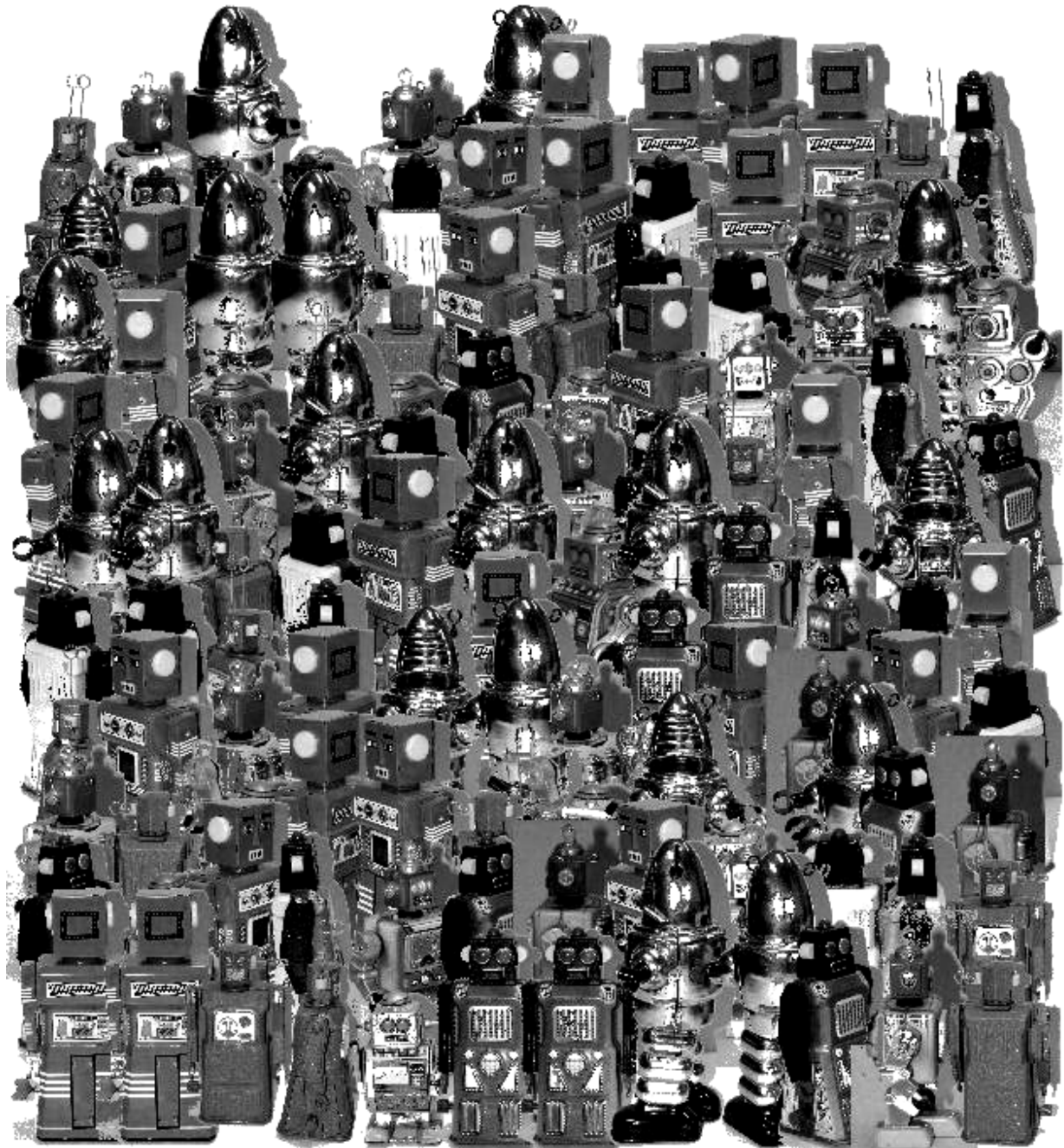


readercon 19



KRW ©2008

program guide

The conference on imaginative literature, nineteenth edition

readercon 19

The Boston Marriott Burlington
Burlington, Massachusetts
17th–20th July 2008

Guests of Honor:
Jonathan Lethem
James Patrick Kelly

Memorial Guest of Honor:
Stanislaw Lem

program guide

| | |
|--|----------------------------------|
| Policies and Practical Information | 1 |
| Bookshop Dealers | 4 |
| Readercon 19 Guest Index | 5 |
| Readercon 19 Program | 7 |
| Thursday | 8 |
| Friday | 9 |
| Saturday | 19 |
| Sunday | 25 |
| Readercon 19 Committee | 30 |
| Readercon 20 Advertisement | 31 |
| Program Participant Bios..... | 32 |
| Hotel Map..... | 58 |
| Program Grids | Back Cover and Inside Back Cover |

Cover Image *Multitudians* ©2008 Karl R. Wurst
(generated by a custom Python program, inspired by *Introduction to Computing and Programming in Python: A Multimedia Approach* by Mark Guzdial, Pearson Prentice Hall, 2005)

Program Guide Contents ©2008 Readercon, Inc.
PO Box 65, Watertown, MA 02472 (USA)
readercon@gmail.com
<http://www.readercon.org>

policies and practical information

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 at Readercon below 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 party block will be shut down. Open parties (parties with an open invitation to all attendees and with an open door) may not serve alcohol. Closed parties (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**

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.

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:*

| 1 hour | 3 hours | 6 hours | 8 hours |
|---------------|----------------------|----------------------|-------------------------|
| Readercon Pen | Readercon Flashlight | Readercon Travel Mug | Readercon 19 membership |

All these items will be awarded cumulatively, so work 8 hours and get all four!

Tiptree Bake Sale

Please consider purchasing some of our delicious goods or make a monetary contribution at the bake sale to benefit the James Tiptree Jr. Award.

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 by Pat Murphy and Karen Joy Fowler (one of this year's Guests of Honor!), 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: www.tiptree.org.

This year the Tiptree Bake Sale is located in the cloak room off the Ballroom Lobby.

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 Meaning of Badge Colors

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

Thank You

The Readercon Committee
would like to thank

Arisia Inc.

for the generous use of their
credit card facilities.

Children at Readercon

A child will be defined as any person who has not yet had an eighteenth birthday.

Children under the age of 15 who will be using Readercon child care services will pay for a membership (to cover child care costs) and will be given a ReaderKids 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 badge must be worn at all times while on hotel grounds.

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.

Children under the age of 15 may not be left unattended in any convention area or public hotel space. Being part of Readercon child care is considered attended.

Children 15-17 years old who come to the convention with a parent and plan to go to programming independently, can purchase a membership at half the at-door price. They will receive a ReaderTeen badge and a Program Guide and a Souvenir Book, and we will require a parent's name on the front of the badge and contact info (ideally a cell phone number) on the back. This badge must be worn at all times while on hotel grounds. Children 15-17 years old must be able to observe the same behavioral guidelines as any adult.

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.

bookshop dealers

Art Vaughan's Used Books

York, Pennsylvania
www.scififantasybooks.com

Broad Universe

www.broaduniverse.com

Charles F. Miller, Publisher, Inc.

Lancaster, Pennsylvania

**Clarkesworld Books /
Wyrms Publishing**
Stirling, New Jersey
www.clarkesworldbooks.com
www.clarkesworldmagazine.com
www.wyrmpublishing.com

Dark Hollow Books
Ossipee, New Hampshire
www.darkhollowbooks.com

Dragon Press/NYRSF
Pleasantville, New York
www.dragonpress.com

Eyrie House Books
Tyngsboro, Massachusetts
home.comcast.net/~eyriehouse

Genre Ink
Antrim, New Hampshire
www.genreink.com

Henderson Books
Petersburg, VA

Hutnik's Used Books
New Haven, Connecticut

Joseph T. Berlant
Schenectady, NY

Kuenzig Books
Topsfield, Massachusetts
www.kuenzigbooks.com

**Larry Smith,
Bookseller**
Upper Arlington, Ohio

NESFA Press
Framingham, Massachusetts
www.nesfa.org/press

New Genre
West Hartford, Connecticut
www.new-genre.com

NIEKAS Publications
Moultonboro, New Hampshire

Old Earth Books
Baltimore, Maryland
www.oldearthbooks.com

Prime Books
Rockville, Maryland
www.prime-books.com

**Science Fiction Poetry
Association**
www.sfpoetry.com

SFRevu
www.sfrevu.com

SFScope
www.sfscope.com

Silverleaf Books
Holliston, Massachusetts
www.silverleafbooks.com

Small Beer Press
Northampton, Massachusetts
www.smallbeerpress.com
www.lcrw.net

**Somewhere in Time
Books**
St. James, New York

Sunburst Award
www.sunburstaward.org

Tachyon Publications
San Francisco, California
www.tachyonpublications.com

Tigereyes Press
Lemoyne, Pennsylvania


Vanishing Books
Cambridge, Massachusetts
www.vanishingbooks.com

**Wesleyan University
Press**
Middletown, Connecticut
www.wesleyan.edu/wespress

Withywindle Books
Lunenburg, Massachusetts
www.withywindlebooks.com



readercon 19 guest index



Numbers indicate the program items as listed on the following pages.

 indicates a past Guest of Honor

James Patrick Kelly..... 1, 19, 25, 56, 58, 76, 94, 116, 124, 153,
..... 162, 164, 165, 167, 187, 209
Jonathan Lethem 10, 14, 25, 49, 67, 92, 103, 113, 117, 134,
..... 152, 163, 177, 201, 210

Note: all appearances as extra participants in discussions and workshops are subject to change! Check the at-con schedule.

John Joseph Adams.....40, 103
Mike Allen.....28, 34, 54, 61, 81,
.....108, 153, 196
Ellen Asher13, 152
Paolo Bacigalupi15, 75, 84, 103,
.....141, 182, 198
Dale Bailey.....3, 103, 116
Scott Bakker41, 70, 77, 106, 131,
.....146, 184, 196
Nathan Ballingrud23, 82, 149, 177
Laird Barron31, 54, 79, 149, 177
Amelia Beamer118
Elizabeth Bear.....16, 43, 73, 98, 103,
.....106, 149
Jeanne Beckwith164
John Benson.....28
Judith Berman.....106, 154, 174, 196, 206
Beth Bernobich136, 171
Jedediah Berry40
Holly Black.....23, 48, 69, 200
Leah Bobet.....40, 54, 153, 168
Ellen Brody111
Charles N. Brown24, 118
M. M. Buckner23, 49, 61, 76
Michael A. Burstein.....7, 15, 47, 178, 186
Richard Butner25, 94
James L. Cambias115, 129, 196
Jeffrey A. Carver58, 84, 130, 147, 203
Sarah K. Castle.....196
Suzy McKee Charnas.....124, 136
Matthew Cheney39, 107
Ted Chiang.....196
Richard Chwedyk12, 51, 86, 134,
.....153, 166
Michael Cisco.....9, 14, 41, 204
Cassandra Clare20, 23, 154
John Clute8, 13, 50, 59, 112,
.....146, 167, 197

Helen Collins134, 208
Lucy Corin59, 77, 166, 177
F. Brett Cox1, 8, 25, 51, 107, 128,
.....135, 152, 177
Kathryn Cramer.....65, 158, 205
John Crowley96, 112, 115, 134,
.....146, 183, 204
Shira Daemon.....186, 194
Michael J. Daley.....44, 51, 90, 136, 154
Don D'Amassa23, 145
Ellen Datlow55, 108, 122, 149,
.....168, 177, 195
Daniel P. Dern.....109, 139
Paul Di Filippo8, 24, 32, 69, 146, 185
Debra Doyle125, 150, 165, 180
Ron Drummond126, 166, 197
Andy Duncan5, 25, 45, 94, 113,
.....135, 145, 177
David Anthony Durham52, 63, 84,
.....130, 151
Sarah Beth Durst.....80, 122, 136, 154,
.....169, 182, 194
Thomas A. Easton95, 135, 196
Scott Edelman51, 140, 166, 181, 194
David Louis Edelman....46, 60, 85, 98, 212
Jeffrey Ford35, 117, 149, 160, 192
Rose Fox.....75, 109, 196
Carl Frederick26, 39
Jim Freund9, 127, 187
Gregory Frost1, 13, 25, 90, 102,
.....126, 151, 204
Carolyn Ives Gilman52, 85, 115
Greer Gilman.....13, 88, 125, 144
Adam Golaski39, 89, 127, 200, 205
Liz Gorinsky52, 69, 77, 187
Theodora Goss25, 39, 57, 77
Glenn Grant.....32, 60, 165
Gavin J. Grant.....25, 172, 195

| | | | |
|----------------------------|-------------------------|------------------------------|------------------------------|
| Daryl Gregory | 30, 49, 124 | Kevin J. Maroney | 179 |
| Andrea Hairston | 11, 34, 51, 153, | Sandra McDonald..... | 52, 94, 147 |
| ..... | 176, 206 | Terry McGarry | 9, 91, 116, 188 |
| Peter Halasz | 135 | Farah Mendlesohn | 26, 50, 115 |
| Marty Halpern..... | 124 | Anil Menon | 93 |
| Elizabeth Hand..... | 7, 40, 50, 110, | Ed Meskys | 118 |
| ..... | 172, 177, 197 | Yves Meynard..... | 7, 165, 196 |
| Nina Harper..... | 76, 116, 188, 199 | Sarah Micklem | 13, 69, 120, 206 |
| 📖David G. Hartwell..... | 14, 50, 65, 108, | Judith Moffett | 9, 27, 41, 77, 92, 101, |
| ..... | 158, 179, 195 | ..... | 121, 136, 159 |
| Jeff Hecht..... | 178, 196 | Sarah Monette... 55, | 72, 142, 173, 177, 205 |
| Ken Houghton..... | 87, 179 | Kathryn Morrow..... | 33, 166, 185 |
| Walter H. Hunt..... | 64, 114, 115, 136, | 📖James Morrow..... | 19, 31, 42, 73, 75, |
| ..... | 169, 186, 196 | ..... | 138, 152, 185 |
| Elaine Isaak..... | 120, 169, 176, 206 | Resa Nelson | 51, 109, 211 |
| Alexander Jablovkov | 85 | Patrick O'Leary | 21, 49 |
| Victoria Janssen | 66, 86, 93, 126, | Charles Oberndorf..... | 101, 154, 175, 191 |
| ..... | 176, 188 | Paul Park..... | 101, 116, 132, 150, 192, 204 |
| Matthew Jarpe..... | 4, 76, 107, 144 | Richard Parks..... | 74, 152 |
| Alaya Dawn Johnson..... | 51, 93 | Jennifer Pelland | 51, 84, 120, 190 |
| Michael Kandel..... | 14, 101, 134, | Steven Popkes | 145, 178 |
| ..... | 167, 185, 207 | Tom Purdom | 78, 92, 195 |
| Mary Kay Kare | 134, 188 | Cat Rambo | 37, 54, 58, 187 |
| Kay Kenyon..... | 22, 51, 64, 84, | Robert V. S. Redick | 106, 161 |
| ..... | 141, 169, 176 | Kit Reed | 38, 59, 108, 124 |
| John Kessel..... | 25, 49, 65, 94, 121, | Luc Reid..... | 32, 51 |
| ..... | 148, 162, 164, 167 | Faye Ringel..... | 40, 125, 137 |
| Caitlín R. Kiernan | 31, 56, 71, 87, | Michaela Roessner | 1, 25, 52, 94, |
| ..... | 126, 144 | ..... | 107, 157, 206 |
| Robert Killheffer..... | 87, 163, 179 | Christopher Rowe..... | 25, 76, 108, |
| Lancer Kind | 15 | ..... | 149, 191, 202 |
| Rosemary Kirstein..... | 104, 119, 186 | Geoff Ryman | 1, 9, 32, 60, 68, |
| Mary Robinette Kowal | 29, 36, 69, 187 | ..... | 146, 156, 210 |
| Barbara Krasnoff..... | 36, 51, 92, 109, 147 | Robert J. Sawyer | 15, 62, 68, 158, 178 |
| Matthew Kressel..... | 51, 60, 140 | Ekaterina Sedia..... | 54, 101, 115, 155 |
| Ellen Kushner..... | 2, 31, 53, 77, 136, 183 | Delia Sherman..... | 17, 45, 59, 77, |
| Lissanne Lake..... | 125 | ..... | 116, 135, 183 |
| Claude Lalumière | 39, 193 | Hildy Silverman | 15, 37, 109, 153, 195 |
| John Langan | 6, 103, 177, 205 | Vandana Singh..... | 54, 68, 93, 143 |
| Sarah Langan | 177 | Brian Francis Slattery | 85 |
| Fred Lerner..... | 95 | Graham Sleight | 24, 33, 58, 197 |
| Tony Lewis | 118 | Sarah Smith | 9, 77, 107, 123, 152, 206 |
| Ernest Lilley | 61, 85, 168, 167 | Allen Steele..... | 95, 131, 144, 186 |
| Kelly Link | 31, 172 | Ian Randal Strock | 68, 178 |
| Barry B. Longyear | 29, 31, 84, | Gayle Surette | 188, 206 |
| ..... | 147, 173, 189 | David Swanger | 106 |
| James D. Macdonald | 150, 165, 180, | 📖Michael Swanwick | 104, 124, 159, |
| ..... | 185, 205 | ..... | 170, 176 |
| 📖Barry N. Malzberg | 75, 149, 166, 204 | Sonya Taaffe..... | 28, 99, 125, 144, 153, 206 |
| Nick Mamatas..... | 23, 168 | Cecilia Tan..... | 7, 75, 201 |
| Joy Marchand | 153 | Paul Tremblay..... | 51, 59, 133, 177 |
| Louise Marley | 18, 33, 52, 68, 194 | Liza Groen Trombi | 118 |

Jean-Louis Trudel 14, 93
 Alice K. Turner 197
 Eric M. Van 26, 41, 87, 106,
 117, 146, 165
 Gordon Van Gelder 58, 67, 145, 179
 Sean Wallace 168
 Diane Weinstein 37, 60, 86

Jacob Weisman 32
 Nancy Werlin 77, 109, 154, 188
 Rick Wilber 83, 92
 Gregory A. Wilson 97
 Gary K. Wolfe 8, 24, 33, 50, 118, 146
 Ann Tonsor Zeddies 7, 194, 206

Plus Erin Hoffman, Anke Kriske, Cassandra Phillips-Sears (28), Saladin Ahmed, Christopher M. Cevasco (36), Michael DeLuca (54), Inanna Arthen, Roxanne Bland, Justine Graykin, Sherry Thompson, Trisha J. Wooldridge, Phoebe Wray (120), Brandon Crose, Scott Hickey, Renée Johnson, Neil Marsh, Michael McAfee, Rob Noyes, Brad Smith, John Tanzer (127), Paul Haggerty (136), Kohler McKenize, Amanda Menard(164), Christopher Golden, Carrie Laben (177).

readercon 19 program

All items fill a 60 minute program slot unless otherwise noted.

