Award for biography/criticism). He has also written the monograph *Caring for Your Books* (Book-of-the-Month Club, 1991), the "The Big Read" Reader's Guide and Teacher's Guide for Ursula K. Le Guin's *A Wizard of Earthsea* (National Endowment for the Arts, 2008) and one published short story, "Dukedom Large Enough," in *All-Hallows: The Journal of the Ghost Story Society* in 2004. He was one of nine writers who contributed word and usage notes to the *Oxford American Writer's Thesaurus* (Oxford University, 2004; second edition, 2008).

As a *Book World* editor, Dirda commissioned essays and reviews from virtually all the major figures in fantasy and science fiction. His own reviewing ranges widely over contemporary and classic literature, history, biography and cultural studies. He has written introductions to many books, some of which are definitely "fantastika":

*Love Poems, Letters and Remedies of Ovid*, translated by David R. Slavitt (Harvard, 2011); *The Foundation Trilogy*, by Isaac Asimov (Everyman's

Library, 2010); *ABC of Reading*, by Ezra Pound (New Directions, 2010); *Memorable Days: The Selected Letters of James Salter and Robert Phelps*, edited by John McIntyre (Counterpoint, 2010); *The Flashman Omnibus: Three novels by George MacDonald Fraser* (Everyman's Library, 2010); *Three Philosophical Poets: Lucretius, Dante, Goethe*, by George Santayana (Barnes and Noble Rediscovery, 2009); *Homer's The Iliad and the Odyssey* (Barnes & Noble Classics, 2008); *The Real Life of Sebastian Knight*, by Vladimir Nabokov (New Directions, 2008); *The Collected Fantasies of Clark Ashton Smith, Vol. 3* (Night Shade, 2007); *Dante: Poet of the Secular World*, by Erich Auerbach (New York Review, 2007); *The Nibelungenlied*, translated by Burton Raffel (Yale University, 2006); *The Manticore*, by Robertson Davies (Penguin, 2006); *The Collected Jorkens, Vol. 3* (Night Shade, 2005); *The Captain of the Pole-Star and Other Supernatural Tales of Arthur Conan Doyle* (Ash-Tree, 2004); and *Journey to the Center of the Earth*, by Jules Verne (Signet, 1984). Dirda also contributed substantial essays on the fantasy of Balzac, Merimee, Maupassant, and Jack Vance to E.F. Bleiler's *Fantasy and Supernatural Fiction* and on John Dickson Carr and Edmund Crispin to *Mystery & Suspense Writers* (Winks and Corrigan, eds). He wrote the article on "The Continental Tradition" for *The Penguin Encyclopedia of Horror and the Supernatural* (Sullivan, ed.). In its 2008 winter issue *The American Scholar* published "Ægyptology," his appreciation of John Crowley's four-volume *Ægypt*.

Over the years Dirda has interviewed or conducted public conversations with such authors as Neil Gaiman, Terry Pratchett, Joyce Carol Oates, Michael Chabon, William Gibson, Samuel R. Delany, Greg Bear, Gene Wolfe, and Gardner Dozois, as well as several mainstream writers who have occasionally dabbled in fantasy and science fiction, including Gore Vidal, John Updike, and Donald E. Westlake. In 2008 he was the judge for the Calvino Prize and was Critic Guest of Honor at Capclave.

Dirda graduated with Highest Honors in English from Oberlin College (1970), received a Fulbright grant to teach in Marseille (1970-71), and earned an M.A. (1975) and Ph.D. (1977) from Cornell University in Comparative Literature (concentrating on medieval studies and European romanticism). He has taught at several colleges, most recently the University of Maryland (a two-semester course on the adventure novel, 2011 and 2012), Oberlin College (2008), and Middlebury's Bread Loaf School of English (2006). He is also an honorary member of SFWA, a regular member of the Mystery Writers of America, the Ghost Story Society, the North American Jules Verne Society, the Lewis Carroll Society of North America, and the national classical society Eta Sigma Phi, and was invested in the Baker Street Irregulars in 2002. He and Marian Peck Dirda, a prints and drawings conservator at the National Gallery of Art, have three sons: Christopher, Michael, and Nathaniel.



**Amanda Downum** is the author of The Necromancer Chronicles from Orbit: *The Drowning City* (2009; Gemmell Morningstar finalist), *The Bone Palace* (2010; Tiptree finalist), and *Kingdoms of Dust* (2012).

Her short fiction has been published in *Lovecraft Unbound* (Datlow, ed.), *Strange Horizons*, *Realms of Fantasy*, and *Weird Tales*. Most recent appearances are "Red" in *Brave New Love: 15 Dystopian Tales of Desire* (Guran, ed.) and "Blue Valentine" in *End of an Aeon* (McKenna and McKenna, eds.).

She lives near Austin, TX, with her long-suffering husband and too many animals. Her house has a spooky attic. Her day job sometimes lets her dress up as a giant worm and scare children.



**Debra Doyle** was born in Florida and educated in Florida, Texas, Arkansas, and Pennsylvania—the last at the University of Pennsylvania, where she earned her doctorate in English literature, concentrating on Old English poetry. While living and studying in Philadelphia, she met and married her collaborator,

**James D. Macdonald**, and subsequently traveled with him to Virginia, California, and the Republic of Panamá.

Doyle and Macdonald left the Navy and Panamá in 1988 in order to pursue writing full-time. They now live in a big 19th-century house in Colebrook, New Hampshire, where they write science fiction and fantasy for children, teenagers, and adults.

They have collaborated on many novels, including the Circle of Magic series: *School of Wizardry*, *Tournament and Tower* (=Secret of the Tower), *City by the Sea* (=The Wizard's Statue), *The Prince's Players* (=Danger in the Palace), *The Prisoners of Bell Castle* (=The Wizard's Castle), *The High King's Daughter* (all Troll Books, 1990), *Mystery at Wizardry School* (Hodder, 2003), and *Voice of the Ice* (Hodder, 2004); the Mageworlds series from Tor: *The Price of the Stars* (1992), *Starpilot's Grave* (1993), *By Honor Betray'd* (1994), *The Gathering Flame* (1995), *The Long Hunt* (1996), *The Stars Asunder* (1999), and *A Working of Stars* (2002); and the Bad Blood series from Berkeley: *Bad Blood* (1993), *Hunters' Moon* (1994), and *Judgment Night* (1995). Other novels include *Knight's Wyrd* (Harcourt Brace, 1992; Mythopoeic Aslan (YA) Award winner), *Vampire's Kiss* (Harper, 1994 as by Nicholas Adams), and *Groogleman* (Harcourt Brace, 1996). Under the pseudonym Douglas Morgan, they published the military technothriller *Tiger Cruise* (Forge, 2000) and a collection of annotated sea chanties, *What Do You Do With a Drunken Sailor* (Swordsmith, 2002). James D. Macdonald is also the author of *The Apocalypse Door* (Tor, 2002). Their most recent works are alternate-historical fantasies set during the Civil War, from Eos: *Land of Mist and Snow* (2006), and *Lincoln's Sword* (2010).

They have written a number of tie-ins, just a few under their own names: Robert Silverberg's *Time Tours 3: Timecrime, Inc.* (Harper, 1991), Daniel M. Pinkwater's *Melvinge of the Megaverse 2: Night of the Living Rat* (Ace, 1992), and Gene Roddenberry's *Earth: Final Conflict 3: Requiem for Boone* (Tor, 2000). As Robyn Tallis they wrote *Planet Builders 2: Night of Ghosts and Lightning* (Ivy, 1989), and 5: *Zero-Sum Games* (Ivy, 1989). As Nicholas Adams they wrote *Horror High 7: Pep Rally* (Harper, 1991). As Victor Appleton: *Tom Swift 5: Monster Machine* and 6: *Aquatech Warriors* (both Pocket, 1991). As Martin Delrio: *Mortal Kombat* (Tor, 1995), *Spider-Man Super-thriller 1: Midnight Justice* and 3: *Global War* (both Pocket, 1996), *Prince Valiant* (Avon, 1998), and *Battletech Warrior: MechWarrior Dark Age 4: A Silence in the Heavens*, 5: *Truth and Shadows*, and 6: *Service for the Dead* (all Roc, 2003).

Their story "Philologos; or, A Murder in Bistrita" appeared in the 9<sup>th</sup> *Year's Best Fantasy* (Hartwell and Cramer, eds.). Other stories have appeared in *Werewolves* (Yolen, Greenberg, eds.), *Vampires* (Yolen, Greenberg, eds.), *Newer York* (Watt-Evans, ed.), *Alternate Kennedys* (Resnick, Greenberg, eds.), *Bruce Coville's Book of Monsters* (Coville, ed.), *Bruce Coville's Book of Ghosts* (Coville, ed.), *Bruce Coville's Book of Spine Tingleers* (Coville, ed.), *A Wizard's Dozen* (Stearns, ed.), *A Starfarer's Dozen* (Stearns, ed.), *Witch Fantastic* (Resnick, Greenberg, eds.), *Swashbuckling Editor Stories* (Betancourt, ed.), *Camelot* (Yolen, ed.), *The Book of Kings* (Gilliam, Greenberg, eds.), *Tales of the Knights Templar* (Kurtz, ed.), *On Crusade: More Tales of the Knights Templar* (Kurtz, ed.), *Alternate Outlaws* (Resnick and Greenberg, eds.), *Otherwere* (Gilman and DeCandido, eds.), *A Nightmare's Dozen* (Stearns, ed.), *Not of Woman Born* (Ash, ed.), *Crusade of Fire* (Kurtz, ed.), and *Cosmic Tales II* (Weiskopf, ed.).



**Ron Drummond** has edited fourteen of Samuel R. Delany's forty books and six of John Crowley's thirteen. His small press Incunabula has brought out fine-press editions of Delany's *They Fly at Çiron* and *Atlantis: Three Tales* and Crowley's *Antiquities: Seven Stories* (a 1994 World Fantasy finalist), with the long-awaited new edition of *Little, Big* nearing completion.

As a designer, Drummond created a 9/11 memorial, *A Garden Stepping into the Sky* (2002-3), and submitted it to the official international design

competition for the WTC memorial; though not chosen, it was digitally archived at [wtcsitememorial.org/ent/enti=832166.html](http://wtcsitememorial.org/ent/enti=832166.html). The design was the subject of a documentary film by Gregg Lachow, was featured on CNN.com, and drew praise from architecture critic Herbert Muschamp. Drummond is also the co-designer with John D. Berry of the new edition of *Little, Big*.

In 2009, Samuel R. Delany privately published a 30-copy edition of Drummond's collection of essays and occasional writings, *Shapes of Redemption*, which included his critical fiction on the novels of Steve Erickson, "The Frequency of Liberation," first published in *SF Eye* in 1993, along with essays and meditations on the music of Carter Scholz, Antonin Rejcha, Hector Berlioz, and Jethro Tull. Drummond's uncollected music writings include an in-depth profile of composer Pauline Oliveros, an interview with jazz guitar legend Pat Martino, programmatic essays for Northwest Sinfonietta, the introductory essays to the first modern editions of Anton Reicha's eight Vienna string quartets (which he co-edited with Henrik Löwenmark), and more recently a long essay for Classical Net on the Tokyo String Quartet's way with the music of Mozart, Szymanowski, and Beethoven.

Drummond's short story, "Troll," appeared in the CalArts literary journal *Black Clock*, and his long anecdotal essay about Joanna Russ was published in the December 2011 issue of *The New York Review of Science Fiction*. Drummond has just sold a 10,000-word essay, "The First Woman on Mars," to the fine-press, English-language art journal *White Fungus*, published in Taiwan and distributed worldwide; the essay is slated to appear early in 2013. Meanwhile, the new, as yet unpublished and quite possibly unpublishable Drummond short story that single-handedly caused Gordon Van Gelder to start using the word "literary" as a pejorative continues to make the lonely rounds of editorial offices everywhere. A native of Seattle, a 1987 Clarion West graduate, and neither a nominee for nor a winner of any known award, Drummond currently lives on the banks of the Hudson River within shouting distance of the house where Herman Melville wrote *Typee* and *Omoo*.



**Peter Dubé** is the author of the novels *Hovering World* (DC Books, 2002) and *The City's Gates* (Cormorant, 2012), as well as the novella *Subtle Bodies* (Lethe, 2010), a Shirley Jackson finalist. He has a collection of prose poems forthcoming this year from Rebel Satori entitled *Conjure: A Book of Spells*.

Dubé's short fiction collection, *At the Bottom of the Sky* (DC, 2007), was long-listed for the ReLit Award for Canadian Independent publishing, and includes "Janus," selected for *Best Gay Stories 2008* (Berman, ed.), and "Lycan," selected for Berman's *Wilde Stories 2008: The Best of the Year's Gay Speculative Fiction*. "Echo" appeared in *Wilde Stories 2009* and "Blazon" in *Wilde Stories 2011*. Dubé is the editor of three anthologies of short fiction and/or inter-genre writings: *Madder Love: Queer Men and the Precincts of Surrealism* (Rebel Satori, 2008), and *Best Gay Stories 2011* and *2012* (Lethe).

In addition to writing fiction, Dubé regularly works as an art critic and cultural journalist and has had work appear in magazines like *ESSE*, *Espace Sculpture*, *Canadian Art*, and *C Magazine* and commissioned catalogues for institutions such as the Leonard & Bina Ellen Gallery of Concordia University and the SKOL Centre.

Dubé is a graduate of the Master's Program in Creative Writing at Concordia University. He lives in Montreal with his partner, the artist Mathieu Beauséjour, where he works as a freelance writer and translator. His website is [peterdube.com](http://peterdube.com).



**L. Timmel Duchamp** (“Timmi”) is best known as the author of award-nominated short fiction and the five-volume Marq’ssan Cycle, and as the founder, editor, and publisher of Aqueduct Press, publisher of all of her books. Her first collection, *Love’s Body, Dancing in Time* (2004), was a Tiptree finalist and includes the 1997 Tiptree finalist “The Apprenticeship of Isabella di Pietro Cavazzi,” the 1998 Sturgeon finalist “Dance at the Edge,” and the 2004 Sidewise finalist “The Heloise Archive.” Her second, *Never at Home* (2011), includes the 2011 Tiptree finalist “The Nones of Quintilis, Somewhere on the Southwest Slope of Monte Albano.” She is also the co-author, with Maureen McHugh, of a mini-collection, *Plugged In* (2008), published in conjunction with their being GoHs at WisCon.

Among her uncollected fiction, “Motherhood, Etc.” from *Full Spectrum 4* (Aronica, Stout, and Mitchell, eds.) was a 1993 Tiptree finalist, “Welcome, Kid, to the Real World” from *Tales of the Unanticipated* a 1996 Tiptree finalist, “Living Trust,” from *Asimov’s*, a 1999 Nebula finalist novella, and “Obscure Relations,” from *The Future is Queer* (Labonte and Schimel, eds.) a 2006 Gaylactic Spectrum finalist. Other fiction has appeared in *Dying for It* (Dozois, ed.), *Leviathan Two* (Secrest and VanderMeer, eds.), *Bending the Landscape: Horror* (Griffith and Pagels, ed.), *Leviathan Three* (VanderMeer and Aguirre, eds.), *The Thackery T. Lambhead Pocket Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), and often in *Asimov’s*.

The Marq’ssan Cycle consists of *Alanya to Alanya* (2005), *Renegade* (2006), *Tsunami* (2007), *Blood in the Fruit* (2007), and *Stretto* (2008); the completed cycle was a Tiptree finalist. She is also the author of a novel, *The Red Rose Rages (Bleeding)* (2005), and the novella *De Secretis Mulierum* (2008). She has also published a good deal of short non-fiction, from reviews for *Strange Horizons* and *The American Book Review* to essays for *The New York Review of Science Fiction, Extrapolation*, and elsewhere; some of these are collected in *The Grand Conversation* (2004). “Real Mothers, a Faggot Uncle, and the Name of the Father: Samuel R. Delany’s Feminist Revisions of the Story of SF” is forthcoming in a special Delany issue of *Annals of Scholarship* (Kenneth James, ed.). She is also the editor of *Talking Back: Epistolary Fantasies* (2006), *The WisCon Chronicles, Vol. 1* (2007), and *Narrative Power: Encounters, Celebrations, Struggles* (2010), and co-editor, with Eileen Gunn, of *The WisCon Chronicles, Vol. 2: Provocative essays on feminism, race, revolution, and the future* (2008).

Her Aqueduct Press has published such award winners as Gwyneth Jones’s *Life* (Philip K. Dick), Ursula K. Le Guin’s *Cheek by Jowl* (Locus), Nisi Shawl’s *Filterhouse* (Tiptree), Vandana Singh’s *Distances* (Carl Brandon Society’s Parallax), and Andrea Hairston’s *Mindscape* (another Parallax) and *Redwood and Wildfire* (another Tiptree). In 2009-2010 she was awarded the Neil Clark Special Achievement Award (“recognizing individuals who are proactive behind the scenes but whose efforts often don’t receive the measure of public recognition they deserve”). She is a member of the collective *Ambling Along the Aqueduct* blog and lives in Seattle.



**Bernard Dukas** is the author of three novels in The Spanish Gatekeeper series from Kaladar Books: *Empire of the Ulfair* (2010; Compton Crook finalist), *Gwelle’s Hitch* (2011), and *Og’yre War* (2012).

Dukas was born in Canada and is a noted military historian specializing in Hawaiian military history. Writing under the name “Neil Dukas,” his non-fiction titles include: *A Military History of Sovereign Hawai’i* (Mutual Publishing, 2004), and *The Battle of Nu’uanu, 1795* (Mutual Publishing, 2010), which received an Honorable Mention for “Excellence in Hawaiian Culture” from the Hawai’i Book Publishers Association (2011 Ka Palapala Po’okela Awards).

Dukas divides his time researching and writing between Canada, Hawai’i and the San Francisco Bay Area.



**Andy Duncan** was a Campbell Award finalist for 1997 and has gotten occasional work done since then. His new fiction collection is *The Pottawatomie Giant and Other Stories* (PS, 2012), which includes the title story (2000 World Fantasy short fiction winner and Nebula novelette finalist), “The Chief Designer” (2001 Sturgeon and Southeastern SF short fiction winner, Hugo, Nebula, and Locus novella finalist), “Senator Bilbo” (2001 Locus short story finalist), “The Big Rock Candy Mountain” (2002 Southeastern SF short fiction winner), “Zora and the Zombie” (2004 Nebula novelette and Stoker long fiction finalist), “Unique Chicken Goes in Reverse” (2008 Nebula and Shirley Jackson short story finalist), “A Diorama of the Infernal Regions, or The Devil’s Ninth Question” (included in *Fantasy: The Best of the Year*, 2008, Horton, ed.), and *The Night Cache* (PS Publishing, 2009; World Fantasy novella and Shirley Jackson novelette finalist). His “Close Encounters” is scheduled to be the cover story of the September/October 2012 issue of *F&SF*.

His previous fiction collection, *Beluthahatchie and Other Stories* (Golden Gryphon, 2000), was a World Fantasy winner and Locus finalist. It includes “Beluthahatchie” (1997 Hugo short story finalist), “The Map to the Homes of the Stars” (included in *The Mammoth Book of Best New Horror, Vol. 9*, Jones, ed.), “The Executioners’ Guild” (1999 Nebula novella and International Horror Guild long fiction finalist), “Fortitude” (1999 Nebula novella finalist) and “Lincoln in Frogmore” (2000 World Fantasy short fiction finalist). Uncollected stories appear in *Polyphony* (Layne and Lake, eds.), *The Silver Gryphon* (Turner and Halpern, eds.), *Eclipse Four* (Strahan, ed.), and at [tor.com](http://tor.com).

With F. Brett Cox, he co-edited the fiction anthology *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004). His non-fiction book is *Alabama Curiosities* (Globe Pequot, 2005; revised and expanded second edition, 2009). His workshops include Clarion West 1994, Clarion 2004 (instructor), Turkey City 2004 (guest), Clarion West 2005 (instructor), Norton Island 2010 and 2011, SF Writers Workshop at the University of Kansas 2012 (instructor), and Sycamore Hill 1997, 1999, 2001, 2003, 2008 and 2011. He was chair of the 2011 Philip K. Dick Award jury.

Andy lives with his wife, Sydney; three dogs, Lily, Arlo, and Phoebe; and two cats, Hillary and Bela, in Frostburg, Md., where he is an assistant professor of English at Frostburg State University. He also teaches (via webcam) interdisciplinary seminars in 21<sup>st</sup>-century science fiction and fantasy in the Honors College of the University of Alabama. He blogs at [beluthahatchie.blogspot.com](http://beluthahatchie.blogspot.com) and tweets @Beluthahatchie.



**Thomas A. Easton** (“Tom”) thinks the Readercon 5 badge in his collection marks the first Readercon he ever attended. Besides meeting old friends and making new ones over the years, Readercon is also where he met his wife, Kate Savage.

He is a senior member of SFWA, and (as Tom Easton) reviewed books for *Analog* for 30 years (1978 - 2008); collected reviews are in *Periodic Stars* (Borgo, 1997) and *Off the Main Sequence* (Wildside, 2006). He holds a doctorate in theoretical biology from the University of Chicago and teaches at Thomas College in Waterville, Maine. His latest books are *Taking Sides: Clashing Views in Energy and Society* (McGraw-Hill, 2<sup>nd</sup> ed, 2012), *Taking Sides: Clashing Views in Science, Technology, and Society* (McGraw-Hill, 10th ed., 2012), and *Taking Sides: Clashing Views on Environmental Issues* (McGraw-Hill, 15th ed., 2013).

Over the years he has published about fifty science fiction and fantasy short stories and ten SF novels, of which his favorites are *Sparrowhawk* (Acc, 1990), *Silicon Karma* (White Wolf, 1997), and *The Great Flying Saucer Conspiracy* (Wildside, 2002; ebook 2011, Naked Reader Press). Other

titles include four more volumes in the *Sparrowhawk: Organic Destiny* series, all from Ace: *Greenhouse* (1991), *Woodsmen* (1992), *Tower of the Gods* (1993), and *Seeds of Destiny* (1994); *Unto the Last Generation* and sequel *Stones of Memory* (both Wildside, 2000); and *Firefight* (Betancourt, 2003). Two short fiction collections appeared from Wildside in 2000: *The Electric Gene Machine* (Organic Destiny stories) and *Bigfoot Stalks the Coast of Maine and Other Twisted Downeast Tales*. His most recent title, co-edited with Judith K. Dial, is the anthology of predictive SF stories, *Visions of Tomorrow* (Skyhorse, July 2010); he previously edited *Gedanken Fictions: Stories on Themes in Science, Technology, and Society* (White Wolf/Wildside, 1996).



**Gregory Feeley** is the author of the novels *The Oxygen Barons* (Ace, 1990; Philip K. Dick finalist) and *Arabian Wine* (Temporary Culture, 2005; expansion of 2004 Sturgeon finalist) and the novella *Kentauros* (NHR, 2010). "The Weighing of Ayre," in the 14<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.), was a 1996 Sturgeon finalist, "The Crab Lice," in *Nebula Awards 33* (Willis, ed.), a 1997 Nebula short story finalist, "The Truest Chill," from the 11/97 *SF Age*, a Nebula novelette finalist, and "Anima Celestes," from the 4/98 *Asimov's*, a Sturgeon finalist. "Awary of the Sun" appeared in the 8<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.) and "Fancy Bread" in the 2006 *Fantasy: The Best of the Year* (Horton, ed.). Other anthology appearances include *Full Spectrum 4* (Aronica, Stout, Mitchell, eds.), *Beyond the Last Star* (Smith, ed.), *The First Heroes* (Doyle and Turtledove, eds.), and *Otherworldly Maine* (N. Doyle, ed.).

His reviews and essays have appeared in *The Atlantic Monthly*, the *New York Times Magazine*, the *Times Literary Supplement*, *Foundation*, *The New York Review of Science Fiction*, *Interzone*, and other periodicals. He is currently working on a long novel.



**Gemma Files** was born in England and raised in Toronto, Canada. She has been a film critic, teacher, and screenwriter. Her 1999 International Horror Guild short fiction winner (and Aurora finalist) "The Emperor's Old Bones" appears in her collection *The Worm in Every Heart* (Prime, 2004); both it and her earlier collection, *Kissing Carrion* (Prime, 2003) feature two stories that were adapted into episodes of *The Hunger*, an anthology TV show produced by Ridley and Tony Scott's Scot Free Productions. She has also published two chapbooks of poetry, *Bent Under Night* (Sinnersphere, 2004) and *Dust Radio* (Kelp Queen, 2007).

Her story "Spectral Evidence" won the 2006 ChiZine/Leisure Books short story contest; "each thing I show you is a piece of my death" (co-written with her husband Stephen J. Barringer), appearing in *Clockwork Phoenix 2* (Allen, ed.) and the 2<sup>nd</sup> *The Best Horror of the Year* (Datlow, ed.), was a 2009 Shirley Jackson novelette finalist; and "The Jacaranda Smile," in the 2010 *The Year's Best Dark Fantasy and Horror* (Guran, ed.) was a 2009 Jackson short story finalist. Other recent short fiction appears in *Shivers 4* (Chizmar, ed.), *In the Dark* (Wallin and Villegas, eds.), *Thrillers 2* (Morrish, ed.), *Mighty Unclean* (Breedlove, ed.), *Lovecraft Unbound* (Datlow, ed.), *Clockwork Phoenix 3* (Allen, ed.), and *Evolve* (Kirkpatrick, ed.). Her short story "Black Box" is currently available in *The Mammoth Book of Body Horror* (O'Regan and Kane, eds.).

Her first novel, *A Book of Tongues: Volume One of the Hexslinger Series* (ChiZine, 2010) was a Stoker first novel finalist and won a DarkScribe Magazine Black Quill award for "Best Small Press Chill" in both the Editor's and Readers' Choice categories. *A Rope of Thorns* (2011) and *A Tree of Bones* (2012) complete the trilogy. She is currently hard at work on a new novel. You can find out more about her at [musicatmidnight-gfiles.blogspot.com](http://musicatmidnight-gfiles.blogspot.com)



**Francesca Forrest's** latest story, "Tilia Songbird," just appeared in *GigaNotoSaurus*; earlier work appeared in *StereoOpticon* (Speer, ed.), *Lace and Blade 2* (Ross, ed.), and *Strange Horizons*. Her poetry has appeared in *Scheherazade's Bequest*, *Not One of Us*, and elsewhere, and has been long-listed for the Rhysling in 2008 and 2009. She lives in western Massachusetts with her husband and varying numbers of her four children, plus a dog and guinea pigs.



**Rose Fox** is most notorious for her work at *Publishers Weekly*, where she edits science fiction, fantasy, horror, and romance reviews; previews each week's issue on Copyright Clearance Center's *Beyond the Book* podcast; and conducts the not infrequent speculative fiction publishing blog Genreville and tweets intermittently @genreville. She has written over a hundred anonymous reviews for PW and somewhat fewer bylined reviews, articles, and opinion pieces for *Strange Horizons*, *Some Fantastic*, *ChiZine*, *The Internet Review of Science Fiction*, *Lambda Book Report*, *Clamor*, *Bookmarks*, and others she can't recall at the moment.

She also serves as managing editor, copy editor, proofreader, guide, goad, and muse for *twenty-four magazine*, a quarterly publication for which each issue is created from scratch in 24 hours, as the Dissociative Editor for the *Annals of Improbable Research*, and as a freelance editor for unpublished authors. She was the project editor for *The Wonderful Future That Never Was*, a collection of predictions of the future published in *Popular Mechanics* with introductory text by Gregory Benford (Hearst, 2010), and its companion title, *The Amazing Weapons That Never Were*, forthcoming in November. Her articles on cutting-edge medical science and practice have been published in numerous industry news publications and, with less tech and more snark, the online magazines *Treehugger* and *SexIs*.

Her short fiction appears in *Dark Furies* (Sneed, ed.) and *Alleys and Doorways* (Schwartz, ed.) and her poetry in *Milk and Honey: A Celebration of Jewish Lesbian Poetry* (Enszer, ed.); poem "The Grand Vizier" was in the spring 2012 issue of *Goblin Fruit*. In her copious free time she serves as Readercon's program chair and volunteers with Country Dance New York. She is proud to be a member of the National Book Critics Circle and the Editorial Freelancers Association and an associate member of SFWA and RWA. Rose lives in New York City with two partners, two cats, seven computers, and several thousand books.



**Ty Franck** is the co-author (with Daniel Abraham) of three novels in the *Expanse* series from Orbit, under the pen name James S.A. Corey: current Hugo finalist *Leviathan Wakes*, *Caliban's War* (2012), and the upcoming *Abaddon's Gate* (2013). An *Expanse* story, "The Butcher of Anderson Station," was published through Orbit short fiction in 2011.

Ty's solo story "Audience" appears in *Orson Scott Card's Intergalactic Medicine Show, Vol. 1* (Schubert and Card, eds.). He lives in the Southwest with his wife and a wide variety of gaming consoles.



**Jim Freund** has been involved in producing radio programs of and about literary stuff since 1967, when he began working at New York City's WBAI at age 13 as an intern for Baird Searles. His long-running live radio program, "Hour of the Wolf," continues to be broadcast weekly, and is streamed live on the web. Archives of past shows are available "on-demand" for about 2 weeks after broadcast. A podcast version of new and 'classic' pro-

grams is anticipated with bated breath. (Check [hourwolf.com](http://hourwolf.com) for details.)

Over the years, he has produced myriad radio dramas, and long ago lost track of how many interviews and readings he has done or presented. His work has been twice nominated for, and once a winner of, the Major Armstrong Award for Excellence in Radio Production. Jim has also dabbled (occasionally with great success) in producing for the New York stage. Jim is currently Producer and Executive Curator of The New York Review of Science Fiction Readings. He has recorded those and the KGB Fantastic Fiction readings since their inception, and occasionally broadcasts the proceeds of both. Jim lives in Brooklyn with writer Barbara Krasnoff. The couple has no unstuffed penguins at this time.



**Craig Shaw Gardner's** career retrospective collection of horror stories (largely written for Charles L. Grant's anthologies), *A Cold Wind in July*, was just released by Necon e-books. He is better known as the author of four trilogies for Ace: the fantasy spoof *The Exploits of Ebenezer*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty with Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement with Death* (1989); the SF spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, *Headline* (UK) as *Scheherazade's Night Out*). The first three trilogies have been published as omnibuses from the SFBC. *Dragon Sleeping* (1994) did indeed turn out to start a trilogy for Ace, and was followed by *Dragon Waking* (1995) and *Dragon Burning* (1996). Yet another Ace trilogy (supposedly written by one "Peter Garrison") came out after that: *The Changeling War*, *The Sorcerer's Gun* (both 1999), and *The Magic Dead* (2000). An original horror novel, *Dark Whispers*, was written under the name Chris Blaine for Berkeley's *Abaddon Inn* series (1995).

Craig's earlier story collection was *The Little Purple Book of Peculiar Stories* (Borderlands, 2004). "Demon Luck" appeared in the first *The Year's Best Fantasy* (Datlow and Windling, eds.); other stories appear in *Alien Encounters* (Finder, ed.), *Afterwar* (Morris, ed.), *Halloween Horrors* (Ryan, ed.), *Halflings, Hobbits, Warrows and Weefolk* (Searles and Thomsen, eds.), *Otherwere* (Gilman and DeCandido, eds.), *Elf Fantastic* (Greenberg, ed.), *Future Crimes* (Helfer and Greeberg, eds.), *The Fair Folk* (Kaye, ed.), and *Jack Haringa Must Die!* (Kaufmann, ed.)

Craig has also written novelizations of the film *Lost Boys* (Berkeley, 1987), the game *Wishbringer* (Avon, 1988), and the films *Batman* (Warner, 1989), *Back to the Future 2 and 3* (Berkeley, 1989 and 1990), and *Batman Returns* (1992). His novel *The Batman Murders* (Warner, 1990) was the first title in a series of original Batman novels. Of late, he has written deeply serious books *Spiderman: Wanted Dead or Alive* (Putnam, 1998), *Buffy the Vampire Slayer: Return to Chaos* (Pocket, 1998), *Angel: Dark Mirror* (Simon Spotlight, 2004), and (even more serious) *Battlestar Galactica: The Cylons' Secret* (Tor, 2006). Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He lives in Arlington, Massachusetts. You can find out more about Craig's Fabulous Lifestyle by visiting [CraigShawGardner.com](http://CraigShawGardner.com).



**Gwynne Garfinkle's** short fiction and poetry have appeared in such publications as *The WisCon Chronicles, volume 4* (Kelso, ed.), *Feminist Porn* (Belile, ed.), *Tales of Magic Realism by Women: Dreams in a Minor Key* (Sturgis, ed.), *Strange Horizons*, *Shimmer, Space and Time*, *Goblin Fruit*, *Aberrant Dreams*, *A Fly in Amber*, *Clean Sheets*, *Scarlet Letters*, *Gynomite: Fear-*

*less*, *Big Bridge*, *Exquisite Corpse*, and *Bridges*. Her poem "Scarlet Ode" (published in *Goblin Fruit*) received an Honorable Mention from *The Best Horror of the Year*. Her reviews and features on music and poetry have appeared in such publications as the *Los Angeles New Times*, *LA Weekly*, *BAM*, and *News Clips and Ego Trips: The Best of Next... Magazine 1994-98* (Thomas, ed.). For more about her work, visit her website: [gwynnegarfinkle.com](http://gwynnegarfinkle.com).



**Lila Garrett** has published fiction in *Not One of Us* and *Cabinet des Fées*, poetry in *Jabberwocky*, *Mythic Delirium*, and *Strange Horizons*, and criticism in *The Internet Review of Science Fiction*, *The Encyclopedia of Women in Science Fiction*, *Strange Horizons*, and *tor.com*. She recently completed a project in which she read a book and wrote a review of it every day for a year. The reviews may be found at her blog, [rushthatspeaks.livejournal.com/tag/365%20books](http://rushthatspeaks.livejournal.com/tag/365%20books). She lives in Cambridge with her wife.



**Greer Gilman** was a Guest of Honor at Readercon 20. Her *Cloud & Ashes: Three Winter's Tales* (Small Beer, 2009) won a Tiptree in 2010, and was a Mythopoeic finalist. "Jack Daw's Pack," the first of the tales, was a 2000 Nebula novelette finalist; the second, "A Crowd of Bone," a 2003 World Fantasy novella winner. "Unleaving," a new novel-length story, completes the triptych. All three are set in the Northern mythscape of her first novel *Moonwise* (1991, Roc; reprinted in hardcover 2005, Prime), itself a Tiptree and Mythopoeic finalist and a Crawford winner, and nominated by David G. Hartwell at Readercon 18 as the single novel most emblematic of Readercon. "Down the Wall," a Cloudish story, appeared in *Salon Fantastique* (Datlow and Windling, eds.). Her poem "She Undoes" has been thrice reprinted, most recently in *The Moment of Change* (2012, Acqueduct Press). "The Journeyman; or, Endymion Blunt Lays By His Pipe" appeared in the *Readercon 20 Program Book*.

Her chapter on "The Languages of the Fantastic" appears in *The Cambridge Companion to Fantasy Literature* (Mendlesohn and James, eds.); her essay, "Girl, Implicated: The Child in the Labyrinth in the Fantastic" in the *Journal of the Fantastic in the Arts* 19.2 (2008). In 2006, she gave a paper on "Shakespearean Voices in the Literature of the Fantastic" to the Shakespeare Association of America. Two conversations with Michael Swanwick have appeared in *Foundation* (Autumn 2001 and Spring 2009). Ms. Gilman has also been a Guest of Honor at the International Conference on the Fantastic in the Arts (2008) and at the Wichita Literary Festival (2009), and was a guest speaker at the Art/Sci'98 Symposium held at the Cooper Union in New York. She was a John W. Campbell finalist for 1992.