All items begin 5 minutes after the nominal time, but attendees are urged to arrive as promptly as possible. Panels end 5 minutes before the hour.

(L) indicates Leader (Participant / Moderator)

(M) indicates (non-participant) Moderator only.


Times in italics are before noon, others are noon and later.

| Location Key | | | |
|--------------|-----------------------------------|-----------|-----------------------------|
| E | Grand Ballroom Salon E | ME | Maine/Connecticut |
| F | Grand Ballroom Salon F | NH | New Hampshire/Massachusetts |
| G | Grand Ballroom Salons G, H, I & J | VT | Vermont |
| Vin | Kaffeeklatsches – Vineyard Haven | RI | Rhode Island |



thursday

1. 8:00 G **Rival Revolutionary Movements in the Arts.** *F. Brett Cox, Gregory Frost, James Patrick Kelly (L), Michaela Roessner, Geoff Ryman.* James Patrick Kelly was both a leading figure of the “humanist sf” movement and a contributor to *Mirrorshades*, the defining text of the rival cyberpunk movement. That immediately suggests that the two movements had much in common (as would be inevitable given that they agreed about the inadequacy of what was being written at the time). What are some other instances of rival revolutionary movements in the history of the arts? Are they actually rarer than the single, dominant revolution? What we can learn about the nature of artistic revolutions by examining what happened?
2. 8:00 ME **Return to Riverside.** *Ellen Kushner.* Talk / Discussion (60 min.). In 1987, Kushner published her first novel, *Swordspoint*. 2006 saw the publication of *The Privilege of the Sword*, a sequel set about 15 years later. In between there were various short stories featuring the same characters, and a novel (and novella), *The Fall of the Kings*, written with partner Delia Sherman and set long, long after *Swordspoint*. What’s it like to stay so long with one imaginary city and cast of characters, and to grow older along with them? How do you keep the theme of the books fresh and edgy when an entire generation has grown up between them? Kushner answers all your impertinent and importunate questions about the world and the characters . . . and what might be next.
3. 8:00 NH **Dale Bailey** reads an unpublished story. (30 min.)
4. 8:00 VT **Matthew Jarpe** reads from his as yet unpublished novel *Machine Intelligence*. (30 min.)
5. 8:30 NH **Andy Duncan** reads his story-in-progress “The Night Cache.” (30 min.)
6. 8:30 VT **John Langan** reads a forthcoming short story. (30 min.)
7. 9:00 G **Snape, Gollum and Other Moral Linchpins.** *Michael A. Burstein (L), Elizabeth Hand, Yves Meynard, Cecilia Tan, Ann Tonsor Zeddies.* The two most popular fantasies of all time portray a battle between pure good and absolute evil in which a morally divided character proves to be crucial to the plot. Was Severus Snape ultimately as successful a character as Smeagol / Gollum? What other fantasies have used this device? How is it that we as readers accept a morally labile linchpin character without questioning the solidity of everyone else? Or does moral grayness sometimes leak out from the linchpin to tint the otherwise black-and-white world?
8. 9:00 ME **Every Critic His Own Aristotle: The Languages of Writers, Critics, Academics, and Fans.** *Gary K. Wolfe with discussion by John Clute, F. Brett Cox, Paul Di Filippo, et al.* Talk / Discussion (60 min.). Writers of sf and fantasy criticism feel free to invent their own terminology in addition to that traditionally used in mainstream literary studies. And this new terminology has seldom been portable among the multiple communities that talk about sf—writers, reviewers (both inside and outside the field), academics (ditto), and fans (including fan scholars). Wolfe will discuss the communities and their relationships to one another. Is there hope for developing a coherent dialogue among these groups, and eventually a unified language?
9. 9:00 RI **Reading Aloud for Writers.** *Jim Freund with participation by Michael Cisco, Terry McGarry, Judith Moffett, Geoff Ryman, Sarah Smith, et al.* Workshop (60 min.). Freund has produced professional broadcast radio of f&sf writers reading their own work for almost 40 years for NYC’s WBAI-FM, and is also the curator of *The New York Review of Science Fiction Reading Series*, and a professional performer himself. In this workshop, Jim will share and discuss live reading technique in almost any setting a writer may find themselves: bookshop signing, library, convention, broad- or podcast. He’ll discuss selecting your material, presentation (intro, Q&A), microphone usage, characters versus narration. For studio performance (or at-home podcasting) he’ll share knowledge of simple yet professional recording technologies and sound ambience. This is a workshop, so you will have a chance to get some paragraphs in edgewise.

thursday

10. 9:00 NH **Jonathan Lethem** reads. (60 min.)
11. 9:00 VT **Andrea Hairston** reads from her novel *Redwood and Wildfire*. (30 min.)
12. 9:30 VT **Richard Chwedyk** reads from his new saur story-in-progress (or perhaps something completely different). (30 min.)
-  10:00 ME **The Polymath, or The Life and Opinions of Samuel R. Delany, Gentleman.** . (75 min.) A 2007 documentary film directed by Fred Barney Taylor.

friday

-  10:00 Ballroom Hallway Registration opens.
-  10:00 Ballroom Lobby Information opens.
13. 11:00 F **Over the Hills in Farah's Way: Four Categories of Fantasy.** *Ellen Asher, John Clute, Gregory Frost (L), Greer Gilman, Sarah Micklem.* Every Readercon attendee is urged to pick up and devour a copy of Farah Mendlesohn's *Rhetorics of Fantasy*, in which she describes four types of fantasy distinguished by the relationship of the protagonists, and hence the reader, to the fantasy world. In the *portal-quest fantasy* (*The Lion, the Witch, and the Wardrobe* or *The Lord of the Rings*), the protagonists leave their mundane world and cross through to the fantastic, and the protagonists and reader discover and understand the new world together. In the *immersive fantasy* (*Perdido Street Station* or *The Iron Dragon's Daughter*), the fantastic is presented without comment or explication as the norm for both the protagonist and reader. The *intrusion fantasy* (*Dracula* or most of Lovecraft's short fiction) is in many ways the opposite of the portal-quest: the fantastic enters the ordinary world, where it is met with awe, shock, amazement, or the like. (Most intrusion fantasies are horror, but there are interesting exceptions.) In the *liminal fantasy* (Hope Mirrlees' *Lud-in-the-Mist* or *Little, Big*) there might be an intrusion into the ordinary world, but the reader is disoriented, estranged, or challenged by the casualness with which the protagonists accept the intrusion or by their doubt of its reality. We'll discuss the usefulness of the taxonomy and look at each of the categories, highlighting the most interesting of Mendlesohn's insights.
14. 11:00 G **The Career of Stanislaw Lem.** *Michael Cisco, David G. Hartwell, Michael Kandel (L), Jonathan Lethem, Jean-Louis Trudel.*
15. 11:00 ME **Science Fiction as a Mirror for Reality.** *Robert J. Sawyer with discussion by Paolo Bacigalupi, Michael A. Burstein, Lancer Kind, Hildy Silverman, et al.* Talk / Discussion (60 min.). Science fiction has always been a powerful vehicle for commenting on the here-and-now, letting us explore the burning issues of today in the guise of talking about tomorrow. Sawyer is currently under contract with the Canadian Broadcasting Corporation to host and co-produce a pilot for a web-based new-media series based on this idea. He'll talk about sf as a mirror of reality, discuss the project, and brainstorm with audience members about recent sf that comments on the here and now and might be worth spotlighting should the CBC series go beyond the pilot stage.
16. 11:00 RI **How I Wrote *Dust*.** *Elizabeth Bear.* Talk (30 min.).
17. 11:00 NH **Delia Sherman** reads her story "Gift from a Spring." (30 min.)
18. 11:00 VT **Louise Marley** reads from her short story collection *Absalom's Mother & Other Stories* (2007). (30 min.)
19. 11:00 Vin Kaffeeklatsches. James Patrick Kelly; James Morrow.



friday

20. 11:30 RI **How I Wrote *City of Ashes* and *City of Bone*.** *Cassandra Clare*. Talk (30 min.).
21. 11:30 NH **Patrick O’Leary** reads one of his latest stories as well as some poems. (30 min.)
22. 11:30 VT **Kay Kenyon** reads from her novel *A World Too Near* (2008). (30 min.)
23. 12:00 F **Generation Dark.** *Nathan Ballingrud, Holly Black (L), M. M. Buckner, Cassandra Clare, Don D’Ammassa, Nick Mamatas*. There’s some anecdotal evidence that the readership for horror and dark fantasy is younger than the readership for the rest of the field, and this shifting demographic is also reflected in our guest list. To what extent is the boom in young writers and readers of dark fantasy a reflection of the darkness of the times? And to what extent are we simply seeing the first generation to grow up with horror as a successful commercial genre and Stephen King as an icon? What other factors are in play?
24. 12:00 G **The Year in Novels.** *Charles N. Brown (L), Paul Di Filippo, Graham Sleight, Gary K. Wolfe*.
25. 12:00 ME **The Sycamore Hill Conspiracy, or How Bad Stories Go Good.** *Gregory Frost (L) with Richard Butner, F. Brett Cox, Andy Duncan, Theodora Goss, Gavin J. Grant, James Patrick Kelly, John Kessel, Jonathan Lethem, Michaela Roessner, Christopher Rowe, et al.* Discussion (60 min.). How did one particular peer workshop started by John Kessel in Raleigh, NC way back in 1985 produce remarkable and frequently award-winning fiction? What’s it like to workshop a story when everyone in the room is an invited author of note? Does a workshop at this level use the standard Clarion techniques, or does it have its own style? Veterans of the Sycamore Hill conference tell all.
26. 12:00 RI **Quantum Reality for Smart Children and Very Smart Adults.** *Carl Frederick with discussion by, Farah Mendlesohn, Eric M. Van, et al.* Talk / Discussion (60 min.). Richard Feynman once speculated that we wouldn’t be so troubled by the paradoxes of quantum mechanics if we’d grown up with them as children. Frederick is currently writing a YA novel that explores this idea in the guise of a “Feynman Elementary School for Advanced Physics.” How would they teach quantum mechanics at such a school? Come find out!
27. 12:00 NH **Judith Moffett** reads from her new novel *The Bird Shaman* (2008). (30 min.)
28. 12:00 VT **Not One of Us Group Reading.** *John Benson (host) with Mike Allen, Erin Hoffman, Anke Kriske, Cassandra Phillips-Sears, and Sonya Taaffe*. Readings from the zine edited by Benson. (60 min.)
29. 12:00 Vin Kaffeeklatsches. *Mary Robinette Kowal; Barry B. Longyear*.
30. 12:30 NH **Daryl Gregory** reads from his forthcoming novel *Pandemonium* (2008). (30 min.)
31. 1:00 F **-Esque No More: Transcending Your Influences.** *Laird Barron, Caitlín R. Kiernan, Ellen Kushner (L), Kelly Link, Barry B. Longyear, James Morrow*. Beginning writers are often heavily indebted to one or more huge influences—a fact which may be more obvious to them than to their readers, or vice versa. Those that go on to be most successful are those who develop their own voice, a process that can take place any time in a writer’s career. Our panelists talk about their awareness of their influences and their success at transcending them. To what extent does this happen consciously, or unconsciously as a natural part of a writer’s maturation?
32. 1:00 G **Punkgate: In Search of the Next Suffix.** *Paul Di Filippo, Glenn Grant, Luc Reid, Geoff Ryman (L), Jacob Weisman*. It’s a scandal: “-punk” is over thirty years old. There has to be a newer, better suffix for wannabe movements! Or maybe we need a prefix? (How important is it to a literary or other artistic movement to have the right name, anyway?)

friday

- 33.** 1:00 ME **What's it All About, Skiffy?** *Graham Sleight with discussion by Louise Marley, Kathryn Morrow, Gary K. Wolfe, et al.* Talk / Discussion (60 min.). Sleight presents a history of the last twenty years of sf, fantasy, and horror—a history which, by and large, no one has yet written. Some questions he may or may not address: why are there all these stories that aren't clearly in one genre? Why are there so many subgenres and manifestos around now? What have new printing technologies and the web done to the field? A grand unified theory may or may not emerge.
- 34.** 1:00 RI **Imagination and Ambiguity in *Pan's Labyrinth*.** *Andrea Hairston with discussion by Mike Allen, Dale Bailey, et al.* Talk / Discussion (60 min.). Guillermo Del Toro's Hugo and Nebula-winning *Pan's Labyrinth* plays off a well-established tradition of narratives in which a portrayed fantastic world might either be real or the product of a child's imagination. But Del Toro is doing several things that are anything but conventional. He constructs a story where the fantastic world is not just an escape from an intolerable reality, but an act of resistance to it. And he ends his tale by neither resolving the ambiguity or leaving it undisturbed, but by doing something else entirely. Hairston will talk about imagination as resistance and about the film's ending. How do they combine so powerfully? *Note: if you haven't seen Pan's Labyrinth, this talk will spoil one of the most thought-provoking and remarkable endings in all of cinema and all of the fantastic.*
- 35.** 1:00 NH **Jeffrey Ford** reads a new story, "The Seventh Expression of the Robot General." (30 min.)
- 36.** 1:00 VT **Tabula Rasa Group Reading.** *Saladin Ahmed, Christopher M. Cevasco, Mary Robinette Kowal, Barbara Krasnoff.* Readings by members of the New York-based Tabula Rasa writer's group. (60 min.)
- 37.** 1:00 Vin Kaffeeklatsches. Cat Rambo; *Space and Time* magazine with Hildy Silverman, Diane Weinstein.
- 38.** 1:30 NH **Kit Reed** reads from her forthcoming novel *Enclave* (February 2009). (30 min.)
- 39.** 2:00 F **Triumphing Over Competence.** *Matthew Cheney, Carl Frederick, Adam Golaski (L), Theodora Goss, Claude Lalumière, Cecilia Tan.* Jeff VanderMeer created an online ruckus with the assertion that today's short fiction market has been overwhelmed by "the triumph of competence." We can think of nothing less useful than a debate between those who agree with VanderMeer and others who feel we are in a Golden Age of short fiction, since the presence of both camps argues convincingly that any response to today's short fiction market is subjective. Instead, let's ask: what practical things can we do to make things better, regardless of how good we think they are now? What can we do to promulgate the writing of more (or "even more") great stories? And what can we do to help readers find stories they'll love, especially if they've been burnt out by over-exposure to the merely good?
- 40.** 2:00 G **What Has It Got in Its Apocalypses?** *John Joseph Adams, Jedediah Berry, Leah Bobet, Elizabeth Hand, Faye Ringel (L).* Cormac McCarthy's *The Road* never identifies the cataclysm that has destroyed society. So the novel is clearly not at all about any specific Bad Thing that might happen to us; rather, it uses the post-apocalyptic setting as an amplifier of human nature. To what degree has this always been true (if not quite so overtly) of the post-apocalyptic novel, whose history goes back to well before the Bomb? Why have authors sometimes explained the Bad Thing in detail anyway?

friday

41. 2:00 ME **Consciousness, Free Will, Evolution, and Memory.** *Eric M. Van with discussion by R. Scott Bakker, Michael Cisco, Judith Moffett, et al.* Talk / Discussion (60 min.). Van gives a short version of his theory of consciousness (first presented at Readercon 11 in 1999) which underscores that the “philosophical” (really scientific) questions of the nature of consciousness and the existence of free will are inextricable: conscious experience only makes sense as a vehicle for true free will in an otherwise deterministic universe, and free will could only be implemented by conscious awareness. He then presents some recent implications of the theory that he’s been speculating on as he prepares it for publication. What’s the evolutionary argument for free will? What neural mechanisms would be necessary to implement it? Is it possible to tell the difference between an absence of conscious awareness and the absence of the *memory* of conscious experience?
42. 2:00 RI **How I Wrote *The Philosopher’s Apprentice*.** *James Morrow.* Talk (30 min.).
43. 2:00 NH **Elizabeth Bear** reads from her forthcoming novels *Ink & Steel* (July 2008) and/or *All the Windwracked Stars* (October 2008). (30 min.)
44. 2:00 VT **Michael J. Daley** reads from *Rat Trap* (2008). (30 min.)
45. 2:00 Vin Kaffeeklatsches. Andy Duncan; Delia Sherman.
46. 2:30 RI **How I Wrote *Infoquake and Multireal*.** *David Louis Edelman.* Talk (30 min.).
47. 2:30 NH **Michael A. Burstein** reads a selection from his story “Empty Spaces.” (30 min.)
48. 2:30 VT **Holly Black** reads from her novel-in-progress *The White Cat* (forthcoming 2010). (30 min.)
-  3:00 Room 630 Con Suite opens.
-  3:00 E Bookshop opens.
49. 3:00 F **We All Took Too Much PKD in the Seventies.** *M. M. Buckner, Daryl Gregory, John Kessel (L), Jonathan Lethem, Patrick O’Leary.* Our panelists all admit to a huge Philip K. Dick influence. How have they absorbed it? There are probably as many ways of being influenced by Dick as there are aspects of greatness to his work. Does being influenced by PKD necessarily mean sharing his take on his major themes?
50. 3:00 G **The Critical Review: Griffin, Gorgon, or Sphinx?** *John Clute, Elizabeth Hand, David G. Hartwell, Farah Mendlesohn, Gary K. Wolfe (L).* The book review and the critical literary study serve fundamentally different purposes. Yet sf book reviews have frequently contained valuable critical insights: it’s hard to avoid having them if you’re a perceptive reader, and hard to leave them out of a review. We’ll look at the history and techniques of the critical review and assess just how comfortably the two components have gotten along. What does the continued practice of the hybrid form say about the nature of the reading experience and the way we talk about books?
51. 3:00 ME **Writers’ Groups and Writers: A Match Made in Heaven or Hell?** *Alaya Dawn Johnson and Matthew Kressel (co-L) with Richard Chwedyk, F. Brett Cox, Michael J. Daley, Scott Edelman, Andrea Hairston, Kay Kenyon, Barbara Krasnoff, Resa Nelson, Jennifer Pelland, Luc Reid, Paul Tremblay, et al.* Discussion (60 min.). Writers groups: some writers swear by them, others swear at them. Many writers consider critiques from their writers’ group an invaluable part of the submission process. Others believe that writers’ groups tend to dilute individual style, tending toward “grouphink.” Our leaders are members of Altered Fluid, a Manhattan-based writer’s group that has met regularly since 2001.