Her love of British lore and landscape, of its rituals and ballads, is a constant in her work; her love of language, at its roots. Like the theatre of Shakespeare's time, her books are written for the ear, as much as for the understanding. A sometime forensic librarian, she lives in Cambridge, Massachusetts, and travels in stone circles. She likes to say she does everything James Joyce ever did, only backward and in high heels.



**Kathleen Ann Goonan** is the author of seven science fiction novels. Her sixth, *In War Times* (Tor, 2007), was a Campbell Memorial winner, was named by the American Library Association as the year's best sf novel, and was selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*. Her latest, *This Shared Dream* (Tor, 2011), is also a Campbell finalist and explores a theme first presented in *In War Times*: how enhanced understanding of the human brain and our increasing connectivity might lead to a world without war. Her Nanotech Quartet consists of *Queen City Jazz* (Tor, 1994), Locus first novel and

British SF finalist and *New York Times* Notable Book; *Mississippi Blues* (Tor, 1998), Dal Coger Memorial Hall of Fame Award winner; and series prequel *Crescent City Rhapsody* (HarperCollins, 2000) and finale *Light Music* (HarperCollins, 2002), both Nebula finalists. *The Bones of Time* (Tor, 1996) was an Arthur C. Clarke finalist.

*Angels and You Dogs*, a short story collection, is just out from PS; it includes 1995 Nebula short story finalist "The String," 1995 British SF short fiction finalist "Sunflowers," and 2008 Sturgeon runner-up "Memory Dog," as well as "The Bride of Elvis" from the 2<sup>nd</sup> *Year's Best SF* (Hartwell, ed.) and "The Bridge" from the 13<sup>th</sup> (Hartwell and Cramer, eds.). Uncollected short fiction is in *Tombs* (Kramer and Crowther, eds.), *Destination Unknown* (Crowther, ed.), *Engineering Infinity* (Strahan, ed.), *Asimov's*, *Strange Plasma*, *Flurb*, *Omni Online*, *Tomorrow*, *Amazing*, and *Interzone*. "A Love Supreme" will appear in *Discover* in October, and "Bootstrap" in the 2012 issue of *MIT Technology Review*.

Kathleen's academic papers have appeared in *Iowa Review* and many other venues. She has been an invited speaker at Kosmopolis (Barcelona), Utopiales (Nantes), the Banff Center, the Eton Conference, Georgia Institute of Technology, RIT, the University of South Carolina, the Library of Congress, Idaho State University, the Center for Fiction, the Global Competitiveness Forum in Riyadh, Saudi Arabia, and other institutes, universities, and literary festivals. She is a Professor of the Practice at Georgia Institute of Technology, where she teaches writing and courses of her own design that illuminate the connections between culture, science, history, and technology. She is working on a novel that takes place in the Florida Keys.



**Liz Gorinsky** is an editor at Tor Books, where she edits a list that includes acclaimed speculative fiction authors Dave Duncan, Mary Robinette Kowal, George Mann, Cherie Priest, Lev Rosen, Pamela Sargent, Brian Francis Slattery, Catherynne M. Valente, and Jeff VanderMeer. She also acquires and edits short stories for Tor.com and assists editors Patrick and Teresa Nielsen Hayden. She was a 2010 and 2011 Hugo finalist, Best Editor, Long Form—the youngest person ever nominated in the editor categories—and is currently nominated in the same category for 2012.

Liz came to Tor after studying English, psychology, and computer science at Columbia College in New York City, but draws just as frequently on the skills she learned during a three-year stint as president of the Columbia University Science Fiction Society. In her free time, she volunteers with the Museum of Comic and Cartoon Art and watches a ton of theatre. She lives in Alphabet City in Manhattan.



**Gavin J. Grant** runs Small Beer Press with his wife Kelly Link, for which they won the 2008 World Fantasy Award (Special Award-Professional) after being finalists in 2002 through 2004 (2002 as Non-Professional). Together they publish the 'zine *Lady Churchill's Rosebud Wristlet*, a 2006 Hugo semi-prose finalist. With Michael J. DeLuca he runs [weightlessbooks.com](http://weightlessbooks.com), an ebooksite for independent presses.

From 2004 to 2008 he co-edited *The Year's Best Fantasy & Horror* with Link and Ellen Datlow for St. Martin's (the 17<sup>th</sup> through 21<sup>st</sup> collections), for which they won the Stoker (17) and Locus (18), and were World Fantasy (21), British Fantasy (17 and 19) and Locus (the other four) finalists. With Link, he also edited *The Best of Lady Churchill's Rosebud Wristlet* (Del Rey, 2007), and *Steampunk! An Anthology of Fantastically Rich and Strange Stories* (Candlewick, 2011), both Locus finalists.

His story "Heads Down, Thumbs Up" appears in *Year's Best Fantasy 6* (Hartwell and Cramer, eds.), and "Widows in the World" in the 2012 *The Year's Best SF and Fantasy* (Horton, ed.); his collaboration with Link, "Sea, Ship, Mountain, Sky," appears in the 14<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.). Other short fiction has appeared in

*Polyphony 4* (Layne and Lake, eds.), *Sex in the System* (Tan, ed.), *Salon Fantastique* (Datlow and Windling, eds.), *The Lone Star Stories Reader* (Marin, ed.), *Strange Horizons*, *The Third Alternative*, *Sci Fiction*, and *Aberrations*. He used to work at Avenue Victor Hugo Bookshop in Boston. He lives in Massachusetts with his family.



**Glenn Grant's** short story collection *Burning Days* (Nanopress, 2011) includes his novelette "Burning Day," from *Year's Best SF 10* (Hartwell and Cramer, eds.). Other stories have appeared in *Interzone* and (in French translation) in *Solaris*. With David G. Hartwell, he co-edited *Northern Stars: The Anthology of Canadian Science Fiction* (Tor, 1994; Aurora finalist), and *Northern Suns: The New Anthology of Canadian Science Fiction* (Tor, 1999).

Glenn's reviews and nonfiction have appeared in *Science Fiction Eye*, *The Montreal Gazette*, *The New York Review of Science Fiction*, *Science Fiction Studies*, *boING boING*, *Singularity*, *Going Gaga*, and *Virus23*. He edited and published three issues of the 'zine *Edge Detector*, and was a founder and contributor to the underground comic 'zine *Mind Theatre*. His 1990 article "A Memetic Lexicon" has spread virally, appearing in dozens of magazines, journals, and websites, and in five other languages. His illustrations can be seen in the *GURPS: Traveller* line of SF RPG books from Steve Jackson Games; he was a 2000 Aurora artistic achievement finalist. Born in London, Ontario, he has lived in Montréal since 1989. He is the Montreal Regional Contact for the annual Burning Man festival in Nevada. His blog "Collapsing Stars" can be found at [glenngrant.ca](http://glenngrant.ca).



**Geary Gravel** is the author of eleven science fiction and fantasy novels, the sf in two series published by Del Rey. The Autumnworld Mosaic comprises *The Alchemists* (1984; Philip K. Dick finalist) and *The Pathfinders* (1988). *A Key for the Nonesuch* (1990) and *Return of the Breakneck Boys* (1991) comprise books I and II of *The Fading Worlds*. His lone piece of short fiction appears in *Tales of the Witch World* (Norton, ed.).

Gravel's more recent work has been in novelizations: *Hook* (Fawcett, 1991); three adaptations from *Batman: The Animated Series*, *Shadows of the Past* (Bantam, 1993), *Dual to the Death* (Bantam Spectra, 1994), and *The Dragon and the Bat* (Boxtree, 1994), as well as *Mask of the Phantasm* (Bantam, 1994), based on *Batman: The Animated Movie*; and two books for Del Rey suggested by the computer role-playing game *Might & Magic: The Dreamwright* (1995) and *The Shadowsmith* (1996).

Gravel lives in western Massachusetts, where he works as Coordinator of Deaf Services and Staff Sign Language Interpreter at Smith College. He has a marvelous dog named Berry.



**Paula Guran** is senior editor for Prime Books. She edited the Juno fantasy imprint for six years from its small press inception through its incarnation as an imprint of Simon & Schuster's Pocket Books. Guran is the editor of the annual *Year's Best Dark Fantasy and Horror* series of anthologies (2010-present) and editor of numerous other anthologies: *Embraces: Dark Erotica* (Venus of Vixen, 2000; International Horror Guild finalist), *Best New Paranormal Romance* (Juno, 2006), *Best New Romantic Fantasy 2 and 3* (Juno, 2007 and 2008), *Warrior Women* (Juno, 2008), and for Prime except where noted, *Zombies: The Recent Dead* (2010), *Vampires: The Recent Undead* (2011), *Halloween* (2011), *New Cthulhu: The Recent Weird* (2011), *Brave New Love* (Running Press Kids, 2012), *Witches: Wicked Wild & Wonderful* (2012), and *Obsession: Tales of Irresistible Desire* (2012). Forthcoming later this year are *Extreme Zombies*, *Ghosts: Recent Hauntings*, *Rock On: Greatest Hits of Fantasy and Science Fiction*, and *Season of Wonder*.

In an earlier life, she produced the pioneering weekly email newsletter *DarkEcho*, which won the nonfiction Stoker for 1998 and 1999 and was an International Horror Guild periodical finalist for 1998 and winner for 1999, and edited the print 'zine *Horror Garage*, an eccentric mix of original dark fiction and garage/punk/indie music which won the periodical IHG for 2000; in recognition, she was a World Fantasy Special Award—Non-Professional finalist for 1996 and 2001.

Guran has contributed reviews, interviews, and articles to numerous professional publications and books. She began producing the horror portion of the pioneering professional Web publication *OMNI Online* in 1996 and became the literature editor of Universal Studios' *HorrorOnline* in October 1998. She recently served as nonfiction editor for *Weird Tales* magazine, reviewed regularly for *Publishers Weekly* for over a decade, and was review editor for *Fantasy*, a columnist for *Cemetery Dance*, and editor of the "Print" section of *Cinemafantastique* magazine. She mentored and was a contributing editor for the innovative online PDF publication *The Spook*. Earlier she was fiction editor for *Gothic.Net* webzine and edited and published *Wetbones*, a print magazine of cutting edge dark fiction. Dabs of fiction have appeared under pseudonyms for professional webzines and, under her own name, in *Eros Ex Machina* (Christain, ed.), *Horrors! 365 Scary Stories* (Dziemianowicz and Weinberg, eds.), and *Weird Tales*.

Guran chaired the Horror Writers Association Bram Stoker Awards Jury for two terms and is a former member of the HWA's Board of Trustees. She served as a World Fantasy Award judge in 2001 and administered the International Horror Guild Awards from 1997 until its demise in 2008. She worked for Stealth Press—a publisher of *sf/f/h* and more—in marketing, as online content editor, and other capacities. She has been award-winning author John Shirley's literary representative since January 1996 and also represents Anthony Huso. Guran has also done a great deal of other various and sundry work in speculative fiction including teaching (for Writers.com) and publishing. The mother of four people who really cannot be called "children" now, she lives in Akron, Ohio.



**Andrea Hairston** is the Louise Wolff Kahn 1931 Professor of Theatre and Afro-American Studies at Smith College. She is the Artistic Director of Chrysalis Theatre and has created original productions with music, dance, and masks for over thirty years. Her plays have been produced at Yale Rep, Rites and Reason, the Kennedy Center, StageWest, and on public radio and television. She has translated plays by Michael Ende and Kaca Celan from German to English. Ms. Hairston has received many playwriting and directing awards, including a National Endowment for the Arts Grant to Playwrights, a Rockefeller/NEA Grant for New Works, an NEA grant to work as dramaturge/director with playwright Pearl Cleage, a Ford Foundation Grant to collaborate with Senegalese Master Drummer Massamba Diop, and a Shubert Fellowship for Playwriting. Since 1997, her plays produced by Chrysalis Theatre, *Soul Repairs*, *Lonely Stardust*, *Hummingbird Flying Backward*, and *Dispatches*, have been science fiction. *Archangels of Funk*, a sci-fi theatre jam, garnered her a Massachusetts Cultural Council Fellowship for 2003.

Ms. Hairston's first novel, *Mindscape* (Aqueduct, 2006) won the Carl Brandon Parallax Award and was a Phillip K. Dick and Tiptree finalist. Her second, *Redwood and Wildfire* (Aqueduct, 2011), won the Tiptree. A story, "Griots of the Galaxy," appears in *So Long Been Dreaming* (Hopkinson and Mehan, eds.).

Her essays include "Octavia Butler—Praise Song to a Prophetic Artist" in *Daughters of Earth* (Larbalestier, ed.), "Driving Mr. Lenny: Notes on Race and Gender as a Transport to Another Reality, Another Dimension" in *Foundation*, and pieces (often on sf media) for *Narrative Power* (Duchamp, ed.), *The WisCon Chronicles: Volume 4* (Kelso, ed.), *Journal of the Fantastic in the Arts*, and elsewhere. In 2011, Ms. Hairston received the International Association of the Fantastic in the Arts Distinguished

Scholarship Award for outstanding contributions to the scholarship and criticism of the fantastic.



**Gay Haldeman** (Mary Gay Potter Haldeman, for those who have read *The Forever War*) has a Master's degree in Spanish Literature from the University of Maryland and another in Linguistics from the University of Iowa. She has taught in the Writing Center at MIT every fall since 1983, specializing in English as a second language. The rest of the year she resides in

Florida, where she manages science fiction Grand Master Joe Haldeman's career, dealing with editors, answering correspondence (in Spanish and French as well as English; isn't the internet wonderful?), serving as travel agent, answering the phone, typing and filing, arranging publicity, selling Joe's out-of-print books, etc. She shared a Skylark Award with Joe in 1996, and in 2011 was given the Big Heart Award at the World SF Convention in Reno, NV. She's been going to SF conventions since 1963 (so has Joe) and loves to meet new people. After 46 years of marriage, she still thinks Joe's the best thing that ever happened to her.



**Joe Haldeman** was a Guest of Honor at Readercon 16 and in 2010 was named a Grand Master by the Science Fiction and Fantasy Writers of America. He was born in Oklahoma and lived many places as a child, notably Alaska before it was a state, and the suburbs of Washington, D.C. He was drafted into the Vietnam War, saw some combat, and was wounded. He has a B.S. in astronomy and an M.F.A. in writing, sold his first story in 1969 and has been a writer ever since.

Joe's first novel, *War Year* (Holt, Rinehart and Winston, 1972; original ending restored, Pocket, 1977), was not sf. His next was: *The Forever War* (St. Martin's, 1975; with restored text, Avon, 1997) incorporated the 1972 Hugo and Locus novella finalist "Hero" and won the Hugo, Nebula, Locus, and Ditmar; Ridley Scott recently bought the film rights. The sequel, *Forever Peace* (Berkeley, 1997), won the Hugo, Nebula, Campbell Memorial, and foreign novel Ignotus (Spanish SF Society), was a Locus finalist, and was selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2011*. *Forever Free* (Ace, 1999) completes the trilogy; *Peace and War* (Gollancz, 2006) is an omnibus. *Mindbridge* (St. Martin's, 1976) was a Hugo and Locus finalist. It was followed by *All My Sins Remembered* (St. Martin's, 1977); *Worlds* (Viking, 1981), the first of a trilogy including *Worlds Apart* (Viking, 1983) and *Worlds Enough and Time* (Morrow, 1992); *There is No Darkness* (Ace, 1983), with his brother Jack C. Haldeman II; *Tool of the Trade* (Morrow, 1987); *Buying Time* (Easton/Morrow, 1989); *The Hemingway Hoax* (Morrow, 1990), an expansion of a Hugo and Nebula winning and World Fantasy, Locus, and SF Chronicle finalist novella; *1968* (Hodder and Stoughton/Morrow, 1994); *The Coming* (Easton/Ace, 2000), a Locus finalist; *Guardian* (Ace, 2002); *Camouflage* (Ace, 2004), a Nebula, Tiptree, and Southeastern SF winner; *Old Twentieth* (Ace, 2005); *The Accidental Time Machine* (Ace, 2007), a Nebula and Locus finalist; and the Marsbound trilogy for Ace: *Marsbound* (2008; Locus finalist), *Starbound* (2010), and *Earthbound* (2011). *Attar's Revenge* and sequel *War of Nerves* appeared from Pocket in 1975 as by "Robert Graham." He also wrote two *Star Trek* novels for Bantam: *Planet of Judgment* (1977) and *World Without End* (1979).

Joe's short fiction has been collected into five volumes. *Infinite Dreams* (St. Martin's, 1978) was a Locus finalist and includes 1976 Hugo and Locus winner and Nebula finalist short story "Tricentennial" as well as "Frights" from the 6<sup>th</sup> *Best Science Fiction Stories of the Year* (Dozois, ed.), "A Time to Live" from *The 1978 Annual World's Best SF* (Wollheim and Saha, eds.), and "The Private War of Pvt. Jacobs," selected for *The Norton Book of Science Fiction* (Le Guin and Atteberry, eds.). *Dealing in Futures* (Viking, 1985) includes the 1985 Nebula short story finalist "More Than the Sum of His Parts," "Blood Sisters" from the 9<sup>th</sup> *Dozois Best SF*

of the Year, "Manifest Destiny" from the 1<sup>st</sup> *The Year's Best Science Fiction* (Dozois, ed.), and his Rhysling winner long poem "Saul's Death" (see below). *Vietnam and Other Alien Worlds* (NESFA, 1993) accompanied his Boskone 30 GoH appearance.

*None So Blind* (Avonova, 1996) won the Locus and includes the novella version of "The Hemingway Hoax," the 1992 Nebula and World Fantasy winner and Locus finalist short story "Graves," and the title short story, which won the 1994 Hugo, Locus, SF Chronicle, and HOMer and was a Nebula finalist, as well as "Feedback" from the 11<sup>th</sup> *Dozois Year's Best* and the poems "DX" and "Time Lapse" from the 1<sup>st</sup> and 3<sup>rd</sup> *The Year's Best Fantasy* (Datlow and Windling, eds.). *A Separate War and Other Stories* (Ace, 2006) includes the 2003 Hugo and Locus short story finalist "Four Short Novels" and Southeastern SF short fiction winner "Faces," as well as "For White Hill" from the 13<sup>th</sup> *Dozois Year's Best* and selected for *The Hard SF Renaissance* (Hartwell and Cramer, eds.), "Memento Mori" from *Science Fiction: the Best of 2004* (Haber and Strahan, eds.), and "Heartwired" from the 2006 *Science Fiction: the Best of the Year* (Horton, ed.). The next collection should include "Angel of Light" from the 23<sup>rd</sup> *Dozois Year's Best*, "Expedition, With Recipes" from *Year's Best SF 12* (Hartwell and Cramer, eds.), and "Sleeping Dogs" from the 28<sup>th</sup> *Dozois*. Other as-yet uncollected fiction appears in *Showcase* (Elwood, ed.), *Destinies* (Baen, ed.), *Off Limits* (Datlow, ed.), *Redshift* (Sarrantino, ed.), *In the Shadow of the Wall* (Tetrick, ed.), *Writers for Relief* (Beauchamp, ed.), *TRSF* (Cass, ed.), *Asimov's, F&SF, Aboriginal SF, Rod Serling's Other Worlds, Fantastic, Analog, Vertex, and Amazing*.

Joe's poetry collection *Saul's Death and Other Poems* (Anamnesis, 1997) includes the title poem (1983 Rhysling winner, long form) and "Eighteen Years Old, October Eleventh" (1990 Rhysling winner, short form). He has since won a third Rhysling, 2001 long form, for "January Fires" (in *Nebula Awards Showcase 2003*, Kress, ed.) and been runner-up twice: 2005 long form for "Old Twentieth: a century full of years" from the *Readercon 16 Souvenir Book* (Matthew, ed.) and 2006 short form for "god is dead short live god" from *Mythic* (Allen, ed.). They can also all be found in the annual Rhysling anthologies. Much other poetry, from anthologies and magazines, remains uncollected. The omnibus *War Stories* (Night Shade, 2005) includes "Saul's Death," "DX," the novels *War Year and 1968* and related short fiction.

Joe has edited the anthologies *Cosmic Laughter: Science Fiction for the Fun of It* (Holt, Rinehart, and Winston, 1974), *Study War No More* (St. Martin's, 1979), *Nebula Award Stories 17* (Holt, Rinehart, and Winston, 1984), and *Future Weapons of War* (Baen, 2007), plus a trio with Charles G. Waugh and Martin H. Greenberg from Ace: *Body Armor:2000* (1986), *Supertanks* (1987), and *Space-Fighters* (1988).

In 2009 Joe received the Robert A. Heinlein Award from the Heinlein Society to honor hard sf that inspires human space exploration. Since 1983 he has spent the fall semester teaching writing at M.I.T.



**Marty Halpern** is a two-time finalist (2000, 2002) for the World Fantasy Award—Professional for his work with Golden Gryphon Press. In his eight years with Golden Gryphon (1999–2007), Marty edited 23 ½ hardcovers, 4 limited edition chapbooks, and 4 reprint trade paperbacks. The ½ title is the original anthology *The Silver Gryphon* (2003, marking the press's twenty-fifth hardcover), which he co-edited with publisher Gary Turner. The 23 titles include Charles Stross's Hugo winner novella "The Concrete Jungle" in *The Atrocity Archives* (2004), Jeffrey Ford's World Fantasy winners *The Fantasy Writer's Assistant and Other Stories* (2002) and novella "Botch Town" in *The Empire of Ice Cream* (2006), Lucius Shepard's International Horror Guild winner *Louisiana Breakdown* (2003), and M. Rickert's World Fantasy and Crawford winner *Map of Dreams* (2006).

Marty now freelances, working directly with authors to prepare their manuscripts for publication, as well as working for independent pub-

lishers Night Shade and Tachyon, and other publishers including Ace (Charles Stross's "Laundry Files" series) and Morrigan UK (Liz Williams's "Detective Inspector Chen" series). He has also co-edited, with Claude Lalumière, the anthology of sardonic fiction *Witpunk* (Four Walls Eight Windows, 2003), and with Nick Gevers, original Fermi Paradox anthology *Is Anybody Out There?* (DAW, 2010). Marty's most recent project is *Alien Contact* (Night Shade, 2011), an anthology of the best alien contact stories from the past thirty or so years. He has a dedicated Alien Contact page on his blog with the complete text of, or links to, nearly a dozen of the stories.

In addition to his work as an editor, Marty has written a series of columns entitled "The Perfect Sentence," originally published in *The Valley Scribe*, the newsletter of the San Fernando Valley Chapter of the California Writers Club, and now available for everyday consumption on his blog.

Also on his blog, More Red Ink ([martyhalpern.blogspot.com](http://martyhalpern.blogspot.com)), Marty shares his experiences editing books by Kage Baker, George Alec Effinger, Alastair Reynolds, Charles Stross, and others, and posts monthly resources for writers, editors, and publishers.



**Elizabeth Hand** ("Liz") was a Guest of Honor at Readercon 20. Her most recent books are *Available Dark* (St. Martin's/Minotaur 2012), the second Cass Neary mystery novel following the Jackson winner and International Horror Guild finalist *Generation Loss* (Small Beer Press/Harcourt, 2007); *Radiant Days*, a YA novel about the French poet Arthur Rimbaud (Viking 2012); and a revised edition of her 1997 Arthur C. Clarke finalist *Glimmering*, selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*, (Underland 2012; originally HarperPrism). She is also the author of a trilogy from Bantam Spectra, each volume a Philip K. Dick finalist: *Winterlong* (1990; Locus first novel finalist), *Æstival Tide* (1992), and *Icarus Descending* (1993); Tiptree and Mythopoeic winner and World Fantasy and Locus finalist *Waking the Moon* (HarperCollins, 1994); *Black Light* (HarperPrism, 1999); IHG and Mythopoeic finalist *Mortal Love* (William Morrow, 2004); and World Fantasy winner and Shirley Jackson finalist novella *Illyria* (PS/Viking 2007).

Her first short fiction collection, *Last Summer at Mars Hill* (HarperPrism, 1998), was a World Fantasy finalist and includes the 1993 World Fantasy novella finalist "The Erl-King," "Prince of Flowers" from the 17<sup>th</sup> *The Year's Best Horror Stories* (Wagner, ed.), "On the Town Route" from *Best New Horror 2* (Jones and Campbell, eds.), "The Bacchae" from the 18<sup>th</sup> *Wagner Year's Best*, "Justice" from *Best New Horror 5*, and the title story, a 1998 Nebula and World Fantasy novella winner. Her next, *Bibliomancy: Four Novellas* (PS Publishing, 2003), was a World Fantasy winner and Stoker and IHG finalist, and contains 2000 World Fantasy novella finalist "Chip Crockett's Christmas Carol" (also from Becon/Scifiction, 2006), 2001 IHG long fiction winner and World Fantasy novella finalist "Cleopatra Brimstone," 2002 IHG intermediate fiction winner "Pavane for the Prince of the Air," and World Fantasy novella finalist "The Least Trumps." It was expanded into *Saffron & Brimstone: Strange Stories* (M Press, 2006), which drops "Chip Crockett" but adds 2005 Nebula short story winner "Echo," "Wonderwall" from the 18<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow, Grant, and Link, eds.), "Kronia" from the 19<sup>th</sup>, and "The Saffron Gatherers" from the 1<sup>st</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.). *Errantry: More Strange Stories* is forthcoming from Small Beer in November and includes 2010 World Fantasy novella winner, Sturgeon runner-up, and Hugo finalist "The Maiden Flight of McCauley's Bellerophon" and current Shirley Jackson novella finalist "Near Zennor," as well as "Winter's Wife" from the 21<sup>st</sup> Datlow, Grant, and Link, and "The Far Shore" from the 2010 *Wilde Stories: The Year's Best Gay Speculative Fiction* (Berman, ed.). Other short fiction appears



in *Tails of Wonder and Imagination* (Datlow, ed.) and *Logorrhea* (Klima, ed.).

Liz has authored numerous film novelizations and tie-ins, most notably *Bride of Frankenstein: Pandora's Bride* (Dark Horse Books, 2007) but also *12 Monkeys* (HarperPrism, 1995), *Millennium: The Frenchman* (Harper Collins, 1997), *The X-Files: Fight the Future* (HarperPrism, 1998), *Catwoman* (Del Rey, 2004), and the last four volumes of the *Star Wars: Boba Fett* series of juveniles for Scholastic: *Maze of Deception* (2003), *Hunted* (2003), *A New Threat* (2004), and *Pursuit* (2004).

Since 1988, she has been a regular contributor to the *Washington Post Book World*, *Salon*, the *Village Voice*, and *DownEast*, among numerous others, and she has written a review column for *F&SF* since 1997. With Paul Witcover, she created and wrote the groundbreaking 1990s DC Comics series *Anima*. She divides her time between the coast of Maine and North London, where she is at work on *Wylding Hall*, a contemporary gothic loosely inspired by Daphne Du Maurier's *Rebecca*, and *Flash Burn*, the third Cass Neary novel.



**Jack M. Haringa** is co-founder and former editor of the review journal *Dead Reckonings*, published by Hippocampus Press. His first short story appeared in *Dead Cat's Traveling Circus of Wonders and Miracle Medicine Show* (Houarner and GAK, eds.), a signed, limited edition hardcover anthology. It was read by literally dozens of people. His next, "A Perfect and Unmappable Grace," was in the 21st *The Year's Best Fantasy and Horror* (Datlow, Grant, and Link, eds.). He may be best known as the victim in twenty-eight short-stories collected to raise money for the Shirley Jackson Awards (for which he serves on the Board of Advisors) in the anthology *Jack Haringa Must Die!*

Jack is the chairman of the English department at Worcester Academy, where he has designed and taught courses on dystopian, detective, and Gothic literature. He is currently at work on a book-length study of the fiction of Jack Ketchum for a well-known specialty press.



**David G. Hartwell**, a Guest of Honor at Readercon 13, has an elaborate website ([www.davidghartwell.com](http://www.davidghartwell.com)) that includes many unusual sights. He won the Hugo for professional editor for 2005, having been a finalist for that award on 14 previous occasions (1981-3, '86-9, '97-2000, '02-4). He subsequently won the long form editor Hugo for 2007 and 2008, and was a finalist for both long and short forms for 2006. He was a 1987 World Fantasy winner (Special Award—Professional), and was a finalist for 1980-2 and '86. He was a seven-time SF Chronicle editor winner (1983, '86-8, '94-5, '97) and a finalist another seven times (every other year from 1982 to 1996 except 1990 and 1993), and a twenty-time Locus editor finalist (1988-9, '92-4, '96-2010). He is the only living book editor listed among "200 Most Important People in Science Fiction" in the 200th issue of *Starlog*.

He has co-edited 27 anthologies with Kathryn Cramer (q.v.), including five Locus finalists, and two with Glenn Grant (q.v.). Alone or with others, he has edited *The Battle of the Monsters and Other Stories* with L. W. Curry (Gregg, 1976), World Fantasy winner *The Dark Descent* (Tor, 1987), *The World Treasury of Science Fiction* (Little, Brown, 1989), *Foundations of Fear* (Tor, 1992), *Christmas Stars* (Tor, 1992), World Fantasy finalist *Christmas Forever* (Tor, 1993), *The Screaming Skull and Other Great American Ghost Stories* (Tor, 1994), *Christmas Magic* (Tor, 1994), *Screaming Skull II* (Tor, 1995), Locus finalists *Year's Best SF 1* through 6 (HarperPrism, 1996-1999, Eos 2000-1), *Visions of Wonder* with Milton T. Wolf (Tor, 1996), *Bodies of the Dead and Other Great American Ghost Stories* (Tor, 1997), Locus finalist *The Science Fiction Century* (Tor, 1997), *Centaurus: The Best of Australian Science Fiction* with Damien Broderick (Tor, 1999), *The Mammoth Book of 20<sup>th</sup> Century Science Fiction: Volume*

*One and Two* (Robinson, 2003-4), *The Palencar Project* (Tor, 2012) and *The Sword and Sorcery Anthology* with Jacob Weisman (Tachyon, 2012).

Hartwell is a senior editor at Tor/Forge. He was a consulting editor at NAL (1971-3) and at Berkley ('73-8) and director of SF at Timescape ('78-83) and Arbor House/Morrow ('84-91). In the meantime, he has consulted for Gregg Press ('75-86), Waldenbooks Otherworlds Club ('83-4), Tor ('83-94), and the BOMC ('89), edited *Cosmos* magazine ('77-8), and been an administrative consultant for the Turner Tomorrow Awards ('90-1). He was editor and publisher of *The Little Magazine* (1965-88), co-publisher, with Paul Williams, of Entwhistle Books (1967-82), and co-publisher, with L.W. Currey, of Dragon Press (1973-8). Since 1978 he has been Dragon Press's proprietor; since 1988 they have published *The New York Review of Science Fiction*, a 22-time Hugo semiprozine finalist (1988-2008 and currently) and two-time Readercon winner (1988, '90); he is the magazine's reviews and features editor. Since 2009, he has also been the proprietor of the Dragon Press Bookstore.

Hartwell is the author of *Age of Wonders: Exploring the World of Science Fiction* (Walker/McGraw-Hill, 1984; revised edition Tor, 1996). His book reviews and articles have appeared in *Crawdaddy* (1968-74) and *Locus* (1971-3), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Editors on Editing* (Gross, ed.) and other books. He has been a founder and administrator of a number of sf institutions: the World Fantasy Convention and Award since 1975 (board chairman since 1978); the Philip K. Dick Award since 1982; executive board member of the International Association for the Fantastic in the Arts since 1995; and Sercon from 1987 to its 1991 demise (Readercon, conceived simultaneously and independently, having essentially made it redundant). He was a judge of the first Readercon Small Press Awards. He is an Advisory Board member of the SF Hall of Fame and Museum and presently a Hall of Fame Judge. He received the Skylark Award from NESFA in 2006 and was made a Fellow of NESFA in 2008.

He earned his Ph.D. from Columbia in comparative medieval literature. He has taught sf and contemporary literature and writing at the Stevens Institute of Technology (1973-6), Clarion West (1984, '86, '90, 2000, '09), and Clarion South in Brisbane, Australia (2004); been a Visiting Professor at Harvard Summer School (1987-93) and New York University (1993); and served as an Advisory Board Member of the Western Connecticut College Writing Program since 2004. He lives in Pleasantville, New York.



**Maria Dahvana Headley** is most recently the author of the novel *Queen of Kings* (Dutton, 2011/Transworld UK), a pitch-dark historical fantasy and the first book in a trilogy; the second, *Dark Lady*, is forthcoming late this year. Also forthcoming is a young adult fantasy novel. She's recently published/has forthcoming short fiction in *Subterranean* ("Seeräuber") and *Lightspeed* ("Give Her Honey When You Hear Her Scream"). Previously, she wrote *The Year of Yes* (Hyperion, 2006), a memoir of the year she went out with anyone in New York City who asked. She's also been anthologized with a variety of erotica pieces, written randomly while procrastinating other things. These appear in places like *Best American Erotica 2005* (Bright, ed.) and *Dirty Words: A Literary Encyclopedia of Sex* (Sussman, ed.), where she wrote the essay on Climax. She's obsessed with monsters of all shapes and sizes, libraries, lost works, stolen souls, tattoos, and Herodotus. All this is to say: she is a Gemini. She lives in Seattle, but she grew up in the remote high desert of Idaho, on a catastrophically unsuccessful sled dog ranch. The best way to find her is on Twitter, @MARIADAHVANA, but also at [cleopatraqueenofkings.com](http://cleopatraqueenofkings.com).



**Jeff Hecht** is a freelance science and technology writer and correspondent for the global science weekly *New Scientist*, where he covers topics from planetary science and lasers to dinosaurs. When inspiration strikes, he writes the occasional short fiction, and lately has been writing short-shorts. "On 202" appeared in *Year's Best Horror X* (Wagner, ed.), and other fiction has appeared in *New Dimensions 8* and *9* (Silverberg, ed.), *Vampires* (Yolen and Greenberg, eds.), *Alien Pregnant by Elvis* (Friesner and Greenberg, eds.), *Visions of Tomorrow* (Dial and Easton, eds.), *Futures from Nature* (Gee, ed.), and *Analog*, *Asimov's*, *Daily Science Fiction*, *Interzone*, *Odyssey*, *After Hours*, and *Twilight Zone*.

His nonfiction has been published in many magazines, including *Analog*, *IEEE Spectrum*, *Laser Focus World*, *Bulletin of the Atomic Scientists*, *Cosmos*, *Optics & Photonics News*, and *Technology Review*. Most of his books cover lasers and optics. His two most recent are *Understanding Lasers*, 3rd edition (IEEE Press/Wiley, 2008) and *BEAM: The Race to Make the Laser* (Oxford University Press, 2005). His other books include *Beam Weapons: The Next Arms Race* (Plenum 1984, Backinprint.com, 2001), *Optics: Light for a New Age* (Charles Scribner's Sons, 1988, juv.), *Shifting Stories: Rising Seas, Retreating Coastlines* (Charles Scribner's Sons, 1990, juv.), *Laser Pioneers* (Academic Press, 1991), *The Laser Guidebook* (2nd ed., McGraw-Hill, 1992), *Vanishing Life: The Mystery of Mass Extinctions* (Charles Scribner's Sons, 1993, juv.), *City of Light: The Story of Fiber Optics* (Oxford University Press, 1999), and *Understanding Fiber Optics* (5th ed., Prentice Hall, 2005). He holds a B.S. in electronic engineering from Caltech and an M.Ed. in higher education from the University of Massachusetts at Amherst. He lives in Auburndale, Massachusetts, with his wife Lois.



**Stacy Hill** is an editor at Tor Books. She has edited Carrie Vaughn, Deborah Coates, Suzanne Johnson, and many others. She's also worked on several of Tor's gaming tie-in titles, and is a casual gamer.



**Ken Houghton** returns to science fiction after a few years away for health, wealth, and (lack of) wisdom reasons. A former *The New York Review of Science Fiction* staffer and *Publisher's Weekly* reviewer, he now tries to read F&SF stories to his children, who occasionally are forgiving of this effort. The telephone he uses to send mail, tell time, read articles and books, do research, play games, and ask for directions often runs out of power, leaving him thinking that *not* having a flying car is probably a good thing. One of his daughters recently expressed the desire to be a writer, so long as she doesn't have to read too much. Parenting tips needed!



**Walter H. Hunt** is a science-fiction and historical fiction author. His first four novels were the Dark Wing military sf series from Tor: *The Dark Wing* (2001), *The Dark Path* (2002), *The Dark Ascent* (2003), and *The Dark Crusade* (2004). *A Song In Stone* (Wizards of the Coast, 2008) is a novel of the Templars. *Elements of Mind*, a novel dealing with the 19th century science of mesmerism, is in an editor's hand, and a second novel on the same subject is in progress, along with *King and Country*, an alternate history of America. His collaboration with Eric Flint on a novel in Flint's 1632 universe is due from Baen in 2013. Short fiction appears in *Hal's World* (Tourtellotte, ed.) and *Ring of Fire III* (Flint, ed.). He is a baseball fan and Freemason, and has contributed several articles for the Massa-

chusetts Masonic quarterly magazine, *Trowel*. He lives in eastern Massachusetts with his wife and teenage daughter.



**Alexander Jablovok** (pronounced 'Ya-') is the author of *Brain Thief* (Tor, 2010). Previous books are Locus first novel finalist *Carve The Sky* (Morrow/Avonova, 1991), *A Deeper Sea* (Morrow/Avonova, 1992), *Nimbus* (Morrow, 1993), *River of Dust* (Avon, 1996), and *Deepdrive* (Avon Eos, 1998). His short fiction collection *The Breath of Suspension* (Arkham House, 1994) was a *New York Times* Notable Book, and includes "At the Cross-Time Jaunter's Ball" from the 5<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.), "A Deeper Sea" from the 7<sup>th</sup>, "The Death Artist" from the 8<sup>th</sup>, and "Living Will" from the 9<sup>th</sup>. "Market Report" appears in *Year's Best SF 4* (Hartwell, ed.), "Brain Raid" in the 2008 *Science Fiction: The Best of the Year* (Horton, ed.), and "Blind Cat Dance" in the 28<sup>th</sup> Dozois. Other short fiction appears in *Future Boston* (Smith, ed.), *Christmas Magic* (Hartwell, ed.), *Intersections* (Kessel, Van Name, and Butner, eds.), and in *Asimov's*, *F&SF*, *Amazing*, *Interzone*, *Science Fiction Age*, and *Aboriginal SF*. He lives in Cambridge, Massachusetts, with his wife, Mary, his son, Simon, and his daughter, Faith.



**Victoria Janssen's** most recent novel is *The Duke and the Pirate Queen*, fantasy erotica from Harlequin Spice (2010). It has pirates and the Island of the Lotus Eaters (or maybe that episode of Star Trek in which Spock puffs flowers with Jill Ireland). It's set in the same fantasy universe as her first novel, *The Duchess, Her Maid, The Groom and Their Lover* (2008). *The Duchess...* subverted a number of romance novel tropes and might be the only Harlequin book ever featuring a sex scene with eunuchs. It's been translated into French, German, and Russian. Coincidentally, Janssen studied two of those languages. Now she wishes she'd studied harder! Her second novel, *The Moonlight Mistress* (Spice, 2009), an erotic historical set during World War One, was a finalist for an *RT Book Reviews* Reviewers' Choice Award. A tie-in story, "Under Her Uniform," was just published as a *Spice Brief* in May.

Under her pseudonym, Elspeth Potter, Janssen has sold over thirty short stories, many of them genre, including stories in *Sex in the System* (Tan, ed.), *So Fey* (Berman, ed.), and *Periphery* (Jamneck, ed.). For a full list, please visit her website at [victoriajanssen.com](http://victoriajanssen.com). She's also a regular blogger for both *Heroes & Heartbreakers* (romance) and *The Criminal Element* (mystery). You can follow her on twitter @victoriajanssen.



**Alaya Dawn Johnson** is the author of *Moonshine* (2010) and *Wicked City* (2012), the first two books of a historical urban fantasy series from Thomas Dunne/St. Martin's. She has also written the first two volumes of the YA-friendly trilogy *The Spirit Binders* for Agate Bolden, *Racing the Dark* (2007) and *The Burning City* (Agate Bolden, 2010), and two middle-grade adventures for Lerner/Graphic Universe, *The Goblin King* (2009) and *Detective Frankenstein* (2011). Her YA debut, *The Summer Prince*, will come out from Arthur A. Levine/Scholastic in Spring 2013.

Her first two published stories were chosen for Hartwell and Cramer Year's Best anthologies: Carl Brandon Parallax finalist "Shard of Glass" in *Year's Best Fantasy 6* and "Third Day Lights" in *Year's Best SF 11*. "Love Will Tear us Apart" is in *Wilde Stories: The Year's Best Gay Speculative Fiction 2011* (Berman, ed.). Other short fiction has appeared in *Creatures* (Tremblay and Langan, eds.), *Welcome to Bordertown* (Black and Kushner, eds.), *Strange Horizons*, *Subterranean*, *Interzone*, and *Tor.com*. She lives in New York City, where she eats vegetarian Indian food and haunts coffee shops with her writing group, Altered Fluid.



**Stephen Graham Jones** is the author of nine novels, some horror, most slipstream and/or interstitial: *The Fast Red Road: A Plainsong* (Fiction Collective 2, 2000), *All the Beautiful Sinners* (Rugged Land, 2003), *The Bird is Gone: A Manifesto* (Fiction Collective 2, 2003), *Demon Theory* (MacAdam/Cage, 2006), *Lead-Feather* (Fiction Collective 2, 2008), *It Came from Del Rio* (Trapdoor, 2010), *Zombie Bake-Off* (Lazy Fascist, 2012), and the just-published *Growing Up Dead in Texas* (MP Publishing). His novella *The Long Trial of Nolan Dugatti* (Chiasmus, 2008) was a Shirley Jackson finalist. *Bleed Into Me: A Book of Stories* (Nebraska P., 2005) collects some of his very large number of non-genre tales.

His horror collection *The Ones That Got Away* (Prime, 2010) was a Stoker and Shirley Jackson finalist and includes 2006 International Horror Guild short fiction finalist "Raphael" and 2009 Shirley Jackson novelette finalist "Lonegan's Luck," as well as "Till the Morning Comes" from the 3<sup>rd</sup> *The Best Horror of the Year* (Daltow, ed.), and the title story and "Crawspace" from the 2010 and 2011 *The Year's Best Dark Fantasy and Horror* (Guran, ed.). "Rocket Man" appears in the 2012 Guran. Other short fiction appears in *The Weird* (VanderMeer and VanderMeer, eds.), *Creatures* (Tremblay and Langan, eds.), *Weird Tales*, *Cemetery Dance*, *Asimov's*, *Kaleidotrope*, *Prairie Schooner*, *Open City*, and others.

Stephen has also won Literal Latté's short-short contest and the Texas Institute of Letters Award for Fiction, and has been an NEA fellow in fiction and a finalist for a Black Quill Award. He earned his PhD in two years from FSU and is a full professor in the M.F.A. program at The University of Colorado at Boulder. His true loves are werewolves and slashers and zombies, and hackysack, and twenty-sided dice, and comic books, and wearing pirate clothes. And, first, his wife and kids. More at [demontheory.net](http://demontheory.net).



**Nicholas Kaufmann** is the author of the Stoker finalist novella *General Slocum's Gold* (Burning Effigy, 2007) and the Shirley Jackson and ITW Thriller finalist novella *Chasing the Dragon* (ChiZine, 2010). He also wrote the 3<sup>rd</sup> book in the Gabriel Hunt series (as by Hunt), *Hunt at World's End* (Dorchester, 2009). He is the editor of *Jack Haringa Must Die! Twenty-Eight Tales of Madness, Terror and Strictly Grammatical Murder* (Merricat, 2008), a fundraising anthology on behalf of the Shirley Jackson Awards in which Jackson Advisory Board member Jack M. Haringa meets ever more colorful demises at the hands of numerous notable authors, including Laird Barron, Paul G. Tremblay, John Langan, and Craig Shaw Gardner.

Kaufmann's short story collection is *Walk In Shadows: Collected Stories* (Prime, 2003). His story "The Sorcerer's Apprenticebot" appears in *Zombies vs. Robots: This Means War!* (IDW, 2012), and his Lovecraftian jazz story "The Rest Is Noise" will be appearing in *Dark Fusions* (PS, 2013). Other short fiction has appeared in *The Mammoth Book of Best New Erotica Vol. 3* (Jakubowski, ed.), *The Best American Erotica 2007* (Bright, ed.), *Shivers V* (Chizmar, ed.), *Cemetery Dance*, *City Slab*, and the forthcoming *All-American Horror of the 21st Century: The First Decade, 2000-2010*. He wrote popular monthly columns on the horror and dark fantasy genres for two websites, *Fear Zone* and *The Internet Review of Science Fiction*. In addition, his non-fiction has appeared in *On Writing Horror* (Castle, ed.), *Dark Scribe*, *Annabelle*, *Fantastic Metropolis*, *Hellnotes*, and *Rue Morgue*. He has served on the Board of Trustees for the Horror Writers Association and is a member of the International Thriller Writers.

Outside of writing, he has been professionally immersed in books for most of his adult life, as the Publicity Manager for a small literary press, a pitchman for a widely respected PR firm specializing in TV and radio author appearances, a bookstore clerk, an independent bookstore owner (the late, lamented Tell-Tale Books in Carroll Gardens, Brooklyn),

a manager for Barnes & Noble, and a development associate for a top literary and film agent. He currently lives in Brooklyn, NY, with his wife and two cats—one of which has special needs, the other of which only pretends to.



**Donald G. Keller** began his career in fandom as co-editor of *Phantasmicom* in 1969; since then he has written for *Khatru*, *Prehensile*, *Fantasiae*, his own *In-scape*, and *The New York Review of Science Fiction*, of which he is a former staff member. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published five collections of nonfiction, all by eventual Readercon Guests of Honor: two by Brian Aldiss, one by Samuel R. Delany, and two by John Clute, including 1989 Readercon Award winner *Strokes*. He co-edited, with Ellen Kushner and Delia Sherman, *The Horns of Eifland* (Roc, 1997), and contributed a handful of entries to *The Encyclopedia of Fantasy* (Clute and Grant, eds.). His most recent publication is an essay in *Fighting the Forces: What's At Stake in Buffy the Vampire Slayer* (Wilcox and Lavery, eds.). He lives in New York City, and works as a proofreader.



**James Patrick Kelly ("Jim")**, a Guest of Honor at Readercon 19, has written novels, short stories, essays, reviews, poetry, plays, and planetarium shows. His first short fiction collection, Locus finalist *Think Like a Dinosaur and Other Stories*, launched the Golden Gryphon imprint in 1997. It includes the 1986 Hugo, Nebula, Locus, and SF Chronicle short story finalist "Rat," 1990 Nebula finalist and *Asimov* Reader's Poll winner novella "Mr. Boy," 1991 Nebula novelette finalist "Standing in Line with Mister Jimmy," 1998 Locus winner and Hugo, Nebula, and Sturgeon finalist short story "Itsy Bitsy Spider," and the title short story, a 1995 Hugo, SF Chronicle, and *Asimov's* Reader Poll winner and Nebula and Locus finalist, as well as "Pogrom" from the 9<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.), and "Breakaway, Backdown" from *The Year's Best SF 2* (Hartwell, ed.).

His second collection, *Strange But Not a Stranger* (Golden Gryphon, 2002), includes 1993 Tiptree finalist "Chemistry," 1998 Sturgeon, Tiptree, and Locus novelette finalist "Lovestory," 1999 Hugo novelette winner "10<sup>16</sup> to 1," and 2001 Hugo, Nebula, and Sturgeon finalist novelette "Undone," as well as *Asimov's* Reader Poll winner "The Prisoner of Chillon" from the 4<sup>th</sup> *Dozois Year's Best*, "Glass Cloud" from the 5<sup>th</sup> (actually a version of the opening of his novel *Look Into the Sun*) and "The Pyramid of Amirah" from *Year's Best Fantasy 3* (Hartwell and Cramer, eds.).

His most recent, *The Wreck Of The Godspeed and Other Stories* (Golden Gryphon, 2008), includes 2003 Hugo novelette finalist and Sturgeon runner-up "Bernardo's House," 2004 Hugo short story finalist "The Best Christmas Ever," 2004 Nebula and Locus novelette finalist "Men are Trouble," 2005 Nebula winner and Hugo and Locus finalist novella *Burn* (Tachyon, 2005), and 2007 Gaylactic Spectrum short fiction finalist "Dividing the Sustain," as well as "Luck" from *Fantasy: The Best of 2002* (Silverberg and Haber, eds.), and "The Dark Side of Town" and "The Edge of Nowhere" from *Year's Best SF 10 and 11* (Hartwell and Cramer, eds.). An early collection, *Heroines* (Pulphouse, 1990), has one otherwise uncollected story.

Numerous acclaimed stories remain uncollected. "Saint Theresa of the Aliens," in *Sacred Visions* (Cassutt and Greeley, eds.), was a 1984 Nebula novelette finalist, "Ninety Percent of Everything," with Jonathan Lethem and John Kessel from the September 1999 *F&SF*, a 1999 Nebula novella finalist, "Don't Stop," from the June 2007 *Asimov's*, a 2007 Nebula short story finalist, "Going Deep," in the 4<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), a 2009 Nebula and Locus short story finalist, and "Plus or Minus," in the 5<sup>th</sup> Strahan, a Hugo, Nebula, and Locus novelette finalist. "Death Therapy" is in *The Best Science Fiction*

of the Year #8 (Carr, ed.), "Friend," with Jon Kessel, in the 2<sup>nd</sup> Dozois Year's Best, "Solstice" in the 3<sup>rd</sup> Dozois and in *Mirrorshades* (Sterling, ed.), and "Home Front" is in the 6<sup>th</sup> Dozois. Other short fiction appears in *Analog Yearbook II* (Schmidt, ed.), *Universe 12* (Carr, ed.), *Armageddon!* (Pournelle and Carr, eds.), *Christmas Magic* (Hartwell, ed.), *Beyond Singularity* (Dann and Dozois, eds.), *The Future We Wish We Had* (Lickiss and Greenberg, eds.), *F&SF*, *Asimov's*, *Escape Pod*, *Daily Science Fiction*, *Albedo One*, *Nature*, *Omni Online*, *Twilight Zone*, *Amazing*, and *Galaxy*.

Jim's novels are *Planet of Whispers* (Bluejay, 1984) and quasi-sequel *Look Into the Sun* (Tor, 1989); *Freedom Beach* with John Kessel (Bluejay, 1985); and *Wildlife* (Tor, 1994), a fix-up incorporating versions of "Solstice," "The Prisoner of Chillon," and "Mr. Boy." With Kessel he is co-editor of a series of anthologies from Tachyon: *Feeling Very Strange: The Slipstream Anthology* (2006), *Rewired: The Post Cyberpunk Anthology* (2007), *The Secret History Of Science Fiction* (2009), *Kafkaesque* (2011), and the forthcoming *Digital Rapture: The Singularity Anthology*, as well as the just published *Nebula Awards Showcase 2012* (Pyr).

He has written a column on the internet for *Asimov's* since 1998; his own website is jimkelly.net. His latest publishing venture is the ezine *James Patrick Kelly's Strangeways* on Kindle and Nook, and he produces two podcasts: *James Patrick Kelly's StoryPod* on Audible and the *Free Reads Podcast*. He is on the faculty of the Stonecoast Creative Writing MFA Program at the University of Southern Maine and the Board of Directors of the Clarion Foundation, and his teaching commitments have kept him from attending his favorite convention since he was GoH. Until now, that is.



**Dr. Stephen P. Kelner, Jr.** ("Steve") is a motivational psychologist, writer, and international authority on competency assessment. He applied all three roles to his book *Motivate Your Writing!* (University Press of New England, 2005), for which he applied psychological research to an array of writers, including several Readercon attendees. His articles on leadership and competencies have appeared in such places as *CEO Forum*, *Executive Counsel*, *Directorship*, *People & Strategy*, *Focus*, and *CIO Magazine*. His column on psychology, writing, and crime, "Mental Cases," appeared regularly in *Murderous Intent Mystery Magazine*, and his caper short story "Venturing Out" appeared in *Undertow* (Level Best, 2003). He is currently seeking an agent for his urban fantasy novel.

He lives north of Boston with his wife, noted editor and writer Toni L. P. Kelner, who likes to refer to herself as his first research subject; their two daughters, whose motivation he was able to identify within their first six months; and two guinea pigs, who strangely enough are not part of his research at all.



**Toni L.P. Kelner** has published novels, short stories, limericks, and a surprising variety of author bios. In her spare time, she edits anthologies. Though she considers herself primarily a mystery novelist, there is mounting evidence to the contrary; she has a Lifetime Achievement Award from *Romantic Times*.

Kelner's Laura Fleming Southern mystery series is made up of eight books, the first two from Zebra and the others from Kensington: *Down Home Murder* (1993), *Dead Ringer* (1994), *Trouble Looking for a Place to Happen* (1995), *Country Comes to Town* (1996), *Tight as a Tick* (1998), *Death of a Damn Yankee* (1999; *Romantic Times* Reviewers' Choice Award finalist), *Mad as the Dickens* (2001), and *Wed and Buried* (2003). The "Where are they now?" mysteries from Berkley Prime Crime, about a freelance entertainment reporter specializing in articles about the formerly famous, are *Curse of the Kissing Cousins* (2009), *Who Killed the Pinup Queen?* (2010), and *Blast from the Past* (2011).

With Charlaine Harris, she has edited five urban fantasy anthologies for Ace: *Many Bloody Returns* (2007), *Wolfsbane and Mistletoe* (2008), *Death's Excellent Vacation* (2010), *Home Improvement: Undead Edition* (2011), and *An Apple for the Creature* (forthcoming in September). The first four debuted on the *New York Times* Best Seller list, and they have high hopes for the fifth.

Kelner's story "The Death of Erik the Redneck" (in *Malice Domestic 5*, Whitney, ed.) was an Agatha finalist, "Bible Belt" (in *Ellery Queen Mystery Magazine*) an Anthony and Macavity finalist, "Sleeping with the Plush" (in *Alfred Hitchcock Mystery Magazine*) an Agatha winner and an Anthony finalist, "How Stella Got Her Grave Back" (in *Many Bloody Returns*, Harris and Kelner, eds.) an Anthony finalist, "Skull and Cross-Examinations" (in *Ellery Queen*) an Agatha and Anthony finalist, "Keeping Watch Over His Flock" (in *Wolfsbane and Mistletoe*) a Macavity finalist, "The Pirate's Debt" (in *Ellery Queen*) a Derringer finalist, and "In Brightest Day" (in *Home Improvement: Undead Edition*) a Derringer finalist. Other short stories have appeared in *Murder Under the Tree* (LaFarge, ed.), *Murder Most Merry* (Sconamiglio, ed.), *Tar Heel Dead* (Shaber, ed.), *Midnight Louie's Pet Detectives* (Douglas, ed.), *Magnolias and Mayhem* (Marks, ed.), *A Hot and Sultry Night for Crime* (Deaver, ed.), *Criminal Appetites* (Marks, ed.), *Undertow* and *Riptide* (both Alexander, Flora, and Oleksiw eds.), *Crimes by Moonlight* (Harris, ed.), *Delta Blues* (Haines, ed.), *Death's Excellent Vacation* (Harris and Kelner, eds.), *Damn Near Dead 2* (Crider, ed.), *The Wild Side* (VanName, ed.), and the forthcoming *An Apple for the Creature*, as well as *Alfred Hitchcock* and *Murderous Intent Mystery Magazine*.

Kelner is currently behind schedule on the first of the Family Skeleton Mysteries, which will be published by Berkley Prime Crime starting in 2013. She lives in Massachusetts with her husband, fellow writer Stephen P. Kelner, Jr.; their two daughters; and two guinea pigs.



**Mikki Kendall** has had a love affair with fiction since she first understood language. Somehow she got sidetracked into writing creative non fiction as Karnythia, and starting a temporarily embarrassed small press (Verb Noire) instead. At least until 2011, when her first short story "Copper For a Trickster" was published in *Steam-Powered: Lesbian Steampunk Stories* (Vanderhooft, ed.). Now, in between writing more creative nonfiction for sites like *Salon*, *Publisher's Weekly*, and *Global Comment* she's trying to learn to let go of her stories while raising kids, and hell. She answers to Mikki and Karnythia, doesn't hug strangers, and will happily imbibe all manner of creations if there are tasty noms involved.



**John Kessel** is the author of two solo novels, the Nebula and Campbell Memorial finalist *Good News from Outer Space* (Tor, 1989) and *Corrupting Dr. Nice* (Tor, 1997), and one in collaboration with his alter ego James Patrick Kelly, *Freedom Beach* (Bluejay, 1985).

His first collection of short fiction, *World Fantasy* and *Locus* finalist and *New York Times* Notable Book *Meeting in Infinity* (Arkham House, 1992), includes the 1982 Nebula winner and Hugo and SF Chronicle finalist novella "Another Orphan," 1988 Nebula short story and Sturgeon finalist "Mrs. Shummel Exits a Winner," and 1991 Sturgeon and *Locus* winner and Hugo and Nebula finalist short story "Buffalo," as well as "Hearts Do Not in Eyes Shine" from the 1<sup>st</sup> *The Year's Best Science Fiction* (Dozois, ed.), "A Clean Escape" from *Masterpieces: The Best Science Fiction of the Century* (Card, ed.), "The Pure Product" from *The Best of the Best: 20 Years of the Year's Best Science Fiction* (Dozois, ed.), "Judgment Call" from *The Best of F&SF: A 40<sup>th</sup> Anniversary Anthology* (Ferman, ed.), and "Invaders" from *The Norton Book of Science Fiction* (Le Guin and Attebery, eds.).

*The Pure Product* (Tor, 1997) includes 1993 Hugo and Nebula novelette finalist "The Franchise" and 1996 Nebula novelette and Sidewise short

form finalist “The Miracle of Ivar Avenue,” as well as “Some Like it Cold” and “Gulliver at Home” from the 13<sup>th</sup> and 15<sup>th</sup> Dozois *Year’s Best*; it also reprints five of the notable stories from the earlier collection (“Buffalo,” “Hearts,” “Escape,” “Product,” and “Invaders.”) His latest collection, *The Baum Plan for Financial Independence and Other Stories* (Small Beer, 2008), includes the 1998 World Fantasy short story finalist “Every Angel is Terrifying,” 2000 Sturgeon finalist “The Juniper Tree,” 2002 Tiptree winner and Nebula, Sturgeon, and Locus finalist novella “Stories for Men,” 2002 Ignatus (Spanish SF) foreign short story and Sidewise short form finalist “The Invisible Empire,” 2003 Sturgeon finalist “It’s All True,” 2007 Sturgeon finalist “The Last American,” 2008 Nebula and Shirley Jackson winner and Hugo, World Fantasy, and Locus finalist novelette “Pride and Prometheus,” and the 2004 Sturgeon finalist title story.

“Ninety Percent of Everything,” with Jonathan Lethem and James Patrick Kelly from the September 1999 *F&SF*, was a 1999 Nebula novella finalist. “The Motorman’s Coat” is in the 4<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), “Events Preceding the Helvetica Renaissance” in the 27<sup>th</sup> Dozois *Year’s Best*, and “Iteration” in the 5<sup>th</sup> Strahan. Other short fiction appears in *Starry Messenger* (Ryan, ed.), *The Berkeley Showcase* (Silbersack and Shochet, eds.), *In the Field of Fire* (Dann and Dann, eds.), *F&SF*, *Asimov’s*, *Galileo*, *SF Age*, and *Twilight Zone*.

Kessel’s dramatic version of “Faustfeathers” won the Paul Green Playwright’s Prize in 1994, and his one-act “A Clean Escape” has been produced by the Allowance Theater in Raleigh, as an audio drama by the Seeing Ear Theater, and as an episode of the ABC TV series *Masters of Science Fiction*. With Mark Van Name, he organized the Sycamore Hill Writers’ Conference, which produced the anthology *Intersections* (Tor, 1996), which he edited with Van Name and Richard Butner. With Jim Kelly, he has edited a series of anthologies from Tachyon: *Feeling Very Strange: The Slipstream Anthology* (2006), *Rewired: The Post Cyberpunk Anthology* (2007), *The Secret History Of Science Fiction* (2009), *Kafkaesque* (2011), and the forthcoming *Digital Rapture: The Singularity Anthology*, as well as the just published *Nebula Awards Showcase 2012* (Pyr). His criticism has appeared in *Short Form*, *Science Fiction Eye*, *The Los Angeles Times Book Review*, *The New York Review of Science Fiction*, *Science Fiction Age*, *F&SF*, *Foundation*, and elsewhere.

Born in Buffalo, New York, in 1950, he has taught American literature, science fiction, fantasy, and fiction writing at North Carolina State University in Raleigh since 1982. He lives and dies (lately, mostly dying) with the Kansas City Royals and the Buffalo Bills.



**Caitlin R. Kiernan** is a Guest of Honor; see the *Souvenir Book* for a complete bibliography.



**Robert Killheffer** has been at various times over the past twenty years an editor, writer, book reviewer, and critic. He was editor and founder (with Meg Hamel and Jenna Felice) of *Century* magazine (1995 SF Chronicle best semi-prozine finalist), for which he was named a 1995 World Fantasy finalist (Special Award—Non-Professional). He was also a founder (with Ellen Datlow) of the e-zine *Event Horizon*, and a long-time member of the staff of *The New York Review of Science Fiction*, being a four-time (1991-4) Hugo and 1992 SF Chronicle semi-prozine finalist during his years as Managing Editor. His reviews and essays have appeared in *F&SF*, *Omni*, *The Washington Post Book World*, *The New York Review of Science Fiction*, *Publishers Weekly* and elsewhere. Most recently he’s been contributing to the online third edition of *The Encyclopedia of Science Fiction*.



**Rosemary KIRSTEIN**’s eponymous first volume in The Steerswoman series from Del Rey (1989) was recently selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010* and was a Compton Crook finalist. It and its sequel, *The Outsinker’s Secret* (1992), are available together as *The Steerswoman’s Road* (2003). Volumes 3 and 4, *The Lost Steersman* and *The Language of Power*, appeared in 2003 and 2004, and she is working on the untitled Volume 5 after having done much work on the concluding *City in the Crags*. KIRSTEIN’s short fiction has appeared in *Asimov’s* and in *Aboriginal SF*. You can follow her blog at [rosemarykirstein.com](http://rosemarykirstein.com), or on Facebook. She tweets random non sequiturs on Twitter as @rkirstein.



**Erin Kissane** is a reader, writer, and editor. She lives in Brooklyn and runs the newly relaunched Mirrlees website at [HopeMirrlees.com](http://HopeMirrlees.com).



**Ellen Klages** was born in Ohio and now lives in San Francisco. Her short fiction collection, *Portable Childhoods* (Tachyon, 2007), was a World Fantasy and Crawford finalist and includes the 1998 Hugo and Nebula novelette finalist “Time Gypsy,” 2000 Nebula short story finalist “Flying Over Water,” 2001 Gaylactic Spectrum finalist “Triangle,” and 2003 Nebula novelette winner “Basement Magic,” as well as “Travel Agency” from *Year’s Best Fantasy 4* (Hartwell and Cramer, eds.), “Intelligent Design” from *Fantasy: The Very Best of 2005* (Strahan, ed.), and “In the House of the Seven Librarians” from the 20<sup>th</sup> *Year’s Best Fantasy and Horror* (Datlow, Grant, and Link, eds.). “Singing on a Star,” from *Firebirds Soaring* (November, ed.), was a 2009 World Fantasy short story finalist, and “What Remains” and “Goodnight Moons” appear in the 4<sup>th</sup> and 6<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.). Other fiction appears in *The Coyote Road* (Datlow and Windling, eds.) and *Eclipse One and Three* (Strahan, ed.). She was a Campbell new writer finalist for 1999.

Her first novel, *The Green Glass Sea* (Viking, 2006), won the Scott O’Dell Award for Historical Fiction, the New Mexico Book Award for YA, and the Lopez Award for Children’s Literature, and was a Locus first novel finalist. The sequel, *White Sands, Red Menace* (Viking, 2008), won the California Book Award and the New Mexico Book Award for YA. Ellen is a graduate of the Second City Conservatory and the Clarion South writers’ workshop, and in addition to her writing serves as the auctioneer and member of the Motherboard of the James Tiptree, Jr. Literary Award. She lives in a small house full of odd and wondrous things.



**Dr. Laura Knight** is a board-certified Forensic Pathologist, appointed Medical Examiner, and professor, practicing in upstate NY. Her medical training was geographically diverse, taking her from medical school at the University of Louisville, to Pathology residency in Charleston, SC, to fellowship in Forensic Pathology at the University of New Mexico. She was the Deputy Medical Examiner in Kansas City, MO, prior to relocating to central New York, where she works full time as a Medical Examiner. She also finds time to teach medical students, Pathology residents, graduate students, and undergraduate students at two well-regarded local universities. She has been the author of several peer-reviewed journal articles as well as the chapter on infant and child deaths in *Basic Competencies in Forensic Pathology* (ASCP, 2006), has had seven scientific papers presented at the annual meeting of the National Association of Medical Examin-

ers (NAME), has been an invited speaker at several local and regional educational seminars, and has a particular interest in the intersection of Pediatrics and Forensic Pathology. She is currently at work on a book chapter for an upcoming textbook, and serves on several committees with national organizations including NAME and the American Academy of Forensic Sciences. She lives in Syracuse, NY, with her husband, two cats, and a retired greyhound, and they all cohabitate with a sizeable collection of books.



**Nicole Kornher-Stace** is the author of the novel *Desideria* (Prime, 2008) and the novella *The Winter Triptych* (Papaveria, 2011). Two more novels are in progress: a YA post-apocalyptic katabasis not-quite-a-ghost-story, and a mythpunk/steampunk mashup. "Pieces of Scheherazade" was in *Best American Fantasy* (VanderMeer and VanderMeer, eds.), and other short fiction has appeared in *Steam-Powered II* (Vanderhooft, ed.), *The Mammoth Book of Steampunk* (Wallace, ed.), and regularly in *Fantasy*, and has been nominated for the Pushcart Prize. Her poetry collection *Demon Lovers and Other Difficulties* (Goblin Fruit, 2009) includes "The Changing Always Wins," the 2009 Rhysling short form runner-up; other poetry has appeared in *Apex*, *Goblin Fruit*, and *Lone Star*. She lives in New Paltz, NY, with one husband, four ferrets, a preschooler in the midst of plotting world domination, and many many books. She can be found online on Facebook, at [nicolekornherstace.com](http://nicolekornherstace.com), or at [wirewalking.livejournal.com](http://wirewalking.livejournal.com).



**Barbara Krasnoff's** short fiction has appeared in *Memories and Visions* (Sturgis, ed.), *Such A Pretty Face* (Martindale, ed.), *Descended From Darkness* (Sizemore and Ainsworth, eds.), *Clockwork Phoenix 2* (Allen, ed.), *Crossed Genres: Year Two* (Holt, Jennings, and Leib, eds.), *Escape Velocity: The Anthology* (Nelder and Blevins, eds.), *Broken Time Blues* (Holt and Gates, eds.), *Subversion* (Leib, ed.), *Sybil's Garage*, *Crossed Genres*, *Space and Time*, *Electric Velocipede*, *Doorways*, *Behind the Wainscot*, *Weird Tales*, *Descant*, *Lady Churchill's Rosebud Wristlet*, and *Amazing*. Most recently, her story "Marilee and the S.O.B." appeared in *Fat Girl in a Strange Land* (Holt and Leib, eds.), and her poem "Memorials" in *Poetica*.

Barbara is also the author of a YA non-fiction book, *Robots: Reel to Real* (Arco, 1982), and is currently Features & Reviews Editor for *Computerworld*. She is a member of the NYC writers group Tabula Rasa, and lives in Brooklyn, NY, with her partner Jim Freund.



**Matthew Kressel** was a 2010 World Fantasy finalist (Special Award—Non-Professional) for the magazine *Sybil's Garage* and for Senses Five Press (publisher of the 2008 World Fantasy anthology winner *Paper Cities*, Sedia, ed.). His short fiction has appeared in *People of the Book* (Wallace and Swirsky, eds.), *Naked City* (Datlow, ed.), *The Mammoth Book of Steampunk* (Wallace, ed.), *Apex*, *Beneath Ceaseless Skies*, *Interzone*, *Electric Velocipede*, and elsewhere; "The Great Game at the End of the World" will appear in *After* (Datlow and Windling, eds.) in October.

For nearly a decade he has been a member of the Altered Fluid writing group and is just finishing his novel based on the Jewish myth of the Lamed Vav and the shattered primordial vessels. When he's not writing or learning to play the trumpet he co-curates the Fantastic Fiction at KGB reading series in Manhattan with Ellen Datlow. His blog and website are at [matthewkressel.net](http://matthewkressel.net).



**Theodore Krulik** ("Ted") is the author of the biography *Roger Zelazny* (Ungar, 1986) and *The Complete Amber Sourcebook* (Avon, 1996), a concordance of Zelazny's Amber novels. His Zelazny studies have appeared in *The Reader's Guide to 20th Century Science Fiction* (Fletcher, ed.) and *Extrapolation*. Other critical work includes pieces on Richard Matheson (in *Critical Encounters II*, Staicar, ed.) and James Gunn (in *Death and the Serpent*, Yoke and Hassler, eds.) and in *The Intersection of Science Fiction and Philosophy* (Myers, ed.). His short story "The Crossing" is forthcoming in *Reflections in Poetry and Prose*.

In the 1980s and 90s Krulik edited a column entitled "The Shape of Films To Come" for the newsletter of the Science Fiction Research Association. In the mundane world, he is a retired high school teacher in Queens, NY.



**Ellen Kushner** is a novelist, editor, performer, and public radio personality. Her novel *Thomas the Rhymer* (Morrow/Tor, 1990; Bantam Spectra, 2004) was a World Fantasy and Mythopoeic winner and Locus finalist. Most of the rest of her fiction constitutes what's now called the "Riverside" Series, beginning with *Swordspoint: A Melodrama of Manners* (Unwin Hyman, 1987), an SF Chronicle finalist and 2000 Gaylactic Spectrum Hall of Fame choice. The 2003 Bantam Spectra edition adds three stories, including the 1998 World Fantasy short story finalist "The Death of the Duke" and "The Swordsman Whose Name was Not Death" from the 5<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.). *The Fall of the Kings* (Bantam, 2002), written with Delia Sherman, takes place 60 years later; it was a Mythopoeic and Gaylactic Spectrum finalist and is an expansion of a 1997 World Fantasy novella finalist. *The Privilege of the Sword* (Small Beer/Bantam, 2006) was a Locus winner and Nebula, World Fantasy, Tiptree, and Gaylactic Spectrum finalist; it takes place about 20 years after *Swordspoint* and was included with it in the omnibus *Swords of Riverside* (SFBC, 2006). More recent stories in the "Riverside" continuum include "A Wild and a Wicked Youth" from the 4<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), *The Man with the Knives* (Temporary Culture, 2010) from the 5<sup>th</sup>, and tales in *Coyote Road* (Datlow and Windling, eds.) and *Naked City* (Datlow, ed.).

She was a contributor to Terri Windling's seminal urban fantasy "Bordertown" series, with stories in *Borderland* and *Bordertown* (Windling and Arnold, eds.), *Life on the Border* (Windling, ed.) and *The Essential Bordertown* (Windling and Sherman, eds.). In 2011 she and Holly Black revived the series by editing *Welcome to Bordertown* (Random House; Locus finalist). Earlier she edited the anthologies *Basilisk* (Ace, 1980; Balrog finalist) and, with Sherman and Donald G. Keller, *The Horns of Elfland*.