friday

52. 3:00 RI **Breaking Into the Ghetto.** *David Anthony Durham with discussion by Carolyn Ives Gilman, Liz Gorinsky, Louise Marley, Sandra McDonald, Michaela Roessner, et al.* Talk / Discussion (60 min.). Durham's decision to move into fantasy after three successful historical novels shocked his editor, who saw a whole host of problems, concerns, hurtles, and uncertainty in the decision. But why is such a career move considered so risky? Is fantasy still somehow disreputable despite the huge commercial and reasonable critical success of Tolkien, Rowling, and others? And aren't readers smart enough to accept different things from writers? Durham takes a personal look at the topic and discusses the issues with other authors that have tried to (or would like to) cross genres.
53. 3:00 NH **Ellen Kushner** reads either from her novel *The Privilege of the Sword* (2006) or something else entirely. (30 min.)
54. 3:00 VT **Clockwork Phoenix Group Reading.** *Mike Allen (host) with Laird Barron, Leah Bobet, Michael DeLuca, Cat Rambo, Ekaterina Sedia.* Readings from the first volume of a new annual non-theme anthology (subtitled *Tales of Beauty and Strangeness*) edited by Allen and just published by Norilana Books. (60 min.)
55. 3:00 Vin Kaffeeklatsches. Ellen Datlow; Sarah Monette.
56. 3:00 TBD Autographs. James Patrick Kelly; Caitlín R. Kiernan.
57. 3:30 NH **Theodora Goss** reads some recently published work. (30 min.)
58. 4:00 F **If Free Electronic Texts Are Good Promotion, What's Piracy?** *Jeffrey A. Carver, James Patrick Kelly (L), Cat Rambo, Graham Sleight, Gordon Van Gelder.* "Webscabs, who post their creations on the net for free . . . [are helping convert] the noble calling of Writer into the life of Pixel-stained Technopeasant Wretch."—Howard V. Hendrix, former Vice-President of the Science Fiction and Fantasy Writers of America (SFWA). In a recent issue of *Locus*, Cory Doctorow summarized the evidence that giving away free electronic versions of books actually helps rather than hinders sales of the printed versions. If Doctorow is right, then the illegal online sharing of texts—the policing of which has recently caused controversy in SFWA—may not be harmful and may well be helpful to the vast majority of writers. What are the differences between giving away a text electronically yourself, and letting others disseminate it without your knowledge and/or permission? Is it possible for self-promotion to be beneficial but "piracy" harmful? And if "piracy" is actually good for all except the best-selling authors, how do writers reconcile this reality with long-standing and deep-rooted feelings about intellectual property rights and getting paid for work (Hendrix, *op. cit.*)?
59. 4:00 G **Objects in a Room May Be Scariest than They Appear.** *John Clute, Lucy Corin, Kit Reed, Delia Sherman (M), Paul Tremblay.* "The description in crime fiction of domestic interiors, furnishings and possessions . . . is often crucial to the plot. In Agatha Christie, for example, we can be confident that almost any domestic article mentioned, however commonplace, will provide a clue, either true or false."—P.D James. Objects in a room in sf or fantasy are clues to the world-building, while in much contemporary fiction they are class and status markers and hence clues to character. What about the objects in a room (and by extension the entire described environment) in a horror or slipstream story? How often are they clues, and clues to what? Or is the very cluelessness of the environment part of what creates the horror or facilitates the slippage?


friday

- 60.** 4:00 ME **I've Seen Things You People Wouldn't Believe: The Influence of *Blade Runner*.** David Louis Edelman, Glenn Grant, Matthew Kressel (L), Geoff Ryman, Diane Weinstein. This year saw the twenty-fifth anniversary release of the definitive version of Ridley Scott's *Blade Runner*, a film universally recognized as one of the two or three greatest achievements of sf cinema. The film's groundbreaking (and insanely detailed) visual design has influenced everything from runway fashions to building architecture, and some would argue that the current "default" dystopian science fiction vision comes right out of the film's dark LA streets. How pervasive has *Blade Runner*'s influence been on sf (both written and cinematic)? Has the film altered the way we look at ourselves and our future? Is it possible that its dark landscapes have discouraged us from envisioning a better tomorrow?
- 61.** 4:00 RI **Speculative Poetry Workshop.** Mike Allen with participation by M. M. Buckner, Ernest Lilley, et al. Workshop (60 min.). Speculative poetry is also known by the equally puzzling monikers "science fiction poetry" and "fantastic poetry." What is it? Who publishes it? How do you write it and why would you want to? Come prepared to write.
- 62.** 4:00 NH **Robert J. Sawyer** reads from his upcoming novel *Wake* (2009). (60 min.)
- 63.** 4:00 VT **David Anthony Durham** reads from *Acacia: The Other Lands* (very much a work in progress). (30 min.)
- 64.** 4:00 Vin Kaffeeklatsches. Walter H. Hunt; Kay Kenyon.
- 65.** 4:00 E Autographs. David G. Hartwell and Kathryn Cramer; John Kessel.
- 66.** 4:30 VT **Victoria Janssen** reads from her forthcoming novel *The Duchess, Her Maid, the Groom and Their Lover* (December 2008). (30 min.)
- 67.** 5:00 F **Describing the Elephant in the Room: A Conversation About Genre and Career.** Jonathan Lethem and Gordon Van Gelder. Jonathan Lethem has become the first author since Kurt Vonnegut, Jr. to begin his career as a "science-fiction writer" and completely shed the limiting (and to some, damning) qualifier—a feat that eminences as great as Harlan Ellison desperately strived for and could never quite manage. Whereas Vonnegut felt compelled to joke about peeing in his drawer full of old sf manuscripts (even while continuing to write new ones), Lethem has kept his ties to the sf community. He and Gordon Van Gelder have had an ongoing conversation about the issues involved in this extraordinary career move and have graciously volunteered to share their thoughts.
- 68.** 5:00 G **A Tale of Two Disciplines.** Louise Marley, Geoff Ryman, Robert J. Sawyer (L), Vandana Singh, Ian Randal Strock. "The scientific world of the future will be pairs, or connections. Everybody is going to be a bridge between specialties."—Donald Knuth. Combining ideas from two or more disciplines is not just a fresh approach to doing science, it's a great way to generate thought-provoking hard sf. We especially want to talk about stories where the ideas don't just co-exist as separate elements of an extrapolated future, but combine in interesting or unexpected ways.
- 69.** 5:00 ME **Steampunk and Beyond: What Would a "Gibson Chair" Look Like?** Holly Black, Paul Di Filippo, Liz Gorinsky, Mary Robinette Kowal (L), Sarah Micklem. Steampunk, originally just an sf subgenre, is now also a burgeoning underground design movement. There's precedent for this: modernism was not only a literary movement, but had artistic, musical, architectural, and design wings as well. Is the steampunk design movement an essentially fluky outgrowth of our fascination with all things retro? Or could other f&sf subgenres sprout their own design branches as well? Could the creation of actual, useful, physical objects lead to better-imagined literary art? How close is the relationship between the visually striking artifacts of steampunk and the literature that spawned them, anyway?

friday

- 70.** 5:00 RI **The Post-Posterity Writer.** *R. Scott Bakker.* Talk (60 min.). If nuclear / epidemiological / environmental Armageddon doesn't get us, then post-humanism certainly will. How does this change the stakes and the imperatives of writing? What forms of writing are appropriate to writers of social conscience, and what forms are anathema? Bakker argues that writers can no longer pretend to write, as Ben Jonson says of Shakespeare, "not of an age, but for all time!"—and that writers of literary fiction, who generally think themselves the most socially conscientious writers, are in fact the least.
- 71.** 5:00 NH **Caitlín R. Kiernan** reads either from her most recent novel *Daughter of Hounds* (2007) or a short story. (60 min.)
- 72.** 5:00 VT **Sarah Monette** reads from her Shirley Jackson-nominated collection *The Bone Key* (2007). (30 min.)
- 73.** 5:00 E Autographs. Elizabeth Bear; James Morrow.
- 74.** 5:30 VT **Richard Parks** reads from his forthcoming novel *The Long Look* (September 2008). (30 min.)
- 75.** 6:00 F **If All Men Were Tolerant, How Would You Shock Your Sister?** *Paolo Bacigalupi, Rose Fox, Barry N. Malzberg, James Morrow (L), Cecilia Tan.* Once upon a time "a glimpse of stocking" was a dangerous vision. What is the future of transgression and the shocking in a society that prides itself on its ever-increasing tolerance? What value do shocking and transgressive texts have? How do they read once their shocking element becomes passé?
- 76.** 6:00 G **Cyberpunk Goes Post-al.** *M. M. Buckner, Nina Harper, Matthew Jarpe, James Patrick Kelly (L), Christopher Rowe.* James Patrick Kelly and John Kessel have recently co-edited *Re-Wired: The Post-Cyberpunk Anthology*. How have stories written in a cyberpunk vein evolved since the subgenre originated? By precedent, the prefix "post" could have one of two meanings: a reactionary successor (as in post-modernism) or a contemporaneous stylistic expansion (as in post-punk). Do either of these meanings apply? If not, have the stories nevertheless evolved far enough from the original model to warrant the prefix? Or are they really just "late cyberpunk?" And if that's the case, does the use of "post" indicate some kind of attempt at distancing from the subgenre even as we continue to write and read it?
- 77.** 6:00 ME **Interstitial Arts.** *Ellen Kushner (L) with R. Scott Bakker, Lucy Corin, Liz Gorinsky, Theodora Goss, Judith Moffett, Delia Sherman, Sarah Smith, Nancy Werlin, et al.* Discussion (60 min.). The Interstitial Arts Foundation is a group of "Artists Without Borders" fighting the Balkanization of art. They celebrate work that crosses or straddles the borders between media, the borders between genres, the borders between "high art" and popular culture. They are not opposed to mainstream fiction or genre fiction, nor are they seeking to create a new category. They are just particularly excited by border-crossing fiction (and music and art), and want to support the creation of such works and to establish better ways of engaging with them. The IAF has had a presence at Readercon from its beginning, and last year Small Beer Press published *Interfictions: An Anthology of Interstitial Writing*, edited by Delia Sherman and Theodora Goss. Interstitial Arts is an idea, a conversation, not a hard-and-fast definition—and it's a conversation you are invited to join.
- 78.** 6:00 RI **The Royal Navy's Campaign Against the Slave Trade.** *Tom Purdom.* Talk (30 min.). The Royal Navy's fifty year campaign against the African slave trade is the background of Purdom's time travel novelette "The Mists of Time" (*Asimov's* August '07, and just reprinted in Gardner Dozois's *Year's Best SF*). Purdom tells this great epic sea story and how he got interested in it many years ago, and discusses how he used it in his story.
- 79.** 6:00 NH **Laird Barron** reads his horror novelette "The Broadsword." (30 min.)
- 80.** 6:00 VT **Sarah Beth Durst** reads from her novel *Out of the Wild* (2008). (30 min.)

friday

- 81.** 6:30 RI **The Fiction of Nelson Bond.** *Mike Allen.* Talk (30 min.). He influenced Ray Bradbury, counted Harlan Ellison and Neil Gaiman among his admirers, and earned favorable comparisons to Robert Bloch and Fredric Brown from John Clute in *The Encyclopedia of Science Fiction*. Yet he's largely forgotten today. Come hear about this versatile master of sf's golden age.
- 82.** 6:30 NH **Nathan Ballingrud** reads a short story, either unpublished or from a Datlow-edited anthology. (30 min.)
- 83.** 6:30 VT **Rick Wilber** reads from his memoir *My Father's Game: Life, Death, Baseball*. (30 min.)
-  7:00 E Bookshop closes.
- 84.** 7:00 F **Waking Up Sober Next to a Story Idea.** *Paolo Bacigalupi, Jeffrey A. Carver (L), David Anthony Durham, Kay Kenyon, Barry B. Longyear, Jennifer Pelland.* Really, it seemed absolutely beautiful once upon a time. Now that you've had intimate knowledge of it (say, midway through the novel), you can see all the less-than-flattering sides. You may even wonder, *What the hell was I thinking?* How do you recover enthusiasm for the work? Now that you see the flaws, how do you begin the process of fixing them?
- 85.** 7:00 G **Economics as the S in SF.** *David Louis Edelman, Carolyn Ives Gilman, Alexander Jablovkov, Ernest Lilley (L), Brian Francis Slattery.* SF stories concerned with economics have predominantly been either satires of consumerism or arguments for libertarianism. But there are also sf stories that investigate economic principles in the way that traditional sf explores the physical sciences. Damon Knight's *A For Anything* examines the impact of a new technology on our current economic system; Cory Doctorow's *Down and Out in the Magic Kingdom* imagines an entire new system; and John Brunner's *The Shockwave Rider* does some of both. We'll discuss these and other classics of the subgenre. Is today's generation of writers more economically aware than their predecessors, and has there been an uptick in these stories as a result?
- 86.** 7:00 RI **Bookaholics Anonymous Annual Meeting.** *Diane Weinstein (L) with Richard Chwedyk, Andy Duncan, Victoria Janssen, et al.* Discussion (60 min.). The most controversial of all 12-step groups. Despite the appearance of self-approration, 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!
- 87.** 7:00 RI **Genre Distinctions and Reading Protocols: Insights from Styx's "Come Sail Away."** *Ken Houghton with discussion by Caitlín R. Kiernan, Robert Killheffer, Eric M. Van, et al.* Talk / Discussion (60 min.). Does the use of a science fiction or fantasy element in a story require that we read it as genre? And what do we gain or lose by doing so? Houghton proposes that certain genre tropes have been mainstreamed to the point where their presence does not, in fact, indicate that we are reading a genre story, and that many books claimed by the field as sf or fantasy have not been improved by reading them as such. As a simple exemplar of the phenomenon, he looks at—of all things—"Come Sail Away" by Styx.
- 88.** 7:00 NH **Greer Gilman** reads from her forthcoming novel *Cloud & Ashes* (2009). (60 min.)
- 89.** 7:00 VT **Adam Golaski** reads from his short fiction collection *Worse Than Myself* (2008). (30 min.)
- 90.** 7:00 Vin Kaffeeklatsches. Michael J. Daley; Gregory Frost.

friday

91. 7:30 VT **Terry McGarry** reads either some deleted material from her novel *Triad* or her story “The Piper’s Chair,” forthcoming in *H.P. Lovecraft’s Magazine of Horror*. (30 min.)

92. 8:00 F **Another Kind of Truth: The Personal Essay.** *Barbara Krasnoff (M), Jonathan Lethem, Judith Moffett, Tom Purdom, Rick Wilber.* “The essay appealed to me for its directness and urgency and grace. It seemed to me a form in which one could pursue any question, no matter how difficult, and to which one could bring the full range of intelligence.”—Essayist and former sf writer Scott Russell Sanders. While Sanders has turned exclusively to the essay, more often writers are attracted to both fictional and non-fictional approaches—Jonathan Lethem has drawn on his youth as a genre fan in both the novel *The Fortress of Solitude* and the short personal essay “13, 1977, 21.” Why do certain experiences lend themselves to fictional or non-fictional treatments? What are the things you can accomplish in one form but not the other? Which techniques can be used in both?

93. 8:00 G **Under the Rainbow: Multiculturalism in Young Adult Fiction.** *Victoria Janssen (L), Alaya Dawn Johnson, Anil Menon, Vandana Singh, Jean-Louis Trudel.* “I’m old enough to still be excited by the ‘newness’ of multicultural art, but I know my students have grown up thinking of monoculturalism as the exception rather than the rule.”—Kris McDermott on the Interstitial Arts message board. How aware are YA authors of their readers’ expectations for multiculturalism? How do you meet this expectation if your own background is less than worldly? How do you create a reasonably and realistically multicultural set of characters without resorting to tokenism? How do multicultural tales differ depending on whether the multiculturalism is incidental or integral to the plot, and what does each kind of story tell its readers about the nature of culture?

94. 8:00 ME **F&SF + MFA > 0.** *Richard Butner, Andy Duncan, James Patrick Kelly (L), John Kessel, Sandra McDonald, Michaela Roessner.* We all know that writing f&sf is taught at specialized workshops like Clarion, but you can also go to school and get an MFA in creative writing in the genre. James Patrick Kelly and his frequent collaborator John Kessel have taught writing at this level, and they’re joined by four of their students. How does teaching students who are already accomplished writers differ from teaching the newbies at Clarion? Why devote so much time to polishing your craft in an academic setting when most of your peers are managing without it?

95. 8:00 RI **Nearly Thirty Years of “The Reference Library.”** *Thomas A. Easton; Fred Lerner, Allen Steele (co-M).* Thomas A. Easton began writing the “Reference Library” book review column for *Analog: Science Fiction and Fact* in 1979, and the December 2008 column will be his last. What’s it like reviewing for a readership whose tastes are as well-defined as those of *Analog’s* readers? We’ll talk to Tom about his career as a reviewer and take a look forward at the future of the column and at Tom’s possible successors.