Her non-series short fiction includes "The Unicorn Masque" in *A Century of Fantasy 1980-1989* (Silverberg, ed.), "Playing with Fire" in the 7<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.), "The Hunt of the Unicorn" in the 9<sup>th</sup>, and "The Children of Cadmus" in the 2011 *Heiresses of Russ* (Vanderhooft and Berman, eds.); as well as stories in *The Mammoth Book of Vampire Stories by Women* (Jones, ed.), *Heroic Visions II* (Salmonson, ed.), *The Armless Maiden* (Windling, ed.), *The Horns of Elfland*, *Sirens and Other Daemon Lovers* (Datlow and Windling, eds.), *Troll's Eye View* (Datlow and Windling, eds.), *Eclipse Three* (Strahan, ed.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), and *Teeth* (Datlow and Windling, eds.). Her poem "Sonata: For Two Friends in Different Times of the Same Trouble" originally appeared in *Monochrome: The Readercon Anthology* (Cholfin, ed.) and was reprinted in the 4<sup>th</sup> Datlow and Windling *Year's Best*.

Kushner's children's fantasy *The Golden Dreydl: A Klezmer Nutcracker* (2001 Gracie Allen Award) is available on CD from Rykodisc and as a chapter-book from Charlesbridge (2007). She has done a live version of

the show with Shirim Klezmer Orchestra each holiday season. A children's theatre version, *A Klezmer Nutcracker*, was produced by New York's Vital Theatre in 2008-10, with Kushner herself playing Tante Miriam the first year! *The Witches of Lublin*, a feminist-magic realist-shtetl-musical audio drama which she wrote with Yale Strom & Elizabeth Schwartz, was produced in 2011 (available on CD & Audible.com; Gracie Award, Gabriel Award, Wilbur Award, Audie finalist). With SueMedia Productions she has narrated and co-produced "illuminated" audiobook versions of her novels *Swordspoint* (2011 Earphones Award) and *The Privilege of the Sword* (2012) for Neil Gaiman Presents/ACX. She has been a writing instructor at Clarion, the Odyssey Workshop, and Hollins University, and helped found the Interstitial Arts Foundation.

Kushner began her career in New York as a fantasy editor, first at Ace Books with Jim Baen, then at Timescape with David Hartwell. In 1987 she moved to Boston to work at WGBH Radio, where in 1996 she created PRI's award-winning weekly series *Sound & Spirit*, heard on public radio stations nationwide through 2010 and still online at [wgbh.org/pri/spirit](http://wgbh.org/pri/spirit). In 2006, she and her partner, Delia Sherman, moved back to New York City, where they happily live with too many books and ticket stubs. Her website is [ellenkushner.com](http://ellenkushner.com).



**John Langan's** new collection of stories, *Technicolor and Other Revelations*, is forthcoming from Hippocampus; the title story was in the 2<sup>nd</sup> *The Best Horror of the Year* (Datlow, ed.), "The City of the Dog" and "The Revel" in the 3<sup>rd</sup>, "In Paris, in the Month of Kronos" in the 4<sup>th</sup>, and "The Wide, Carnivorous Sky" in the 2010 *The Year's Best Fantasy and Horror* (Guran, ed.). His first collection, *Mr. Gaunt and Other Uneasy Encounters* (Prime 2008), was a Stoker finalist and includes the 2001 and 2002 International Horror Guild long fiction finalists "On Skua Island" and the title story. He has stories appearing this year in *Fungi* (Grey and Moreno-Garcia, eds.), *Black Wings II* (Joshi, ed.), *A Season in Carcosa* (Pulver, ed.), *Light-speed*, and *Postscripts*. He has written a novel, *House of Windows* (Night Shade, 2009); a second, *The Fisherman*, is in progress. With Paul Tremblay, he edited *Creatures: Thirty Years of Monsters* (Prime, 2011).

Langan's reviews have appeared in *The New York Review of Science Fiction*, *Dead Reckonings*, *Erebos*, *Science Fiction Studies*, *Extrapolation*, and *The Internet Review of Science Fiction*, and his essays on weird writers in *American Exorcist: Critical Essays on William Peter Blatty, Fritz Leiber: Critical Essays, The Lovecraft Annual, IROSE, Lovecraft Studies, and Fantasy Commentator*. He was one of the founders and a judge for the first three years of the Shirley Jackson Awards.

He is completing his dissertation, *Lovecraft's Progeny*, a consideration of Lovecraft's influence on Fritz Leiber, Stephen King, Ramsey Campbell, and Thomas Ligotti, at the CUNY Graduate Center. As an adjunct instructor at SUNY New Paltz, he teaches Creative Writing and Gothic fiction and film. He lives in Rifton, NY, with his wife, Fiona, their son, David, three cats, and a labradoodle.



**Sarah Langan** works in all kinds of genres, from literary to fantasy to sf, but is best known for horror. Her first novel, *The Keeper* (HarperCollins, 2007), a ghost story set in a paper mill town, was a Stoker first novel finalist, a BOMC pick on both sides of the pond, and a *New York Times* Editor's Pick. Her second, *The Missing* (HarperCollins, 2008), a loose sequel to *Keeper*, was a Stoker winner and International Horror Guild finalist, and one of *Publisher's Weekly's* favorite books of the year. Her third, *Audrey's Door* (HarperCollins, 2009), also won the Stoker, was optioned by The Weinstein Company for film, and was listed by Powell's Bookstore as one of the top ten horror novels in print.

Her story *The Lost* (Cemetery Dance, 2008) won the 2008 short fiction Stoker, and "Are You Trying to Tell Me 'This is Heaven?'" is in the 2011

*The Year's Best Dark Fantasy and Horror* (Guran, ed.). Other short fiction appears in *Unspeakable Horror* (Liaguno and Helder, eds.), *Shivers V* (Chizmar, ed.), *Hellbound Hearts* (Kane and O'Regan, eds.), *Brave New Worlds* (Adams, ed.), *Lightspeed: Year One* (Adams, ed.), *Creatures* (Tremblay and Langan, eds.), *Halloween* (Guran, eds.), *F&SF*, and *Cemetery Dance*, and is forthcoming in *The Mammoth Book of Ghost Stories by Women* (O'Regan, ed.). Her radio play, "Is This Seat Taken?" was put out by *Glass Eye Pix* in 2011. She's on the board of the Shirley Jackson Awards, and occasionally teaches. She's currently working on a post-apocalyptic young adult series called *Kids*, the fourth of her adult novels, *Empty Houses*, and a screenplay, *Glen Cove*. Her most recent production is her second daughter, Frances Carolina.



**John Edward Lawson** is the author of four collections of poetry: *The Scars Are Complimentary* (Rack & Ruin, 2002), *The Horrible* (Naked Snake, 2005), Stoker finalist *The Troublesome Amputee* (Raw Dog Screaming, 2006), and *The Plague Factory* (Meat Hook, 2007). His novels are *Last Burn in Hell* (Raw Dog Screaming, 2005) and *New Mosque City* (Rack & Ruin, 2010), and his short fiction collections are *Pocket Full of Loose Razorblades* (Afterbirth, 2005), *Discouraging at Best* (Raw Dog Screaming, 2007; finalist for the Wonderland Award for Bizarro Fiction), and, with Dustin LaValley, *Lawson vs. LaValley* (Raw Dog Screaming, 2011).

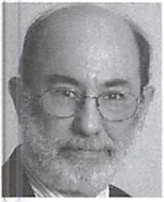
His chapbooks include, with Christopher M. Danaher and Jennifer C. Barnes, *Skin for the Bloodless* (Rack & Ruin, 2001), *Angelina Jolie Ate My Left Testicle* (bizzarrEbooks, 2002), *Three Pieces Guaranteed to Rot in Your Drawers* (bizzarrEbooks, 2002), *Just Kill Me* (bizzarrEbooks, 2002), and *Psyche Noir* (Raw Dog Screaming, 2004). In 2003 Avant Pulp published his serialized novella *The Despicable Voyeur*. His first short story, "Expectations of the Needy," was a 2001 winner of the Fiction International Emerging Writers competition and nominated for the Pushcart Prize. His most recently published work of fiction is the novelette "The Curious Urologist" in *Ice Picks* (Michaels, ed.).

His illustrated *A Child's Guide to Death* (with Dustin LaValley, Darin Malfi, and Mark Sullivan) (Raw Dog Screaming, 2008) has been very popular on the horror convention circuit. The sequel, *A Child's Guide to Prison*, was slated for publication in late 2011 until the publisher decided the project was "too over the top." While he has written many works for hire very few receive bylines, the most notable of which are the "Where Are They Now?" section of *National Lampoon's Animal House 29<sup>th</sup> Anniversary Edition*, and the "Goatman of Prince George's County" section of the *Weird Maryland* travel guide.

As an editor he presided over *The Dream People* literary journal of the bizarre for four years, after which he and his wife founded Raw Dog Screaming Press, which is in its ninth year. Anthologies he has edited include *Of Flesh and Hunger* (Double Dragon, 2003), *A Slap in the Face: The Bizarre Authors Strike Back* (bizzarrEbooks, 2003), *Sick: An Anthology of Illness* (Raw Dog Screaming, 2003), *A Razor Ocean* (Meat Hook, 2004), *A Kick in the Nuts* (bizzarrEbooks, 2004), and *Tempting Disaster* (Raw Dog Screaming, 2005).

Forthcoming work includes the nonfiction anthology *Miseducation of the Writer*, co-edited with Chesya Burke and Maurice Broadbudd (Guide Dog, 2012), the poetry collection *SuiPsalms* (Raw Dog Screaming, 2012), and the novella/art book *Verminomicon: A Field Guide to the Vermin of Yuggoth, Infesters of a Haunted World* (Raw Dog Screaming, 2012).

He lives in the suburbs of Washington, DC with his wife, the editor and author Jennifer C. Barnes, and his son Ripley, who is named after Ellen Ripley of Alien fame.



**Fred Lerner** has been a librarian and bibliographer for more than forty years, and was one of the founders of the Science Fiction Research Association. His sole published story, "Rosetta Stone," appeared in *Year's Best SF 5*, where editor David G. Hartwell described it as "the only SF story I know in which the science is library science."

His nonfiction books are *Modern Science Fiction and the American Literary Community* (Scarecrow, 1985), collected essays *A Bookman's Fantasy: How Science Fiction Became Respectable* (NESFA, 1995), and *The Story of Libraries: From the Invention of Writing to the Computer Age* (Continuum, 1998; 2nd ed., 2009). His chapbook *A Silverlock Companion: The Life and Works of John Myers Myers* (Niekas/Borgo, 1988) and five other essays on Myers were included in NESFA's 2004 *Silverlock* edition.

Lerner lives with his wife Sheryl in White River Junction, Vermont, where he is an Information Scientist at the National Center for Posttraumatic Stress Disorder. As producer of the PILOTS Database, an online index to more than 46,000 publications on PTSD, he claims to have seen more literature on the subject than anyone on the planet.



**Kelly Link** is the author of three short fiction collections. *Stranger Things Happen* (Small Beer, 2001) was a World Fantasy finalist and includes 1997 Tiptree winner and World Fantasy short fiction finalist "Travels With the Snow Queen," 1998 World Fantasy short story winner "The Specialist's Hat," 2000 World Fantasy short fiction finalist "Shoe and Marriage," and 2001 Nebula novelette winner "Louise's Ghost," as well as "The Girl Detective" from the 13<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.) and "Most of My Friends are Two-Thirds Water" from *The Mammoth Book of Best New Horror 13* (Jones, ed.). It is available online as a free download under the creative commons copyright.

*Magic for Beginners* (Small Beer/Harcourt, 2005) was a Locus winner and World Fantasy, Stoker, and International Horror Guild finalist, and includes 2003 World Fantasy novella finalist "The Hortlak," 2004 Hugo, Nebula, and Locus novelette winner and World Fantasy and British SF short fiction finalist "The Faery Handbag," 2004 Sturgeon finalist "Stone Animals," 2005 Stoker long fiction and Locus short story finalist "Some Zombie Contingency Plans," and the title story, a 2005 Nebula and Locus novella and British SF short fiction winner and Hugo, World Fantasy, and Sturgeon finalist; as well as "Lull" from the 16<sup>th</sup> Datlow and Windling *Year's Best* and "Catskin" from *Year's Best Fantasy 4* (Hartwell and Cramer, eds.).

*Pretty Monsters* (Viking, 2008) was a World Fantasy and Locus finalist and includes the 2008 Locus novella winner title story, as well as "Monster" from the 6<sup>th</sup> Hartwell and Cramer and "The Wizards of Perfil" and "The Constable of Abal" from the 1<sup>st</sup> and 2<sup>nd</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.). It also reprints "The Faery Handbag" and "Magic for Beginners." "Sea, Ship, Mountain, Sky," with Gavin J. Grant, is in the 14<sup>th</sup> Datlow and Windling *Year's Best*, "Origin Story" and "Light" are in the 1<sup>st</sup> and 2<sup>nd</sup> *Best American Fantasy* (VanderMeer and VanderMeer, eds.), "The Cinderella Game" and "Valley of the Girls" in the 4<sup>th</sup> and 6<sup>th</sup> Strahan *Year's Best*, and "Secret Identity" and "The Summer People" (a Locus and current Shirley Jackson novelette finalist) in the 2010 and 2012 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). Other uncollected short fiction is in *The Apocalypse Reader* (Taylor, ed.), *A Wolf at the Door* (Datlow and Windling, eds.), and *Lady Churchill's Rosebud Wristlet*. "Two Houses" has just appeared in *Shadow Show: All New Stories in Celebration of Ray Bradbury* (Castle and Weller, eds.).

With her husband, Gavin J. Grant, she edited the fantasy half of *The Year's Best Fantasy and Horror* (St. Martin's) and edits the 'zine *Lady Churchill's Rosebud Wristlet*, as well as running Small Beer Press; see Gavin's entry for a full bibliography of their collaboration, for which they

have won three awards and been a finalist a dozen other times. She lives in Northampton, Massachusetts.



**Shira Lipkin's** short fiction and poetry have appeared in *Interfictions 2* (Sherman and Barzak, eds.), *Ravens in the Library* (Brucato and Buskirk, eds.), *Steam-Powered* (Vanderhooft, ed.), *Electric Velocipede*, *Apex*, *ChiZine*, *Stone Telling*, *Mythic Delirium*, *Cabinet des Fées*, *Lone Star*, *Abyss & Apex*, and *Polu Texni*. "I Am 'Thinking of You in the Spaces Between'" has been longlisted for the storySouth Million Writers Award for best online fiction, and will be reprinted in *The Book of Apex: Volume Three* (Valente, ed.). "The Changeling's Lament" is one of two of her poems on this year's Rhyshling long list, was nominated for the Pushcart Prize, and has been reprinted in *Here, We Cross* (Lemberg, ed.).

Shira lives in Boston with her family and the requisite cats, and works in community outreach and mobilization at the Boston Area Rape Crisis Center. She is currently at work on a novel that is eating her brain. You can follow her movements at shiralipkin.com and shadesong.livejournal.com.



**Ken Liu** just won the Nebula for his short story "The Paper Menagerie" from *F&SF* (reprinted in the 6<sup>th</sup> *The Best Science Fiction and Fantasy of the Year*, Strahan, ed.); "The Man Who Ended History: A Documentary," from *Panverse Three* (Ciriello, ed.), was a novella finalist, and both stories are current Hugo and Sturgeon finalists. "The Algorithms for Love" is in *The Year's Best SF 10* (Hartwell and Cramer, eds.), and other short fiction is in *Empires of Dreams and Miracles* (Card and Olexa, eds.), *Polyphony Four* (Layne and Lake, eds.), *Thoughtcrime Experiments* (Harihareswara and Richardson, eds.), *The Dragon and the Stars* (Choi and Mak, eds.), *Mirror Shards* (Carpenter, ed.), *The ePocalypse* (Roberts, ed.), *Lightspeed: Year One* (Adams, ed.), *First Contact* (Hoffman, ed.), *TRSF* (Cass, ed.), *The Future is Japanese* (Mamatas and Washington, eds.), *Daily SF*, *F&SF*, *Nature*, *Asimov's*, *Clarkesworld*, *On the Premises*, *Gigantosaurus*, *Lightspeed*, *Strange Horizons*, and *Crossed Genres*. He lives in Massachusetts with his wife Lisa and their daughters.



**Barry B. Longyear** is the first (and maybe the only) writer to win the Hugo, Nebula, and Campbell Awards (not to mention the Locus), all in the same year, for his 1979 novella "Enemy Mine." Its "Author's Cut" version and its sequel, *The Tomorrow Testament* (Berkley, 1983), appear in the omnibus *The Enemy Papers* (White Wolf, 1998), along with the final novel, *The Last Enemy*, and the Drac bible, *The Talman*. His *Circus World* series is set in the same universe; it consists of the eponymous collection (Doubleday/Berkely, 1981), which was named to the Prometheus Hall of Fame in 1999 and includes "Proud Rider" (in *Science Fiction Masterpieces*, Asimov, ed.), the fix-up novel *City of Baraboo* (Berkely, 1980), and *Elephant Song* (Berkely, 1982). Other stories in the same future, including "Enemy Mine" and 1980 Hugo novelette finalist "Savage Planet," are in his collection *Manifest Destiny* (Berkely, 1980).

The omnibus *Infinity Hold\3* (iUniverse, 2002) includes the Philip K. Dick and Prometheus finalist title novel (Questar, 1989) and its sequels, 1996 magazine serial *Kill All the Lawyers*, and the new *Keep the Law*. His non-series novels are *Sea of Glass* (St. Martin's/Avon, 1987; named by the Readercon Bio-Bibliography editor as the single most underrated sf novel of all time), the autobiographical mainstream *Saint Mary Blue* (SteelDragon, 1988), *Naked Came the Robot* (Questar, 1998), *The God Box* (Signet, 1989), and *The Homecoming* (Walker, 1989). For mystery readers, there are his two Joe Torio novels from *Enchanteds*, *The Hang-*



man's Son (2011) and *Just Enough Rope* (2012); the third in the series, *Hang Fire*, is in the works.

*Jaggers & Shad: ABC is for Artificial Beings Crimes* (Enchanteds, 2011) is a complete collection of his Analog sf mysteries, including the Analog novella winners "The Good Kill" and "Murder in Parliament Street." His non-series collections are *It Came From Schenectady* (Bluejay, 1984) and *Dark Corners* (Enchanteds, 2011). "Alten Kameraden," in the April-May 2010 *Asimov's*, was a Sideways finalist. Other short fiction is in *Tales from the Spaceport Bar* (Scithers and Schweitzer, ed.), *Alien Encounters* (Finder, ed.), *Liavek* (Bull and Shetterley, eds.), *Spaceships and Spells* (Yolen, Greenberg, and Waugh, eds.), *Catfantastic V* (Norton and Greenberg, eds.), *Future Wars* (Segriff and Greberg, eds.), *Absolute Magnitude* (Lapine and Pagel, eds.), *Asimov's, Analog, F&SF, Absolute Magnitude, SciFiction*, and *Amazing*.

Recently he has taken his extensive online writing seminar, *The Write Stuff*, and issued it in print (Enchanteds, 2011); it expands on the ideas in his *Science-fiction Writer's Workshop-I* (Owlswick, 1980). He lives in Maine with his wife Regina, two dogs, and several thousand imaginary characters. His website is [barryblongyear.com](http://barryblongyear.com).



**Ben Loory's** fables and tales have appeared in *The New Yorker*, *Gargoyle*, and *The Antioch Review*, and been heard on NPR's *This American Life* and live at *Selected Shorts*. His book *Stories for Nighttime and Some for the Day* (Penguin, 2011) was a selection of the Barnes & Noble Discover Great New Writers Program, and contained the story "The TV," which was listed as a Distinguished Story of the Year in *The Best American Short Stories 2011*.



**Natalie Luhrs** is the senior science fiction and fantasy reviewer at *RT Book Reviews*, a monthly women's fiction magazine which reviews more than 250 genre fiction titles each month. Natalie curates the science fiction and fantasy section, selecting the titles for review each month, in addition to reviewing two to six books herself—550 total since joining the magazine in 2004. Natalie is also responsible for nominating and awarding the section's Reviewer's Choice Award each year. She lives in northern Delaware and works in project controls at a chemical manufacturing plant in southern New Jersey, which in the early morning hours resembles nothing so much as a post-apocalyptic landscape. She's also an avid knitter, spinner, and reader of Regency romances.



**Scott Lynch** is the author of three novels in the Gentleman Bastard sequence for Gollancz/Spectra. *The Lies of Locke Lamora* (2007) was a World Fantasy, British Fantasy, Crawford, Compton Crook, and Locus first novel finalist; its sequels are *Red Seas Under Red Skies* (2007), and *The Republic of Thieves* (forthcoming 2012). *The Bastards and the Knives* (Gollancz, 2010) contains two prequel novellas. His short fiction has appeared in *Swords and Dark Magic* (Anders and Strahan, eds.) and *Tales of the Far West* (Skarka, ed.). He was a Campbell New Writer finalist for 2006 and 2007 and won the British Fantasy best newcomer for 2007. He currently lives in Wisconsin, where he has been a volunteer firefighter since 2005. He shares a commuting relationship with his Massachusetts-based partner, author Elizabeth Bear.



**James D. Macdonald:** see Debra Doyle.



**Katherine MacLean** is the 2011 winner of the Cordwainer Smith Rediscovery Award; see the Souvenir Book for a complete bibliography.



**Barry N. Malzberg** was a Guest of Honor at Readercon 4. His first five genre books are as by K. M. O'Donnell and include *The Empty People* (Lancer, 1969); novellas *Dwellers Of The Deep* (Ace Double, 1970) and *Gather in the Hall of the Planets* (Ace Double, 1971), the latter bound with his second story collection (see below); and *Universe Day* (Avon, 1971), which incorporates "Conquest" from *Best SF: 1971* (Harrison and Aldiss, eds.).

Subsequent genre novels, as Malzberg, are *The Falling Astronauts* (Ace, 1971); *Overlay* (Lancer, 1972); Campbell Memorial winner *Beyond Apollo* (Random House/Carroll & Graf, 1972); *Revelations* (Warner/Avon, 1972); *In the Enclosure* (Avon, 1973); Jupiter finalist *Herovit's World* (Random House/Pocket, 1973; slipstream); *The Men Inside* (Lancer, 1973); Nebula finalist *Guernica Night* (Bobbs-Merrill, 1974); *The Destruction of the Temple* (Pocket, 1974); *Tactics of Conquest* (Pyramid, 1974); *The Day Of The Burning* (Ace, 1974); *On a Planet Alien* (Pocket, 1974); *The Sodom and Gomorrah Business* (Pocket, 1974); *Conversations* (Bobbs-Merrill, 1975; YA); *Galaxies* (Pyramid/Gregg Press/Carroll & Graf, 1975), an expansion of 1975 Nebula finalist novella "A Galaxy Called Rome," selected by David Pringle for *Science Fiction: The 100 Best Novels*, and reprinted in *Three in Space* (White Wolf, 1998); *The Gamesman* (Pocket, 1975); *The Running of Beasts* with Bill Pronzini (Putnam's/Black Lizard, 1976; suspense); *Scop* (Pyramid, 1976); *Acts of Mercy* with Pronzini (Putnam's/Leisure, 1977; suspense); *The Last Transaction* (Pinnacle, 1977); *Chorale* (Doubleday, 1978); *Night Screams* with Pronzini (Playboy, 1979; suspense); *Prose Bowl* with Pronzini (St. Martin's, 1980); *The Cross of Fire* (Ace, 1982), an expansion of "Le Croix" in *The Best Science Fiction of the Year #10* (Carr, ed.); and Nebula and Philip K. Dick finalist *The Remaking of Sigmund Freud* (Del Rey, 1985). *On a Planet Alien* (ibooks, 2002) combines the title novel with *Scop* and *In the Enclosure*.

His erotic literary novels are *Screen* (Olympia, 1968), *Oracle Of A Thousand Hands* (Olympia, 1968), *In My Parents' Bedroom* (Olympia, 1970), *Confessions of Westchester County* (Olympia, 1971), *The Spread* (Belmont, 1971), *Horizontal Woman* (Leisure, 1972; 1977 as *The Social Worker*), and *The Masochist* (Tower, 1972). *Underlay* (Avon/International Polygonic, 1974), often cited by Malzberg as his personal favorite, is mainstream.

Both of his collections of SF criticism and essays, *Engines of the Night* (Doubleday/Bluejay, 1982) and *Breakfast in the Ruins: Science Fiction in the Last Millennium* (Baen, 2007), were Locus winners and Hugo finalists; the former also includes the Nebula short story finalist "Corridors." *The Business of Science Fiction: Two Insiders Discuss Writing and Publishing*, with Mike Resnick (McFarland, 2010), was a Hugo related book finalist. Recent and uncollected essays and reviews are at *Baen's Universe*, *F&SF*, and elsewhere (including numerous book introductions); see a future Program Guide for more details.

Malzberg's primary short story collections are *Final War and Other Fantasies* (as by K. M. O'Donnell, Ace Double, 1969), the title story a 1968 Nebula novelette finalist; *In the Pocket and Other SF Stories* (as by K. M. O'Donnell, Ace Double, 1971), including "Pacem Est" (with Kris Neville) and "Gehenna" from *Best SF: 1970 and 1971* (Harrison and Aldiss, eds.); *Out from Ganymede* (Warner, 1974); *The Many Worlds of Barry Malzberg* (Popular, 1975), including a handful of reprints including "Final War"; *The Best of Barry N. Malzberg* (Pocket, 1976); *Down Here in the Dream Quarter* (Doubleday, 1976), including "Making It All the Way into the Future on Gaxton Falls of the Red Planet" in *The Norton Book of Science Fiction* (Le Guin and Atteberry, eds.) and "A Galaxy Called Rome"; *The Man Who Loved the Midnight Lady* (Doubleday, 1980), the title story in *The Century's Best Horror Fiction 1951-2000* (Pelan, ed.); *In the Stone House* (Arkham, 2000), including the 1994 Hugo, Nebula, Sturgeon, and SF Chronicle short story finalist "Understanding Entropy" and the 1992 Hugo and SF Chronicle novelette finalist title story; and, with Bill Pronzini, *On Account of Darkness and Other SF Stories* (Five Star, 2004), including 1979 British SF short fiction finalist "Prose Bowl." *Malzberg at Large* (Ace, 1979) is a retrospective.

The omnibus *The Passage of the Light: The Recursive Science Fiction of Barry N. Malzberg* (NESFA, 1994) was edited by Mike Resnick and Anthony R. Lewis and includes *Dwellers of the Deep*, *Gather in the Hall of the Planets*, *Herovit's World*, "A Galaxy Called Rome," "Prose Bowl," "Corridors," and seven additional short stories (three previously uncollected).

"No Hearts, No Flowers" is in the 2<sup>nd</sup> *The Year's Best Fantasy* (Datlow and Windling, eds.), "The Timbrel Sound of Darkness" with Kathe Koja in *Best New Horror 5* (Jones and Campbell, eds.), "Shiva" in *Year's Best SF 5* (Hartwell, ed.), and "Ursus, Triad, Later" and "What We Did That Summer," both with Koja, are in the 10<sup>th</sup> and 15<sup>th</sup> Datlow and Windling *The Year's Best Fantasy and Horror*.

Other uncollected short fiction can be found in *Mars, We Love You* (Hippolito and McNelly, eds.), *Science Fiction Adventures from Way Out, The Graduated Robot, Journey to Another Star, Long Night of Waiting, The Missing World, Survival from Infinity, and Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Every Crime in the Book* (Mystery Writers of America), *Final Stage* (Ferman and Malzberg, eds.), *Miniature Mysteries* (Asimov, Greenberg, and Olander, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *100 Hair Raising Little Horror Stories* (Sarrantonio and Greenberg, eds.), *Shadows 2 and 4* (Grant, ed.), *Dark Lessons* (Muller and Pronzini, eds.), *Best Detective Stories of the Year 1980 and 1981* (Hoch, ed.), *Tales of the Dead* (Pronzini, ed.), *The Second and Seventh Omni Books of Science Fiction*, *Omni Visions Two*, *A Whisper of Blood*, *Little Deaths*, *Twists of the Tale*, *The Del Rey Book of Science Fiction and Fantasy*, and *Blood and Other Cravings* (all Datlow, ed.), *New Dimensions 12* (Silverberg and Randall, eds.), *100 Great Fantasy Short Short Stories* (Asimov, Carr, and Greenberg, eds.), *Asimov's Aliens and Outworlders* (McCarthy, ed.), *Witches* (Asimov, Greenberg, and Waugh, eds.), *Universe 15* (Carr, ed.), *100 Ghastly Little Ghost Stories* (Dziemianowicz, Weinberg, and Greenberg, eds.), *In the Field of Fire* (Dann and Dann, eds.), *Bug-Eyed Monsters and Bimbos*, *Alternate Presidents*, *More Whatdunits*, *Alternate Outlaws*, *Again Alternate Worldcons*, *Alternate Tyrants*, *Men Writing Science Fiction as Women*, *Space Cadets*, and *I, Alien* (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh, and Greenberg, eds.), *Phantoms*, *Horse Fantastic*, and *Christmas Bestiary* (all Greenberg and Greenberg, eds.), *Foundation's Friends*, *After the King*, and *Vampire Detectives* (all Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1 and 2* (Silverberg and Haber, eds.), *Cold Shocks* (Sullivan, ed.), *Machines that Kill* (Saberhagen, ed.), *MetaHorror* (Etchison, ed.), *Aladdin*, *Dinosaur Fantastic*, *Sherlock Holmes in Orbit*, *Witch Fantastic*, and *Return of the Dinosaurs* (all Resnick and Greenberg, eds.), *Tales of Riverworld* (Farmer, ed.), *Temporary Walls* (Ketter and

Garcia, eds.), *Journeys to the Twilight Zone* (C. Sterling, ed.), *Honor of the Regiment* (Fawcett, ed.), *Weird Tales from Shakespeare* (Kerr and Greenberg, eds.), *Love in Vein* (Brite and Greenberg, eds.), *Alien Pregnant By Elvis* (Friesner and Greenberg eds.), *Deals With the Devil* (Resnick, Estleman, and Greenberg, eds.), *Dark Voices 6* (Sutton and Jones, ed.), *How to Save the World* (Sheffield, ed.), *Forbidden Acts* (Collins, Greenberg, and Kramer, eds.), *Wheel of Fortune* (Zelazny, ed.), *Tombs* (Kramer and Crowther, eds.), *Alternate Skiffy* (Resnick and Nielsen Hayden, eds.), *In the Shadow of the Wall* (Tetrick, ed.), *Polyphony 3 and 6* (Layne and Lake, eds.), *Conqueror Fantastic* (Sargent, ed.), *Stars* (Ian and Resnick, eds.), *Fate Fantastic* (Greenberg and Hoyt, eds.), *F&SF*, *Amazing*, *Alfred Hitchcock's Fantastic*, *Omni*, *Mike Shayne's*, *Asimov's*, *Baen's Universe*, *SF Age*, *NonStop*, *Twilight Zone*, *Man From U.N.C.L.E.*, *Postscripts*, *Weird Tales*, *Realms of Fantasy*, *Galaxy*, *Espionage*, *Fantasy Book*, *Skullduggery*, and *Ellery Queen's*.

He was editor of *Amazing/Fantastic* in late 1968 and early 1969, and has edited the anthologies *Final Stage* (Charterhouse, 1974; Locus finalist), *Arena: Sports SF* (Doubleday, 1976), and *Graven Images* (Thomas Nelson, 1977) with Edward L. Ferman; *Dark Sins, Dark Dreams* (Doubleday, 1978), *The End of Summer: Science Fiction of the Fifties* (Ace, 1979), *Shared Tomorrows: Science Fiction in Collaboration* (St. Martin's, 1979), and *Bug-Eyed Monsters* (Harvest, 1980) with Bill Pronzini; *Neglected Visions* (Doubleday, 1979) with Joseph D. Olander and Martin H. Greenberg, *Masters of Horror and the Supernatural: The Great Tales* (1981 as *The Arbor House Treasury of Horror and the Supernatural / Bristol Park*, 2010) with Pronzini and Greenberg, *Uncollected Stars* (Avon, 1987) with Piers Anthony, Greenberg, and Charles G. Waugh, and, solo, *The Best Time Travel Stories of All Time* (iBooks, 2003).

He is also the author of the novelization of the film *Phase IV* (Pocket, 1973), of thirteen novels as Mel Johnson and one as Claudine Dumas for Midwood Press, of five novels as Gerrold Watkins and one as Francine Di Natale for The Traveller's Companion series, of the first 14 novels in the Lone Wolf series from Berkeley as Mike Barry, of a novel for Warner as Howard Lee and of one for Playboy Press as Lee W. Mason. He lives in Teaneck, New Jersey, with his wife Joyce.



**Nick Mamatas** is the author of the Stoker and International Horror Guild first novel finalist *Move Under Ground* (Night Shade/Prime, 2004), *Under My Roof* (Soft Skull, 2007), and *Sensation* (PM, 2011); *Bullet-time* is forthcoming from ChiZine in August.

Novella *Northern Gothic* (Soft Skull, 2001) was a Stoker long fiction finalist. *The Damned Highway* (Dark Horse, 2011), with Brian Keene, mashes up Lovecraft and Hunter S. Thompson. *Cthulhu Senryu* (Prime, 2006) is a chapbook of Lovecraftian haiku associated with his first novel.

His short fiction collections are *3000 MPH In Every Direction at Once: Stories and Essays* (Wildside, 2003) and *You Might Sleep ...* (Prime, 2009), which includes "At the End of the Hall" in *Best New Fantasy* (Wallace, ed.) and "Real People Slash" in the 2006 *Horror: The Best of the Year* (Wallace and Betancourt, eds.). 2008 Stoker short fiction finalist "The Dude Who Collected Lovecraft," with Tim Pratt, is in *New Cthulhu* (Guran, ed.). Other short fiction is in *Jack Haringa Must Die!* (Kaufman, ed.), *New Dark Voices II* (Keene, ed.), *Lovecraft Unbound and Supernatural Noir* (Datlow, ed.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Phantom* (Tremblay and Wallace, eds.), *Dark Faith* (Boraddus and Gordon, eds.), *Beware the Night* (Sedia), *Demons* (Skipp, ed.), *Future Lovecraft* (Moreno-Garcia and Stiles, eds.), *The Revelator*, *Asimov's*, *Dark Discoveries*, *Bull Spec*, *Apex*, *Tor.com*, *Nature*, *Clarkesworld*, *Innsmouth Free Press*, *Weird Tales*, *Heliotrope*, *Lady Churchill's Rosebud Wristlet*, *subTERRAIN*, *Lenox Ave.*, *Fortean Bureau*, *Per Contra*, *Brain Harvest*, *Fantasy*, and *Brutarian Quarterly*, and in comic book form in *Flesh For The Beast* (Pamplone, ed.). His uncollected erotic fiction is in *Short & Sweet*

(Hemmingson, ed.), *Fucking Daphne* (Gottlieb, ed.), *The Mammoth Book of Threesomes and Moresomes* (Alvarez, ed.), and *Fishnet*.

Nick's reportage and essays on politics, publishing, popular culture, and art have appeared in *Razor*, *The Village Voice*, *Silicon Alley Reporter*, *Mr. Beller's Neighborhood*, *Artbyte*, *Poets & Writers*, *The Writer*, *Pages*, *The Writer's Chronicle*, *In These Times*, *Clamor*, *Rue Morgue*, *The Guardian* (UK), in various Disinformation Books and Ben Bella's Smart Pop anthologies, and in dozens of other magazines and anthologies. With Kap Su Seol he translated and edited the first English edition of the definitive account of South Korea's 1980 Kwangju Uprising (and subsequent US-backed massacre), *Kwangju Diary* (UCLA Asian Pacific, 1999). His book on surviving as a writer, *Starve Better* (Apex, 2011), was a Stoker nonfiction finalist. *Insults Every Man Should Know* (Quirk, 2011) is part of their Pocket Companions series.