96. 8:00 NH **John Crowley** reads new unpublished work. (60 min.)

97. 8:00 VT **Gregory Wilson** reads from his novel *Icarus*. (30 min.)

98. 8:00 Vin Kaffeeklatsches. Elizabeth Bear; David Louis Edelman.

99. 8:30 VT **Sonya Taaffe** reads her short story “The Mirror of Venus.” (30 min.)

 9:00 Ballroom Hallway Registration closes.

 9:00 Ballroom Lobby Information closes.

 9:00 Room 630 Con Suite closes.

friday

100. 9:00 ME **Tom Disch's "Winter Journey."** (40 min.) Almost exactly a year after the death of his longtime partner Charles Naylor in September 2004, Tom Disch began writing a sequence of poems, which he shared on his blog. Eventually there were 31 of them. He titled the sequence "Winter Journey" after Schubert's lieder cycle "Winterreise" (a work Naylor loved). Elizabeth Hand calls the sequence "an extraordinary efflorescence of grief . . . tragic, bitter, bleakly funny, romantic, heart-rending—and also accessible. I can imagine, by some divine fluke, the book becoming a surprise, posthumous bestseller—an irony Disch would have appreciated." When the sequence was completed, Disch contacted friend and filmmaker Eric Solstein, and asked if a reading of the work might be videotaped to serve as a suicide note. At its conclusion, he said, he would kill himself, the attendant publicity hopefully contributing to the success of the recording. A deal was struck between Tom and Eric—the taping would proceed if the suicide were postponed for some indefinite period of time. This will be the first public showing of "Winter Journey." The poems are to be published later this year, by Payseur and Schmidt, with a DVD of the reading included.

101. 9:00 RI **We: Compare Translations.** *Michael Kandel, Judith Moffett, Charles Oberndorf (M), Paul Park, Ekaterina Sedia.* One of the best-received panels at Readercon 17 was a line-by-line comparison of three Borges translations, with attendees following along on a handout that showed the texts side-by-side. This time, our panelists will compare three translations of a passage from Yevgeny Zamyatin's *We* (by Mirra Ginsburg, Clarence Brown, and Natasha Randall). What we learned last time was that no one translator was clearly the best; someone who rendered one sentence beautifully might miss something essential in the next. And yet the translations were essentially similar in style, so that it seemed possible to construct a consensus text better than any of the individual ones. Will the same thing be true with Zamyatin? Or will we see more stylistic variation among the translations? Is the stylistic range a function of the language, the author, or the translator's daring?

102. 9:00 NH **Gregory Frost** reads from his novel *Shadowbridge* (2008). (60 min.)





103. 9:00 VT **Wastelands Group Reading.** *John Joseph Adams (host) with Paolo Bacigalupi, Dale Bailey, Elizabeth Bear, John Langan, Jonathan Lethem.* Readings from the reprint anthology (subtitled *Stories of the Apocalypse*) edited by Adams and published by Nightshade Books in January. (60 min.)

104. 9:00 Vin Kaffeeklatsches. Rosemary Kirstein; Michael Swanwick.

105. 10:00 F/G **The 2008 Cordwainer Smith Rediscovery Award Ceremony.** (30 min.) The Smith Award, honoring a writer worthy of being rediscovered by today's readers, is selected annually by a panel of judges that includes longtime Readercon stalwarts Barry N. Malzberg and Gordon Van Gelder. Past winners include Olaf Stapledon, R.A. Lafferty, Edgar Pangborn, Henry Kuttner and C.L. Moore, and Leigh Brackett.

Y 10:30 F/G **Meet the Pros(e) Party.** 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 bytes of data in George W. Bush's brain that correspond to objective reality.

saturday

-  9:00 Ballroom Hallway Registration opens.
-  9:00 Ballroom Lobby Information opens.
-  9:00 Room 630 Con Suite opens.
-  10:00 E Bookshop opens.

106. 10:00 F **When Neurons Meet Saurons: The Emotional Roots of Fantasy.** *R. Scott Bakker, Elizabeth Bear, Judith Berman, Robert V. S. Redick, David Swanger, Eric M. Van (M).* In the January 2008 *New York Review of Science Fiction*, David Swanger examined the emotional underpinnings of horror and sf from the perspective of cognitive neuroscience. Central to sf is the emotion of *wonder*, our response to vastness so great that it requires cognitive adjustment. Wonder comes in five varieties depending on the source, and it is frequently blended with other emotions. Like sf, fantasy has tropes that are notable for the emotions they produce, including communication with animals, the Tolkienesque time abyss, and above all the eucatastrophe. What other tropes and effects comprise the emotional palette of fantasy? How much sense can we make of them as part of the family of wonder?

107. 10:00 G **The Career of James Patrick Kelly.** *Matthew Cheney, F. Brett Cox (L), Matthew Jarpe, Michaela Roessner, Sarah Smith.*

108. 10:00 ME **The Rebirth Of The Non-Theme Original Anthology.** *Mike Allen, Ellen Datlow (L), David G. Hartwell, Kit Reed, Christopher Rowe.* It started in the fall of 2006 with *Salon Fantastique: Fifteen Original Tales of Fantasy*, edited by Ellen Datlow and Terri Windling. Last year saw the publication of no less than four anthologies with annual designs: *The Solaris Book of New Science Fiction* edited by George Mann, *Fast Forward 1: Future Fiction From the Cutting Edge* edited by Lou Anders, *Eclipse 1: New Science Fiction and Fantasy* edited by Jonathan Strahan, and Mann's *The Solaris Book of New Fantasy*. This year has seen a second Solaris SF volume and Datlow's *The Del Rey Book of Science Fiction and Fantasy*—each including a handful of stories by Readercon 19 guests. What role has the non-theme anthology played in the history of the field? What's behind the recent resurgence?

109. 10:00 RI **How to Write for a Living When You Can't Live Off Your Fiction.** *Barbara Krasnoff with discussion by Daniel P. Dern, Rose Fox, Resa Nelson, Hildy Silverman, Nancy Werlin, et al.* Talk / Discussion (60 min.). How do you pay the rent if you can't yet live off the royalties from fiction writing? You can marry somebody with a steady income who's willing to support you, you can get a full-time job and try to write during that hour or so when you're not working—or you can find freelance work writing articles, white papers, reviews, blogs, and other non-sfnal stuff. We'll talk about where you can sell your writing skills, how to promote yourself as a professional nonfiction writer, whether blogging can be done for a living, and whether skills learned as a working nonfiction writer can be transferred to your fiction.

110. 10:00 NH **Elizabeth Hand** reads from *Wonderwall*, her forthcoming YA novel about Arthur Rimbaud. (60 min.)

111. 10:00 VT **Ellen Brody** reads "How Microx and Gigant Made the Universe Expand" by **Stanislaw Lem**. (30 min.)

112. 10:00 Vin Kaffeeklatsches. John Clute; John Crowley.

113. 10:00 E Autographs. Andy Duncan; Jonathan Lethem.

114. 10:30 VT **Walter H. Hunt** reads from his forthcoming novel *A Song in Stone*. (30 min.)

saturday

115. 11:00 F **Why Don't We Do it in the Reformation?: Underutilized Historical Eras in Spec Fic.** *James L. Cambias, John Crowley, Carolyn Ives Gilman, Walter H. Hunt (L), Farah Mendlesohn, Ekaterina Sedia.* There have been many alternate histories of the Civil War and World War II, but almost none of World War I or Vietnam. The Napoleonic Wars are a frequent model for space opera and provide a setting for Naomi Novik's *Temeraire* and Susanna Clarke's *Jonathan Strange & Mr. Norrell*, but the Enlightenment has arguably been less fertile ground. What makes one historical era more compelling than another as a model, reference, or outright setting for speculative fiction? Are the underutilized eras ripe for exploration, or have they been neglected for good reason?

116. 11:00 G **The Einstein Introspection.** *Dale Bailey, Nina Harper, James Patrick Kelly (L), Terry McGarry, Paul Park, Delia Sherman.* The degree to which we understand our own psychology can vary widely across different periods of our lives. How do stories informed or even inspired by introspection differ from stories in which characterization is largely drawn from observation or is generated unconsciously without self-awareness? Some writers report that writing "introspective fiction" leads to the creation of characters *less* like themselves, a seeming paradox that's well worth exploring.

117. 11:00 ME **We Do Know Dick (and His Midlist!).** *Jeffrey Ford, Jonathan Lethem, Eric M. Van (L).* Jonathan Lethem's essay "You Don't Know Dick" deals in good part with the much-debated midlist of Dick's large canon. We can agree on ten novels as being the *crème de la crème* (the first ten Lethem mentions in section 16 of the essay); after that, all bets are off. Can we figure out why these midlist novels work so differently for different readers? And will anyone defend *Vulcan's Hammer*?

118. 11:00 RI **Forty Years of *Locus*.** *Amelia Beamer, Charles N. Brown, Tony Lewis, Ed Meskys, Liza Groen Trombi, Gary K. Wolfe (L).* The newsmagazine of the field got its start in Boston forty years ago as a bidzine (a fanzine devoted to a Worldcon bid) for Noreascon 1. It's come an enormous way since. We'll look back at its beginnings (with panelists Lewis and Meskys) and at its transformation over time (with Beamer and Trombi). At what point did it become evident that there was a vital niche to fill?

119. 11:00 NH **Rosemary Kirstein** reads from the currently untitled Book Five of the Steerswoman Series. (30 min.)

120. 11:00 VT **Broad Universe Group Reading.** *Inanna Arthen, Roxanne Bland, Justine Graykin, Elaine Isaak, Sarah Micklem, Jennifer Pelland, Sherry Thompson, Trisha J. Wooldridge, Phoebe Wray.* Readings by members of the international organization promoting science fiction, fantasy, and horror written by women. (60 min.)

121. 11:00 Vin Kaffeeklatsches. John Kessel; Judith Moffett.

122. 11:00 E Autographs. Ellen Datlow; Sarah Beth Durst.

123. 11:30 NH **Sarah Smith** reads either from her novel-in-progress *Memory* or a short story. (30 min.)

124. 12:00 F **Genius is 90% Higher Standards: The "Unnecessary" Rewrite.** *Suzy McKee Charnas, Daryl Gregory (M), Marty Halpern, James Patrick Kelly, Kit Reed, Michael Swanwick.* Not all stories that could use a rewrite are seriously flawed. Sometimes the rewrite is about turning an already good story into a great one. How does this sort of rewrite differ from the more usual one, where significant flaws are being fixed? Our panelists share true tales of going the extra mile in order to realize a story's potential.

saturday

- 125.** 12:00 G **Fantasists as Modern Philologists.** *Debra Doyle, Greer Gilman, Lissanne Lake, Faye Ringel (L), Sonya Taaffe.* Philologists believe that the study of an ancient language is inseparable from the study of its classic texts in their historical and cultural contexts—that understanding a language, the people who spoke it, and the stories they told in it are ultimately the same thing; there is no doing one without the others. It strikes us that this fascination with the interplay between language, culture, and story is reflected in the works of some of the best writers of fantasy, beginning of course with Tolkien, himself a philologist of renown. Who are these writers? How do their works reflect this attitude even when they're not actually inventing the languages of their imagined societies?
- 126.** 12:00 ME **Beyond the Slipstream Canon.** *Ron Drummond, Gregory Frost (L), Victoria Janssen, Caitlín R. Kiernan.* Last year at Readercon an intrepid group of panelists compiled a first draft of a "slipstream canon," comprising 112 mostly well-known novels, collections of short fiction, and anthologies. The list was complemented by over 150 rather more obscure works the group also considered but could not achieve consensus on. Which books from this supplementary list are neglected masterworks, capable of holding their own with the books in the proposed canon? And what works did our panelists, for one reason or another, miss completely?
- 127.** 12:00 RI **Radio Yesterday: Today!** *Adam Golaski with Brandon Crose, Scott Hickey, Renée Johnson, Neil Marsh, Michael McAfee, Rob Noyes, Brad Smith, and John Tanzer, and discussion by Jim Freund, et al.* Talk / Discussion (60 min.). You may be familiar with some of the classic shows from Golden Age of Radio, such as *The Shadow, Lights Out!* and *Inner Sanctum*. You may even have heard of some shows produced in the decades after radio's heyday, like *CBS Radio Mystery Theatre, Nightfall* and *Ruby, the Galactic Gumshoe*. But did you know that radio drama is alive and well in the 21st Century? And being made in New England? Members of NEATPro (New England Audio Theater Producers) talk about their productions, play samples and answer your questions. Come hear clips from such programs as *Red Shift: Interplanetary Do-Gooder, Second Shift, The Fantastic Fate of Frederick Farnsworth the Fifth* and more, then find out about upcoming releases and live performances! Panelists include representatives from the Post-Meridian Radio Players, Second Shift, Wyrd Enterprises and AM/FM Theater.
- 128.** 12:00 NH **F. Brett Cox** reads something old ("Flannery on Stage," to be reprinted in a forthcoming chapbook from Payseur & Schmidt) and/or something new ("She Hears Music Up Above," forthcoming in the original anthology *Phantom*, ed. Paul G. Tremblay). (30 min.)
- 129.** 12:00 VT **James L. Cambias** reads from his novel-in-progress, *A Crew of Patches*. (30 min.)
- 130.** 12:00 Vin Kaffeeklatsches. Jeffrey A. Carver; David Anthony Durham.
- 131.** 12:00 E Autographs. R. Scott Bakker; Allen Steele.
- 132.** 12:30 VT **Paul Park** reads some of his short fiction. (30 min.)
- 133.** 12:30 VT **Paul Tremblay** reads from his forthcoming novel *The Little Sleep* (February 2009). (30 min.)
- 134.** 1:00 F **In Space, No One Can Understand You.** *Richard Chwedyk, Helen Collins, John Crowley, Michael Kandel, Mary Kay Kare (M), Jonathan Lethem.* The impossibility of communication with aliens was a frequent theme in the fiction of Stanislaw Lem, appearing in *Solaris, His Master's Voice, The Invincible, Fiasko, and Eden*. Given the unlikelihood of the actual event, these speculations would seem to be largely about the general nature of communication: our desire or need for it, and our tendency to underestimate its difficulties. On the other hand, trying to communicate to people how difficult it is to communicate would seem to be a paradoxical task. Why was Lem so taken with this theme? How have other authors dealt with it?

saturday

- 135.** 1:00 G **It Gets Strange ‘Round Here: Regionalism and the Fantastic.** *F. Brett Cox (L), Andy Duncan, Thomas A. Easton, Peter Halasz, Delia Sherman.* American literature contains vibrant regional traditions, from the well-known Southern and Western to others more obscure. These traditions often have a natural tropism towards the fantastic, presumably as a reflection of local folklore. How do regional traditions and their relationships to the fantastic differ? Does the regional flavor evident in fantastic fiction differ from that found in mimetic fiction set in the same locales? When you write a fantastic regional story, are you simply mixing two different fictional flavors, or can the sum be greater than the parts?
- 136.** 1:00 ME **“Are You Writing a Sequel?”** *Beth Bernobich, Suzy McKee Charnas, Michael J. Daley (L), Sarah Beth Durst, Paul Haggerty, Walter H. Hunt, Ellen Kushner, Judith Moffett.* Readers love them. Editors want them—sometimes. What do writers think about them? *When* do they think of them: before, during, or after work on the first book? *How* do they think of them: all planned out or a grope in the dark? What’s the difference between a sequel and a series? Our panelists will answer these and the questions that naturally follow them.
- 137.** 1:00 RI **The Last of The Children of Hurin?** *Faye Ringel.* Talk (30 min.). With the publication of *The Children of Hurin* in 2007, we may have seen the end of Christopher Tolkien’s presentation of this part of his father’s *Legendarium*. Or have we? The reception of this “stand-alone” novel ranged from critical acclaim in *The Washington Post* to deep disappointment from the ranks of newer fans who were hoping for something more like *LoTR*. How does *The Children of Hurin* differ from the many previously-published versions of these legends from the First Age? Is it a coherent work of literature, readable by those not familiar with *The Silmarillion* and the *History of Middle Earth*?
- 138.** 1:00 NH **James Morrow** reads from his forthcoming novel *Shambling Towards Hiroshima* (February 2009). (60 min.)
- 139.** 1:00 VT **Daniel P. Dern** reads from either his still-unpublished sf novel *Dragons Don’t Eat Jesters* or his early in-progress novel (name withheld). (30 min.)
- 140.** 1:00 Vin Kaffeeklatsches. Scott Edelman; Matthew Kressel.
- 141.** 1:00 E Autographs. Paolo Bacigalupi; Kay Kenyon.
- 142.** 1:30 RI **A Taxonomy of Realism.** *Sarah Monette.* Talk (30 min.). In criticism on her blog, Monette has been using two coinages of her own—“contrarealism” and “pararealism”—in addition to the more usual “realism” and “surrealism,” the four comprising a taxonomy of possible approaches to the real. The Readercon program committee has found the terminology so useful that we’ve asked her to present it formally. “Pararealism,” in particular, appears to be a term we need: it includes human behavior that would never happen in real life (e.g., as in satire and broad sitcoms) but that isn’t non-real the way sf or fantasy is (that’s “contrarealism”).
- 143.** 1:30 VT **Vandana Singh** reads some work in progress. (30 min.)
- 144.** 2:00 F **Sing Along With Text.** *Greer Gilman, Matthew Jarpe, Caitlín R. Kiernan, Allen Steele, Sonya Taaffe (L).* More and more often writers are providing their readers with soundtracks to stories. Sometimes they are actual playlists, posted online at the author’s website or blog or cited in a book’s prefatory material; or they may be collections of song quotes, appearing as chapter titles or epigrams or squirreled away within the text itself. Often an author will simply list the music they were listening to while writing the text, but they can also construct the soundtrack after the fact. What do authors gain from making these “extras” available or referencing music so insistently in the text? How many readers are following along, and how does this change the reading experience? Are we moving towards a new mixed medium, or is this just a fad?
- 145.** 2:00 G **The Fiction of Daniel Galouye, Current Cordwainer Smith Award Winner.** *Don D’Amassa, Andy Duncan, Steven Popkes, Gordon Van Gelder.*

saturday

146. 2:00 ME **“The Cossacks Are Coming”:** Defining the Fantastic by Coherence of Story. *John Clute with discussion by R. Scott Bakker, John Crowley, Paul Di Filippo, Geoff Ryman, Eric M. Van, Gary K. Wolfe, et al.* Talk / Discussion (60 min.). We normally define the fantastic by the presence of non-mimetic content. In this talk, Clute proposes that the “undue coherence” of Story, when wrought past a certain point, becomes inherently fantastical, regardless of content. The talk takes its title from the climaxes of John Buchan’s *Greenmantle* (1916) and *The Lord of the Rings*; Clute argues that the shout of the beleaguered heroes of the first tale as their saviors come from the north and fall upon their foes—“The Cossacks! The Cossacks!!”—is not just superficially similar to Gandalf’s cry—“The Eagles are coming!”—but that both cries have the same function, a function inherent to the experience of reading the fantastic. In other words, any story sufficiently advanced to have become entirely visible is indistinguishable from magic.