As an editor, Nick is responsible for *The Urban Bizarre* (Prime, 2004), *Spicy Slipstream Stories* with Jay Lake (Lethe, 2008), Stoker winner and World Fantasy and Shirley Jackson finalist *Haunted Legends* with Ellen Datlow (Tor, 2010; he was a Hugo long form editor finalist for that year), and *The Future is Japanese* (Haikasoru, 2012) with Masumi Washington. He co-edited the monthly online magazine of the fantastic, *Clarkesworld*, from its 2006 inception through July 2008; it was a Hugo semiprozine finalist that year, and the editors were World Fantasy finalists (Special Award—Non-Professional). With his successor Sean Wallace, he has co-edited the annual *Clarkesworld* anthologies *Realms* (Wyrm, 2007) and *Realms 2* (Wyrm, 2010).

A native New Yorker, Nick now lives and teaches writing in the California Bay area.



**B. Diane Martin** is the Co-CEO of Readercon. She has supported Readercon for eighteen consecutive cons in most capacities, including ConChair more times than she wants to count (although the Bio-Bibliography editor could tell her it's seven). She is extremely honored to be a 2009 World Fantasy finalist (Special Award—Non-Professional) for her work with Readercon.

Diane is an entrepreneur with a law degree who has experience structuring companies, developing strategic partnerships, and has handled a wide array of counseling matters for emerging technology companies with an emphasis on intellectual property issues. Diane is a founder of MicroContinuum, Inc. where she has oversight and management responsibility for all legal issues, strategies, services, and resources. Diane has advised MIT-based start-ups in the software and gaming markets as well as companies in the holography industry. Her interest in intellectual property matters has motivated her to encourage all the authors, editors, and artists that she's had the opportunity to work with over the years at Readercon to name a literary executor in their will. Diane (a/k/a She Who Must Be Obeyed) lives with her husband, David G. Shaw, and their son Miles (He Who Will Not Be Ignored) in a Somerville, MA, Victorian home filled with books, games, music, and cookware.



**Vincent McCaffrey** is the author of *Hound* (2009) and *A Slepyng Hound to Wake* (2011), the first two parts of a trilogy from Small Beer concerning book-seller Henry Sullivan and his unfortunate talent for encountering murder while attempting to get away with his own life. He has just finished writing *The Knight's Tale: a Novel of the Future*, a bit of epic science

fiction that he hopes will find a large and appreciative audience, just as soon as he finds a kind agent and an even kinder publisher. After selling books at the Avenue Victor Hugo Bookshop in Boston for nearly thirty years, and helping to raise three children in nearby Brookline, Vince currently lives in Abington, Massachusetts, with his wife, Thais, and sells

books on the internet to pay for his writing habit. More words on the subject can be found at his website, [vincentmccaffrey.com](http://vincentmccaffrey.com).



**Shawna McCarthy** began her publishing career at *Firehouse Magazine* as an editorial assistant and moved up to editor before switching genres by becoming assistant to the editor at *Asimov's*. She took over as editor in 1983 and won the professional editor Hugo, and was a finalist for 1984 and 1985; she was an SF Chronicle finalist the first two years and winner the third, and a World Fantasy finalist (Special Award—Professional) for 1984. While there, she edited for Dial the *Isaac Asimov's* anthologies *Wonders of the World* (with Kathleen Moloney, 1982), *Aliens and Outworlders* (1983), *Space of Her Own* (1984), and *Fantasy!* (1985). She next became a Senior Editor at Bantam Spectra, where she acquired books from writers such as Robert Charles Wilson, Connie Willis, and William Gibson, was a World Fantasy finalist for 1987, and edited *Full Spectrum* (1988) with Lou Aronica and *Full Spectrum 2* (1989) with Aronica, Amy Stout, and Patrick LoBrutto, Locus winner and finalist respectively.

After some time off for the birth of her first child, she went back to work at Workman Publishing as Senior Editor, acquiring their only novel—Neil Gaiman and Terry Pratchett's *Good Omens*. Four years later, after another child, she began a new career as a literary agent with Scoville Chichak Galen while at the same time founding *Realms of Fantasy Magazine* with Sovereign Media of Virginia. *Realms* was for 16 years the world's most successful magazine devoted solely to fantasy; new publisher Damnation Press kept it alive for nearly a year, but produced its final issue last October. She was again a World Fantasy Special Award—Professional finalist for 2007. As an independent agent for more than ten years, she represents Robert Charles Wilson, Daniel Abraham, Eric Flint, Liz Williams, Sarah Zettel and many other well-known fantasy and science fiction writers. She resides in coastal New Jersey.



**Sandra McDonald** is the author of the collection *Diana Comet and Other Improbable Stories* (Lethe, 2010: Lambda Literary winner, Booklist Editor's Choice, ALA Over the Rainbow book), which includes the 2010 Tiptree finalist "Diana Comet and the Disappearing Lover" and "Diana Comet and the Lovesick Cowboy," in *Best Gay Stories of 2011* (Dube, ed.). Three other stories have been Tiptree finalists for 2003, 2010, and 2011: "The Ghost Girls of Rumney Mill" in *The James Tiptree Award Anthology 1* (Murphy and Fowler, eds.), "Drag Queen Astronaut" in the November 2010 *Crossed Genres*, and "Seven Sexy Cowboy Robots" in the 5<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.). "Beach Blanket Spaceship" was in *Wilde Stories 2011* (Berman, ed.).

Other short fiction is in *The Best of Talebones* (Swenson, ed.), *Best of the Rest 4* (Youmans, ed.), *Best New Paranormal Romance* and *Best New Romantic Fantasy 2* (Guran, ed.), *Twenty Epics* (Moles and Groppi, ed.), *Destination: Future* (Adani and Reynolds, eds.), *Bewere the Night* (Sedia, ed.), *Beyond Binary* (Mandelo, ed.), *War and Space: Recent Combat* (Wallace and Horton, eds.), *Lone Star*, *Asimov's*, *Electric Velocipede*, *Andromeda Spaceways*, *Daily SF*, *Realms of Fantasy*, *Fantasy*, *Rosebud*, *Space and Time*, and *Strange Horizons*. Her YA stories are in *Speaking Out and Boys of Summer* (Berman, ed.). Forthcoming work is in *Willful Impropriety* and *Bloody Fabulous* (Sedia, ed) and *Edge of Infinity* (Strahan, ed.). "The Black Feminist's Guide to Science Fiction Film Editing," an homage to Leigh Brackett, will appear soon in *Asimov's*.

Her military sf trilogy for Tor comprises Compton Crook finalist *The Outback Stars* (2007), *The Stars Down Under* (2008), and *The Stars Blue Yonder* (2009). *Boomerang World* (2012) is at the Amazon Kindle store. As Sam Cameron she writes gay YA novels for BSB Soliloquy: *Mystery of the Tempest* (2011; finalist, ForeWord YA Book of the Year), *The Secret of Othello*, and *Kings of Ruin* (forthcoming in 2012 and 2013). She is a

graduate of *Viable Paradise*, studied at UCLA and Harvard Extension, and holds an MFA in Creative Writing from the University of Southern Maine.



**Anil Menon's** short fiction may be found in *Tel* (Lake, ed.), *The Apex Book of World SF* (Tidhar, ed.), *Return of the Raven* (Gavicchioli, ed.), *Sybil's Garage*, *Albedo One*, *Chiaroscuro*, *Lady Churchill's Robot\** *Wristlet*, *New Genre*, *Strange Horizons*, and *Nova*. His debut novel *The Beast With Nine Billion Feet* (Zubaan, 2009) was shortlisted for the Vodafone-Crossword Children's Fiction Award. With Vandana Singh he edited *Breaking The Bow*, an anthology of spec-fic stories inspired by the Ramayana, just out from Zubaan. Currently, he is working on a second novel. He blogs at Round Dice ([anilmenon.com/blog](http://anilmenon.com/blog)).



**Ed Meskys** has been active in fandom since 1955, and since 1962 has edited and published the fanzine *Niekas*, a Hugo winner for 1966 and finalist for 1965 and 1988. He also edited *The Tolkien Journal* for five years, and publishes a free-on-request e-fanzine, *The View From Entropy Hall*. He is active in the blind civil rights movement through the National Federation of the Blind, and in Lions Clubs. He lives in rural Moultonboro, NH, with his wife, Sandy, his seeing-eye dog, Gyro, and his fourth-hand cat, Amber.



**Yves Meynard** was born in 1964, in the city of Québec, and has lived most of his life in Longueuil. He has been active in Québec SF circles since 1986, serving as literary editor for the magazine *Solaris* from 1994 to 2001. Since 1986, he has published thirty or more short stories in French (in *Solaris*, *imagine...*, *Yellow Submarine*, and others) and over a dozen in English. His work in French has earned him five Boréal and six Aurora Awards, along with the Grand Prix de la Science-Fiction et du Fantastique Québécois, Québec's highest award in the field, in 1994.

His first novel in English, *The Book of Knights* (Tor, 1998), was a Mythopoeic finalist; the 1999 French version was *Le Livre des chevaliers* (Alire). It took a good long while, but *Chrysanthe*, his second, appeared this spring from Tor. His stories in English include "Tobacco Words" in *Year's Best SF 2* (Hartwell, ed.) and others in *Tesseract 5* (Vonarburg and Brierley, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseract 4* (Toolis and Skeet, eds.), *Prairie Fire* (Dorsey and Jonasson, eds.), *Tesseract 6* (Sawyer and Klink, eds.), *Tesseract 8* (Dorsey and Clute, eds.), *Tesseract 9* (Hopkinson and Ryman, eds.), *Island Dreams* (Lalumière, ed.), *Is Anybody Out There?* (Gevers and Halpern, eds.), *Tomorrow, Edge Detector*, and *On Spec*. English collaborations with Jean-Louis Trudel under the pen name of Laurent McAllister are in *Arrowdreams* (Shainblum and Dupuis, eds.) and *Witpunk* (Halpern and Lalumière, eds.).

His other books in French are *La Rose du désert*, a short-story collection (Le Passeur, 1995; winner of the Prix Boréal for best book); *Chanson pour une sirène*, a novella in collaboration with Elisabeth Vonarburg (Vents d'Ouest, 1995); *Le Mage des fourmis*, a YA fantasy novel (Médiapaul, 1996); a YA fantasy diptych, *Le Vaisseau des tempêtes* and *Le Prince des Glaces* (Médiapaul, 1996); the first three volumes of a YA fantasy series: *Le fils du Margrave*, *L'héritier de Lorann*, and *L'enfant de la Terre* (Médiapaul, 1997 and 2004); the beginning of another YA fantasy series, *Le messager des orages*, *Sur le chemin des tornades* and *Le Maître des bourrasques*, written with Trudel as McAllister (Médiapaul, 2001, 2003, and 2005); the novella *Un Oeuf d'acier* (éditions Vents d'Ouest, 1997); and three published in 2009: *Suprématie* (Bragelonne), a Boréal and Aurora winner by McAllister, and two short-story collections, one by McAllister

(*Les leçons de la cruauté*) and one of his own stories (*L'enfant des Mondes Assoupis*), both from Alire.

Yves was co-editor, with Claude J. Pelletier, of *Sous des soleils étrangers* and of three books by Québec author Daniel Sernine: *Boulevard des étoiles*, *À la recherche de M. Goodheim*, and *Sur la scène des siècles*. With Robert Runté, he was co-editor of Aurora finalist *Tesseract 5* (Tesseract Books, 1996).

He holds a Ph.D. in Computer Science from the Université de Montréal and earns a living as a software developer. In 2006, he released a commercial graphics program for the Mac, available at [synthimax.com](http://synthimax.com). He has distinguished himself [sic] of late by winning a string of Kirk Poland competitions, though the 2011 offering saw him stumble; he dearly hopes to salvage his honor in 2012.



**Eugene Mirabelli** ("Gene") generally writes mainstream fiction, and that's the way it was until he discovered that the passages of "magical realism" in his literary novels could be sold as fantasy or science fiction "and make real money." Since that discovery, all but one of his short stories have appeared either in *F&SF* or *Asimov's*. They include the Nebula short story finalist "The Woman in Schrodinger's Wave Equations" in *Nebula Awards Showcase 2008* (Bova, ed.), and "Falling Angel" and "Catalog" in the 2009 and 2010 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). "This Hologram World" will appear in *Asimov's* in October.

Gene's novels are mainstream fiction, often deal with affairs of the heart, and should not be left around the house where youngsters might read them. His first, *The Burning Air* (Houghton Mifflin, 1959), was published fifty-three years ago. (He's been invited to appear at Readercon as a contemporary of Jules Verne.) Others are *The Way In* (Viking, 1968), *No Resting Place* (Viking/Curtis, 1972), *The World at Noon* (Guernica, 1994), *The Book of the Milky Way (Third Coast, Winter 1996; nominated for the Pushcart Prize)*, *The Language Nobody Speaks* (Spring Harbor, 1999), *The Passion of Terri Heart* (Spring Harbor, 2004), *The Queen of the Rain Was in Love with the Prince of the Sky* (Spring Harbor, 2008), *The Goddess in Love with a Horse* (Spring Harbor, 2008), and *Renato, the Painter*, published this May by McPherson & Co. *The Language Nobody Speaks* is one of the few works of erotic fiction to be translated and published in Muslim Turkey.

His work has appeared in literary journals such as *Third Coast* and the *Michigan Quarterly* and online at sites such as Andrei Codrescu's *Exquisite Corpse*, and been anthologized in *North Country* (Bruchac, Hancock, Gilborn, and Rikhoff, eds.), *Writers and Their Craft* (Delbanco and Goldstein, eds.), and *Sweet Lemons* (Fazio and De Santis, eds.). In addition to his novels and short stories, he's written mini-novellas and poems—let's be frank, those were mere verses—book reviews, and numerous journal articles on politics, economics, culture, and society.

He has a PhD from Harvard, and as Professor Eugene Mirabelli, he had an alternative life as a full-time faculty member of the English Department at the State University of New York at Albany. He was one of the founders and directors of Alternative Literary Programs in the Schools (ALPS) and served as its treasurer for many years. He has received awards and grants for his literary work, including one from the Rockefeller Foundation. He oversees the eclectic website [CriticalPages.com](http://CriticalPages.com) where he writes on anything that catches his wandering attention.



**Pan Morigan**, dual citizen of Canada and the U.S., is a vocalist, songwriter, and producer. She has a new all-acoustic release, *Wild Blue*, which includes nine original songs that fuse jazz harmonies with Irish, Greek, and American folk influences. It's available at [cdbaby.com/cd/panmorigan2](http://cdbaby.com/cd/panmorigan2), Digstation, iTunes, and at her website, [panmorigan.com](http://panmorigan.com). She won the Massachusetts Cultural Council Fellowship in Music Composition in

2007, and among other honors has also won a Meet the Composer award and two residencies for composers at Blue Mountain Center.

Pan collaborates with Andrea Hairston as music-director of their innovative, experimental theater company, Chrysalis. Currently, the two are on the road with a performance reading of Hairston's Tiptree-winning novel, *Redwood and Wildfire*, for which Pan has created music. Pan is a member of Beyon' Dusa, a ten year old Women's Artist group comprised of Hairston, Ama Patterson, Sheree Renee Thomas, and Liz Roberts.



**Bradford Morrow** is the author of the novels *Come Sunday* (Weidenfeld & Nicolson/Penguin, 1988); PEN/Faulkner Award finalist *The Almanac Branch* (Simon & Schuster/Norton, 1991); the New Mexico slipstream trilogy comprising Los Angeles Times Book Award finalist *Trinity Fields* (Viking/Penguin, 1997), *Ariel's Crossing* (Viking/Penguin, 2002), and a third projected volume; *Giovanni's Gift* (Viking/Penguin, 1997); and *The Diviner's Tale*, also slipstream (Houghton Mifflin Harcourt, 2011). All but the latest are available as e-books from Open Road Media. A fantasy-apocalyptic novella, *Fall of the Birds*, was published in 2011 as a Kindle Single by Open Road. He won an Academy Award in Literature from the American Academy of Arts and Letters in 1998 and a Guggenheim Fellowship in fiction in 2007.

His first collection of short stories, *The Uninnocent* (Pegasus, 2011), includes O. Henry Prize winner "Lush," Pushcart Prize winner "Amazing Grace," and "The Hoarder" from *Best American Noir Stories of the Century* (Ellroy and Penzler, ed.). Other short fiction has appeared in *Hover* (ArtSpace Books) and *A Convergence of Birds* (Foer, ed.).

Morrow received the 2007 PEN/Nora Magid Award for founding and editing Bard College's literary journal, *Conjunctions*, which has published the work of over a thousand fiction writers, poets, essayists, and dramatists in its 58 issues to date. The online *Web Conjunctions* publishes new work each week. He is also the editor, with Patrick McGrath, of *The New Gothic* (Vintage, 1992), and, with David Shields, *The Inevitable: Contemporary Writers Confront Death* (Norton, 2011).

Morrow's poetry is collected in *Passing from the Provinces* (1981), *Posthumes* (1982), and *Danae's Progress* (1982) from Cadmus and *The Preferences* (1983) and *After Charme* (1984) from Grenfell. *A Bestiary* (Grenfell, 1991) was illustrated by 18 contemporary artists such as Richard Tuttle, Eric Fischl, Kiki Smith, and Joel Shapiro; he is currently recording it with collaborator Alex Skolnick. *Didn't Do It* (Putnam's, 2007) is a children's book illustrated by Gahan Wilson. He has also edited six volumes of the work of poet Kenneth Rexroth as the literary executor of his estate.

He is completing work on a seventh novel, *The Prague Sonatas*, which takes place both in Prague, Czech Republic and Prague, Nebraska, and a collection of his essays, *Meditations on a Shadow*. Morrow is professor of literature and Bard Center Fellow at Bard College. He divides his time between New York City and an old farmhouse in upstate New York.



**James Morrow** ("Jim"), a Guest of Honor at Readercon 17, has been writing fiction ever since shortly after his seventh birthday, when he dictated "The Story of the Dog Family" to his mother, who dutifully typed it up and bound the pages with yarn. This three-page, six-chapter fantasy is still in the author's private archives. Upon reaching adulthood, Morrow channeled

his storytelling drive in the direction of SF and fantasy; his oeuvre's conspicuous adequacy is attested to by the 2005 Prix Utopia grandmaster award from Utopiales, the leading European sf convention.

Within the realm of his circumscribed but devoted readership, Morrow is best known for the Godhead Trilogy from Harcourt Brace/Harvest, comprising World Fantasy and Imaginare winner and Hugo, Nebula, Ar-

thur C. Clarke, and Locus finalist *Towing Jehovah* (1994), Locus finalist and New York Times Notable Book *Blameless in Abaddon* (1996), and *The Eternal Footman* (1999). Subsequent efforts are the Campbell Memorial runner-up and Locus, Tiptree, and British SF finalist *The Last Witchfinder* (William Morrow/Perennial), and Campbell memorial finalist *The Philosopher's Apprentice* (William Morrow/Perennial, 2007). His earlier novels are *The Wine of Violence* (Holt, Rinehart and Winston/Ace, 1981), *The Continent of Lies* (Holt, Rinehart and Winston/Baen, 1984), Campbell Memorial runner-up and Nebula finalist *This Is the Way the World Ends* (Henry Holt/Ace, 1986; selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*), and World Fantasy winner and Nebula, Campbell Memorial, Locus, and Mythopoeic finalist *Only Begotten Daughter* (Morrow/Ace, 1990).

Novella *City of Truth* (Legend (UK)/St. Martin's/Harvest, 1991) was a Nebula winner, while *Shambling Towards Hiroshima* (Tachyon, 2009) was a Sturgeon winner and Hugo, Nebula, and Locus novella finalist. His short fiction collections are World Fantasy and Locus finalist *Bible Stories for Adults* (Harcourt Brace/Harvest, 1996), which includes 1988 Nebula short story winner "Bible Stories for Adults, No. 17: 'The Deluge'" and 1991 Locus short story finalist "Daughter Earth" as well as "Spelling God with the Wrong Blocks" in *Nebula Awards 23* (Bishop, ed.) and "Abe Lincoln in McDonald's" in *The 1990 Annual World's Best SF* (Wollheim and Saha, eds.); and *The Cat's Pajamas and Other Stories* (Tachyon, 2004), which includes 2000 Nebula novelette finalist "Auspicious Eggs" and the 2001 Sturgeon finalist title story, as well as "Apologue" in *Year's Best Fantasy 2* (Hartwell and Cramer, eds.) and "The War of the Worldviews" in *Science Fiction: The Best of 2002* (Silverberg and Haber, eds.). The early *Swatting at the Cosmos* (Pulphouse, 1990) was subsumed by these.

"The Second Coming of Charles Darwin" is in *Science Fiction: The Very Best of 2005* (Strahan, ed.). Other uncollected stories are in *The Science Fiction Century* (Hartwell, ed.), *Walls of Fear* (Cramer, ed.), *Conjunctions 50 and 56* (B. Morrow, ed.), *Extraordinary Engines* (Gevers, ed.), *Conjunctions 52* (B. Morrow and Evanson, eds.), *The Mammoth Book of Alternate Histories* (Watson and Whates, eds.), *Is Anybody Out There?* (Gevers and Helpert, eds.), *Ghosts by Gaslight* (Gevers and Dann, eds.), and *The Palencar Project* (Hartwell, ed.).

As an anthologist, Jim has compiled three *Nebula Awards* volumes (Harcourt Brace, 1992, 1993, and 1994) plus, with his wife Kathy, *The SFWA European Hall of Fame* (Tor, 2007), sixteen Continental SF stories in English translation. An earlier Jim and Kathy project, a set of *Tolkien Lesson Plans* (2004) for secondary school teachers, appears on the Houghton Mifflin website. The Volume 5, Number 12 issue of *Paradoxa: Studies in World Literary Genres*, was devoted to "the Divinely Human Comedy of James Morrow" (1999, Winchell, ed.).

A full-time fiction writer, the author makes his home in State College with his wife, his son, an enigmatic sheepdog named Molly, and a loopy beagle called Harley. Jim recently burdened his agent with the manuscript of *Galápagos Regained*, a long novel about the coming of the Darwinian worldview.



**Kathryn Smith Morrow** is a charter member of the Penn State Science Fiction Society, founded in 1969—the year she attended her first convention, a Philcon. Despite having earned a writing degree from Penn State, where Phil Klass/William Tenn was her academic advisor, and doing occasional freelance journalism and editing, she has not quite managed to publish any sf thus far. However, she peddled a great deal of the stuff during her twenty-five year career as a bookseller, during which she served on the Paracon committee (1980—1984) and on the 1983 and 1986 Worldcon committees. She was also Professor Klass's T.A. for his Literature of Science Fiction course in 1981 and again in 1987.

Having involuntarily retired from independent bookselling for the usual reasons (store closed), she is currently multitasking as the wife of a full-time writer, the mother of a teenager and two dogs, and an irregularly frequent contributor to *The New York Review of Science Fiction*. Kathy collaborated with husband Jim in creating online lesson plans for *The Hobbit* and *The Lord of the Rings* for the Houghton Mifflin website in 2004, and co-edited with Jim *The SFWA European Hall of Fame* (Tor, 2007).



**Lee Moyer** was just nominated for three Chesley Awards for his art: Best Cover Illustration: Hardback Book for *Two Worlds and In Between: The Best of Caitlin R. Kiernan*, Best Product Illustration for "Check These Out," his 2012 Literary Pin-up Calendar, and Best Cover Illustration: Magazine for *Weird Tales*, Winter 2010/2011, a version of which graces this very

Program Guide.

His other book covers are Marion Zimmer Bradley, *The Colors of Space* (1983); Michael Swanwick, *A Geography of Unknown Lands* (1997) and *The Best of Michael Swanwick* (2008); Raymond Chandler, *Marlowe: The Authorized Philip Marlowe Graphic Novel* (2003); Edgar Pangborn, *Davy* (Old Earth, 2004); Iain M. Banks, *The Algebraist* (Night Shade, 2004); Andrew Migliore and John Strysik, *Lurker in the Lobby: A Guide to the Cinema of H.P. Lovecraft* (2005); Jonathan Maberry, *Vampire Universe* (2006); Maberry and David F. Kramer, *The Cryptopedia* (2007); Kim Newman, *Secret Files of the Diogenes Club* (2007) and *Mysteries of the Diogenes Club* (2010); *A Lovecraft Retrospective: Artists Inspired by H.P. Lovecraft* (2008); Jack McDevitt, *Cryptic*, (2009); Philip José Farmer, *Two Hawks From Earth* (MonkeyBrain, 2009); Elaine Lee, *Starstruck*, (IDW, 2011); Tad Williams, *A Stark and Wormy Knight* (2011); Michael Bishop, *The Door Gunner and Other Perilous Flights of Fancy* (2012); and Caitlin R. Kiernan, *Confessions of a Five-Chambered Heart* (2012). Forthcoming covers include Mark Hodder's *A Red Sun Also Rises*, M. K. Hobson's *The Warlock's Curse*, and Mary Robinette Kowal's *Kiss Me Twice*.

Lee's 2013 literary pin-up calendar is underway with the kind participation of George R.R. Martin, Charlaine Harris, Neil Gaiman, and many more.

Lee plays a mean game of Anagrams.



**Resa Nelson** is the author of the Dragonslayer series from Mundania: *The Dragonslayer's Sword* (2008), *The Iron Maiden* (2011), *The Stone of Darkness* (2012), and a recently finished fourth and final book. *Our Lady of the Absolute* (Mundania, 2010) is a stand-alone. Her short fiction appears in *Women of Darkness II* (Ptacek, ed.), *Infinite Loop* (Constantine, ed.), *2041* (Yolen, ed.), *Future Boston* (Smith, ed.), *Marion Zimmer Bradley's Sword and Sorceress XXIII* (Waters, ed.), *SF Age*, *Oceans of the Mind*, *Fantasy*, *Brutarian Quarterly*, *Tomorrow*, *Paradox*, and *Aboriginal SF*. "The Death Detective" is forthcoming in *Mortis Operandi* (Luzzatto and Pagliassotti, eds.). She is a 1985 Clarion graduate.

Nelson was the TV/movie columnist for *Realms of Fantasy* from 1998 until its untimely demise in 2011 and a regular contributor to *SCI FI* magazine, and has sold over 200 magazine articles. She lives in Massachusetts. Visit her website at [resanelson.com](http://resanelson.com).



**Kate Nepveu** (pronounced "NEHV-you", the "p" is silent) is a reader, fan, and reviewer. She was born in South Korea, grew up in Massachusetts, and now lives in upstate New York. There, she practices law, is raising a family, and (in her copious free time) writes for her blog ([kate-nepveu.dreamwidth.org](http://kate-nepveu.dreamwidth.org)) and booklog ([steelypips.org/weblog/](http://steelypips.org/weblog/)), and runs Con or Bust, which helps fans of color/non-white fans attend SF cons. She previously con-

ducted a chapter-by-chapter re-read of *The Lord of the Rings* at Tor.com. She's got an overdeveloped sense of responsibility; it's going to get her into trouble some day.



**Paul Park** is the author of the trilogy *The Starbridge Chronicles*: Arthur C. Clarke finalist *Soldiers of Paradise* (Arbor/Avon, 1987; selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*), *Sugar Rain* (Morrow/Avon, 1989), and *The Cult of Loving Kindness* (Morrow/Avonova, 1991), the first two volumes in a 1989 SFBC omnibus as *The Sugar Festival*; Nebula and Tiptree finalist *Celestis* (Harcollins (UK) as *Coelsitis*/Tor, 1993); *The Gospel of Corax* (Soho/Harvest, 1996); *Three Marys* (Cosmos, 2003); novella *No Traveller Returns* (PS, 2004); and the four-volume Tiptree finalist *A Princess of Roumania* from Tor: the World Fantasy and Sidewise finalist eponymous first volume (2005), Sidewise finalist *The Tourmaline* (2006), *The White Tyger* (2007), and *The Hidden World* (2008). His Forgotten Realms novel *The Rose of Sariful* (Wizards of the Coast) was published this spring, under the pseudonym Paulina Claiborne.

His short fiction collection *If Lions Could Speak* (Wildside, 2002) includes 1996 Locus short story finalist "The Last Homosexual," 1997 World Fantasy and Locus short story and Sturgeon finalist "Get a Grip," and the title story, a 2002 British SF short fiction finalist. "The Persistence of Memory, or 'This Space for Sale,'" in the 2010 *The Year's Best Science Fiction and Fantasy* (Horton, ed.), was a 2009 World Fantasy short story finalist, and *Ghosts Doing the Orange Dance*, just out from PS Publishing in an expanded, illustrated chapbook edition, was a 2010 Nebula novella and Sturgeon finalist. "Fragrant Goddess" is in the 21<sup>st</sup> *The Year's Best Fantasy and Horror* (Datlow, Link, and Grant, eds.), "Mysteries of the Old Quarter" in the 2012 *The Year's Best Dark Fantasy and Horror* (Guran, ed.), and his pseudo-Norse edda, "Ragnarok," is in *Year's Best SF 17* (Hartwell and Cramer, eds.) and is nominated for this year's Rhysling. Other uncollected short fiction is in *Monochrome: The Readercon Anthology* (Cholfin, ed.), *Conjunctions 39* (Straub, ed.), *Sideways in Crime* (Anders, ed.), *Other Earths* (Lake and Gevers, eds.), and *Strange Plasma*. He lives in Berkshire County with his wife Deborah and his children Lucius and Miranda.



**Jennifer Pelland** is the author of exactly one novel: *Machine* (Apex, 2012). She is known primarily for her short fiction, much of which was collected in *Unwelcome Bodies* (Apex, 2008), including 2006 Nebula and Gaylactic Spectrum finalist "Captive Girl." "Ghosts of New York," in *Dark Faith* (Broadbudd and Gordon, eds.) was a 2010 Nebula short story finalist. Uncollected short fiction is in *Aegri Somnia* and *Descended from Darkness* (Sizemore and Ainsworth, eds.), *The Solaris Book of New Science Fiction 3* (Mann, ed.), *Shock Totem 1* (Wood and Howarth, eds.), *Close Encounters of the Urban Kind* (Brozek, ed.), *Dark Futures* (Sizemore, ed.), *Apex*, *Helix*, *Electric Velocipede*, *Neo-opsis*, *Andromeda Spaceways*, *Escape Pod*, and *Strange Horizons*.

Jennifer lives in the Boston area with an Andy and three cats. The rest of her copious spare time is taken up with a day job, belly dancing, and the occasional foray into amateur radio theater. To read Jennifer's complete bibliography, or to follow her on the social media platform of your choice, go to [jenniferpelland.com](http://jenniferpelland.com).



**Steven Popkes** is the author of *Caliban Landing* (Congdon and Weed, 1987) and *Slow Lightning* (Tor, 1991). His "The Color Winter" (*Asimov's*, August 1988) was a Nebula short story and Sturgeon finalist; "The Egg" was in the 7<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.), "Fable for Savior and Reptile" in *Year's Best Fantasy 3* (Hartwell and Cramer, eds.), and "Winters Are Hard," "The Ice," "The Great Caruso," and "Jackie's Boy" in the 20<sup>th</sup>, 21<sup>st</sup>, 23<sup>rd</sup>, and 28<sup>th</sup> *Dozois Year's Best*. Other short fiction appears in *Isaac Asimov's Aliens* (Dozois, ed.), *Full Spectrum 2* (Aronica, McCarthy, Stout, and LoBrutto, eds.), *Isaac Asimov's Camelot* (Dozois and Williams, ed.), *Robots* (Dann and Dozois, eds.), *The Living Dead 2* (Adams, ed.), *F&SF*, *Asimov's*, *Realms of Fantasy*, *Twilight Zone*, *Daily SF*, *Tomorrow*, *SF Age*, and *Night Cry*. He is a founding member of the Cambridge Science Fiction Workshop and was one of the contributors to their *Future Boston* (Smith, ed.).

Steven was born in 1952, in Santa Monica, California. As his father was an aeronautical engineer, Steve moved all over the country from California to Alabama, Seattle, Missouri (where his family is from), and, finally, Massachusetts. In the tradition of most writers, his day job has been what comes immediately to hand: house restorer to morgue tech to software engineer to white water rafting guide. He was involved in the avionics portion of the NASA Ares project. Steven, his wife, son, and dog breed turtles and grow bananas on two acres in Massachusetts.



**Tom Purdom's** "A Response from EST17" just appeared in the 29<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.). His 1999 Hugo novelette finalist "Fossil Games" is in *Year's Best SF 5* (Hartwell, ed.). "Greenplace" is in *World's Best Science Fiction 1965* (Wollheim and Carr, eds.), "Canary Land" in *Year's Best SF 3* (Hartwell, ed.), "Bank Run" in the 2006 *Science Fiction: The Best of the Year* (Horton, ed.), and "The Mists of Time" in the 25<sup>th</sup> *Dozois The Year's Best*.

Tom's first published story appeared in the August 1957 *Fantastic Universe*, and his 60s and 70s fiction appeared in *Star Science Fiction 6* (Pohl, ed.), *International Affairs Through Science Fiction* (Greenberg and Olander, eds.), *This Side of Infinity* (Carr, ed.), *The Future is Now* (Nolan, ed.), *Thor's Hammer* (Bretnor, ed.), *Future Quest* (Elwood, ed.), *Galaxy*, *Analog*, *Amazing*, *Satellite*, *Infinity*, and *SF Quarterly*. For the last twenty-two years, he has been writing mostly novelettes, almost exclusively for *Asimov's*, with stories also in *Invaders* and *Space Soldiers* (Dann and Dozois, eds.), *Isaac Asimov's Valentines* (Dozois and Williams, ed.), *War and Space* (Horton and Wallace, eds.), and *Baen's Universe*. Electronic reprints of many of his stories can be purchased from Fictionwise and the Kindle and Nook publishing programs.

He has published five novels: *I Want the Stars* (Ace Double, 1964), *The Tree Lord of Imeten* (Ace Double, 1966), *Five Against Arlane* (Ace Double, 1967), *Reduction in Arms* (Berkley 1970), and *The Barons of Behavior* (Ace, 1972). He has edited one anthology, *Adventures in Discovery* (Doubleday, 1969), a collection of specially commissioned articles about science, by sf writers such as Isaac Asimov, Robert Silverberg, and Poul Anderson.

Outside of science fiction, his output includes magazine articles, essays, science writing, brochures on home decorating, an educational comic book on vocational safety, and twenty years of classical music reviews for various Philadelphia publications, currently *The Broad Street Review*. He is writing a literary memoir, *When I Was Writing*, discussing his work on individual stories and novels, which he has been publishing on his website; several chapters have been reprinted in *The New York Review of Science Fiction*, and more will probably appear there in the future. The memoir is also available on the Nook and the Kindle, for those who prefer the convenience of an e-reader. Tom lives in downtown Philadel-

phia where he devotes himself to a continuous round of pleasures and entertainments.



**Robert V.S. Redick** is the author of the epic fantasy *The Chathrand Voyage Quartet* from Gollancz (UK) and Del Rey: *The Red Wolf Conspiracy* (2007), *The Rats and the Ruling Sea* (2009; U.S. title, *The Ruling Sea*), *The River of Shadows* (2011), and *The Night of the Swarm*, forthcoming this autumn.