147. 2:00 RI **Writing Jujitsu: Turning Writer’s Block into Stories.** *Barry B. Longyear with participation by Jeffrey A. Carver, Barbara Krasnoff, Sandra McDonald, et al.* Workshop (60 min.). You can’t sell it until it’s on paper and you can’t get it on paper if things keep eating up your time, nag at you, bully you, or you’re filled to the brim with illnesses, insecurities, or crushing doubts. Longyear presents a how-to workshop for beginning writers and those who have been there on how to turn what’s blocking your muse into stories.

148. 2:00 NH **John Kessel** reads from his short story collection *The Baum Plan for Financial Independence and Other Stories* (2008). (60 min.)

149. 2:00 VT **The Del Rey Book of Science Fiction and Fantasy Group Reading.** *Nathan Ballingrud, Laird Barron, Elizabeth Bear, Ellen Datlow, Jeffrey Ford, Barry N. Malzberg, Christopher Rowe.* Readings from the anthology (subtitled *Sixteen Original Works by Speculative Fiction’s Finest Voices*) edited by Datlow and published in April by (who else?) Del Rey books. (60 min.)

150. 2:00 Vin Kaffeeklatsches. Debra Doyle and James D. Macdonald; Paul Park.

151. 2:00 E Autographs. David Anthony Durham; Gregory Frost.

152. 3:00 F **You Say “Plagiarism,” I Say “The Ecstasy of Influence.”** *Ellen Asher, F. Brett Cox (L), Jonathan Lethem, James Morrow, Richard Parks, Sarah Smith.* Prolific romance novelist Cassie Edwards recently lost her publishing contract when it was discovered that most of the background passages about her Native American settings (and one passage about ferrets) had been lifted nearly verbatim from a variety of sources. But as Jonathan Lethem wrote recently in Harper’s, “appropriation, mimicry, quotation, allusion, and sublimated collaboration consist of a kind of *sine qua non* of the creative act.” Lethem argues that the arts exist not only in a market economy but a gift economy like the open-source software movement, and that creative borrowing is an essential part of that economy. (Indeed, he borrowed the above quote and the economic insight, along with almost everything else in the essay.) Is borrowing as ubiquitous and important as Lethem claims, or has he overstated the case? It seems to us that it’s called “plagiarism” *only when it’s done badly*—Edwards got caught because the borrowed passages stood out so clumsily. But where exactly do you draw the line between good and bad theft (in both senses of the words)?

153. 3:00 G **The Rhysling Award Poetry Slan.** *Mike Allen (MC) with Leah Bobet, Richard Chwedyk, Andrea Hairston, James Patrick Kelly, Joy Marchand, Hildy Silverman, and Sonya Taaffe.* (A “poetry slan,” to be confused with “poetry slam,” is a poetry reading by sf folks, of course.) Climaxed by the presentation of this year’s Rhysling Awards.

saturday

154. 3:00 ME **Gatekeepers to the World of Letters.** *Judith Berman, Cassandra Clare, Michael J. Daley, Sarah Beth Durst, Charles Oberndorf (M), Nancy Werlin.* “[The book is] the oldest and the first mass medium. And it’s the one that requires the most training to access. Novels, particularly, require serious cultural training . . . I make black marks on a white surface and someone else in another location looks at them and interprets them and sees a spaceship or whatever. It’s magic.”—William Gibson. We know that YA writers take very seriously their responsibility to tell young readers stories that reflect what they feel is true of life. How aware are they of their responsibility for training young readers in the magic Gibson speaks of? What kind of stories cultivate lifelong readers?

155. 3:00 RI **How I Wrote *Alchemy of Stone*.** *Ekaterina Sedia.* Talk (30 min.).

156. 3:00 NH **Geoff Ryman** reads from his most recent novel *The King’s Last Song* (2006). (60 min.)

157. 3:00 VT **Michaela Roessner** reads from her novel-in-progress. (30 min.)

158. 3:00 Vin Kaffeeklatsches. David G. Hartwell and Kathryn Cramer; Robert J. Sawyer.

159. 3:00 E Autographs. Judith Moffett; Michael Swanwick.


160. 3:30 RI **How I Wrote *The Shadow Year*.** *Jeffrey Ford.* Talk (30 min.).

161. 3:30 VT **Robert V. S. Redick** reads from his novel *The Red Wolf Conspiracy* (2008). (30 min.)

162. 4:00 F **James Patrick Kelly Interviewed** by *John Kessel.*

163. 5:00 F **Jonathan Lethem Interviewed** by *Robert Killheffer.*

 6:00 Ballroom Hallway Registration closes.

 6:00 Ballroom Lobby Information closes.


 6:00 E Bookshop closes.

164. 8:00 F/G ***The Propagation of Light in a Vacuum and Unique Visitors: Two One-Act Plays* by James Patrick Kelly.** *Jeanne Beckwith (director); Kohler McKenzie, Amanda Menard, John Kessel.* (c. 105 min.) Staged readings of two of GoH’s Kelly’s one-acts plays. McKenzie and Menard, professional actors from Vermont, appear in both and are joined by Kessel in the second.

165. 10:00 F/G **The 22nd Kirk Poland Memorial Bad Prose Competition.** *Debra Doyle and James D. Macdonald, Glenn Grant, James Patrick Kelly (co-M), Yves Meynard (champion), Eric M. Van (co-M).* (90 min.) Our traditional evening entertainment, named in memory of the pseudonym and alter ego of Jonathan Herovit of Barry Malzberg’s *Herovit’s World*. This year, due to the terrible, terrible, awful, awful conflict with Necon, the unthinkable has happened: we are missing ringleader Craig Shaw Gardner. His heroic replacement in the center chair is none other than GoH Kelly, an original Kirk volunteer and loser at the 2nd and 3rd competitions. Here’s how it works: Jim 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—Jim and his co-moderator Eric M. Van, champion Yves Meynard, ex-champion Glenn Grant, and returning challengers Debra Doyle and James D. Macdonald (as always, writing as a team)—then reads an ending for the passage. One ending is the real one; the others are either imposters concocted by our contestants or, shall we say, somewhat less serious continuations written by a polymorphous crew of others (replacing Craig’s fortunately inimitable contributions). None of the players knows who wrote any passage other than their own, except for Eric, who gets to play God as a reward for the truly onerous duty of unearthing these gems. Jim 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 “Bambi pranced.”

saturday


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.

 10:00 RI **Munchausen's Magical Mystery Tour; Or, Narrative Games.** *Val Grimm.* Games where you slap together a story can be fun, but sometimes its rather hard to round up enough players to keep things interesting, because many folks are timid. What better place to play them but in a hotel jammed to the gills with sparkingly brilliant writers and brave, voracious readers? *Once Upon A Time*, *Exquisite Corpse*, and *Baron Munchausen* will all be options, but of course we'll add a twist to these old favorites to add to their challenge and inspire the players. If you have your own storytelling games, bring them; it doesn't matter if you've made them up or if someone else has. We'll choose a game (or two, or three) and talk the night away. The goal here isn't to win, but to entertain!

 12:00 Room 630 Con Suite closes.

sunday

 9:00 Ballroom Hallway Registration opens.

 9:00 Ballroom Lobby Information opens.

 9:00 Room 630 Con Suite opens.

 10:00 E Bookshop opens.

166. 10:00 F **I'm Not Terse, I'm Just Edited That Way.** *Richard Chwedyk, Lucy Corin, Ron Drummond, Scott Edelman, Barry N. Malzberg, Kathryn Morrow (M).* We now know that Raymond Carver's famously minimalist style was essentially the invention of his editor Gordon Lish, and plans are underway to publish the much longer original versions of his stories, which Carver in some ways preferred. Of course, the sf world has already seen this happen with the novels of Robert A. Heinlein. Competing versions challenge our assumptions about the identity of authorship (or at least authorial style) and the nature and integrity of texts. But the upheaval may be even bigger than that. It's easy to imagine a day when every reader could use their e-book software to create their own half-terse, half-discursive version of each of Heinlein's novels and Carver's short stories. Well, there goes the commonality of the reading experience, too! What's a writer and reader to do?

167. 10:00 G **The Career of Jonathan Lethem.** *John Clute, Michael Kandel, James Patrick Kelly, John Kessel, Ernest Lilley (L).*

168. 10:00 ME **The Aesthetics of Online Magazines.** *Leah Bobet, Ellen Datlow, Ernest Lilley, Nick Mamatas (L), Sean Wallace.* Online magazines are a growing section of the speculative fiction marketplace. But is there more to an online magazine than simply publishing in pixels stories that would otherwise be printed on pulp? How have online magazines adapted to the new medium in terms of story subjects, story length, design, and the attraction and maintenance of audiences? How do these choices differ from those made by print magazine producers? If the medium is the message, then what is the message of Internet-based magazines?

sunday

- 169.** 10:00 RI **Stop Making Sense: Next Stage Dialog.** *Kay Kenyon with participation by Sarah Beth Durst, Walter H. Hunt, Elaine Isaak, et al.* Workshop (60 min.). Dialog is one of the toughest things for a writer to get right. Is it possible that too often fictional dialog makes *too much sense*? This workshop looks at buried truths, game-playing, bald-faced lies, and other ways that people avoid saying what they mean—and how in doing so they actually reveal the truth.
- 170.** 10:00 NH **Michael Swanwick** reads an unpublished short story. (30 min.)
- 171.** 10:00 VT **Beth Bernobich** reads from her forthcoming novel *Passion Play* (Tor Books, 2009). (30 min.)
- 172.** 10:00 Vin Kaffeeklatsches. Kelly Link and Gavin J. Grant; Elizabeth Hand.
- 173.** 10:00 E Autographs. Barry B. Longyear; Sarah Monette.
- 174.** 10:30 NH **Judith Berman** reads her sf novella “Pelago,” forthcoming in *Asimov’s*. (30 min.)
- 175.** 10:30 VT **Charles Oberndorf** reads his story “Another Life.” (30 min.)
- 176.** 11:00 F **Trolls Got Rhythm!?** *Andrea Hairston, Elaine Isaak (L), Victoria Janssen, Kay Kenyon, Michael Swanwick.* One way to address issues of race, ethnicity, and culture in speculative fiction is to map them metaphorically onto the variety of races and cultures that populate the fantastic secondary world or the imagined planet or galactic region. This mapping may be simple and overt, but it is more likely to be complex, allusional—and perhaps not entirely intended. Is it possible to create a believably diverse imagined world without suggesting specific connections to the diversity of our own? How does an author make sure that the allusions (whether planned or not) are salutary?
- 177.** 11:00 G **The Shirley Jackson Awards.** *Jonathan Lethem (M.C.), Nathan Ballingrud, Laird Barron, Lucy Corin, Ellen Datlow, Christopher Golden, Elizabeth Hand, Carrie Laben, Sarah Monette, (nominees), F. Brett Cox, John Langan, Sarah Langan, Paul Tremblay (jurors), Andy Duncan (presenter).* 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 such classic novels 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 2007 in the following categories: Novel, Novella, Novelette, Short Story, Single-Author Collection, and Edited Anthology.
- 178.** 11:00 ME **The Fermi Paradox Paradox.** *Michael A. Burstein, Jeff Hecht (L), Steven Popkes, Robert J. Sawyer, Ian Randal Strock.* The Fermi Paradox—the absence of any evidence of extraterrestrial civilization despite the huge size and age of the universe—seems like it should be the basis for much hard sf. The paradox has numerous solutions (e.g., that nearly all civilizations quickly leave this reality and go somewhere else, or they destroy themselves as quickly, or they’re consciously hiding from us), and all the solutions seem to be storyable. What sf writers have explored the paradox, and why are there so few of them? Is it because the vision of a galaxy essentially devoid of extraterrestrial intelligence is just a downer?


sunday

- 179.** 11:00 RI **Twenty Years of *The New York Review of Science Fiction*.** *David G. Hartwell (L), Ken Houghton, Robert Killheffer, Kevin J. Maroney, Gordon Van Gelder.* A dummy “issue 0” of *NYRSF* was distributed at Readercon 1 in 1987, and this August’s issue completes twenty years of on-time publication for the perennial Hugo nominee. While the usual next sentence runs “How has the magazine changed over the twenty years?”, we wonder whether in fact it *hasn’t*. And why would it want to, if the magazine’s initial conception was so strong and timeless?
- 180.** 11:00 NH **Debra Doyle and James D. Macdonald** read from work in progress. (30 min.)
- 181.** 11:00 NH **Scott Edelman** reads his story “A Very Private Tour of a Very Public Museum” from the upcoming summer issue of *Postscripts*. (60 min.)
- 182.** 11:00 Vin Kaffeeklatsches. Paolo Bacigalupi; Sarah Beth Durst.
- 183.** 11:00 E Autographs. John Crowley; Ellen Kushner, Delia Sherman.
- 184.** 11:30 NH **R. Scott Bakker** reads from his novel *Neuropath* (2008). (30 min.)
- 185.** 12:00 F **Satire With and Without Freedom of Speech.** *Paul Di Filippo, Michael Kandel, James D. Macdonald, James Morrow, Kathryn Morrow (M).* In the free West, writers like James Morrow write satire and trust that their desired readership will extract a direct and pointed critique from the art. In the Communist bloc, writers like Stanislaw Lem wrote satire and trusted that an undesired readership would fail to do so. We’ll talk about the best and most important satire written under authoritarian regimes. How does it differ from satire written where speech is free? Can we imagine how the classic satires from both political environments might have read if they had been written in differently restrictive circumstances?
- 186.** 12:00 G **Remembering Arthur C. Clarke (and Others We’ve Lost This Year).** *Michael A. Burstein (L), Shira Daemon, Walter H. Hunt, Rosemary Kirstein, Allen Steele.* It’s a truism that “sf is not really about the future,” but Clarke was both exemplary futurist and visionary storyteller. We’ll spend most of the hour discussing his extraordinary career, and we’ll also pause to remember the other writers (including Madeline L’Engle and Janet Kagan) who’ve left us in the last year.
- 187.** 12:00 RI **Podcasts of Mars.** *Jim Freund (L), Liz Gorinsky, James Patrick Kelly, Mary Robinette Kowal, Cat Rambo.* Podcasts like *Escape Pod* and *Free Reads* from James Patrick Kelly are presenting audio discussions, short stories, and even entire books in a free portable format. We’ll take a critical survey of what’s out there and discuss the future of this new medium. Is it possible to model the podcast on the science fiction convention, which also includes discussions and readings? Could new technological approaches allow the podcast to go places that earthbound discussions can’t?
- 188.** 12:00 RI **You Got Spec Fic in My Romance! (And Vice Versa!)** *Victoria Janssen (L) with Nina Harper, Mary Kay Kare, Terry McGarry, Gayle Surrette, Nancy Werlin, et al.* Discussion (60 min.). One of the hottest romance sub-genres at the moment is paranormal, which encompasses everything from vampires to valkyries, werewolves to gargoyles, men who are cursed and women who carry demons on their skin. Many of the more recent paranormals, such as those by Patricia Briggs and Eileen Wilks, arguably have more fantasy than romance. Is paranormal “true” speculative fiction? How often do readers cross genres? Are paranormal romances and speculative fiction showing cross-genre pollination in their content?
- 189.** 12:00 NH **Barry B. Longyear** reads his short story “The Monopoly Man” and others. (60 min.)
- 190.** 12:00 VT **JenniferPELLand** reads from her collection *Unwelcome Bodies* (2008). (30 min.)
- 191.** 12:00 Vin Kaffeeklatsches. Charles Oberndorf; Christopher Rowe.
- 192.** 12:00 E Autographs. Jeffrey Ford; Paul Park.

sunday

193. 12:30 VT **Claude Lalumière** reads from “Lost Myths,” a thematic series of fake myths & legends. (30 min.)

 1:00 Ballroom Hallway Registration closes.

 1:00 Ballroom Lobby Information closes.

194. 1:00 F **Finding Hamster Huey’s Head: The Nature of the Childhood Favorite Story.** *Shira Daemon (L), Sarah Beth Durst, Scott Edelman, Louise Marley, Ann Tonsor Zeddies.* Children very often like to hear the same story over and over again, often even insisting on a verbatim rendition (a phenomenon documented wonderfully by Bill Watterson in “Calvin and Hobbes”). Why? Is it simply a comfort mechanism, or do they get more from each hearing? Is this phenomenon related to listening to the same piece of music again and again? What relationship does it have to re-reading favorite stories as an adult?

195. 1:00 G **The Year in Short Fiction.** *Ellen Datlow, Gavin J. Grant, David G. Hartwell, Tom Purdom, Hildy Silverman (M).*

196. 1:00 ME **If Fantasy Is Created, Does Science Fiction Evolve?** *Jeff Hecht (L) with Mike Allen, R. Scott Bakker, Judith Berman, James L. Cambias, Sarah Castle, Ted Chiang, Thomas A. Easton, Rose Fox, Walter H. Hunt, Yves Meynard, et al.* Discussion (60 min.). Fundamentalist Christians and a sprinkling of other religious groups are attacking the scientific evidence that life has evolved to its present form. The conflict reflects a deep dichotomy in world views between science and fundamentalist religion. Is there a similar divergence between worlds of fantasy and science fiction? Strictly speaking, both sf and fantasy writers create their worlds. Yet science fiction writers often build their worlds around scientific laws, while fantasy writers create the rules themselves. Does this tell us something about the difference between the two—and who created that difference, or did it just evolve?

197. 1:00 RI **The Readercon Book Club: John Crowley’s Ægypt Cycle.** *John Clute, Ron Drummond (L), Elizabeth Hand, Graham Sleight, Alice K. Turner.* An in-depth look at the four volumes of John Crowley’s Ægypt cycle: *The Solitudes* (originally published as *Ægypt*), *Love and Sleep*, *Dæmonomania*, and *Endless Things*.

198. 1:00 NH **Paolo Bacigalupi** reads either a new short story or an excerpt from his novel-in-progress. (30 min.)

199. 1:00 VT **Nina Harper** reads from her forthcoming novel *Succubus Takes Manhattan* (December 2008). (30 min.)

200. 1:00 Vin Kaffeeklatsches. Holly Black; Adam Golaski.

201. 1:00 E Autographs. Jonathan Lethem; Cecilia Tan.

202. 1:30 NH **Christopher Rowe** reads from his novel-in-progress *Sarah Across America*. (30 min.)

203. 1:30 VT **Jeffrey A. Carver** reads from his forthcoming novel *Sunborn*. (30 min.)

 2:00 Room 630 Con Suite closes.

 2:00 E Bookshop Closes

204. 2:00 F **Getting Away With Clever: Self-Consciousness in Unconventional Fiction.** *Michael Cisco (L), John Crowley, Gregory Frost, Barry N. Malzberg, Paul Park.* “[The] best examples [of interstitial fiction] avoid the self-consciousness of metafiction that can make such novels so wearying to read . . . Is it possible to be interstitial without calling undue attention to the artist’s cleverness in playing around with genre?”—Kris McDermott on the Interstitial Arts message board, discussing an essay by Gregory Frost. We think that *Pale Fire* pretty much proves that self-conscious cleverness is not in

sunday

itself a problem. We then wondered whether its close relative *ironic distance* was the actual wearying element, but in Donald Barthelme's short stories that distance is as delightful as Nabokov's cleverness. Can we figure out how the best writers turn these sometimes distracting aspects of metafiction into strengths? And what exactly are the pitfalls that the clever and self-conscious writer needs to avoid?

205. 2:00 G **It Came From the Suburbs and Went Somewhere Else.** *Kathryn Cramer (L), Adam Golaski, John Langan, James D. Macdonald, Sarah Monette.* It's been suggested that the suburbs have become the natural setting for the contemporary horror story, much as pastoral settings are natural for fantasy, and futuristic and high-tech settings natural for sf. What's behind the connection of horror to the suburbs? Urban fantasies conjure much of their energy by consciously transgressing against the standard setting; likewise for the occasional pastoral sf novel like Clifford Simak's *City*. Are there settings for horror that provide similar opportunities for surprising the reader? Or does horror seem natural happening anywhere (any special felicity for the suburbs notwithstanding)? Are there any other branches of the fantastic which seem connected to the 'burbs and about which we could ask the same questions

206. 2:00 ME **Magic and Myth in Human Culture and Fantastic Fiction.** *Judith Berman and Sarah Micklem with discussion by Andrea Hairston, Elaine Isaak, Michaela Roessner, Sarah Smith, Gayle Surrette, Sonya Taaffe, Ann Tonsor Zeddies, et al.* Talk / Discussion (60 min.). Within our cultures, humans create consensus views of what is real and what is not, and these views are both explanations and operational (curses, oracles; germs, electricity). The modern scientific model of reality excludes the beliefs and experiences of many people around the world, not to mention in most of human history. How do we, as writers, step outside our own worldview to create imaginary cultures in which magic is a fact of life? Berman will talk about anthropological understandings of magic and myth, and issues of authenticity and appropriation, while Micklem will share some sources, primary and anthropological, that influenced her own fiction.

207. 2:00 RI **Polish Science Fiction and Fantasy Today.** *Michael Kandel.* Talk (30 min.). Kandel gives a brief account of Polish science fiction and fantasy since Lem, giving a general idea of what makes this body of work particularly Polish. He'll talk about several writers and their works, including mini-readings from stories he's translated.

208. 2:00 NH **Helen Collins** reads from *NeuroGenesis* (2008). (30 min.)

209. 2:00 NH **James Patrick Kelly** reads something he wrote between the time we asked him for a reading and the time we went to press. (60 min.)

210. 2:00 Vin Kaffeeklatsches. Jonathan Lethem; Geoff Ryman.

211. 2:30 RI **Researching the Fantasy Novel (And Why it Matters).** *Resa Nelson.* Talk (30 min.). Nelson's research for her new novel, *The Dragonslayer's Sword*, included courses in blacksmithing and historically accurate techniques with medieval weapons. The research changed not just the novel's main character and plot, but Nelson herself. Come hear why even the fantasy novel can benefit from research, and often does so in surprising ways.

212. 2:30 VT **David Louis Edelman** reads from his cyberpunk novels *Infoquake* (2006) and *MultiReal* (2008) and/or short stories. (30 min.)



3:00 F **Readercon 19 Debriefing.** *Members of the Readercon 19 Committee.*

readercon 19 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 send email to readercon+join@gmail.com.

Louise J. Waugh chaired. B. Diane Martin was Hotel Liaison. Ellen Brody was Guest-of-Honor Liaison.

David Shaw managed the web site. Flyer Design was managed by Lois Ava-Matthew. Merryl Gross managed the membership database, so she now knows where you all live. At-Con Registration is being managed by Karl R. Wurst and volunteers.

The program subcommittee (Program Chair Eric M. Van and Ellen Brody, Richard Duffy, Michael Matthew, David Shaw, Robert van der Heide, Louise J. Waugh and invaluable ringers Daniel Dern, Greer Gilman, and Sonya Taaffe) may be held responsible for nearly all of the panels, together with their descriptions in the Program Guide; thanks to Michael J. Daley for “Are You Writing a Sequel?,” Matthew Kressel for “I’ve Seen Things You People Wouldn’t Believe: The Influence of Blade Runner,” and Nick Mamatas for “The Aesthetics of Online Magazines.” Thanks as well to the pros who provided ideas we turned into panels: Charles N. Brown (“Forty Years of Locus” and “The Year in Novels”), Ellen Datlow (“The Rebirth Of The Non-Theme Original Anthology”), Rick Wilber (“Another Kind of Truth: The Personal Essay”), and Gary K. Wolfe (“The Critical Review: Griffin, Gorgon, or Sphinx?”); and to the pros who provided links to online discussions that spawned or contributed to program ideas: Victoria Janssen (“A Taxonomy of Realism”), Kay Kenyon (“You Say ‘Plagiarism,’ I Say ‘The Ecstasy of Influence;’”), Ellen Kushner (“Getting Away With Clever: Self-Consciousness in Unconventional Fiction” and “Under the Rainbow: Multiculturalism in Young Adult Fiction”), and Jay Lake (“Triumphing Over Competence”). For other items in the “Discussions, Etc.” tracks we thank the leaders for their ideas, enthusiasm, expertise, and write-ups.

The online program signup site was constructed by Mark Moline and David Shaw, with additional input from Eric M. Van. The schedule was constructed by Eric, with input from the entire subcommittee, and checked for integrity by Richard Duffy and Ellen Brody. The Program Guide was compiled by Karl R. Wurst, with Karl editing the front matter, Eric editing the program section with invaluable assistance from Sonya Taaffe and Anita Roy Dobbs, and Richard and especially Sonya editing the bio-bibs based on Eric’s guidelines.

Robert van der Heide produced room signs, name tents and any other signs connected to Readercon. Sound and A/V is being managed by J. Spencer Love with help from others. Bob Colby is managing the track managers.

Lois Ava-Matthew was the Bookshop Coordinator, and produced the Bookshop Notes. Val Grimm is managing the Con Suite, with assistance Rick Kovalcik and a cast of several. Val also produced the Restaurant Guide. Jamie Siglar and B. Diane Martin coordinated the Tiptree Bake Sale this year.

Dawn and Thom Jones-Low are managing Readercon Volunteers and the Information Table. Thanks to Erwin Strauss (not a committee member, but a fabulous simulacrum) for supplying his patented flyer racks (and much else).

The Souvenir Book was edited by Anita Roy Dobbs and Richard Duffy, with bibliographies by Val Grimm, layout and design by Anita and David Shaw, and ad solicitation by B. Diane Martin.

Readercon 20



Photo: Liza Trombi/Locus Productions



Photo: Beth Gwinn

July 9–12
2009

Burlington, MA

Guests of
Honor
Elizabeth
Hand
&
Greer
Gilman

Memorial GoH
Hope Mirrlees

*PLUS over one hundred
writers, editors, critics,
and other professionals
in the field of
imaginative literature*

REGISTER NOW for best rates!

www.readercon.org

We support the subversive notion that thinking can be fun.

program participant bios

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 Labor Day Weekend.

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 which 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 for novel and short fiction are voted by the attendees at Eastercon, the British national con, in April.

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 and Davis Reader's Awards are based on result of reader's polls (the latter polling readers of *Asimov's* and *Analog* separately, for the best fiction published in those magazines).

The Crawford Award is given annually by the International Association for the Fantastic in the Arts, for the best first fantasy novel.

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.

John Joseph Adams is the editor of the anthologies *Wastelands: Stories of the Apocalypse* (Night Shade Books, 2008), *Seeds of Change* (Prime Books, forthcoming August 2008), and *The Living Dead* (Night Shade Books, forthcoming September 2008). He is currently working on *Federations*, an original anthology about intergalactic societies (Prime Books, 2009), and *Brave New Worlds*, a reprint anthology of dystopian fiction (Night Shade Books). In addition to his work editing anthologies, he is also the assistant editor of *The Magazine of Fantasy & Science Fiction*. Adams has written reviews for *Kirkus Reviews*, *Publishers Weekly*, and *Orson Scott Card's Intergalactic Medicine Show* and is the print news correspondent for *SCI FI Wire* (the news service of the SCI FI Channel). His non-fiction has also appeared in: *Amazing Stories*, *The Internet Review of Science Fiction*, *Locus Magazine*, *Novel & Short Story Writers Market*, *Science Fiction Weekly*, *Shimmer*, *Strange Horizons*, *Subterranean Magazine*, and *Writer's Digest*. He received his Bachelor of Arts degree in English from The University of Central Florida in December 2000. He currently lives in New Jersey.

Mike Allen, past President of the Science Fiction Poetry Association, will again be MC for Readercon's Rhysling Award "poetry slant." He's also the editor and publisher of *Mythic 2*, the latest in a fantasy anthology series, featuring the likes of Leah Bobet, Richard Parks, Cherie Priest, Lawrence Schimel, Sonya Taaffe, Catherynne Valente, Jo Walton, and others. And he's also the long-time editor of the poetry journal *Mythic Delirium* which his wife Anita co-edits.

His own recent books include a retrospective of 10 years of his poetry and fiction, *Strange Wisdoms of the Dead*, called “poetry for Goths of all ages” by *The Philadelphia Inquirer*. His short stories have turned up recently in *Interzone*, *H.P. Lovecraft’s Magazine of Horror* and *Helix*, his poetry in *Asimov’s Science Fiction* and the *Nebula Awards Showcase* series.

All that stuff happens in his spare time: by day, he’s a newspaper reporter at *The Roanoke Times* who covers criminal and civil courtroom trials; though his favorite assignment to date remains his interviews with the inventor of The World’s Only Ass-Kicking Machine. He also performs regularly at the local improv theatre, and has played both God and the Devil, though not yet in the same skit. Along with his wife, his household also includes a demonic, demanding cat, and a loving, goofy dog.

Ellen Asher was the editor of the Science Fiction Book Club for thirty-four years and three months, thereby fulfilling her life’s ambition of beating John W. Campbell’s record as the person with the longest tenure in the same science fiction job. Now that she has retired, she amuses herself by sleeping late, meeting friends for lunch, and reading only books she actually enjoys. She also rides horses and takes ballet classes, and does about as well at both as you’d expect of a middle-aged editor who grew up in New York City. Her hobbies are growing things in flower pots on the window sill 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. Any other awards anyone wants to give her will be gleefully accepted.

Paolo Bacigalupi’s writing often focuses on environmental and social themes, including genetically modified foods, energy collapse, ecosystem decay, drought, poverty, and industrial pollution. His debut short story collection *Pump Six and Other Stories* (Night Shade Books, 2008) was released this spring. Stories include Hugo and Theodore Sturgeon Memorial Award finalist, “Yellow Card Man,” Hugo finalist and Theodore Sturgeon Memorial Award winner “The Calorie Man,” Hugo and Nebula Award finalist “The People of Sand and Slag”; and Sturgeon Award finalist, “The Fluted Girl.” Currently he is working on a novel set in the same universe as “Yellow Card Man.” His website is at windupstories.com.

Dale Bailey has published three novels, *The Fallen*, a nominee for the International Horror Guild Award, *House of Bones* (both from Signet, 2002), and a collaborative crime novel, *Sleeping Policemen* (Golden Gryphon Press, 2006), written in collaboration with Jack Slay, Jr. A second crime novel, *The Clearing*, also written with Jack, is forthcoming. Dale is also the author of a study of contemporary horror fiction, *American Nightmares: The Haunted House Formula in American Popular Fiction* (Bowling Green State University Popular Press, 1999), and a regular column on death and grieving for *The Dodge Magazine*, published by the world’s leading manufacturer of embalming equipment and chemicals. A frequent contributor to *The Magazine of Fantasy & Science Fiction*, Dale has published short fiction in *SciFiction*, *Amazing Stories*, *Alchemy*, *Pulphouse*, and the *Charlotte Observer*. His stories have been reprinted in *Rosebud*, *The Year’s Best Fantasy & Horror* (ed. Ellen Datlow and Terri Windling), *Year’s Best Fantasy 5* (eds. David Hartwell and Kathryn Cramer), *Nebula Awards 31* (ed. Pamela Sargent), *Nebula Awards Showcase 2007* (ed. Mike Resnick), the two most recent collections of *The Best from Fantasy & Science Fiction* (eds. Edward L. Ferman, Gordon Van Gelder, Kristine Kathryn Rusch), and *Best New Horror 15 and 16* (ed. Stephen Jones). They have been collected in *The Resurrection Man’s Legacy and Other Stories* (Golden Gryphon Press, 2003). In addition to the Nebula-nominated title story and nine other stories, the collection includes “Death and Suffrage,” winner of the International Horror Guild Award, and basis of the

“Homecoming” episode of *Masters of Horror* on the Showtime television network. His short story “The End of the World as We Know It” was nominated for a Nebula in 2006. A graduate of Bethany College, Dale holds a Master’s degree and a Ph.D. in American Literature from the University of Tennessee. He lives in Hickory, North Carolina, with his wife Jean and daughter Carson.

Scott Bakker divides his time between writing philosophy and fantasy, and often has trouble distinguishing one from the other. He is the author of *The Prince of Nothing*, an epic fantasy trilogy consisting of *The Darkness that Comes Before* (2004), *The Warrior-Prophet* (2005), and most recently, *The Thousandfold Thought* (2006). He believes that genre fiction is the only way literature can hope to recover its cultural relevance. Because of this, he lives in hiding somewhere in the Great Lakes vicinity.

Laird Barron’s work has appeared in places such as *The Magazine of Fantasy & Science Fiction*, *SCIFICTION*, *Inferno: New Tales of Terror and the Supernatural*, *Three-Lobed Burning Eye*, and *The Del Rey Book of Science Fiction and Fantasy*. It has also been reprinted in numerous year’s best anthologies, including Hartwell & Cramer’s *Year’s Best Fantasy 6* and *7*, Rich Horton’s *Best New Fantasy: 2005*, and Link, Grant, and Datlow’s *Year’s Best Fantasy and Horror 17, 18* and *19*. His Bram Stoker, International Horror Guild, World Fantasy, and Locus Award-nominated stories “Old Virginia,” “Bulldozer,” “The Imago Sequence,” “Proboscis,” and “Hallucigenia,” can be found in his debut collection, *The Imago Sequence & Other Stories* (Night Shade Books, 2007), itself one of this year’s Shirley Jackson and Crawford Award nominees. Mr. Barron is an expatriate Alaskan currently at large in Washington State.

Amelia Beamer works as an editor and reviewer at *Locus*. Her publications include articles in *Foundation* and *Journal of the Fantastic in the Arts*, and short fiction in *Red Cedar Review*, *Lady Churchill’s Rosebud Wristlet*, and others.

Elizabeth Bear 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 grew up in New England and lived in Las Vegas for seven years. She now resides near Hartford in a tiny apartment with a presumptuous cat and has no plans to leave the Northeast ever again, except on brief exploratory excursions. She is an instructor at the Viable Paradise writing workshop on Martha’s Vineyard. Her published works to date include the following:

From Bantam Spectra, the Jenny Casey trilogy: (*Hammered*, *Scardown*, and *Worldwired* (all 2005)), *Carnival* (2006), *Undertow* (2007), and the first book of the the Jacob’s Ladder trilogy, *Dust* (2008). Two more books in that series are forthcoming—*Chill* and *Grail*. From ROC, the Promethean Age, contemporary and historical fantasy: *Blood & Iron* (2006), *Whiskey & Water* (2007), *Ink & Steel* (July 2008), *Hell & Earth* (August 2008). From Tor, Norse epic fantasy in two worlds—*A Companion to Wolves* (cowritten with Sarah Monette, October 2007), and the Edda of Burdens, a steampunk noir technofantasy series starting with *All the Windwrecked Stars* (forthcoming October 2008), and followed by *By the Mountain Bound* (forthcoming October 2009) and *The Sea thy Mistress* (forthcoming October 2010). Collections include *The Chains That You Refuse* (Night Shade Books, 2006), and a mosaic novel, *New Amsterdam* (Subterranean Press, 2007). She is also involved in Shadow Unit, an innovative ongoing hyperfiction project based at www.shadowunit.org, along with Emma Bull, Sarah Monette, Will Shetterly, and Amanda Downum. In addition, she has over fifty short stories in print, and two independently bound novellas forthcoming—*Bone & Jewel Creatures* (forthcoming 2009 from Monkeybrain Books) and *Seven for a Secret* (forthcoming 2009 from Subterranean Press.)