Redick's unpublished first novel, *Conquistadors*, was a finalist for the 2002 AWP/Thomas Dunne Novel Award; an excerpt was published in the 40<sup>th</sup> anniversary (2005) edition of *Puerto del Sol*. His essay "Uncrossed River" won the 2005 New Millennium Writings Award for nonfiction. He has lived and traveled extensively in Argentina, Colombia, and elsewhere in South America, and worked for the antipoverty organization Oxfam. He lives in western Massachusetts with his compañera, Kiran Asher. Redick has achieved Kolinahr and cannot under any circumstances be made to laugh.



**Kit Reed's** career in a nutshell, in a 2011 review by James Lovegrove in the *Financial Times*: "She calls herself transgenre, acknowledging that her fiction is too fantastical for most literati and too literary for most fans of the fantastic." The collection in question, *What Wolves Know*, from PS Publishing, is a current Shirley Jackson finalist. Next up is *The Story Until Now* (Wesleyan University, March 2013), a best-of collection of 34 stories, including six recent and newly collected, with an introduction by Gary K. Wolfe. Her next novel, *Son of Destruction*, comes out from Severn House in 2013.

Reed's previous short fiction collections are *Mister Da V. and Other Stories* (Faber and Faber, 1967), including "Judas Bomb" and "Automatic Tiger" in the 7<sup>th</sup> and 10<sup>th</sup> *The Annual of the Year's Best SF* (Merril, ed.) and "Golden Acres" in *Best SF: 1968* (Harrison and Aldiss, eds.); *The Killer Mice* (Gollancz, 1976), all but four stories reprinted in her subsequent U.S. collections; *Other Stories and ... The Attack of the Giant Baby* (Berkley, 1981) including "The Food Farm" in *SF 12* (Merril, ed.), "The Vine" and "Songs of War" in *Best SF: 1967 and 1974* (Harrison and Aldiss, eds.), and "Winter" in *The Norton Anthology of Contemporary Fiction* (Cassill and Oates, eds.); *The Revenge of the Senior Citizens\*\*Plus* (Doubleday, 1986), combining the new title novella with stories including 1998 Tiptree finalist "The Bride of Bigfoot"; *Thief of Lives* (University of Missouri, 1992), stories first published in non-genre outlets; *Seven for the Apocalypse* (Wesleyan University, 1999), including 1994 Tiptree finalist novel *Little Sisters of the Apocalypse* (Black Ice) and 1995 World Fantasy short fiction finalist "The Singing Marine"; Tiptree finalist *Weird Women*, *Wired Women* (Big Engine, 2004), with ten reprinted and nine new stories; and *Dogs of Truth: New and Uncollected Stories* (Tor, 2005), including 2004 International Horror Guild short fiction finalist "Family Bed" (aka "Escape from Shark Island") and "Perpetua" from *Year's Best Fantasy 5* (Hartwell and Cramer, eds.). She was a Hugo new author finalist for 1958.

Her uncollected short fiction is in *Mercenaries of Tomorrow* (Anderson, Greenberg, and Waugh, eds.), *Best Tales of Terror 2* (Crispin, ed.), *Women of Darkness* (Ptacek, ed.), *Scare Care* (Masterson, ed.), *Fires of the Past* (Jordan, ed.), *Christmas Magic* (Hartwell, ed.), *The Nine Muses* (Aguirre and Layne, eds.), *Haunted Legends* (Datlow and Mamatas, eds.), *Naked City* (Datlow, ed.), *Unfit for Eden* (Crowther and Gevers, eds.), *F&SF*, *Asimov's*, *Sci Fiction*, *Strange Plasma*, *If*, and *Science Fiction Stories*; and, among many non-genre outlets, *The Yale Review* and *The Kenyon Review*. "How It Works" appears in the July issue of *The Yale Review*; "Results Guaranteed" and "The Legend of Troop 13" are forthcoming in *Asimov's*.

Reed's earliest novels, and some later, are mainstream: *Mother Isn't Dead, She's Only Sleeping* (Houghton Mifflin, 1961), *At War as Children* (Farrar, Straus, 1964), *The Better Part* (Farrar, Straus/Signet, 1967), *Cry of the Daughter* (Dutton, 1971), *Captain Grownup* (Dutton, 1976), *The Ballad of T. Rantula* (Little, Dutton, 1979), and *J. Eden* (University Press of New England, 1996). Her genre novels are *Armed Camps* (Dutton, 1970), *Tiger Rag* (Dutton, 1973), *Magic Time* (Berkley/Putnam, 1980), *Fort Privilege* (Doubleday, 1985), *Catholic Girls* (Donald I. Fine, 1987), *Little Sisters of the Apocalypse* (see above), *@expectations* (Forge, 2000), ALA Alex Award winner *Thinner Than Thou* (Tor, 2004), *Bronze* (Night Shade, 2005), *The Baby Merchant* (Tor, 2006), and *Enclave* (Tor, 2009). *The Night Children* (Starscape, 1998) is her first and only YA novel. *Blood Fever* (Pocket, 1982) is as by "Shelley Hyde." As "Kit Craig" she has written psychological thrillers *Gone* (Little, Brown, 1992), *Twice Burned* (Headline/Berkley, 1993), *Strait* (Headline, 1995), *Closer* (Headline, 1997), *Some Safe Place* (Headline, 1998), and *Short Fuse* (Headline, 1999).

A 1964 Guggenheim fellow, she was the first American recipient of an international literary grant from the Abraham Woursell Foundation. Resident Writer at Wesleyan University, she also serves on the board of the Authors League Fund. The surviving Scottie is Killer (disguised as the Venerable Mackiller Reed, as the kennel club rejects aggressive dog names). He's named after *Enclave's* twelve-year-old hacker, Killer Stade; he couldn't care less about the loss of the beautiful MacBride of Frankenstein in 2010.



**Luc Reid** is a Writers of the Future winner, a professional speaker, a second dan black belt in Taekwondo, the founder of Codex Writers Group (which lately has been spawning major award nominees like tribbles), a new member of SFWA, a former radio commentator for NPR affiliate WJCT, and the author of a popular blog on motivation, focus, and drive (lucreid.com).

His short fiction appears in *Writers of the Future* volumes XIX and XX (Budrys, ed.), *Nature*, *Daily Science Fiction*, *Abyss & Apex*, *Lenox Ave.*, *Escape Pod*, *Thaumatrope*, *Brain Harvest*, and elsewhere. His non-fiction appears in places like *Strange Horizons*, *Clarkesworld*, and *The Writer* magazine (the April 2012 article "Instant Writing Motivation"). He's the author of *Talk the Talk: The Slang of 65 American Subcultures* (Writers Digest, 2006) and several Kindle-only offerings: *Bam! 172 Hellaciously Quick Stories* (flash fiction), *Family Skulls* (novel), and *The Writing Engine: A Practical Guide to Writing Motivation*. He also writes children's books and plays, but he will tell you more about those when they start making him some gosh-darned money.

Luc lives with his partner, Janine, and their three children in northern Vermont, where Reids have lived for five generations.



**Faye Ringel** retired in 2009 from her position as Professor of Humanities, U.S. Coast Guard Academy; the retirement ceremony and subsequent celebrations have passed into legend. She remains a consultant to the USCGA Alumni Association, teaching for the Honors Program. She is the author of *New England's Gothic Literature* (E. Mellen, 1995) and articles in *The Year's Work in Medievalism* 1991 and 1995, *Into Darkness Peering: Race and Color in the Fantastic* (Leonard, ed.), *Ballads Into Books: The Legacies of Francis James Child* (Cheesman and Rieuwerts, eds.), *Handbook of Gothic Literature* (Roberts, ed.), *Views of Middle Earth* (Clark and Timmons, eds.; 2000-2002 Mythopoeic finalist for Inklings Studies), *After History* (Prochazka, ed.), *Scholarly Stooges* (Seeley, ed.), and *The Encyclopedia of New England* (Feintuch and Watters, eds.). She has also published articles and presented conference papers on New England vampires, urban legends, urban fantasy, demonic cooks, neo-pagans, Lovecraft, King, Tolkien, McKillip, mad scientists, Medievalist Robber Barons, Yiddish folklore and music, and on the fiction of Greer Gilman.

Faye has reviewed books for *Journal of the Fantastic in the Arts*, *Necrofile*, *Gothic Studies*, *The NEPCA Newsletter*, and *The Journal of American Culture*. Her CD of traditional music with fiddler Bob Thurston is *Hot Chestnuts: Old Songs, Endearing Charms*. She sings and plays piano with the Klezmer band Klezmenschen and with April Grant as The Midnight Belles.



**Margaret Ronald** is the author of the Evie Scelan urban fantasy novels: *Spiral Hunt* (Eos, 2009), *Wild Hunt* (Eos, 2010), and *Soul Hunt* (HarperVoyager, 2010). Her short story "When the Gentlemen Go By" appeared in the 1<sup>st</sup> *The Best Horror of the Year* (Datlow, ed.). Other fiction has appeared in *Bash Down the Door And Slice Open the Badguy* (Horner, ed.), *Fantasy* (Tremblay and Wallace, eds.), *Steampunk II* (VanderMeer and VanderMeer, eds.), *Beneath Ceaseless Skies*, *Strange Horizons*, *Fantasy Magazine*, *Realms of Fantasy*, *Baen's Universe*, *The Town Drunk*, *Clarkesworld*, *PodCastle*, *Astonishing Adventures!*, *Helix SF*, *Transcriptase*, and *Ideomancer*. She attended Viable Paradise in 2004, and she is currently a member of the writers' group BRAWL. Originally from rural Indiana, she now lives outside Boston.



**Eric Schaller** is a professor of biological sciences at Dartmouth College in New Hampshire, where he lives in a peach-colored house with his wife Paulette and a cairn terrier named Z. His "The Assistant to Doctor Jacob" is in the 16<sup>th</sup> *The Year's Best Fantasy and Horror* (Windling and Datlow, eds.) and "Three Urban Folk Tales" in the 2006 *Fantasy: Best of the Year* (Horton, ed.). Other short fiction has appeared in *The Thackery T. Lambshead Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), *Polyphony 5* (Layne and Lake, eds.), *Text:Ur* (Aguirre, ed.), *Cone Zero* (Lewis, ed.), *A Field Guide to Surreal Botany* (Chui and Lundberg, eds.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Edison's Frankenstein* and *Unfit for Eden* (Gevers and Crowther, eds.), *Triangulation* (Ramey and Lackey, eds.), *SciFiction*, *Lady Churchill's Rosebud Wristlet*, *New Genre*, *Shadows and Tall Trees*, *Sybil's Garage*, *Pedestal*, *Nemonymous*, *A cappella Zoo*, *The Dream People*, *Lore*, and *Dead Lines*.

Schaller has published many research articles on plant molecular biology and also contributed columns on biology to the Clarion Foundation blog (clarionfoundation.wordpress.com/). His illustrations have appeared in *City of Saints and Madmen* by Jeff VanderMeer, *Lady Churchill's*, *The White Buffalo Gazette*, *Secret Life Remix*, *The Third Bear Carnival*, and, most recently, in *The Thackery T. Lambshead Cabinet of Curiosities* (VanderMeer and VanderMeer, eds.) and *An A to Z of the Fantastic City* by Hal Duncan. He is an editor, with Matthew Cheney, of the on-line magazine *The Revelator* (revelatormagazine.com/). He is an active member of the Horror Writers Association and of Storyville.



**Veronica Schanoes** is an assistant professor at Queens College—CUNY whose short story "Rats" is in the 21<sup>st</sup> *The Year's Best Fantasy and Horror* (Datlow, Link, and Grant, eds.). Other short fiction is in *The Best of Lady Churchill's Rosebud Wristlet* (Link and Grant, eds.), *Jabberwocky* (Wallace, ed.), *Cabinet des Fées 3* (YellowBoy and Pilinovsky, eds.), *Lady Churchill's*, *Strange Horizons*, *Journal of Mythic Arts*, and *Sybil's Garage*.

Her first book, *Fairy Tales, Myth, and Psychoanalysis: Feminism and Retelling the Tale*, about tropes common to both feminist revisions of fairy tales and myth and feminist psychoanalytic theory from 1973-2001, will be appearing from Ashgate Publishing in the near future. She currently lives in New York City.





**Kenneth Schneyer** (“Ken”) phases in and out of this reality according to the combined cycles of several variable stars. His short fiction has appeared in *Clockwork Phoenix 3* (Allen, ed.), *First Contact* (Hoffman, ed.), *Beneath Ceaseless Skies*, *Daily SF*, *Ideomancer*, *Bull Spec*, *Abyss & Apex*, *Cosmos Online*, *Analog*, *GUD*, *Newport Review*, *Odyssey*, and *Nature Physics*. He has also published nonfiction on the constitutive rhetoric of legal texts, appearing in the *University of Michigan Journal of Law Reform*, the *Rutgers Law Review*, and the *American Business Law Journal*. He is a graduate of Wesleyan University, the University of Michigan Law School, and the 2009 Clarion Writers Workshop. He consorts with the Cambridge Science Fiction Workshop and Codex Writers.

During his strange career, he has worked as an actor, a dishwasher, a corporate lawyer, an IT project manager, and the assistant dean of a technology school. Right now he is Professor of Humanities and Legal Studies at Johnson & Wales University, where he just taught the Lit class in science fiction. Born in Detroit, he now lives in Rhode Island with one singer, one dancer, one actor, and something striped and fanged that he sometimes glimpses out of the corner of his eye. He blogs, sort of, at [ken-schneyer.livejournal.com](http://ken-schneyer.livejournal.com).



**Darrell Schweitzer** is the author of the novels *The White Isle* (Fantastic/Owlsick, 1980), *The Shattered Goddess* (Starblaze/Wildside, 1983), and *The Mask of the Sorcerer* (NEL/Wildside, 1995), expanded from the 1991 World Fantasy novella finalist “To Become a Sorcerer.” The sequel is the collection of linked stories *Seikenre: The Book of the Sorcerer* (Wildside, 2004). His fix-up novella *Living with the Dead* (PS, 2008) was a Shirley Jackson finalist.

His short fiction collections are *We Are All Legends* (Starblaze/Wildside, 1981), including “Divers Hands” in the 7<sup>th</sup> *The Year’s Best Horror Stories* (Page, ed.); *Tom O’Bedlam’s Night Out and Other Strange Excursions* (Ganley, 1985); chapbook *The Meaning of Life and Other Awesome Cosmic Revelations* (Borgo, 1989); World Fantasy finalist *Transients and Other Disquieting Stories* (Ganley, 1993), the title story in the 14<sup>th</sup> *The Year’s Best Fantasy Stories* (Saha, ed.); *Refugees from an Imaginary Country* (Ganley, 1999); World Fantasy finalist *Necromancies and Netherworlds: Uncanny Stories*, with Jason Van Hollander (Wildside, 1999); *Night-scapes: Tales of the Ominous and Magical* (Wildside, 2000); *The Great World and the Small: More Tales of the Ominous and Magical* (Wildside, 2001); and *Deadly Things: A Collection of Mysterious Tales* (Wildside Mystery Double, 2011).

“The Fire Eggs” is in *The Year’s Best SF 6* (Hartwell, ed.) and “How It Ended” in *The Year’s Best Fantasy 3* (Hartwell and Cramer, eds.). Other uncollected fiction is in *Toadstool Wine* (Ganley, ed.), *Isaac Asimov’s Near Futures and Far* (Scithers, ed.), *Haunted America* and *The Resurrected Holmes* (Kaye, ed.), *Distant Worlds* and *Frontier Worlds* (Collins, ed.), *The Definitive Best of the Horror Show* (Silva, ed.), *Cthulhu’s Heirs* (Stratman, ed.), *The Chronicles of the Round Table* and *The Mammoth Book of Roman Whodunnits* (Ashley, ed.), *The Doom of Camelot*, *Legends of the Pendragon*, *Astounding Hero Tales*, and *Curse of the Full Moon* (all Lowder, ed.), *Strange Attraction* (Kramer, ed.), *Bones of the World* (Rogers, ed.), *Dead But Dreaming* (Ross & Herbert, eds.), *Crafty Cat Crimes* (Greenberg, Dziemianowicz, and Weinberg, eds.), *The Living Dead* (Adams, ed.), *Frontier Cthulhu* and *High Seas Cthulhu* (Jones, ed.), *The Enchanter Completed* (Turtledove, ed.), *The Horror Megapack* (Betancourt, ed.), *The Secret History of Vampires* and *Cthulhu’s Reign* (Schweitzer, ed.), *Edison’s Frankenstein*, *The Company He Keeps*, *The New and Perfect Man*, and *Unfit for Eden* (all Crowther and Gevers, eds.), *Full Moon City* (Greenberg and Schweitzer, eds.), *Black Wings* (Joshi, ed.), *Weirdbook*, *Space and Time*, *Weird Tales*, *Interzone*, *Fantasy Book*, *Realms of Fantasy*, *Cemetery Dance*, *Worlds of Fantasy and Horror*, *Inhuman*, *Alfred Hitch-*

*cock’s*, *Talebones*, *Postscripts*, *Black Gate*, *Scheherazade*, *Century*, *Marion Zimmer Bradley’s*, *Pulphouse*, *Amazing*, *Whispers*, *Fantasy Tales*, *Night Voyages*, *Fantastic*, *Asimov’s*, *HPL*, *Galaxy*, and *Fantasy Crosswinds*.

As a poet, Schweitzer is probably best known for rhyming “Cthulhu” in a limerick. Despite this, he has won the 2006 *Asimov’s Reader’s Poll* for “Remembering the Future,” included in *Ghosts of Past and Future* (Wildside, 2009); his earlier volume of serious poetry is *Groping Toward the Light* (Wildside, 2000). His somewhat frivolous chapbooks from Zadok Allen are *Non Compost Mentis* (1995), *Poetica Dementia* (1997), *Stop Me Before I Do It Again!* (1999), *They Never Found the Head: Poems of Sentiment and Reflection* (2001), *The Innsmouth Tabernacle Choir Hymnal* (2004), and *The Arkham Alphabet Book: Being a Compilation of Life’s Lessons in Rhyme for Squamous Spawn* (2006).

His nonfiction books are *Lovecraft in the Cinema* (T-K Graphics, 1975), *The Dream Quest of H.P. Lovecraft* (Borgo, 1978), *Conan’s World and Robert E. Howard* (Borgo, 1978), *Pathways to Elfland: The Writings of Lord Dunsany* (Scarecrow, 1989), and two books of essays, *Windows of the Imagination* (Wildside, 1998) and Mythopoeic finalist *The Fantastic Horizon: Essays and Reviews* (Wildside, 2009). With George Scithers and John M. Ford he co-authored *On Writing Science Fiction (The Editors Strike Back!)* (Owlsick, 1981). He has edited the non-fiction anthologies or critical symposia *Discovering H.P. Lovecraft* (as *Essays Lovecraftian*, T-K Graphics, 1976/ Wildside); for Borgo, *Exploring Fantasy Worlds* (1985), *Discovering Stephen King* (1985), *Discovering Modern Horror Fiction I and II* (1985 and 1988), *Discovering Classic Horror* (1992), and *Discovering Classic Fantasy* (1996); and for Wildside, *The Thomas Ligotti Reader* (2003), *The Neil Gaiman Reader* (2006), and *The Robert E. Howard Reader* (2010).

He was an assistant editor at *Asimov’s* (1977–1982) and *Amazing* (1982–86) and co-editor (and occasionally sole editor) of *Weird Tales* (1988–2007); he and George Scithers were 1991 World Fantasy winners (Special Award—Professional) for the latter. With Scithers he edited two anthologies for Avon, *Tales from the Spaceport Bar* (1987) and *Another Round at the Spaceport Bar* (1989.) He edited *The Secret History of Vampires* (DAW, 2007) and *Cthulhu’s Reign* (DAW, 2010), and, with Martin H. Greenberg, *Full Moon City* (Gallery, 2010). *Weird Trails: The Magazine of Supernatural Cowboy Stories, April 1933* (Wildside, 2004) was actually an original anthology disguised as a pulp magazine facsimile. He has also edited two volumes of rare material by Lord Dunsany, *The Ghosts of the Heavyside Layer* (Owlsick, 1980) and *The Ginger Cat and Other Lost Plays* (Wildside, 2004).

His *SF Voices* (T-K Graphics, 1976) was, he later determined, only the second book of author interviews published in SF. (It was preceded by Paul Walker’s *Speaking of Science Fiction* in 1975). His other interview books are: *SF Voices 1* and *5* (Borgo, 1979 and 1980), *Speaking of Horror* (Borgo, 1994), and *Speaking of the Fantastic [I], [II], and [III]* (Wildside, 2002, 2004, and 2011). These days he has an interview in every issue of *Orson Scott Card’s Intergalactic Medicine Show*.

He lives in Philadelphia with his wife, the author and singer Mattie Brahen, and with the requisite number of literary cats.



**David G. Shaw** has been Program Chair four times in the twenty one years that have elapsed since he attended Readercon 3, has designed eight Souvenir Books and eleven Souvenir Book covers, and has served on the general and program committees for eighteen consecutive cons—a level of activity that made him a World Fantasy Award finalist (Special Award—Non-Professional) for 2009. In his non-Readercon life he has managed to change careers from research biochemist to college multimedia publisher to founder of Belm Design, a graphic and web design company. Somehow he found the time to marry She Who Must Be Obeyed (B. Diane Martin) and have a son, He Who Will Not Be Ignored

(Miles). His scientific research has been published in various academic journals, while his articles about interactive gaming have appeared in *The Whole Earth Review* and the proceedings of the Computer Game Developer's Conference. In his spare time he cooks and blogs (blog.belm.com) about cooking. He lives and works in Somerville, MA.



**Delia Sherman** was born in Tokyo, Japan, and brought up in Manhattan, where she now lives, after a brief (33-year) hiatus in Boston. Her novels for adults are Lambda Literary finalist *Through a Brazen Mirror* (Ace/Circlet, 1989), Mythopoeic winner *The Porcelain Dove* (Dutton/Plume, 1993), and, with spouse Ellen Kushner, Mythopoeic and Gaylactic Spectrum finalist

*The Fall of the Kings* (Bantam, 2002), an expansion of their 2007 World Fantasy novella finalist. *Changeling* (Viking, 2006), *The Magic Mirror of the Mermaid Queen* (Viking, 2009) and Andre Norton (Nebula) winner and Mythopoeic finalist *The Freedom Maze* (Big Mouth House, 2011) are for younger readers.

Her adult short fiction includes 1994 Tiptree finalist "Young Woman in a Garden," in the 8<sup>th</sup> *The Year's Best Fantasy* (Datlow and Windling, eds.); 1999 World Fantasy short fiction finalist "The Parwat Ruby," in the 13<sup>th</sup>; 2006 Nebula novelette finalist "Walpurgis Afternoon," in the 19<sup>th</sup> (Datlow, Link, and Grant, eds.); and 2007 Nebula novelette finalist "The Fiddler of Bayou Teche," in the 21<sup>st</sup>. "The Maid on the Shore," "Miss Carstairs and the Merman," "Nanny Peters and the Feathery Bride," "The Printer's Daughter," "The Witch's Heart," and "The Fairie Cony-Catcher" are in the 1<sup>st</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup>, and 12<sup>th</sup> Datlow and Windling *Year's Best*, respectively, while "La Fée Verte" is in the 20<sup>th</sup> (Datlow, Link, and Grant, eds.). "Gifts From a Spring" is in the 2009 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). Other stories are in *Vampires* (Yolen and Greenberg, eds.), *Lighthouse Horrors* (Waugh, Greenberg, and Azarian, eds.), *The Book of Ballads* (Vess, ed.), *The Horns of Elfland* (Kushner, Sherman, and Keller, eds.), *Firebirds* (November, ed.), *Poe and Naked City* (Datlow, ed.), *Steampunk!* (Grant and Link, eds.), *Weirdbook*, and *Fantasy Book*. Her poems "Carabosse" and "The Crone" are in the 13<sup>th</sup> and 14<sup>th</sup> Datlow and Windling *Year's Best*; other poems appear in *The Armless Maiden* (Windling, ed.) and *Stone Telling*. She was a Campbell new writer finalist for 1988.

Stories for younger readers include "Catnyp" in the 1<sup>st</sup> *The Year's Best Science Fiction and Fantasy for Teens* (Yolen and Nielsen Hayden, eds.); others are in *A Wolf at the Door*, *The Green Man*, *Troll's Eye View*, *The Beastly Bride*, and *Teeth* (all Datlow and Windling, eds.). With Windling, she edited (and contributed to) *The Essential Bordertown* (Tor, 1998).

She edited *The Horns of Elfland* (Roc, 1997) with Ellen Kushner and Donald G. Keller, and two volumes of *Interfictions*, the first with Theodora Goss (SBP, 2006; Tiptree finalist) and the second with Christopher Barzak (SBP, 2009). She has taught at Clarion and Odyssey writing workshops, and Writing Children's Fantasy in the Hollins University MFA Program in Children's Literature. She is a founding member of The Interstitial Arts Foundation and edits the on-line critical journal *Interfictions Zero* with Helen Pilinovsky.



**Alison Sinclair** has published sf novels *Legacies* (Millennium/HarperPrism, 1995), *Blueheart* (Millennium/HarperPrism, 1996), and Arthur C. Clarke finalist *Cavalcade* (Millennium, 1998); the Darkborn fantasy trilogy for Roc: *Darkborn* (2009), *Lightborn* (2010), and *Shadowborn* (2011); and collaborated with Lynda Williams on the 4<sup>th</sup> volume of her Okal

Rel saga, *Throne Price* (Edge, 2003). Her short fiction has appeared in *Space, Inc.* (Czerneda, ed.), *Interzone*, and *Back Brain Recluse*. After an odyssey through several higher learning institutions, various branches of science, and assorted cities in the western hemisphere (including a stint on the Readercon 2 committee), she now lives in Montréal, Canada, and

works in Health Technology Assessment, where innovation meets evidence meets economics. Her website is at [alisonsinclair.ca](http://alisonsinclair.ca).



**Vandana Singh** is an Indian writer whose short fiction collection *The Woman Who Thought She Was a Planet* (Zubaan, 2009) includes 2004 British SF short fiction finalist "Delhi" and 2005 Carl Brandon Parallax finalist "The Tetrahedron" as well as "The Wife" from the 17<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow, Link, and Grant, eds.) and "Infinities" from the 27<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.). Her novella *Distances* (Aqueduct, 2008) won the Parallax and was a Tiptree finalist. Novella *Love and Other Monsters* (Aqueduct, 2007) is in the 25<sup>th</sup> *Dozois Year's Best*, and "Oblivion: a Journey" and "Somaveda: A Sky River Sutra" are in *Year's Best SF 14 and 16* (Hartwell and Cramer, eds.). Other short fiction is in *Rabid Transit* (Ratbastards, ed.), *The Company He Keeps* (Crowther and Gevers, eds.), *TRSF* (Cass, ed.), *Lightspeed*, and *Foundation*. Upcoming work includes a novelette in *Steampunk Revolution* (A. VanderMeer, ed.) and several short stories.

Her poem "A Portrait of the Artist" was the 2003 Rhysling long form runner-up; other poetry appears in *Mythic* (Allen, ed.). She is co-editor, with Anil Menon, of the forthcoming anthology *Breaking the Bow: Speculative Fiction Inspired by the Ramayana* (Zubaan). She has recently been a science and environment columnist for *Strange Horizons*. Vandana has a Ph.D. in theoretical particle physics and teaches at a state university in the Boston area.



**Brian Francis Slattery** is the author of three novels for Tor: Gaylactic Spectrum and Lambda finalist *Spaceman Blues: A Love Song* (2007); *Liberation: Being the Adventures of the Slick Six after the Collapse of the United States of America* (2008); and *Lost Everything* (2012). Short fiction has appeared in *Interfictions 2* (Sherman and Barzak, eds.) as well as *Glimmer Train*, *The Dirty Pond*, *Brain Harvest*, and *McSweeney's Internet Tendency*. By day, he edits public policy publications; he is also an editor of the *New Haven Review*. He lives in Hamden, CT, with his wife and son, and plays as much music as he can.



**Graham Sleight** was born in 1972, lives in London, UK, and has been writing about sf and fantasy since 2000. He has been editor of *Foundation* from the end of 2007. His work has appeared in *The New York Review of Science Fiction*, *Foundation*, *Interzone*, and *SF Studies*, and online at *Strange Horizons*, *SF Weekly*, and *Infinity Plus*. In 2006, he began writing regular columns for *Locus* (on "classic sf") and *Vector* (on whatever takes his fancy). He also blogs at the Locus Roundtable ([locusmag.com/Roundtable](http://locusmag.com/Roundtable)).

His essays have appeared in *Snake's-Hands: the Fiction of John Crowley* (Turner and Andre-Driussi, eds.), *Supernatural Fiction Writers* (Bleiler, ed.), *Christopher Priest: the Interaction* (Butler, ed.), *Parietal Games: Non-Fiction by and about M. John Harrison* (Bould and Reid, eds.), *Polder: A Festschrift for John Clute and Judith Clute* and *On Joanna Russ* (Mendlesohn, ed.), *LGBTQ America* (Hawley, ed.), and *The Cambridge Companion to Modern Fantasy Literature* (James and Mendlesohn, eds.). In the UK, he can also be found writing introductions to books in Gollancz's "SF Masterworks" series.

He co-edited British SF nonfiction finalist *The Unsilent Library: Essays on the Russell T. Davies Era of the new Doctor Who* (SF Foundation, 2011) with Simon Bradshaw and Antony Keen. The British SF winner that year was *The Encyclopedia of Science Fiction* ([sf-encyclopedia.com](http://sf-encyclopedia.com)), for which he is also an editor—though very much a junior partner—along with John Clute, David Langford, and Peter Nicholls; it is a current Hugo fi-

nalist (related work). He was a judge for the Arthur C. Clarke Award in 2006 and 2007, and is also part of the judging panel for the Crawford Award.

All being well, a couple of books with his name on should be out in the next year or so: a volume of collected reviews and essays (including the talks he's been giving at Readercon for the last few years), from Becon; and a book about the monsters in Doctor Who, from I B Tauris. He also has an essay forthcoming in *Parabolas of Science Fiction* (Attebery and Hollinger, eds.). In his day-job, he's Head of Web and Publications at the Royal College of Paediatrics and Child Health in London. His website is [grahamsleight.com](http://grahamsleight.com).



**Joan Slonczewski** researches bacteria in extreme environments and writes sf about future medicine, revolutions, and alien sexualities. She is best known for her centuries-spanning Elysium Cycle novels: Campbell Memorial winner and Prometheus finalist *A Door into Ocean* (Tor, 1986; selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*), *Daughter of Elysium* (Morrow/AvoNova, 1993), Tiptree finalist *The Children Star* (Tor, 1998), and *Brain Plague* (Tor, 2000); the last three in recent editions from Phoenix Pick. Her stand-alone novels are *Still Forms on Foxfield* (Del Rey/Avon, 1980), *The Wall Around Eden* (Morrow/Avon, 1989), and her latest, current Campbell Memorial finalist *The Highest Frontier* (Tor, 2011). Her story "Microbe" is in *The Hard SF Renaissance* (Hartwell and Cramer, eds.), and "Tuberculosis Bacteria Join UN" is in *Year's Best SF 6* (Hartwell, ed.). Slonczewski teaches biology at Kenyon College, including the notorious course "Biology in Science Fiction." Blog with her at [Ultraphyte.com](http://Ultraphyte.com).



**Sarah Smith's** YA ghost story, *The Other Side of Dark* (Atheneum, 2010) won the Agatha for best YA mystery and the Massachusetts Book Award for best YA book of the year. She is working on a YA tentatively titled *A Boy on Every Corner*, and still working...yes, still working...on the fourth volume of her increasingly inaccurately named trilogy of historical thrillers. Set aboard the *Titanic*, it has now taken longer to build than the ship. Previous volumes were *New York Times* Notable Book *The Vanished Child* (Ballantine/Fawcett, 1992), *New York Times* Notable Book *The Knowledge of Water* (Ballantine, 1996), and *Entertainment Weekly* Editor's Choice *A Citizen of the Country* (Ballantine, 2000). By weird coincidence, both *The Vanished Child* and her fourth novel, *Chasing Shakespeares* (Atria, 2003), are currently being made into musicals. Musical. Who knew. She has also recently published an e-edition of *The Paine of Pleasure*, the real possibly-Shakespearean poem from *Chasing Shakespeares* (*A New Shakespearean Poem?*, Small Beer, 2011).

Her "novels for the computer" include the interactive dark fantasy *King of Space* (Eastgate Systems, 1991) and two web serials, the fantasy *Doll Street* (1996) and the near-future sf *Riders* (1996-'97). She is currently exploring the future of interactive fiction at PulpCentral, the software that Neal Stephenson and Greg Bear are using for *The Mongoliad*. Her story "When the Red Storm Comes" is in *Best New Horror 5* (Jones and Campbell, eds.). Other short fiction is in *Christmas Forever* (Hartwell, ed.), *Future Boston* (Smith, ed.), *Death's Excellent Vacation* (Harris and Kelner, eds.), *Tekka*, and *F&SF*. Most of her short stories are available for free download at [BookViewCafé](http://BookViewCafé) ([bookviewcafe.com](http://bookviewcafe.com)).

Sarah is a member of the Cambridge Speculative Fiction Workshop and the Northeast All-Stars, as well as the Interstitial Arts Working Group. She lives in Brookline, Massachusetts, with her family.



**Allen Steele** has been a full-time science fiction writer since 1988, when his first short story, "Live from the Mars Hotel," was published in *Asimov's*. He was born in Nashville, Tennessee, but has lived most of his adult life in New England. He received his B.A. in Communications from New England College in Henniker, New Hampshire, and his M.A. in Journalism from the University of Missouri in Columbia, Missouri. Before turning to SF, he worked as a staff writer for daily and weekly papers in Tennessee, Missouri, and Massachusetts, freelanced for various business and general-interest magazines, and spent a short tenure in Washington D.C., covering Capitol Hill as a stringer for papers in Vermont and Missouri.

His earliest novels began his Near Space future history of this century: in order of internal chronology, Locus first novel winner *Orbital Decay* (Ace, 1989; he was a Campbell new writer finalist for that year), *Lunar Descent* (Ace, 1991), *Labyrinth of Night* (Legend/Ace, 1992), Philip K. Dick finalist *Clarke County*, *Space* (Ace, 1990), and *A King of Infinite Space* (HarperPrism/Fantastic, 1997). Stand-alone novels, all from Ace, are *The Jericho Iteration* (1994), *The Tranquility Alternative* (1996), *Oceanspace* (2000), and Sidewise long form finalist *Chronospace* (2001), an expansion of 1997 Hugo, Locus, SF Chronicle and *Asimov's* Reader Poll winner, Sturgeon runner-up and Nebula finalist novella "... Where Angels Fear to Tread."

During the last decade, he has devoted most of his attention to the Coyote series, also from Ace. Locus finalist *Coyote* (2002) incorporates 2001 *Asimov's* Reader Poll winner and Hugo finalist novella "Stealing Alabama" and 2001 Hugo and Nebula novelette finalist "The Days Between." *Coyote Rising* (2004) and *Coyote Frontier* (2005) complete an initial trilogy. *Spindrift* (2007) recounts events offstage between the latter two, while *Galaxy Blues* (2008) is a later spin-off tale. The duology *The Coyote Chronicles* completes the saga: *Coyote Horizon* (2009) and *Coyote Destiny* (2010). Two further spin-off novels are *Hex* (2011) and the YA *Apollo's Outcasts* (forthcoming from Pyr).

Steele's collection *Sex and Violence in Zero-G: The Complete "Near Space" Stories* (Meisha Merlin, 1999) includes 1995 Hugo and Seiun (foreign story) winner and Nebula and SF Chronicle finalist "The Death of Captain Future" and 1998 AnLab winner and Hugo finalist novelette "Zwarte Piet's Tale," as well as novella *The Weight* (Legend, 1995). An *Expanded Edition* (Fantastic, 2012) adds four later stories, including 2010 Hugo and *Asimov's* Reader Poll novelette winner "The Emperor of Mars."