Her awards include the 2005 John W. Campbell Award for Best New Writer, the 2006 Locus Award for Best First Novel for the Jenny Casey trilogy, a 2007 Special Citation of Excellence from the Philip K. Dick Memorial Award for Carnival, and an Asimov's Reader's Choice Award for "Tideline," which is also currently nominated for the Sturgeon Award, the Locus Award, and the Hugo. Other major award nominations include two BSFA nominations for short fiction and two Lambda Award nominations. Her most-reprinted short stories include "Tideline," "Two Dreams on Trains," "Follow Me Light," and "And the Deep Blue Sea."

Judith Berman's latest story, "Pelago," a far-future sf novella, is forthcoming in *Asimov's* in 2009. Her short fiction has also appeared in *Interzone*, *Realms of Fantasy*, *Black Gate*, *Best Short Novels 2005*, and her chapbook *Lord Stink and Other Stories* (Small Beer Press, 2002). Her first novel, *Bear Daughter* (Ace, 2005), was praised as "utterly absorbing, unforgettable . . . truly original and unique" (*Booklist*, Starred Review), "brilliant" (*VOYA*), and "a richly imaginative tour de force" (*Locus*). Her fiction has been short-listed for the Nebula, the Sturgeon, and the Crawford Awards, and her often-cited essay on current trends in the field, "Science Fiction Without the Future," received the Science Fiction Research Association's Pioneer Award in 2001. Her website is at <http://www.judithberman.net/>, and she lives and works in Philadelphia.

Beth Bernobich's short stories have appeared, or will appear, in *Asimov's*, *Interzone*, *Strange Horizons*, *Baen's Universe*, *Sex in the System*, *The Mammoth Book of Lesbian Erotica*, and *PS Publishing*, among other places. Her novelette "A Flight of Numbers Fantastique Strange" was on the Locus Recommended Reading List and is currently on the Nebula Preliminary Ballot. Tor Books will publish her debut novelet in Autumn 2009.

Jedediah Berry is the author of a novel, *The Manual of Detection* (Penguin Press, forthcoming spring 2009). His short stories have appeared in numerous journals such as *Pindeldyboz*, *La Petite Zine*, and *Chicago Review*, and in anthologies including *Salon Fantastique* (Datlow and Windling, eds.) and *Best New American Voices 2008* (Kulka, Danford, and Bausch, eds.). He lives in Easthampton, MA, where he serves as assistant editor of *Small Beer Press*.

Holly Black is the author of several contemporary fantasy novels for children, teenagers, and whosoever else might like them. The books include the bestselling *Modern Faerie Tale* series and the *Spiderwick Chronicles*. She is currently working on a graphic novel.

Leah Bobet lives in Toronto, where she works in Canada's oldest science fiction bookstore and has just completed a degree in linguistics. Her short fiction has appeared most recently in *The Mammoth Book of Extreme Fantasy* (Ashley, ed.) and *Clockwork Phoenix* (Allen, ed.), appears regularly in *Strange Horizons* and *On Spec*, and reprinted in *The Year's Best Science Fiction and Fantasy for Teens* (Nielsen Hayden and Yolen, eds.) and *Science Fiction: The Best of the Year 2006* (Horton, ed.). Her poetry has been nominated for the Rhysling and Pushcart Prizes, and she is the managing Editor at *Ideomancer Speculative Fiction*. Between all that she keeps a balcony garden, studies bellydance, noodles around with an old blue acoustic guitar, continues to not burn down her kitchen, and nurses a fascination with urban spaces and history. Anything else she's not plausibly denying can be found at www.leahbobet.com.

Ellen Brody is a graduate student and most of what she currently writes is nonfiction. She was the Program Chair and Co-Chair of Readercons 9 and 10, and has continued to work on the program ever since, as well as on other aspects of the convention. 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. This is the eleventh consecutive Readercon at which she has read a selection by the Memorial Guest of Honor.

Charles N. Brown is Publisher & Editor-in-Chief of 27-time Hugo winner *Locus* magazine which he founded in 1968; he has been involved in the science fiction field since the late 1940s. He was the original book reviewer for *Asimov's*, has edited several SF anthologies, and written for numerous magazines and newspapers. Also a freelance fiction editor for the past 35 years, many of the books he has edited have won awards. He travels extensively and is invited regularly to appear on writing and editing panels at the major SF conventions around the world, is a frequent Guest of Honor and speaker and judge at writers' seminars, and has been a jury member for several of the major SF awards.

M.M. Buckner ("Mary") is the author of four speculative SF novels: *Hyperthought* (Penguin/Ace, 2003, winner of the Southeastern Science Fiction Achievement Award and nominated for the Philip K. Dick Award; *Neurolink* (Penguin/Ace, 2004); *War Surf* (Penguin/Ace, 2005), which did win the Philip K. Dick Award; and *Watermind* (Macmillan/Tor, forthcoming November 2008). She is currently at work on her fifth novel, *The Gravity Pilot* (Macmillan/Tor, forthcoming 2009—2010). Her short stories have appeared in *Apex Digest*. Other publishing credits include creative nonfiction, magazine features, and content for many Web sites. Buckner earned her M.A. in Creative Writing at Boston University. She has attended the Kenyon Writers Workshop and the Reliance Writers Retreat. She participates in three writing critique groups, including the Nashville Writers Alliance. Her advertising copy has earned two Diamond Addies, numerous Golden Quills and other professional awards. She is a freelance writer, environmental activist, and whitewater kayaker. She lives in Nashville, TN with her husband and one cat named "Trouble".

Michael A. Burstein is the winner of the 1997 John W. Campbell Award for Best New Writer. To date, he has published about 40 stories. His award-nominated stories will be collected in *I Remember the Future* (Apex Books, September 2008), and includes: "TeleAbsence," winner of the 1995 Analytical Laboratory Award and a Hugo nominee; "Broken Symmetry," Hugo nominee; "Cosmic Corkscrew," Hugo nominee; "Reality Check," Nebula and Sturgeon nominee; "Kaddish for the Last Survivor," Hugo and Nebula nominee; "Spaceships," Hugo nominee; "Paying It Forward," Hugo nominee; "Decisions," Hugo nominee; "Time Ablaze," Hugo nominee; "Seventy-Five Years," Hugo nominee; "TelePresence," Hugo nominee; and "Sanctuary," winner of the 2005 Analytical Laboratory Award and Nebula nominee. Burstein is a 1994 graduate of Clarion. He has served as Secretary of Science Fiction and Fantasy Writers of America, Vice President of the New England Science Fiction Association, and is an elected member of his local Town Meeting and Board of Library Trustees. He lives in Brookline, Massachusetts, with his wife Nomi, who works as a technical writer. In the summer of 2007, he taught as a guest lecturer at the Odyssey workshop. When not writing, he edits science textbooks and teaches with Grub Street. More information can be found on his webpage at www.mabfan.com, or on his blog, mabfan.livejournal.com.

James L. Cambias 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 *The Magazine of Fantasy & Science Fiction*. His work has also appeared in *Shimmer*, *The Journal of Pulse-Pounding Narratives*, and anthologies such as *Odder Jobs* (Dark Horse Books, 2004), *All Star Zeppelin Adventure Stories* (Wheatland Press, 2004), and *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004).

Mr. Cambias is the co-creator of the new card game *Parasites Unleashed!* from Zygoté Games.

Jeffrey A. Carver is the author of numerous science fiction novels, a teacher of the craft of writing, and an increasingly erratic blogger. His most recent novel was also his first movie novelization—*Battlestar Galactica: the Miniseries*, published early in 2006 by Tor Books. It was an enjoyable change of pace. Though often called a hard-science-fiction writer, Carver's greatest interest as a writer has always been character development and story, and a healthy sense of wonder.

Prior to *Galactica*, his most recent novel was the Nebula-nominated *Eternity's End*, set in one of his favorite places not on Earth, the Star Rigger universe. *Eternity's End* was published by Tor and also by the Science Fiction Book Club. Since then, he has been working at a chisel-and-stone pace on *Sunborn*, the long-delayed fourth volume of *The Chaos Chronicles*. That series, a multi-volume hard-SF story inspired by the science of chaos theory, began with *Neptune Crossing* (Tor, 1994), *Strange Attractors* (Tor, 1995), and *The Infinite Sea* (Tor, 1996). Volume four is slated for completion late this year.

Carver's other novels include *Seas of Ernathe* (Laser, 1976), *Star Rigger's Way* (Dell/SFBC/revised edition, 1978; Tor, 1994), *Panglor* (Dell/revised edition, 1980; Tor, 1996), *The Infinity Link* (Bluejay/Tor, 1984), *The Rapture Effect* (Tor, 1987), *Roger Zelazny's Alien Speedway: Clypsis* (Bantam, 1987), *From a Changeling Star* (Bantam Spectra/SFBC, 1989) and its sequel *Down the Stream of Stars* (Bantam Spectra, 1990), and two additional novels set in the Star Rigger universe: *Dragons in the Stars* (Tor, 1992) and its sequel *Dragon Rigger* (Tor, 1993). Many of these are available in e-book format, or soon will be.

His short fiction has been published in the anthologies *Warriors of Blood and Dream* (Roger Zelazny, ed.), *Habitats* (Susan Schwartz, ed.), *Dragons of Darkness* (Orson Scott Card, ed.), *Future Love: A Science Fiction Triad* (Roger Elwood, ed.), as well as the magazines *Science Fiction Age*, *Science Fiction Times*, *Galileo*, *F&SF*, *Galaxy*, and *Fiction*, and the Sunday supplement of the *Boston Herald*. Several of these stories are freely available for reading on his website (see below).

In 1995, Jeffrey developed and hosted the educational TV series, *Science Fiction and Fantasy Writing*—a live, interactive broadcast into middle school classrooms across the country. He carried that work forward into a complete writing course on CD-ROM, *Writing Science Fiction and Fantasy*, published by MathSoft as part of their home-study software package, *StudyWorks! Science Deluxe*. He has now made the entire course available online, free of charge, at www.writesf.com. Come visit!

Carver lives in Arlington, Massachusetts with his wife, two daughters, a boxer, and a rare Egyptian desert sand cat. He works both as a stay-at-home dad and as a freelance web content writer and developmental editor. His interests include flying, underwater exploration, and astronomy. Visit him online at www.starrigger.net, or at his blog, starrigger.blogspot.com.

Sarah K. Castle has sold stories to *Analog* and the online zine *Helix*. A recent Clarion graduate, she was invited to the Blue Heaven novel workshop and has just completed her first novel. She lives in Flagstaff, AZ and works as a geologist.

Suzu McKee Charnas was Guest of Honor at Readercon 12. For her up-to-date bibliography and other information, see <http://suzymckeecharnas.com>

Matthew Cheney's fiction and nonfiction have appeared in *SF Site*, *The Internet Review of Science Fiction*, *Electric Velocipede*, *Lady Churchill's Rosebud Wristlet*, *One Story*, *Logorrhea* (ed. Klima), *Interfictions* (eds. Sherman & Goss), and elsewhere, and his story "How to Play with Dolls" is forthcoming

in *Weird Tales*. He is the series editor for *Best American Fantasy* (Prime Books 2007, vol. 2 forthcoming November 2008) and is a regular columnist for *Strange Horizons*. His weblog, 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. He lives in New Hampshire and teaches at Plymouth State University.

Ted Chiang is the author of the Locus Award-winning collection *Stories of Your Life and Others* (Pan Macmillan, 2004). His short fiction has won the Hugo ("Hell Is the Absence of God"), Nebula ("Tower of Babylon," "Story of Your Life," "Hell Is the Absence of God," "The Merchant and the Alchemist's Gate"), Sidewise ("Seventy-Two Letters"), and Sturgeon ("Story of Your Life") Awards. Ted lives outside of Seattle, Washington with his partner Marcia Glover.

Richard Chwedyk is a lifelong Chicagoan. He was educated in the Chicago public school system (which is to say, not much at all), Columbia College Chicago and Northwestern University, where he received an M.A. in English in 1988. His bibliography can be traced as far back as 1975, but the sf reader will find little of interest until 1986, when he entered a story in a contest sponsored by ISFiC and Windycon. His first "pro" sf story appeared in *Amazing Stories* in 1990; since then, his work has appeared in *Space and Time*, *The Magazine of Fantasy and Science Fiction*, and anthologies such as *Animals Don't Knock!: Tails from the Pet Shop* (Tina Jens, ed. 11th Hour Productions, Chicago, 1999), *Cthulhu and the Coeds, or: Kids and Squids* (Tina L. Jens, ed. 2001. 11th Hour Productions. Chicago), *Tales From the Red Lion* (John Weagley and Andrea Dubnick, eds. Twilight Tales, Chicago. June 2007), *Visual Journeys* (Eric T. Reynolds, ed. Hadley Rille Books, Overland Park KS. July 2007), and *Hell in the Heartland* (Roger Dale Trexler and Martel Sardina, eds. Annihilation Press, Carbondale IL. January 2008). His Sturgeon- and Nebula-shortlisted story "The Measure of All Things" was reprinted in the Hartwell/Cramer-edited *Year's Best SF 7* (Eos Books, 2002). Its follow-up, "Bronte's Egg," received the Nebula Award and made both the Hugo ballot and the Sturgeon shortlist. The novella was reprinted in *Nebula Awards Showcase 2004* (Vonda N. McIntyre, ed. Roc Books, New York, 2004). Along with his short fiction, Chwedyk has written a fair amount of sf and sf-related poetry. "A Few Kind Words for A. E. Van Vogt" was reprinted in *Year's Best SF 8* (David Hartwell and Kathryn Cramer, eds. Eos Books, 2003). "Rich and Pam Go to Fermilab and Later See a Dead Man" was a Rhysling Award nominee and appeared in the 2004 *Rhysling Anthology*. Other poems have appeared in the journals *Tales of the Unanticipated* and *Snow Monkey*, and the anthology *Tales From the Red Lion*. No books. No collections. Yet. Rumors of novels come and go. A thirty-year stretch in the newspaper business keeps him busy and anxious. Along with his writing, Chwedyk has moderated a number of critique-style workshops at conventions such as Chicon V and Chicon 2000 (where he also organized the "Writing Track" programming), Confrancisco, L. A. Con in both '96 and '06, Conadian, Bucconeer, ConJose, Torcon, Windycon and Wiscon. He coordinated the Chicon 2000 and the Torcon workshops and has run the Windycon workshops for the past seven years (or is it eight?). Recently, he led a three-day brainstorming/writing/revising workshop at Duckon, also in the Chicago area. He has taught Freshman Rhetoric and Composition at Triton College in River Grove, Illinois, and has been teaching a Short Story Writing class for the continuing education division of Oakton Community College in the Chicago suburbs. For the past thirty-one years he has been married to the poet Pamela Miller—a pretty steady gig and a good one at that. Their home, as one would expect, is a chaos.

Michael Cisco is the author of *The Divinity Student* (International Horror Writers Guild Award for best first novel of 1999), *The San Veneficio Canon*, *The Tyrant*, a contributor to *The Thackery T. Lambshead Pocket Guide to Eccentric and*

Discredited Diseases and *Album Zutique*, and his work has appeared in *Leviathan III* and *Leviathan IV*. His novel, *The Traitor*, is published by Prime. *Secret Hours*, a collection of his Lovecraftian short stories, is published by Mythos Books. His columns and the occasional review can be found at TheModernWord.com. He lives in New York City.

Helen Collins is the author of three novels: the Locus Award-nominated *Mutagenesis* (Tor, 1993), the mainstream romance *Egret* (Haworth Press, 2001), and *NeuroGenesis* (Speculative Fiction Review, 2008). After earning her MA in 18th- and 19th-century English Literature at U Conn, she 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. 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 local television, and at academic events such as NEMLA and the Nassau Community College Colloquium: “The Alternate Woman,” “The Science in Fiction,” “Orwell’s 1984 in Relation to the Dystopian Tradition in Science Fiction.” In addition to her avid interest in the field, she is strongly committed to animals, to old houses (she continues to restore her eighteenth-century house in Niantic, CT), and to the preservation of the natural environment (said house overlooks a threatened tidal marsh).

John Clute, a Guest of Honor at Readercon 4, was born in Canada in 1940, he has lived in England since 1969 in the same Camden Town flat; since 1997, he has spent part of each year in Maine. Critic Guest of Honor at Readercon 4; received a Pilgrim Award from the SFRA in 1994; was Distinguished Guest Scholar at the 1999 International Conference for the Fantastic in the Arts.

He was Associate Editor of the Hugo-winning first edition (Doubleday, 1979) of the *Encyclopedia of Science Fiction*, general editor Peter Nicholls; with Nicholls, he co-edited the second edition (St. Martin’s, 1993), which won the British Science Fiction Special Award, the Locus Award, the Hugo, and the Eaton Grand Master Award. With John Grant, he co-edited the *Encyclopedia of Fantasy* (St. Martin’s, 1997), which won the Locus Award, the Hugo, the World Fantasy Award, the Mythopoeic Society Award, and the Eaton Award. He wrote solo *Science Fiction: The Illustrated Encyclopedia* (Dorling Kindersley, 1995) (Locus Award, Hugo), which is actually a companion, not an encyclopedia.