His other short fiction collections are *Rude Astronauts* (Legend/Ace, 1992); *All-American Alien Boy* (Old Earth/Ace, 1996), including 1995 Hugo novelette finalist "The Good Rat" and "Doblin's Lecture" in *Year's Best SF 2* (Hartwell, ed.); *American Beauty* (Five Star, 2003), including 2000 Hugo novelette finalist "Agape Among the Robots"; and *The Last Science Fiction Writer* (Subterranean, 2008). Uncollected fiction includes two novellas from Subterranean, *The River Horses* (2007) and *Angel of Europa* (2011), and stories in *Forbidden Planets* (Kaye, ed.), *Federations* (Adams, ed.), and *Asimov's*.

He has written reviews and essays for a number of publications, including *The New York Review of Science Fiction*, *Locus*, *Science Fiction Chronicle*, and *SF Age*, and he is a former columnist for *Absolute Magnitude* and *Artemis*. *Primary Ignition: Essays 1997-2001* (Wildside, 2003) is a collection drawn from the latter.

Steele serves on the Board of Advisors for the Space Frontier Foundation and is a former member of both the Board of Directors and Board of Advisors of the SFWA. In April 2001, he testified before the Subcommittee on Space and Aeronautics of the U.S. House of Representatives in hearings regarding the future of American space exploration. "Live from the Mars Hotel" was among the stories included in a DVD library of science fiction that the Planetary Society placed aboard NASA's Phoenix lander, which touched down on Mars in May 2008. He lives in western

Massachusetts with his wife and their two dogs. His official website is allensteele.com and the Coyote web site is grmedia.co.uk/coyote.



**Ruth Sternglantz** has spent her entire adult life working with words and making books of one sort or another, first as an editorial intern at Farrar, Straus & Giroux, later as an academic, and now—for the past eight years—editing LGBTQ fiction for Bold Strokes Books. She edits, inter alia, works of paranormal romance, post-apocalyptic fantasy, and gothic suspense; many of the books she's edited have gone on to be winners and finalists for awards, including the ForeWord Book of the Year, Lambda Literary Award, and Romance Writers of America chapter contests. The list of authors whose "imaginative" literary works she edits includes Radclyffe/L.L. Raand, Rebecca S. Buck, Robin Summers, and Lillian Q. Irwin. For more information on these writers, check out boldstrokesbooks.com.

A medievalist by training, Ruth chose that area of study because of its emphasis on the fantastic, and maybe a little because of Monty Python. In that guise, she co-edited the essay collection *SATURA: Studies in Medieval Religion and Education* (with Nancy Reale; Shaun Tyas, 2001) and a 15<sup>th</sup> century manuscript, *The Mirroure of the Worlde: A Critical Edition of Bodley 283 with Notes and Glossary* (with Robert R. Raymo and Elaine Whitaker; University of Toronto, 2003). She holds a PhD in English from New York University (1993) and a JD from the University of Pennsylvania (2005), but no, she has no plans to attend medical school, thanks for asking. She loves reading and writing and talking about old books, but she thinks working with living authors and taking care of their words is the best job in the world. She can be found on Twitter @resternglantz, and she lives outside of Boston, MA, but cannot be more specific about location because she's house-hunting as she writes this bio.



**John H. Stevens** writes a weekly column for the *SF Signal* website on fantastic literature and its cultures. He's published essays on the influence of Lovecraft and the fiction of J. M. McDermott in *Apex* and *Bull Spec*. He is currently working on two books—one fiction, one non-fiction. When not reading or writing he is a bookseller, father to an amazing daughter, obsessive biblioholic, and curmudgeon.



**Peter Straub** is a Guest of Honor; see the *Souvenir Book* for a complete bibliography.



**Gayle Surrette** is infinitely curious and a voracious reader—a dangerous combination. Thus, she's now the publisher/editor of *SFRevu.com* and *GumshoeReview.com*, and maintains a personal blog called *A Curious Statistical Anomaly* ([amperzen.com/blog](http://amperzen.com/blog)) where she reviews materials that don't fit in either of the other two magazines.



**Michael Swanwick** was a Guest of Honor at Readercon 13. His first novel, Locus first novel finalist *In the Drift* (Ace, 1985), was a fix-up incorporating 1981 SF Chronicle winner and Nebula finalist novelette "Mummer Kiss" (he was a Campbell new writer finalist for that year) and 1984 Nebula finalist novella "Marrow Death." It was followed by *Vacuum Flowers* (Anchor, 1987); Nebula and SF Chronicle winner, *New York Times* Notable

Book, and Hugo, Campbell Memorial, and Arthur C. Clarke finalist *Stations of the Tide* (Morrow, 1991), selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*; Hugo, Nebula, Locus, and SF Chronicle novella finalist *Griffin's Egg* (Legend/St. Martin's, 1991); World Fantasy, Arthur C. Clarke, and Locus finalist *The Iron Dragon's Daughter* (Millenium/AvoNova, 1993), incorporating 1992 Nebula novella finalist "Cold Iron," and, set in the same world, Locus finalist *The Dragons of Babel* (Tor, 2008); Hugo, Locus, British SF, and Sidewise finalist *Jack Faust* (Avon, 1997); Hugo, Nebula, Campbell Memorial, and Locus finalist *Bones of the Earth* (Eos/HarperTorch, 2002), expanded from the 1999 Hugo winner and Nebula and Locus short story finalist "Scherzo with Tyrannosaur"; and Campbell Memorial finalist *Dancing with Bears* (NightShade, 2011), a Darger and Surplus novel (see below).

Swanwick's three primary short fiction collections have averaged just over ten acclaimed stories each. Locus finalist *Gravity's Angels* (Arkham/North Atlantic, 1991) includes 1980 Nebula novelette finalists "Gintungagap" and "The Feast of Saint Janis," 1982 World Fantasy short fiction finalist "The Man Who Met Picasso," 1984 Nebula novelette finalist "Trojan Horse," 1988 Asimov's Reader's Poll winner "A Midwinter's Tale," 1989 Sturgeon winner and Hugo, World Fantasy, and Locus short story finalist "The Edge of the World," and "Mummer Kiss," as well as "Covenant of Souls" and "The Dragon Line" in the 4<sup>th</sup> and 6<sup>th</sup> *The Year's Best Science Fiction* (Dozois, ed.).

Locus winner *Tales of Old Earth* (North Atlantic, 2000) includes 1992 Locus short story finalist "In Concert," 1994 World Fantasy and Locus short story finalist "The Changeling's Tale," 1995 World Fantasy novella winner and Sturgeon finalist "Radio Waves," 1995 Hugo short story finalist "Walking Out," 1996 Hugo, Nebula, and Locus short story finalist "The Dead," 1998 Hugo short story winner "The Very Pulse of the Machine," 1998 Hugo short story and Sturgeon finalist "Wild Minds," 1998 Hugo and Nebula short story and Sturgeon finalist and Asimov's Reader Poll winner "Radiant Doors," 1999 Hugo, Nebula, and Locus short story finalist and Asimov's Reader Poll winner "Ancient Engines," and 2000 World Fantasy short fiction finalist "The Raggle Taggle Gypsy-O," as well as "The Wisdom of Old Earth" from the 15<sup>th</sup> Dozois *The Year's Best* and "Mother Grasshopper" from *The Very Best of F&SF: 60<sup>th</sup> Anniversary Anthology* (Van Gelder, ed.).

Locus finalist *The Dog Said Bow-Wow* (Tachyon, 2007) includes 2002 Hugo short story finalist "Hello, Said the Stick," 2002 Hugo winner and Locus finalist short story "Slow Life," 2003 Hugo novelette winner "Legions in Time," 2005 Locus short story finalist "Triceratops Summer," 2006 Locus short story finalist "Tin Marsh," 2007 Locus winner and Hugo finalist short story "A Small Room in Koboldtown," as well as "The Skysailor's Tale" in the 25<sup>th</sup> Dozois *The Year's Best* and "Urdumheim" in the 2<sup>nd</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), plus three stories featuring post-Utopian swindlers Darger and Surplus: the 2001 Hugo winner and Nebula and Locus short story and Sturgeon finalist title story, 2002 Hugo and Locus short story finalist "The Little Cat Laughed to See Such Sport," and "Girls and Boys, Come Out to Play" in *Year's Best SF 11* (Hartwell and Cramer, eds.).

Locus finalist *The Best of Michael Swanwick* (Subterranean, 2008) combines nineteen of the aforementioned (plus "North of Diddy-Wah-Diddy" from *Tales of Old Earth*) with *Griffin's Egg* and 2008 Hugo short story and Sturgeon finalist "From Babel's Fall'n Glory We Fleed." 1997 World Fantasy finalist *A Geography of Unknown Lands* (Tiger Eyes, 1997) now contains only one unique story ("The Wireless Folly"). *Moon Dogs* (Ann A. Broomhead and Timothy P. Szczesuil, eds., NESFA, 2000) combines the 2000 Hugo and Locus short story finalist title story, *Griffin's Egg*, and both essays from *The Postmodern Archipelago* (see below) with other otherwise uncollected stories and essays.

Swanwick's uncollected short fiction includes another fifteen acclaimed stories. "The Gods of Mars," with Gardner Dozois and Jack Dann (in

Dozois's *Slow Dancing Through Time*), was a 1985 Nebula short story finalist; "Dogfight," with William Gibson (in his *Burning Chrome*), a 1985 Hugo, Nebula, Locus, and SF Chronicle novelette finalist; "Coyote at the End of History," in *Year's Best SF 9* (Hartwell and Cramer, eds.), a 2003 Asimov's Reader Poll short story winner; "Lord Weary's Empire," in *Best Short Novels 2007* (Strahan, ed.), a 2006 Hugo, Sturgeon, and Locus novella finalist; and "Libertarian Russia," in the 28<sup>th</sup> Dozois *Year's Best*, a 2010 Asimov's Reader Poll winner. "Touring," with Dozois, is in the 10<sup>th</sup> *The Year's Best Horror Stories* (Wagner, ed.), "Walden Three" in *Best Science Fiction of the Year 11* (Carr, ed.), "Golden Apples of the Sun," with Dozois and Jack Dann, in *The Year's Best Fantasy Stories: 11* (Saha, ed.), "King Dragon" and "The Dala Horse" in the 21<sup>st</sup> and 29<sup>th</sup> Dozois *Year's Best*, "The Word that Sings the Scythe" in *Fantasy: The Best of 2004* (Strahan and Haber, eds.), "The Scarecrow's Boy," "Steadfast Castle," and "For I Have Lain Me Down on the Stone of Loneliness and I'll Not Be Back Again" in *Year's Best SF 14, 16 and 17* (Hartwell and Cramer, eds.) and "Zeppelin City," with Eileen Gunn, in the 4<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.).

Other uncollected fiction is in *Light Years and Dark* (Bishop, ed.), *Another Round at the Spaceport Bar* (Schweitzer and Scithers, eds.), *Life Without a Net* (Anders, ed.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Stories* (Gaiman and Sarantonio, eds.), *Eclipse Four* (Strahan, ed.), *Unfit for Eden* (Crowther and Gevers, eds.), *Asimov's, The New York Review of Science Fiction, F&SF, Flurb, Weird Tales, Realms of Fantasy, Amazing, Aboriginal SF, Omni*, and his chapbook *The Brain Baron* (Dragonstairs, 2011).

Swanwick is also the author of three short-short story series in chapbooks. *Puck Aleshire's Abecedary* (Dragon, 2000) appeared in *The New York Review of Science Fiction* from 1997 to 1999; *Michael Swanwick's Field Guide to the Mesozoic Megafauna* (Tachyon, 2003) combines 2002 British SF short fiction finalist "Five British Dinosaurs" with originals; and *The Periodic Table of Science Fiction* (PS, 2005) has a story for each of the 118 elements and includes "Cecil Rhodes in Hell" in *Year's Best Fantasy 3* and "Under's Game" in *Year's Best SF 7* (Hartwell and Cramer, eds.). *Cigar-Box Faust and Other Miniatures* (Tachyon, 2003) is a brief collection of other short-shorts and essays, including another abecedary and the "Writing in My Sleep" series from *NYRSF* in 1991. He has also written eleven or more unique short-shorts sealed in bottles, as gifts to charity auctions and friends ("unique" meaning that all paper and electronic copies have been destroyed); the owner can either read the story or possess the object, but cannot do both.

Swanwick's non-fiction books are *The Postmodern Archipelago* (Tachyon, 1997), Locus winner and Hugo related book finalist *Being Gardner Dozois: An Interview* (Old Earth, 2001), *What Can Be Saved from the Wreckage?: James Branch Cabell in the Twenty-First Century* (Temporary Culture, 2007), and Hugo related book finalist *Hope-in-the-Mist: The Extraordinary Career and Mysterious Life of Hope Mirrlees* (Temporary Culture, 2009). Essays and reviews have appeared in *NYRSF*, *Locus*, and elsewhere. A monthly column appears in *Science Fiction World*, published in Chengdu, China.

Swanwick lives in Philadelphia with his wife, Marianne Porter, and is currently working on two novels.



**Sonya Taaffe** has a confirmed addiction to myth, folklore, and dead languages. A respectable amount of her poems can be found in *Postcards from the Province of Hyphens* (Prime, 2005), including her 2002 Rhysling long form winner "Matlacihuatl's Gift," and in *A Mayse-Bikhl* (Papaveria, 2011). Although *Singing Innocence and Experience* (Prime, 2005) reprints "Gift" and has another half-dozen poems (four new), it is mostly stories, including 2003 SLF Fountain finalist "Retrospective." "Muse," in *Dwarf Stars 2008* (Kolodji and Wilson, eds.), was the 2007 Dwarf Star runner-

up, and her poem "Follow Me Home" is in the 21<sup>st</sup> *The Year's Best Fantasy and Horror* (Datlow, Link and Grant, eds.). Her novella *The Dybbuk in Love* (Prime, 2005) appears in *Best New Fantasy* (Wallace, ed.), "On the Blindside" is in the 2006 *Fantasy: The Best of the Year* (Horton, ed.), and "The Depth Oracle" in *Best New Romantic Fantasy 2* (Guran, ed.).

Other stories are in *Beyond Binary* (Mandelo, ed.), *Jabberwocky* (Wallace, ed.), *TEL* (Lake, ed.), *Mythic* (Allen, ed.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Sky Whales and Other Wonders* (Vazarian, ed.), *You Have Time for This* (Budman and Hazuka, eds.), and *The Best of Not One of Us* (Benson, ed.), and poems are in *Mythic 2* (Allen, ed.), *The Moment of Change* (Lemberg, ed.), and the annual *Rhysling Anthology* from 2005 to 2011. Other poems and stories are in such places as *Not One of Us*, *Sirenia Digest*, *Strange Horizons*, *Mythic Delirium*, *ChiZine*, *Stone Telling*, *Goblin Fruit*, *Moral Relativism*, *The Pedestal*, *Sybil's Garage*, *Cabinet des Fées*, *inkscrawl*, *Archaeopteryx*, *Zahir*, *Flytrap*, *Tales of the Talisman*, *Electric Velocipede*, and *Fantasy*.

She holds master's degrees in Classics from Brandeis and Yale and edits for *Strange Horizons*. She once named a Kuiper belt object.



**Vinnie Tesla's** "Ota Discovers Fire" received the Circler Press Fantastic Erotica Award in 2012; it's in the e-book *Like A Long Road Home* (Circler Press, eds.) and is forthcoming as a standalone e-book and in *Fantastic Erotica* in October. It might or might not have werewolves in it. He's the author of pornographic steampunk ebook *The Erotofluidic Age* (Circler, 2011), and is currently at work on *For Science!*, an anthology of mad scientist-themed erotica slated to appear in early 2013, and a clean high fantasy crime novel, tentatively titled *The Immortal Seven*. He also has several works of erotic fiction available for free on his website, [vinnietesla.com](http://vinnietesla.com). His blog, at [journal.vinnietesla.com](http://journal.vinnietesla.com), has been severely neglected lately, but has some pretty good stuff, if you dig around a bit.

He lives in Somerville, Massachusetts, with his spousalbeast and a stuffed aardvark named Edgar.



**Paul Tremblay** is the author of two novels from Holt featuring narcoleptic Boston detective Mark Genevich, Stoker first novel finalist *The Little Sleep* (2009) and *No Sleep Till Wonderland* (2010). The fantasy *Swallowing a Donkey's Eye* is forthcoming from ChiZine in August.

His short fiction collections are *Compositions for the Young and Old* (House of Dominion, 2004) and *In the Mean Time* (ChiZine, 2010), which includes 2007 Stoker short fiction finalists "There's No Light Between Floors" and "The Teacher" as well as "The Two-Headed Girl" in *Real Unreal: Best American Fantasy III* (Cheney and Brockmeier, eds.) and "Headstone in Your Pocket" in the 2010 *The Year's Best Dark Fantasy and Horror* (Guran, ed.). *City Pier: Above and Below* (Prime, 2007) and *The Harlequin and the Train* (Necropolitan, 2009) are novellas. Uncollected short fiction is in *Jack Haringa Must Die!* (Kaufman, ed.), *Supernatural Noir* (Datlow, ed.), and *Sybil's Garage*.

Paul has been a fiction editor for *ChiZine* and *Fantasy Magazine*, and is the co-editor with Sean Wallace of three anthologies from Prime, *Fantasy* (2007), *Bandersnatch* (2007), and *Phantom* (2009). With John Langan he edited *Creatures: Thirty Years of Monster Stories* (Prime, 2011). For the past five years, Paul has also been a juror or governing board member for the Shirley Jackson Awards.

Other fascinating tidbits: Paul once gained three inches of height within a twelve-hour period, he does not have a uvula, he has a master's degree in mathematics, and once made twenty-seven three pointers in a row. His wife, 2.0 children, and dog often make fun of him when his back is turned.



**Liza Groen Trombi** is Editor-in-Chief of *Locus* magazine. Born in Oakland, California, she has a degree in literature from San Francisco State University and studied editing with *Editcetera* in Berkeley before joining the magazine. She runs the SF Awards Weekend in Seattle, serves on various awards juries, and has published several titles for the Locus Press imprint. Trombi also serves as Board President of the Locus Science Fiction Foundation. She won three semiprozine Hugos (2005-7) for *Locus* and has been a finalist the four succeeding years, including currently. She still lives in Oakland, with her husband and two young daughters.



**Genevieve Valentine's** first novel, *Mechanique: A Tale of the Circus Tresaulti* (Prime, 2011), won the 2011 Crawford and was a Nebula and Locus (first novel) finalist. "Light on the Water," in the October 2009 *Fantasy Magazine* online, was a World Fantasy short story finalist, and "Things to Know About Being Dead," in *Teeth* (Datlow and Windling, eds.), is a current Shirley Jackson short story finalist. "Bespoke" and "The Nearest Thing" are in *Year's Best SF 15* and *17* (Hartwell and Cramer, eds.), "The Dire Wolf" in the 2011 *The Year's Best Dark Fantasy and Horror* (Guran, ed.), "The Zeppelin Conductor's Society Annual Gentlemen's Ball" in the 5<sup>th</sup> *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), and "The Sandal-Bride" in the 2012 *The Year's Best Science Fiction and Fantasy* (Horton, ed.).

Other short fiction is in *Federations*, *Brave New Worlds*, *The Living Dead 2*, *The Way of the Wizard*, *Under the Moons of Mars*, and *Armored* (all Adams, ed.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Beware the Night* (Sedia, ed.), *Happily Ever After* (Klima, ed.), *Creatures* (Tremblay and Langan, eds.), *Strange Horizons*, *Clarkesworld*, *Beneath Ceaseless Skies*, *Lightspeed*, *Fantasy*, *Subterranean*, *Kaleidotrope*, *Shimmer*, and *Electric Velocipede*. Her nonfiction has appeared on NPR.org, and in *Strange Horizons*, *Weird Tales*, *Lightspeed*, *Tor.com*, and *Fantasy*, and she is one of the authors of *Geek Wisdom: The Sacred Teachings of Nerd Culture* (Quirk, 2011).

Her appetite for bad movies is insatiable, a tragedy she tracks on her blog, [genevievevalentine.com](http://genevievevalentine.com).



**Eric M. Van** was a World Fantasy Award finalist (Special Award—Non-Professional) for 2009 for his work as co-C.E.O. and longtime Program Chair of this very convention. Many years previously, he was database manager for the Philip K. Dick Society; his observations on PKD have appeared in the *New York Review of Science Fiction*. The outline (really a skeleton draft) for his novel *Imaginary* is approaching 80,000 words in length. At the turn of the millennium he spent four years back at his alma mater, Harvard, as a Special Student affiliated with the Graduate Department of Psychology. Since 1998 and/or this January he has been working half-assiduously on the paper "A Testable Theory of Phenomenal Consciousness and Causal Free Will," and planning the book version, *A Nature of Consciousness*; both include a great deal of speculative physics (his original undergraduate major). It will be followed by *The Chemistry of Cognitive Control: How Brain Chemistry Creates Personality and Feeling the Future: The Evolutionary Origins and Cognitive Structure of Human Feeling States*.

He was a sabermetric Baseball Operations consultant for the Boston Red Sox from 2005 to 2009, the team having won precisely zero playoff games since he and his fellows were laid off that winter. He has an interview in the hardcover edition of *Interviews from Red Sox Nation* (Laurilia, ed.), is a co-author of *The Red Sox Fan Handbook* (Grossman, ed.), and has contributed to the sports section of *The Boston Globe*. A former rock critic for local 'zines and the semi-official historian of reunited Boston rock leg-

ends Mission of Burma, he now does more film and TV criticism (mostly for his blog, *The Antepenultimate Truth*, [ericmvan.livejournal.com](http://ericmvan.livejournal.com)). He lives (and sleeps erratically) in Watertown, Massachusetts.



**Gordon Van Gelder** has been the editor of *The Magazine of Fantasy & Science Fiction* since the beginning of 1997 and its publisher since 2000. Through the 1990s, he worked as an editor for St. Martin's Press, where he worked on a variety of fiction and nonfiction titles, including mysteries, sf, fantasy, nonfiction, and unclassifiable books. He was a Hugo finalist every year from 1997 to 2010, winning short form editor for 2006 and 2007; a World Fantasy Special Award—Professional winner for 1999 and 2002, and finalist for 1995, 1997, and 2007; and a Locus editor finalist every year since 1997. He was an editor (and occasional reviewer) for *The New York Review of Science Fiction* from 1989 to 1994, and hence a six-time Hugo semiprozine finalist (and 1990 Readercon winner and 1992 SF Chronicle finalist).

His books as editor are *The Best from F&SF: The Fiftieth Anniversary Anthology* (Tor, 1999, with Edward L. Ferman), *One Lamp: Alternate History Stories from F&SF* (Four Walls Eight Windows, 2003), *In Lands That Never Were: Tales of Swords and Sorcery from F&SF* (Four Walls Eight Windows, 2004), *Fourth Planet from the Sun: Tales of Mars from F&SF* (Thunder's Mouth, 2005), and *The Very Best of F&SF: 60<sup>th</sup> Anniversary Edition* (Tachyon, 2009). Most recently he edited an anthology of stories about climate change, *Welcome to the Greenhouse* (OR Books, 2011).

He has published a literal handful of short stories, in *Christmas Ghosts* (Hartwell, ed.), *Swashbuckling Editor Stories* (Betancourt, ed.), *Young Blood* (Baker, ed.), *Bruce Coville's Book of Spine Tinglers*, and *NYRSF*. He lives in Hoboken, New Jersey. *F&SF* has a web site at [fanssf.com](http://fanssf.com).



**Jeff VanderMeer** is known for various squid, mushroom, and meerkat collecting activities, for which he has received many accolades. His last novel, about an itinerant song bird [actually an eponymous detective in his imaginary city Ambergris—editor], *Finch* (Underland, 2009), was a Nebula, World Fantasy, and Locus finalist, and was accompanied by a soundtrack album of the same name by indie rock band Murder by Death.

His collection of linked stories, *City of Saints and Madmen: The Book of Ambergris* (Cosmos, 2001; expanded World Fantasy finalist second edition Prime/Bantam Spectra, 2002), includes 1996 Sturgeon finalist novella *Dradin in Love* (Buzzcity, 1996) and 1999 World Fantasy novella winner "The Transformation of Martin Lake," as well as novella *The Hoegbotten Guide to the Early History of Ambergris by Duncan Shriek* (Necropolitian, 1999); the current edition includes "The Cage" from the 14<sup>th</sup> *The Mammoth Book of Best New Horror* (Jones, ed.) and novella *The Exchange by Nicholas Spurlender, illustrated by Louis Verden* (Hoegbotten & Sons, 2001). His second novel, *Shriek: An Afterword* (MacMillan/Tor, 2006), is directly connected to the collection. His first, *Veniss Underground* (Wildside, 2003; with four related earlier stories, Bantam Spectra, 2005), was a World Fantasy novel and Stoker, International Horror Guild, and Locus first novel finalist. *Predator: The South China Sea* (Dark Horse, 2008) is a tie-in novel.

VanderMeer's first collection, the 200-copy chapbook *The Book of Frog* (Ministry of Whimsy, 1989), contains nine otherwise unavailable stories and is, according to Google, currently of incalculable worth. All but two of the nine stories in *The Book of Lost Places* (Dark Regions, 1996) appear in *Secret Life* (Golden Gryphon, 2004), which adds fifteen stories including "The Bone-Carver's Tale" from the 7<sup>th</sup> *Jones Best New Horror* and 1993 Rhysling short poem winner "Flight is For Those Who Have Not Yet Crossed Over." World Fantasy and Shirley Jackson finalist *The Third Bear* (Tachyon, 2010) includes 2004 Locus novelette finalist "Three Days in a Border Town," 2008 Shirley Jackson novelette finalist *The Situ-*

ation (PS, 2008), and the 2007 Shirley Jackson short story and WSFA Small Press finalist title story, as well as "Lost" in the 2006 *Horror: the Best of the Year* (Wallace and Betancourt, eds.) and "Fixing Hanover" in *Year's Best SF 14*.

He is also the author of *The Day Dali Died: Poetry and Flash Fiction* (Prime, 2003); *The Surgeon's Tale and Other Stories* (Prime, 2007), a joint collection with Cat Rambo including "The Farmer's Cat" in *Year's Best Fantasy 6* (Hartwell and Cramer, eds.); *Secret Lives* (Prime, 2008), a limited-edition collection of mostly short-short stories written for each person who purchased *Secret Life* from Mark V. Ziesing; and novella *The Three Quests of the Wizard Sarnod* (WSFA, 2010). Uncollected short fiction is in *Taverns of the Dead* (Burke, ed.), *Dark Voices 5* (Sutton and Jones, eds.), *Palace Corbie Eight* (Edwards), *ParaSpheres* (Morrison and Keegan, eds.), *The Solaris Book of New Fantasy* (Mann, ed.), *Perverved by Language* (Wild, ed.), *Fear, Postscripts, Arc, Weird Tales, Argosy, Freezer Burn, Grotesque, TransVersions, Fantastic Worlds, Not One of Us, Haunts, Pulphouse, The Sterling Web, and The Mage*.

With his wife Ann he recently co-edited the massive doorstopper *The Weird: A Compendium of Strange and Dark Stories* (Tor, 2012), which collects 116 stories from the past hundred years. Their previous anthologies are *Best American Fantasy [1]* and 2 (Prime, 2007 and 2008); *The New Weird* (Tachyon, 2008); World Fantasy finalist *Steampunk*, and *Steampunk II: Steampunk Reloaded* (Tachyon, 2008 and 2010); Shirley Jackson finalist *Fast Ship*, *Black Sails* (Night Shade, 2008); *Last Drink Bird Head: Flash Fiction for Charity* (Ministry of Whimsy, 2009), in which 70-plus writers (over a dozen at this convention, including VanderMeer) were give the same title to write on, proceeds to ProLiteracy.org; *The Thackery T. Lamshead Cabinet of Curiosities: Exhibits, Oddities, Images, and Stories from Top Authors and Artists* (Harper Voyager, 2011), VanderMeer again a contributor; and ebook *ODD?* (Cheeky Frawg, 2011). He and Ann were Locus editor finalists for 2011.

Previously VanderMeer edited *Leviathan, Volume One: Into the Gray* with Luke O'Grady (Mule, 1996); British Fantasy finalist *Leviathan 2: The Legacy of Boccaccio* with Rose Secrest (Ministry of Whimsy, 1998); World Fantasy winner and Philip K. Dick finalist *Leviathan Three* with Forest Aguirre (Ministry of Whimsy, 2002); *Album Zutique #1* (Night Shade, 2003); Hugo, World Fantasy, International Horror Guild, and two-time British Fantasy finalist *The Thackery T. Lamshead Pocket Guide to Eccentric and Discredited Diseases* with Mark Roberts (Night-Shade/Bantam Spectra, 2003), VanderMeer a contributor; and *Mapping the Beast: The Best of Leviathan* (Prime, 2007).

VanderMeer writes for the *New York Times Book Review*, *Los Angeles Times*, *Washington Post*, and many others. His nonfiction books are two collection of essays and reviews, *Why Should I Cut Your Throat? Excursions in the World of Science Fiction, Fantasy, and Horror* (Monkey Brain, 2004) and *Monstrous Creatures: Explorations of Fantasy through Essays, Articles, and Reviews* (Guide Dog, 2011); *Booklife: Strategies and Survival Tips for the 21<sup>st</sup>-Century Writer* (Tachyon, 2009); *The Kosher Guide to Imaginary Animals: The Evil Monkey Dialogues* (Tachyon, 2010), in which VanderMeer (as "Evil Monkey") and wife debate the kashrut of 34 imaginary beasts, with a section on preparation with celebrity chef Duff Goldman of TV's *Ace of Cakes*; and, with S. J. Chambers, current Hugo related book finalist *The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships, Corsets, Goggles, Mad Scientists, and Strange Literature* (Abrams Image, 2011).

VanderMeer is the cofounder and codirector of the teen sfff writing camp Shared Worlds, run out of Wofford College. He blogs at [jeffvandermeer.com](http://jeffvandermeer.com) and runs an international fiction racket known as Cheeky Frawg in his spare time. He likes cheese, beer, hiking, and books.



**Harold Torger Vedeler** ("Torger") has written an eclectic mix of science fiction and fantasy, including the novel *Intersect: A Love Story* (iUniverse, 2003) and stories in *Not One of Us*, including a collaboration with the prophet Ezekiel ("Valley of Bones," #34). His most widely-read work, however, is his parody, written as "Verisillius of Er" to protect his legitimate career as a professional purveyor of mischief, of John Norman's infamous *Gor* novels: *Gay*, *Bejeweled Nazi Bikers of Gor*. He insists on distributing it for free in a limited-edition privately published chapbook and on the internet (at [books.adultfanfiction.net/story.php?no=544176437](http://books.adultfanfiction.net/story.php?no=544176437)), thereby probably denying himself a small fortune in royalties from the National Organization of Women and others of Norman's many fans. In his other life, Vedeler has a PhD in Assyriology from Yale University and teaches Ancient History at Central Connecticut State University.



**Howard Waldrop** was a Guest of Honor at Readercon 15. His next short novel will be *The Moone World* from Small Beer, followed by *The Search for Tom Perdue* from Subterranean.

His short fiction has been collected in six primary volumes and several retrospectives. Locus finalist *Howard Who?* (Doubleday/Small Beer, 1986) includes 1980 Nebula novelette and World Fantasy short fiction winner and Hugo, Locus, and Balrog finalist "The Ugly Chickens," 1976 British Fantasy short story finalist "Der Untergang des Abendlandemenschen," 1976 Nebula short story finalist "Mary Margaret Road-Grader," 1982 Hugo short story finalist "Ike at the Mike," 1982 Nebula and Locus short story finalist "God's Hooks," and 1985 Nebula short story finalist "Heirs of the Perisphere," as well as "... the World as We Know't" in *The Norton Book of Science Fiction* (Le Guin and Attebery, eds.) and "Man Mountain Gentian" in the 1<sup>st</sup> *The Year's Best Science Fiction* (Dozois, ed.). Stoker and Locus finalist *All About Strange Monsters of the Recent Past* (Ursus, 1987) includes 1985 Hugo and Nebula short story finalist "Flying Saucer Rock and Roll" (also in *The Best of the Best: 20 Years of the Year's Best Science Fiction*, Dozois, ed., and from Cheap Street, 2002), 1986 Nebula short story and Sturgeon finalist "The Lions are Asleep This Night," and "Fair Game" in the 4<sup>th</sup> Dozois *Year's Best*. The two were combined as *Strange Things in Close Up: The Nearly Complete Howard Waldrop* (Legend, 1989). The original *Strange Monsters* is an expensive collectible, but *Strange Monsters of the Recent Past* (Ace, 1991) adds 1989 Nebula, World Fantasy, and Locus novella finalist *A Dozen Tough Jobs* (Ziesing) to the original collection (while omitting the introduction by Gardner Dozois), and is easier to come by (as is the omnibus).

Locus winner and World Fantasy finalist *Night of the Cooters: More Neat Stuff* (Ziesing/Ace, 1990) includes 1988 Sturgeon runner-up and Hugo, Nebula, Locus, and SF Chronicle novelette finalist "Do Ya, Do Ya, Wanna Dance?," 1988 Locus short story finalist "Wild, Wild Horses," 1990 Hugo and Locus novelette finalist "Fin de Cyclé," and the title story, a 1987 Hugo short story finalist, as well as *A Dozen Tough Jobs*. *Going Home Again* (Eidolon/St. Martin's, 1997) includes 1993 Sidewise short form finalist *You Could Go Home Again* (Cheap Street) and 1997 Locus short story finalist "Scientifiction" as well as "The Sawing Boys" from the 12<sup>th</sup> Dozois *Year's Best* and "El Castillo de la Perseverancia" from the 11<sup>th</sup> *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.).

Locus finalist *Custer's Last Jump and Other Collaborations* (Golden Gryphon, 2003) includes the 1976 Nebula novelette finalist title story (with Steven Utley; also Ticonderoga, 1997), as well as "Black as the Pit, from Pole to Pole" (with Utley) in the 7<sup>th</sup> *Best Science Fiction Stories of the Year* (Dozois, ed.) and "One-Horse Town" (with Leigh Kennedy) in the 19<sup>th</sup> Dozois *Year's Best*. *Heart Of Whitenesse* (Subterranean, 2005) includes 1998 Locus short story finalist "Mr. Goober's Show," 1998 Sidewise short form finalist "US," and 1999 World Fantasy short fiction finalist "The

Dynasters: Vol. 1: On the Downs,” as well as “Our Mortal Span” in *Year’s Best SF 6* (Hartwell, ed.) and the title story, in the 15<sup>th</sup> *Dozois Year’s Best Dream Factories and Radio Pictures* (ElectricStory.com/Wheatland, 2001) is a thematic set of reprints with essays and new introductions. Locus finalist *Things Will Never Be the Same: A Howard Waldrop Reader: Selected Short Fiction 1980-2005* (Old Earth, 2007) includes 13 older stories (11 mentioned above, which is to say roughly half the candidates), plus 2005 Hugo and Locus novelette finalist “The King of Where-I-Go” and “Calling Your Name,” in the 21<sup>st</sup> *Dozois Year’s Best. Other Worlds, Better Lives: A Howard Waldrop Reader: Selected Long Fiction 1989-2003* (Old Earth, 2008) includes three of the aforementioned as well as *A Better World’s In Birth!* (Golden Gryphon, 2003).

“The Wolf-Man of Alcatraz” (*SciFiction*, 9/22/04) was a British SF and Locus short story finalist. *The Horse of a Different Color (That You Rode In On)* (WSFA, 2006, with *The King of Where-I-Go*) is in the 19<sup>th</sup> *The Year’s Best Fantasy and Horror* (Datlow, Grant, and Link, eds.). Other short fiction is in *Wondrous Beginnings* (Silver and Greenberg, eds.), *Universe 4* (Carr, ed.), *Lone Star Universe* (Proctor and Utley, eds.), *Bug-Eyed Monsters and Bimbos* (Resnick, ed.), *The Berkley Showcase Vol. 1* (Silbersack and Shochet, eds.), *Passing for Human* (Bishop and Utley, eds.), *The Silver Gryphon* (Turner and Halpern, eds.), *Cross Plains Universe* (Cupp and Lansdale, eds.), *Polyphony 6* (Layne and Lake, eds.), *Fast Ships, Black Sails* (VanderMeer and VanderMeer, eds.), *Songs of the Dying Earth and Warriors* (Martin and Dozois, eds.), *Subterranean Online*, *Galaxy*, *Vertex*, *Adam*, *The Haunt of Horror*, *Famous Monsters of Filmland*, and *Modern Stories*.

His novels are, with Jake Sanders, *The Texas-Israeli War: 1999* (Ballantine, 1974) and Philip K. Dick, Compton Crook, and Locus first novel finalist *Them Bones* (Ace/Ziesing, 1984). With Lawrence Person, he reviews sf film regularly for *Locus Online*. He lives in Texas.



**Jo Walton** is a science fiction and fantasy writer and blogger. She comes from Wales but lives in Montreal where the food and books are more varied. Her most recent novel, *Among Others* (Tor, 2011), just won the Nebula, is a current Hugo finalist, and was a Romantic Times Reviewer’s Choice winner and Mythopoeic, Locus, and Indie Lit finalist.

She is also the author of the Sulien Books for Tor: Compton Crook finalist *The King’s Peace* (2000), *The King’s Name* (2001); she won the Campbell new writer for that year after having been a finalist in 2000), and *The Prize in the Game* (2002); World Fantasy winner *Tooth and Claw* (Tor/Orb, 2003); The Small Change Series for Tor, which consists of RT Reviewer’s Choice winner and Nebula, Campbell Memorial, Locus, Sidewise, and Quill finalist *Farthing* (2006), Prometheus winner and Gaylactic Spectrum, Lambda Literary, Sidewise, and RT Reviewer’s Choice finalist *Ha’Penny* (2007), and RT Reviewer’s Choice winner and Prometheus, Sidewise, and Sunburst finalist *Half a Crown* (2008); and Mythopoeic winner and Tiptree finalist *Lifelode* (NESFA, 2009).

“On the Wall” is in *Year’s Best Fantasy 2* (Hartwell and Cramer, eds.), “Escape to Other Worlds With Science Fiction” in the 27<sup>th</sup> *The Year’s Best Science Fiction* (Dozois, ed.), and “Three Twilight Tales” in the 2010 *The Year’s Best Science Fiction and Fantasy* (Horton, ed.). Other short fiction is in *Glorifying Terrorism* (Mendlesohn, ed.), *The Best of Jim Baen’s Universe* (Flint, ed.), *Eclipse Four* (Strahan, ed.), *Lone Star*, *Strange Horizons*, *Subterranean*, *Absolute Magnitude*, and *Odyssey*. She has published two poetry collections, *Muses and Lurkers* (Rune, 2001) and *Sibyls and Space-ships* (NESFA, 2009).

Her next book will be *What Makes This Book So Great*, a collection of book discussion pieces originally published on Tor.com, where she continues to blog regularly.



**Jacob Weisman** is the publisher of Tachyon Publications. He has published books by authors such as Peter S. Beagle, James Tiptree, Jr., Michael Swanwick, Nancy Kress, James Morrow, Thomas M. Disch, and Ellen Klages, as well as anthologies edited by David G. Hartwell, Ellen Datlow, Jeff and Ann VanderMeer, James Patrick Kelly and John Kessel, and Sheila Williams. He was a World Fantasy finalist for 1998 (Special Award—Non-Professional)

and again for 2008 and 2009 (Special Award—Professional).

Weisman’s short fiction has appeared in *Baseball Fantastic* (Kinsella, ed.), *Gaslight* (Gish, ed.), and *Realms of Fantasy*, and his nonfiction in *The Nation*, *The Louisville Courier-Journal*, *The Seattle Weekly*, and *The Cooper Point Journal*. He is coeditor, with David Sandner, of *The Treasury of the Fantastic: Romanticism to Early Twentieth Century Literature* (Tachyon, 2001) and, with Hartwell, *The Sword & Sorcery Anthology* (Tachyon this June). Along with his wife, Rina Weisman, and moderator Terry Bisson, he runs the SF in SF reading series in San Francisco.



**Henry Wessells** is the author of a collection of short stories, *Another green world* (Temporary Culture, 2003); a regular contributor to *The New York Review of Science Fiction*; bibliographer and editor of Avram Davidson (*The Other Nineteenth Century* (Tor, 2001); *Limekiller* (Old Earth, 2003); and *The Scarlet Fig* (Rose, 2005), all co-edited with Grania Davis); and editor

and publisher of Temporary Culture, whose titles include Hugo finalist *Hope-in-the-Mist* by Michael Swanwick and *Forever Peace. To Stop War* by Joe Haldeman and Judith Clute. Temporary Culture also maintains the Avram Davidson website (avramdavidson.org) and the blog *The Endless Bookshelf* (endlessbookshelf.net). He is an antiquarian bookseller with the firm of James Cummins Bookseller in New York City.



**Rick Wilber’s** *Future Media* anthology (Tachyon, 2011) reprints classic non-fiction and fiction from James Patrick Kelly, Kit Reed, Joe Haldeman, and many others; it made the “Best Non-Fiction Books of 2011” list from Popmatters.com. His novelette “Something Real,” an alternate-history story featuring World War II spy and major-league baseball player Moe Berg, appeared in the April/May *Asimov’s*.

Rick is the author of the psychological thriller *The Cold Road* (Forge, 2004) and mystery *Rum Point: A Baseball Novel* (McFarland, 2009); he has just turned in his first sf novel proper, *The Sweep*, to Tor. It’s the first of a trilogy set in his S’hudonni Mercantile Empire, introduced in the linked stories collected in *To Leuchars* (Wildside, 2001). With Richard Mathews, he edited the anthology *Subtropical Speculations: Anthology of Florida Science Fiction* (Pineapple, 1991).

His other story collection is *Where Garagiola Waits and Other Baseball Stories* (University of Tampa, 1999); the title story and others are fantastic. Uncollected speculative fiction is in *Chrysalis 6* (Toregeson, ed.), *Subtropical Speculations*, *Alien Sex* (Datlow, ed.), *Grails* (Gilliam, Greenberg, and Kramer, eds.), *Quest to Riverworld* (Farmer, ed.), *Tales From the Great Turtle* (Anthony and Gilliam, eds.), *The Book of Kings* (Greenberg and Gilliam, eds.), *Adventures in the Twilight Zone* (C. Serling, ed.), *Baseball Fantastic* (Kinsella, ed.), *F&SF*, *Analog*, *Science Fiction Age*, *Pulphouse*, *Asimov’s*, *Offworld*, and *Aboriginal SF*.

He edited the newsletter of the International Association for the Fantastic in the Arts in 1991-2, and in 2006 received their special Stephen R. Donaldson Award for exceptional support and service to the organization. He is also administrator for the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. A longtime



journalism and mass-media professor, he also writes college textbooks. He lives in St. Petersburg, Florida.



**Gregory A. Wilson** is currently an Associate Professor of English at St. John's University in New York City, where he teaches creative writing and fantasy fiction along with various other courses in literature. He is the author of the epic fantasy *The Third Sign* (Gale Cengage, 2009), is currently submitting two more novels, *Icarus* and *Grayshade*, to publishers, and is hard at work on a fourth. A story is forthcoming in *When the Villain Comes Home* (Greenwood and Harbowy, eds.).

With John Helfers of Tekno books he is in the planning stages for a political speculative fiction anthology, with a number of well-known authors already on board. He co-hosts *Speculate! The Podcast for Writers, Readers, and Fans* (speculatesf.com) with Brad Beaulieu. He has begun writing articles for the *SFWA Bulletin*, and is a member of Codex, the Writers' Symposium, and several other author groups on and offline.

Wilson is the author of *The Problem in the Middle: Liminal Space and the Court Masque* (Clemson University, 2007) and of numerous articles and book chapters on a variety of academic subjects. He is also the lead singer and trumpet player for the progressive rock band *The Road* (thebandtheroad.com), which recently released its second album *Monomyth*, nominated for Best Foreign Record in Progawards 2010. He lives with his wife Clea, daughter Senavene—named at his wife's urging for a character in *The Third Sign*, for which he hopes his daughter will forgive him—and dog Lilo in Riverdale, NY. His virtual home is gregoryawilson.com.



**Paul Witcover's** first novel, *Waking Beauty* (HarperCollins, 1997), was a Tiptree and Crawford finalist. He is also the author of *Tumbling After* (HarperCollins, 2005) and *Dracula: Asylum* (Dark Horse, 2006). His collection *Everland* (PS, 2009) was a World Fantasy and Shirley Jackson finalist and includes 2004 Nebula novella finalist "Left of the Dial" and the title story, a 2009 World Fantasy novella finalist. With Elizabeth Hand, he co-created and co-wrote the DC Comic *Anima*, and wrote stories for *The Further Adventures of the Joker* and *of Superman* (Greenberg, ed.). He has been a reviewer for *Science Fiction Eye*, *The New York Review of Science Fiction*, *Realms of Fantasy* (2002–8) and, subsequently, *Locus*. He attended Clarion in 1980. His *Zora Neale Hurston* (Chelsea House, 1991) is a biography for teens. His new novel, *The Emperor of All Things*, is forthcoming from Transworld in England.



**Gary K. Wolfe** is contributing editor and senior reviewer for *Locus* magazine, where he has written a monthly review column since 1991 and currently sits on the board of the Locus Science Fiction Foundation. He received the Pilgrim Award from the Science Fiction Research Association in 1987, the Distinguished Scholarship Award from the International Association for the Fantastic in the Arts in 1998, and was a 2006 World Fantasy winner (Special Award—Non-Professional) for criticism and reviews.

His critical works on science fiction and fantasy are Eaton winner *The Known and the Unknown: The Iconography of Science Fiction* (Kent State U., 1979), *Science Fiction Dialogues* (Academy Chicago, 1982), *David Lindsay* (Starmont, 1982), *Critical Terms for Science Fiction and Fantasy: A Glossary and Guide to Scholarship* (Greenwood, 1986), *Locus* finalist *Harlan Ellison: The Edge of Forever* (with Ellen Weil; Ohio State U., 2002), British SF winner and Hugo and *Locus* finalist *Soundings: Reviews 1992–1996* (Becon/Old Earth, 2005), Hugo finalist *Bearings: Reviews 1997–2001* (Becon, 2010), *Locus* winner *Evaporating Genres: Essays on Fantastic Literature* (Wesleyan U., 2011), and *Locus* finalist *Sightings: Re-*

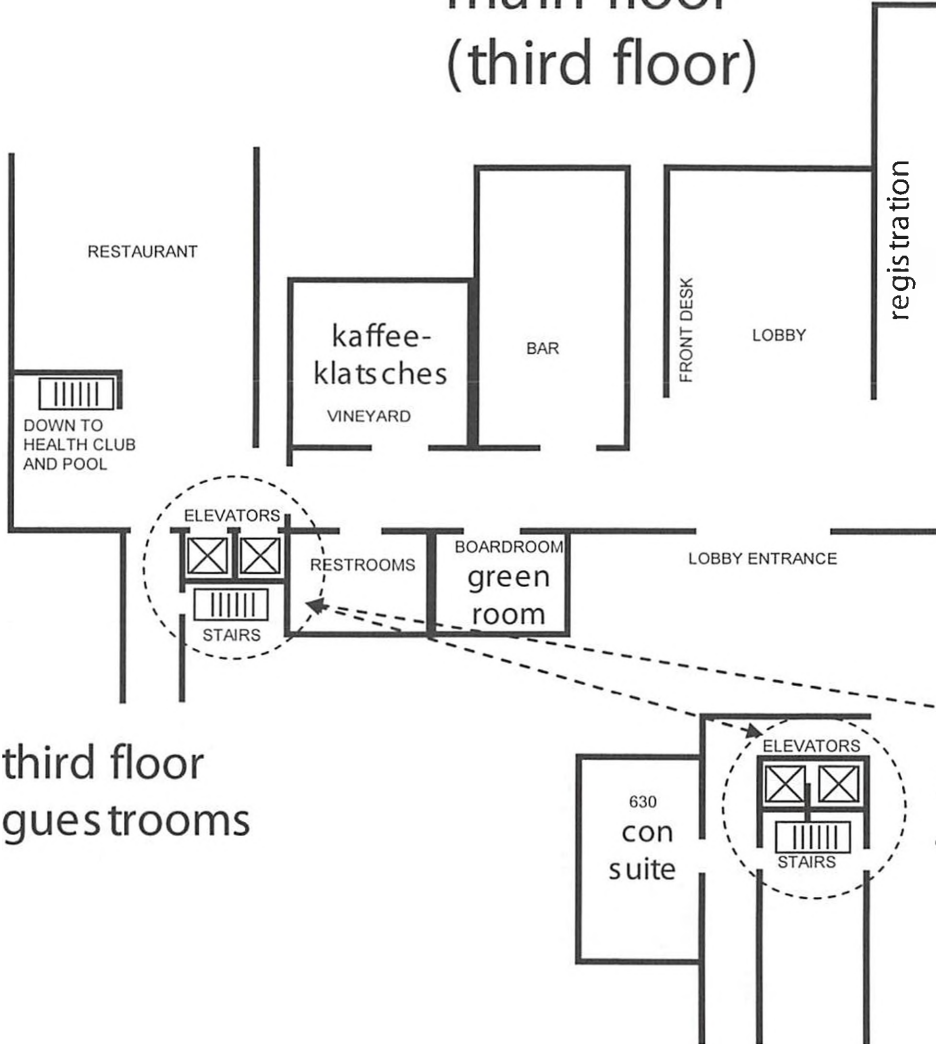
*views 1997–2001* (Becon, 2011). His essays have appeared in *Science-Fiction Studies*, *Foundation*, *Extrapolation*, *Conjunctions*, *Modern Fiction Studies*, *The Journal of the Fantastic in the Arts*, and other journals, as well as in many collections and reference books, including *The Cambridge Companion to Science Fiction* and *to Fantasy* (both James and Mendlesohn, eds.). Wolfe also edited *Up the Bright River* (Subterranean, 2010), the first posthumous collection of Philip José Farmer stories, as well as the two-volume *American Science Fiction: Nine Classic Novels of the 1950s*, forthcoming from the Library of America in October. With Jonathan Strahan, he hosts the weekly Cooode Street Podcast, a current Hugo finalist. A graduate of the University of Kansas and the University of Chicago, Wolfe is a Professor of Humanities at Roosevelt University in Chicago.



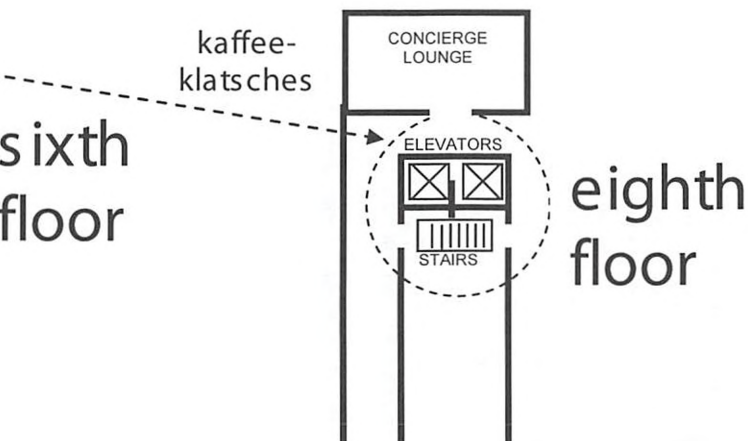
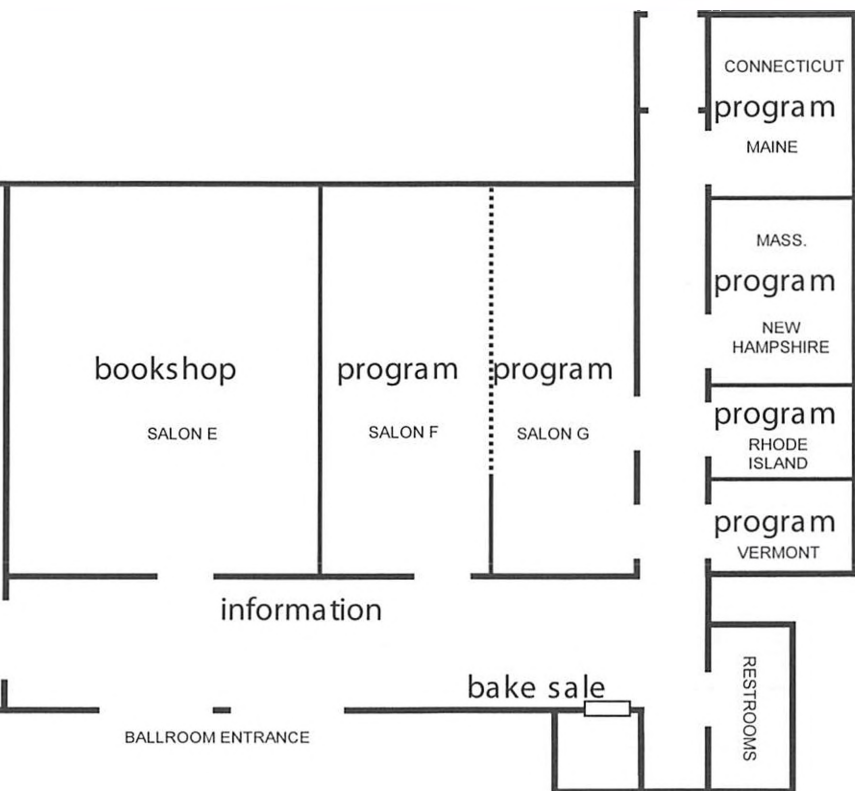
**Ann Tonsor Zeddies** recently made a foray into mainstream fiction with "Waiting to Show Her" in *Speaking Out: LGBTQ Youth Stand Up* and "Portrait of the Artist As A Young Swamp Thing" in *Boys of Summer* (both Berman, ed.). Her first five novels are all from Del Rey: *Deathgift* (1989) and sequel *Sky Road* (1993); as Tony Anzetti, Philip K. Dick finalist *Typhon's Children* (1999) and sequel *Riders of Leviathan* (2001); and (back to her own name) their prequel, Philip K. Dick finalist *Steel Helix* (2003). Historical sf noir *Blood and Roses: A Jayne Taylor Novel* (Phobos, 2005) may be the first of a series. Her earlier stories are in *The Ultimate Silver Surfer* (Lee, ed.) and *Magic in the Mirrorstone* (Berman, ed.). Ann recently moved back to her native Michigan, where she rejoices that the trees are the right height.

# readercon 23 hotel map

## main floor (third floor)



PATIO  
REAR ENTRANCE



# Readercon 23 Pocket Program

## THURSDAY

Time	Panels		Readings		Special Panels, Discussions, Talks, Etc.		Sign up in advance for kaffeeklatsches at the Information Desk, beginning at 10 a.m. on Friday.
	Salon F	Salon G	NH / MA	VT	ME / CT	RI	
8:00 PM	<b>Unfinished Symphonies</b> Amundsen, Cooney, Headley, Luhrs, Smith	<b>Genrecare</b> Bear, Goonan, Link, Lipkin, Malzberg	Reed	Dubé	<b>Managing Motivation to Write</b> Jablokov, S. Kelner, T. Kelner, Kressel, Loory	<b>No Longer Lonely in the Cloud</b> Cramer, Freund, Kissane, Lawson, Sleight	
8:30 PM			Meynard	Schweitzer			
9:00 PM	<b>The Visual Generation</b> Files, Hand, Kiernan, J. Langan, Moyer	<b>Why Is Realistic Fiction Useful?</b> Abraham, Ballingrud, Carrington, Gorinsky, Jablokov	Goonan	Cox	<b>Randomness, Relativity, Reality, Free Will</b> Van	<b>How Fantastic Is Fantasy?</b> MacLean et al	
9:30 PM			Pelland	T. Kelner			

## FRIDAY

Time	Panels		Readings		Special Panels, Discussions, Talks, Etc.		Kaffeeklatsches	Autographs
	Salon F	Salon G	NH / MA	VT	ME / CT	RI	Concierge Lounge*	Salon E**
11:00 AM	<b>Post-Colonial Independence and the Fantastic</b> Brown, Dukas, Hunt, Singh	<b>Subversion Through Friendliness</b> Gl. Grant, Janssen, T. Kelner, Sinclair, Sternglanz	Mythic Poetry	Kressel	<b>The Year in Short Fiction</b> Dallow, Guran	<b>How We Wrote the Expanse Series</b> Abraham, Franck	J. Haldeman, Straub <i>(in Vineyard)</i>	Collins, Kruik <i>(in Ballroom Lobby)</i>
11:30 AM				Tremblay				
12:00 PM	<b>Muzzling the Horse's Mouth</b> Dirda, Hartwell, Schanoes, Sleight, Sternglanz	<b>Writing for Electronic Devices</b> Cramer, DeLuca, Kelly, Krasnoff, Shaw	Codex Writers' Group	Downum	<b>Bookaholics Anonymous</b> Clute, Hunt, Stevens	<b>At School with Peter Straub</b> Duncan, Haringa, Kaufmann, Kiernan, J. Langan, Tremblay	Gorinsky, Weisman <i>(in Vineyard)</i>	Bear, Lynch <i>(in Ballroom Lobby)</i>
12:30 PM				Cevasco				
1:00 PM	<b>Theological Debate in SF/F</b> Asher, Benson, J. Morrow, Taaffe, Vedeler	<b>Through a Glass, Dystopically</b> Bobet, Clare, Haringa, Johnson, Lipkin	Kiernan	Kushner	<b>My Mother, Shirley Jackson</b> DeWitt	<b>Om Nom Nom de Plume</b> Abraham, Forrest, Franck, Hartwell, Malzberg, McCarthy	Guran, MacLean	Duncan, Wakdrop <i>(in Ballroom Lobby)</i>
1:30 PM				Kelly				
2:00 PM	<b>Serendipity in the Digital Age</b> Benson, Clute, DeLuca, Dirda, K. Morrow, Shaw	<b>Evaluating Political Fiction</b> Duchamp, Jablokov, Kilheffer, McCaffrey, Menon, Sternglanz	Johnson	Sherman	<b>The Works of Shirley Jackson</b> Cox, Duncan, Hand, Kiernan, Ringel	<b>Frankenstein and Expanding Our Knowledge</b> Cisco, Kessel, Kruik, J. Langan, Valentine	Bear, Downum	Crowley, Straub <i>(in Ballroom Lobby)</i>
2:30 PM				Brahen				
3:00 PM	<b>Anthropology for Writers</b> Cambias, Cevasco, Downum, Forrest, Stevens, Vedeler	<b>The New New Wave</b> Bear, Bowes, Clare, Cox, DiFilippo	Straub	Collins	<b>Book Club: How to Suppress Women's Writing</b> Cramer, Delany, Duchamp, Garfinkle, Harston	<b>How to Write for a Living</b> Easton, Kelly, Kendall, Krasnoff, Mamatas	Bobet, J. Morrow	Abraham & Franck, J. Haldeman
3:30 PM				Wilson				
4:00 PM	<b>Wet Dreams and Nightmares</b> Delany, Files, Guran, Kiernan, Taaffe	<b>Sherlock Holmes, Now and Forever</b> Asher, Dirda, Janssen, Lerner, Schanoes	Mt. Palomar Stories	Valentine	<b>Oblique Strategies for Authors</b> Gl. Grant et al.	<b>Book Club: Who Fears Death</b> Duncan, Lipkin	Allen, Kushner <i>(IAF Town Hall Meeting)</i>	Cramer, Hartwell
4:30 PM				Dern				
5:00 PM	<b>The Books Readers Don't See</b> Brown, Longyear, Menon, Swanwick	<b>Why I Stopped Writing</b> Amundsen, Ballingrud, S. Berman, Gravel, Pelland, Reid	J. Haldeman	Cambias	<b>How I Narrated the Swordpoint Audiobooks</b> Kushner	<b>Story Terminable and Interminable</b> Sleight	Park, Valentine	Datlow, J. Morrow
5:30 PM			Duchamp	VanderMeer				
6:00 PM	<b>Speech Patterns</b> J. Berman, Bobet, Gilman, Smith, Tesla	<b>What Writers Want</b> Chamas, Crowley, Kaufmann, Kelly, Komher-Slance, Straub	Cheney	Garrott	<b>Podcasting for the SF/F Author</b> Wilson et al.	<b>A Story from Scratch, Part I</b> Bear, Cassidy, Moyer, Swanwick	Collins, Headley	Brahen, Steele
6:30 PM				Hand				
7:00 PM	<b>Guess Who's Coming to Fairyland</b> Clare, Cooney, Janssen, Nepveu, Slonczewski	<b>The Literature of Estrangement</b> Brown, Garrott, Gilman, Menon, VanderMeer, Witcover	Duncan	DeLuca	<b>The Multimedia of The Drowning Girl</b> Cassidy, Kiernan	<b>Have We Lost the Future?</b> Cambias, Park, Popkes, Vedeler, Walton	Freund, Lipkin	Halpern, Hunt <i>(in Ballroom Lobby)</i>
7:30 PM				Lynch				
8:00 PM	<b>Reimagining Protagonist Agency</b> Balingrud, Bobet, Clute, Lynch, Walton	<b>Uncle Sam Wants You to Write Better Books</b> Bowes, Headley, Longyear, Malzberg, Park	Cambridge SF Workshop	Loory	<b>Better Eating Through Chemistry</b> Shaw	<b>The Works of Peter Straub</b> Allen, Houghton, Kiernan, J. Langan, Wessells, Wolfe	Kirstein, Slonczewski	Reed, Swanwick <i>(in Ballroom Lobby)</i>
8:30 PM				Drummond				
9:00 PM	(setup)		Crowley	Wilber	<b>Carrying a Gate Through the Labyrinth</b> Ronald	<b>Book Club: The Palm-Wine Drinkard</b> Cisco, Smith, Stevens, Swanwick, VanderMeer	Cassidy, Moyer	Allen, Longyear <i>(in Ballroom Lobby)</i>
9:30 PM				Hunt				
10:00 PM	<b>Cordwainer Smith Rediscovery Award</b> (Malzberg)				<b>Registration: Ballroom Hallway</b>	Friday 10 AM – 9 PM, Saturday 9 AM – 6 PM, Sunday 9 AM – 1 PM		
10:30 PM	<b>Meet the Pros(e) Party (120+ min.)</b>				<b>Information: Ballroom Lobby</b>	Friday 10 AM – 9 PM, Saturday 9 AM – 6 PM, Sunday 9 AM – 1 PM		
			<b>Kaffeeklatsches: Concierge Lounge, 8th fl</b>	* <i>except</i> Fri 11 AM & 12 PM and Sun 2 PM in the Vineyard Room, main floor				
	<b>Bookshop: Grand Ballroom Salon E</b>	Friday 2:30 PM – 7 PM, Saturday 10 AM – 6 PM, Sunday 10 AM – 2:30 PM						
	<b>Autograph sessions: in the Bookshop</b>	** <i>except</i> when Bookshop is closed they are in the Ballroom Lobby, directly outside Salon E						
	<b>Con Suite: Room 630</b>	Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM						

See the Program Guide for full titles and descriptions of all items.

Underlined panelists are leaders (participant / moderators); non-participant moderators are also *in italics*.

# Readercon 23 Pocket Program

SATURDAY									
Time	Panels		Readings		Special Panels, Discussions, Talks, Etc.		Kaffeeklatsches	Autographs	
	Salon F	Salon G	NH / MA	VT	ME / CT	RI	Concierge Lounge	Salon E	
10:00 AM	<b>Horror and the Social Compact</b> <i>Haringa, Houghton, Johnson, Jones, Reed</i>	<b>Book Learning</b> <i>Feeley, Goonan, MacLean, Maltzberg, K. Morrow, Zeddies</i>	Straub & Kiernan	Abraham/Franck	<b>Book Club: Colonialism and the Emergence of SF</b> <i>Cheney, Hairston, Kilheffer, Schweitzer, Singh</i>	<b>The Year in Novels</b> <i>D'Ammassa, Luhrs, Trombi, Wolfe</i>	Clute, Purdom	Doyle & J. Macdonald, Wilber	
10:30 AM			Read Jackson	Gilman					
11:00 AM	<b>Pointed Experiments in Indeterminacy</b> <i>Cisco, Dube, Kiernan, Straub, Taaffe</i>	<b>Samuel R. Delany's Golden Jubilee</b> <i>Cheney, Drummond, Duchamp, Hand, Keller, Walton</i>	ChiZine Press	Amundsen	<b>Genre Magazines in the 21st Century</b> <i>Andrews, S. Berman, Clarke, McCarthy, Van Gelder</i>	<b>A Story from Scratch, Part II</b> <i>Bear, Cassidy, Moyer, Swanwick</i>	Cavelos, Hunt	Charnas, Sherman	
11:30 AM				Schneyer					
12:00 PM	<b>Timeline Slippage</b> <i>Abraham, Charnas, Dem, Halpern, Popkes</i>	<b>Unexamined Assumptions in SF</b> <i>Cambias, Kendall, Menon, Schneyer, Schweitzer</i>	Crossed Genres	Smith	<b>How We Edited the Third Edition of the SFE</b> <i>Clute, Sleight</i>	<b>The Works of Caitlin R. Kiernan</b> <i>Bear, Files, J. Langan, Taaffe</i>	Delany, VanderMeer	Bobet, Walton	
12:30 PM				Hairston					
1:00 PM	<b>Un/Orthodox Genre</b> <i>Cavelos, Dirda, Meynard, Redick, Straub, Wolfe</i>	<b>Why Am I Telling You This (in the First Person)?</b> <i>Bowes, Collins, Duchamp, Kiernan, Nepveu</i>	Swanwick	DiFilippo	<b>Autopsy and Postmortem Primer for Writers</b> <i>Knight</i>	<b>The Works of Katherine MacLean</b> <i>Maltzberg, S. McDonald, Purdom</i>	Duncan, Popkes	Goonan, Hairston	
1:30 PM				Kruklik					
2:00 PM	<b>No, Really—Where Do You Get Your Ideas?</b> <i>Delany, T. Kelner, Klages, Morrow, Moyer, Nelson</i>	<b>The City and the Strange</b> <i>Bobet, Downum, Garrott, Hill, Kushner, Waldrop</i>	Odyssey Writing Workshop	Taaffe	<b>Cuba: A Firsthand Report</b> <i>Slonczewski</i>	<b>The Future of Copyright</b> <i>Liu, Martin, Mirabelli, Schneyer, Weisman</i>	Datlow, Goonan	Kelly, Kessel	
2:30 PM				Headley					
3:00 PM	<b>Horizontal Genre Transfer</b> <i>Clute, Kelly, B. Morrow, Reed, Schanoes, Straub</i>	<b>If It Doesn't Sell, What's the Point?</b> <i>Carver, Dukas, Hairston, Jablakov, Longyear, Marmatas</i>	<i>Ideomancer</i>	Kessel	<b>A Story from Scratch, Part III</b> <i>Bear, Cassidy, Moyer, Swanwick</i>	<b>Theories of Reading</b> <i>Stevens et al.</i>	Files, McCarthy	Delany, Kiernan	
3:30 PM				Klages					
4:00 PM	Salon F 4 PM: Caitlin R. Kiernan Interviewed by Elizabeth Hand    5 PM: Peter Straub Interviewed by Gary K. Wolfe								
6:00 PM	(dinner break)		Tesla	<b>Absent Friends</b> <i>G. Haldeman</i>		<b>Writing Motivation Toolbox</b> <i>Reid</i>			
6:30 PM			Kaufmann						
7:00 PM	<b>Wold Newton Reading Extravaganza</b> <i>Rosenfield, Slattery, et al.</i>		Abraham	<b>Kurzweil and Chopra</b> <i>Andreadis et al.</i>		<b>Writing Writing</b> <i>Longyear</i>			
7:30 PM			Files						
8:00 PM	<b>The 26th Kirk Poland Memorial Bad Prose Competition</b> <i>Allen, Fox, Gardner, Meynard, Van</i>		Dukas	<b>Critical Fictions and Other Fabulous Beasts</b> <i>Wessells</i>		<b>Book Covers Gone Wrong</b> <i>Moyer et al.</i>			
8:30 PM			Carrington						
9:00 PM			Lawson						
9:30 PM			Cooney						
10:00 PM	Howard Waldrop Reads								

SUNDAY								
Time	Panels		Readings		Special Panels, Discussions, Talks, Etc.		Kaffeeklatsches	Autographs
	Salon F	Salon G	NH / MA	VT	ME / CT	RI	Concierge Lounge*	Salon E**
10:00 AM	<b>Uncanny Taxonomies</b> <i>Abraham, Datlow, J. Langan, Kiernan, VanderMeer</i>	<b>Making Science Sound Like Science</b> <i>Hecht, MacLean, Sinclair, Schaller, Steele, Van</i>	Walton	Doyle	<b>The Seven Deadly Myths of Creativity</b> <i>S. Kelner et al.</i>	<b>Speculative Poetry Workshop</b> <i>Allen</i>	Cramer, Longyear	Loory, Slonczewski
10:30 AM			Bobet	J. Macdonald				
11:00 AM	<b>Performing Books to Ourselves</b> <i>Brody, Duncan, Kelly, Kirstein, Kushner</i>	<b>The Shirley Jackson Awards</b> <i>Kiernan, Straub, et al.</i>	Krasnoff	Andrews	<b>Symbiosis: Stranger Than Fiction</b> <i>Clare</i>	<b>Voice Workshop for Writers</b> <i>Hairston, Morigan</i>	Sherman, Walton	Carver, T. Kelner
11:30 AM			Reid	Ronald				
12:00 PM	<b>Why Is Ancient Evil Ancient?</b> <i>Amundsen, Hand, Kessel, S. Langan, Nepveu, Sternglantz</i>	<b>Paranormal Plagues</b> <i>Benson, Bowes, Johnson, J. Macdonald, Sinclair</i>	J. Morrow	Nelson	<b>A Story from Scratch, Part IV</b> <i>Bear, Cassidy, Moyer, Swanwick</i>	<b>Voice Workshop for Writers</b> <i>Hairston, Morigan</i>	Lynch, Janssen	Kirstein, Klages
12:30 PM			Delany	Steele				
1:00 PM	<b>Non-Fantastic Genres Interrogate Themselves</b> <i>Bobet, Garrott, Gorinsky, Meskys, Sherman</i>	<b>Mapping the Parallels</b> <i>Gilman, Hunt, Sinclair, Waldrop, Walton</i>	Cisco	Longyear	<b>How I Wrote <i>The Highest Frontier</i></b> <i>Slonczewski</i>	<b>Voice Workshop for Writers</b> <i>Hairston, Morigan</i>	Doyle & J. Macdonald, J. Langan	Files, VanderMeer (in Ballroom Lobby)
1:30 PM			Singh	Houghton				
2:00 PM	<b>When All You Have Is a Hammer</b> <i>Doyle, Garrott, Gl. Grant, Sleight, Walton</i>	<b>Little Orphan Mary Sue</b> <i>Brahen, Cooney, Janssen, Kendall, Sherman</i>	Park	Cramer	<b>Queer/Were: Born This Way?</b> <i>Sternglantz et al.</i>	<b>Xena at <i>Tau Ceti</i></b> <i>Andreadis, Liu, Singh, Slonczewski</i>	S. Kelner & T. Kelner, Kessel (in Vineyard)	
2:30 PM			J. Langan	Lipkin				
3:00 PM	<b>Readercon 23 Debriefing</b>							

See the Program Guide for full titles and descriptions of all items.

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