Book reviews and other criticism have been assembled in *Strokes: Essays and Reviews 1966–1986* (Serconia, 1988), Readercon Award; in *Look at the Evidence: Essays and Reviews* (Serconia, 1996), Locus Award, and in *Scores: Reviews 1993–2003* 1993–2003 (Becon, 2003). *The Book of End Times: Grappling with the Millennium* appeared in 1999. There are two novels: *The Disinheriting Party* (Allison and Busby, 1977) and *Appleseed* (Orbit/Little Brown, 2001; Tor, 2002), which was a *New York Times* Notable Book for 2002. *The Darkening Garden: A Short Lexicon of Horror* appeared in late 2006 from Payseur & Schmidt.

Other books include *Houston Do You Read: Reviews 2003–2008*, and a third edition of the *Encyclopedia of SF*, co-written and -edited with David Langford and Peter Nicholls (Editor Emeritus), due for publication online in late 2008, it is hoped: the book grows like Topsy.

Lucy Corin is the author of a collection of stories, *The Entire Predicament* (Tin House Books, 2007; currently a finalist for the Shirley Jackson Award), and the novel *Everyday Psychokillers: A History for Girls* (FC2, 2004). Her fiction has appeared in a bunch of journals and anthologies including *Ploughshares*, *The Southern Review*, *Tin House Magazine*, *Conjunctions*, *Fiction International*, *The Apocalypse Reader* (ed. Justin Taylor, Thunder’s Mouth Press), *The Iowa Anthology of Innovative Narrative* (Iowa

University Press), *Chick-Lit 2: No Chick Vics* (ed. Cris Mazza, Jeffrey DeShell, and Elisabeth Sheffield, Fiction Collective 2), and reprinted in *New Stories from the South: The Year’s Best* (Algonquin Books, 1997 and 2003). She’s won fellowships to the Sewanee and Bread Loaf writers’ conferences, she lives in Berkeley, and she teaches literature and fiction writing at the University of California, Davis.

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). His most recent short fiction was published in *Black Static* and *Postscripts* and his most recent critical essay in *The Cultural Influences of William Gibson, the “Father” of Cyberpunk Science Fiction: Critical and Interpretive Essays* (Edwin Mellen Press, 2007). A new short story will appear in 2008 in *Phantom*, an original anthology from Prime Books edited by Paul G. Tremblay and Sean Wallace. Other fiction, essays, and reviews have appeared in *Century*, *Black Gate*, *The North Carolina Literary Review*, *Lady Churchill’s Rosebud Wristlet*, *The New England Quarterly*, *The New York Review of Science Fiction*, *Paradoxa*, *Science Fiction Weekly*, *Science Fiction Studies*. Brett has served as a juror for the Sturgeon Award and is a juror for the Shirley Jackson Awards. He is a member of SFWA, HWA, the Cambridge SF Writers Workshop, and attended the 2005 Sycamore Hill Writers Workshop. A native of North Carolina, Brett is Associate Professor of English at Norwich University in Northfield, Vermont, and lives in Roxbury, Vermont, with his wife, playwright Jeanne Beckwith.

Kathryn Cramer is a writer, critic, and anthologist presently co-editing the *Year’s Best Fantasy* and *Year’s Best SF* series with her husband David G. Hartwell. Her most recent historical anthologies include *The Space Opera Renaissance* (2006) and *The Hard SF Renaissance* (2002), both co-edited with David Hartwell. Their previous hard SF anthology was *The Ascent of Wonder* (1994). She will be the P. Schuyler Miller Critic Guest of Honor at Confluence 2008 in Pittsburgh, PA. She won a World Fantasy Award (1988) for best anthology for *The Architecture of Fear*, co-edited with Peter Pautz; she was nominated for a World Fantasy Award (1991) for her anthology, *Walls of Fear*. With Hartwell, she has also co-edited such anthologies as *Christmas Ghosts* (1987) and *Spirits of Christmas* (1989). She was a runner-up for the Science Fiction Research Association’s Pioneer Award (1990) for best critical essay on science fiction, and she is on the editorial board of *The New York Review of Science Fiction*, for which she has been nominated fifteen times for the Hugo Award. John Clute has called her criticism “spiky” and “erudite.” She is an Internet Consultant for Wolfram Research, Inc. in the Scientific Information Group.

John Crowley, Guest of Honor at Readercon 3, 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. He published his first novel (*The Deep*, Doubleday) in 1975, and his 14th volume of fiction (*Endless Things*) in 2007. Since 1993 he has taught creative writing at Yale University. In 1992 he received the Award in Literature from the American Academy and Institute of Arts and Letters. He has thrice won the World Fantasy Award: for Best Novella (*Great Work of Time*; Bantam, 1989), novel (*Little, Big*; Bantam, 1981) and in 2006 the World Fantasy Lifetime Achievement Award. He finds it more gratifying that most of his work is still in print: the *Ægypt Cycle*, which began to appear in 1987 with *Ægypt*, and has just concluded with *Endless Things* (now available from Small Beer Press), is appearing in a new uniform edition from Overlook Press, starting with *The Solitudes*, the true title of the first volume, and continuing with the next three—*Dæmonomania*, #3, is just now available. Lifetime Achievement or no, he has just completed a new novel, about workers building a bomber during World War II. In addition to

fiction, Crowley has issued a volume of nonfiction mostly about books (*In Other Words*), 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). He lives in Massachusetts.

Don D'Ammassa is the author of the novels *Blood Beast*, *Servants of Chaos*, *Scarab*, *Haven*, *Dead of Winter*, *Castaways of the Lost Island*, *Narcissus*, and *Murder in Silverplate* as well as over one hundred short stories for *Analog*, *Asimov's*, and other publications. His *Encyclopedia of Science Fiction* and a companion volume, *The Encyclopedia of Fantasy and Horror Fiction*, have both recently appeared from Facts on File. He reviewed for *Science Fiction Chronicle* for almost thirty years, does the sf and fantasy 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 appears on www.dondammassa.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*, *Tomorrow Magazine*, *Writers of the Future*, *Splatterpunk II*, and *Xanadu III*. Her reviews have appeared in the *New York Review of Science Fiction*, her *Locus* column, 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.

Michael J. Daley has enjoyed a lifelong love of science, spaceships, and science fiction. He writes his stories on a solar-powered laptop in a 5-foot-by-5-foot square tower room. This keeps him well acquainted with the cramped conditions in spaceships and space stations! His most recent books for middle grade and young adult readers include *Rat Trap* (Holiday House, 2007), which is the sequel to *Space Station Rat* (Holiday House, 2005)—now out in paperback and nominated for the Oklahoma Sequoia Children's Book Award, the Rhode Island Children's Book Award, and the South Dakota Children's Book Award—and *Shanghai'd to the Moon* (Putnam, 2006). He also writes non-fiction: *Amazing Sun Fun Activities* (McGraw-Hill, 1998), *Nuclear Powel: Promise or Peril* (Lerner, 1997), and *At Home with the Sun* (self-published, still in print since 1995). Michael keeps his hand in renewable energy education by conducting Pizza Box Solar Oven building workshops so kids can cook their own solar s'mores. He shares his writing skills with kids, along with his writer-wife, Jessie Haas, as a mentor in the Maple Leaf Writing Contest for 5th and 6th graders held in the Brattleboro, VT schools. He lives in a solar powered home in Westminster, VT that he and Jessie built themselves.

Ellen Datlow, a Guest of Honor at Readercon 11, was editor of SCIFICTION, 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. Over her career she has worked with Susanna Clarke, Neil Gaiman, Kelly Link, Jeffrey Ford, Octavia E. Butler, Garth Nix, Gregory Maguire, Ursula K. Le Guin, Bruce Sterling, Peter Straub, Stephen King, Dan Simmons, George R. R. Martin, William Gibson, Cory Doctorow, Joyce Carol Oates, Jonathan Carroll, William Burroughs, and others.

In addition to her magazine work, Datlow has also edited numerous anthologies: *Omni Book of Science Fiction*, volumes one through seven, *Zebra Blood Is Not Enough*, (William Morrow, 1989), *Alien Sex*, (Dutton, 1990), *A Whisper of Blood*, (William Morrow, 1991), *Omni Best Science Fiction One*, (Omni Books, 1991), *Omni Best Science Fiction Two*, (Omni Books, 1992), *Omni Best Science Fiction Three*, (Omni Books, 1993), *Snow White*,

Blood Red, (with Terri Windling, Morrow/Avon, 1993), *OmniVisions One*, (Omni Books, 1993), *OmniVisions Two*, (Omni Books, 1994), *Black Thorn, White Rose*, (with Terri Windling, Morrow/Avon, 1994), *Little Deaths*, (Millennium (UK), Dell (US), 1994), *Ruby Slippers, Golden Tears*, (with Terri Windling, AvoNova/Morrow, 1995), *Off Limits: Tales of Alien Sex*, (St. Martin's Press, 1996), *Twists of the Tale: Stories of Cat Horror*, (Dell, 1996), *Lethal Kisses—Revenge and Vengeance*, (Orion (UK), 1996), *Black Swan, White Raven*, (with Terri Windling, Avon Books, 1997), *Sirens and Other Daemon Lovers*, (with Terri Windling, HarperPrism, 1998), *Silver Birch, Blood Moon*, (with Terri Windling, Avon Books, 1999), *Black Heart, Ivory Bones*, (with Terri Windling, Avon Books, 2000), *Vanishing Acts*, (Tor Books, 2000), *A Wolf at the Door and Other Retold Fairy Tales*, (with Terri Windling, Simon & Schuster, 2000), *The Green Man* (with Terri Windling, Viking, 2002), *Swan Sister* (with Terri Windling) for middle grades (Simon & Schuster), *The Dark: New Ghost Stories* (Tor), *The Faery Reel* (with Terri Windling) (Viking), *Salon Fantastique* (with Terri Windling (Thunder's Mouth), *The Coyote Road* (with Terri Windling) (Viking), and (so far) eighteen annual volumes of *The Year's Best Fantasy and Horror*, (the first sixteen with Terri Windling, St. Martin's Press, 1988–2002; the most recent three with Kelly Link and Gavin J. Grant, 2003–2005). Forthcoming works include, *Inferno* (Tor), *The Beastly Bride* (with Terri Windling) (Viking), and *The Cinderella Game and Other Villainous Tales* (with Terri Windling) (Viking). Tied (with Terri Windling) for winning the most World Fantasy Awards in the organization's history (seven). She has also won multiple Hugo and Locus Awards for Best Editor, an International Horror Guild Award for *The Dark*, and two Bram Stoker Awards (one with Terri Windling, the other with Gavin J. Grant and Kelly Link).

Datlow lives in New York City with two wonderful cats.

By day, **Daniel P. Dern** is still an independent technology writer. He's now got blogs including TryingTechnology.com and the more general [Dern Near Everything Else](http://DernNearEverythingElse.com). Having finished his first sf novel (working title *Dragons Don't Eat Jesters*), which includes a minimum of "one dragon, two princesses, four dogs, a lot of riddles, some explosions, and a lot of really weird stuff," he's working on another (not a sequel), some kids stories, and other whatnot."

His science fiction stories have appeared in magazines and anthologies—including "For Malzberg It Was They Came," which appeared in (and sparked the notion for) *F&SF's* Malzberg tribute in their June 2003 issue—plus "Bicyclefish Island" (inspired at a previous Readercon) in *Tomorrow Speculative Fiction*, "Yes Sir That's My" in *New Dimensions 8* ed. Robert Silverberg (reprinted in *Best of New Dimensions* and in *Smart Dragons, Foolish Elves* ed. Marty Greenberg), "All for Love and Love for All" in *Analog*, "Stormy Weather" in *Worlds of IF*, and "White Hole" in *Ascents of Wonder* ed. David Gerrold.

A graduate of Clarion East 1973 and of 1.5 sessions of the BMI Musical Theater Workshops, he is 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 most recently, Executive Editor for Byte.com (he's got a few Byte.com pocket protectors left, feel free to ask for one). 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 their dog Grep (and the obligatory still too many books and obsolete computers), in Newton Centre.

Paul Di Filippo took a sabbatical from fiction during the past nine months, writing only three stories in that period while he focused on producing many, many reviews, notably for *The Barnes & Noble Review*. He now feels like the Tin Man before Dorothy applied the oilcan, at least when it comes to crafting imaginary

narratives. His previous publications include the novels *Ciphers* (Cambrian Publications / Permeable Press, 1997), *Would It Kill You to Smile?* (Longstreet Press, 1998), *Joe's Liver* (Cambrian Publications, 2000), *Muskrat Courage* (St. Martin's Press, 2000), *A Mouthful of Tongues* (Cosmos Books, 2002), *A Year in the Linear City* (PS Publishing, 2002), *Fuzzy Dice* (PS Publishing, 2003), *Spondulix* (Cambrian Publications, 2004), *Harp, Pipe, and Symphony* (Prime Books, 2004), *Creature from the Black Lagoon: Time's Black Lagoon* (2006), the collections *The Steampunk Trilogy* (Four Wall Eight Windows, 1995), *Ribofunk* (Four Walls Eight Windows, 1996), *Destroy All Brains!* (Pirate Writings Press, 1996), *Fractal Paisleys* (Four Walls Eight Windows, 1997), *Lost Pages* (Four Walls Eight Windows, 1998), *Strange Trades* (Golden Gryphon Press, 2001), *Little Doors* (Four Walls Eight Windows, 2002), *Babylon Sisters* (Prime Books, 2002), *Neutrino Drag* (Four Walls Eight Windows, 2004), *Emperor of Gondwanaland and Other Stories* (Thunder's Mouth Press, 2005), *Shuteye for the Timebroker* (Thunder's Mouth Press, 2006), *Plumage from Pegasus* (Cosmos Books, 2006), and numerous short stories.

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: (all Troll Books, 1990), *School of Wizardry*, *Tournament and Tower*, *City by the Sea*, *The Prince's Players*, *The Prisoners of Bell Castle*, and *The High King's Daughter*; the Mageworlds series: *The Price of the Stars* (Tor, 1992), *Starpilot's Grave* (Tor, 1993), *By Honor Betray'd* (Tor, 1994), *The Gathering Flame* (Tor, 1995), *The Long Hunt* (Tor, 1996), *The Stars Asunder: A Novel of the Mageworlds* (Tor, 1999), and *A Working of Stars*, Tor, 2002. Other novels include *Timecrime, Inc.* (Harper, 1991), *Night of the Living Rat* (Ace, 1992), *Knight's Wyrd* (Harcourt Brace, 1992 Mythopoeic Society Aslan Award, Young Adult Literature, 1992), the Bad Blood series: *Bad Blood* (Berkley, 1993), *Hunters' Moon* (Berkley, 1994), and *Judgment Night* (Berkley, 1995), and *Googelman* (Harcourt Brace, 1996). Books written under the name Robyn Tallis are *Night of Ghosts and Lightning* (Ivy, 1989), and *Zero-Sum Games* (Ivy, 1989). *Pep Rally* (Harper, 1991), was written as Nicholas Harper. Books written as Victor Appleton are *Monster Machine* (Pocket, 1991), and *Aquatech Warriors* (Pocket, 1991). Books written as Martin Delrio are *Mortal Kombat* (Tor, 1995), *Spider-Man Super-thriller: Midnight Justice* (Pocket, 1996), *Spider-Man Super-thriller: Global War* (Pocket, 1996) and the *Prince Valiant* movie novelization (Avon). Under the pseudonym Douglas Morgan, they published the military technothriller *Tiger Cruise* (Forge, 2000) and a collection of annotated sea chanteys *What Do You Do With a Drunken Sailor* (Swordsmith Books, 2002). James D. Macdonald is also the author of *The Apocalypse Door* (Tor, 2002).

Their short 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 Tinglers* (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.), and *Not of Woman Born* (Ash, ed.).

Their most recent works include *Mist and Snow*, an alternate-historical naval fantasy set in the Civil War, (Eos, December 2006), and the short story "Philologos: or, A Murder in Bistrira" (forthcoming in *The Magazine of Fantasy and Science Fiction*).

Ron Drummond has published profiles and critical studies of figures as diverse as composers Hector Berlioz and Pauline Oliveros, jazz guitarist Pat Martino, and novelist Steve Erickson. He co-edited and wrote the introductory essays for the eight-volume edition (the first in 200 years) of *The Vienna String Quartets of Anton Reicha* (Merton Music, London, 2006). His essay on ancestral memory and the music of Jethro Tull, "Broken Seashells"—which takes as its point of departure (or arrival) an incident from Drummond's visit to the Isle of Skye in December 2003—was written at the behest of Steve Erickson and published in the fourth issue of the CalArts literary journal *Black Clock*; it has since been reprinted on the official Jethro Tull website, www.jethrotull.com/news/BC4D4.pdf. Google "Dao Gaia" for his LiveJournal.

As publisher of Incunabula, quality small press of Seattle, Drummond has published two books by Samuel R. Delany and the short story collection *Antiquities* by John Crowley (short-listed for the World Fantasy Award in 1994), and is currently in production on the 25th anniversary edition of John Crowley's *Little, Big* (www.littlebig25.com).

Drummond has worked editorially with Samuel R. Delany more often than anyone else alive, most recently on Delany's new novel, *Dark Reflections* (2007). Drummond has also worked extensively with John Crowley, editing *Dæmonomania* (2000) and *Endless Things* (2007), and, for ElectricStory.com, definitive versions of *Ægypt* and *Love & Sleep*. He's worked with Greg Bear and Eileen Gunn, among many others, and once edited the draft translation by poets Olga Broumas and T Begley of *Open Papers*, a collection of essays by Nobel Laureate Odysseas Elytis.

Drummond's design for a World Trade Center memorial, the Garden Steps, was featured on CNN.com and Seattle's KOMO-TV News and was the subject of an experimental documentary by the award-winning indie filmmaker Gregg Lachow. The design was praised by architecture critic Herbert Muschamp and lifelong New Yorker Samuel Delany, among many others. Drummond submitted the Garden Steps to the official international design competition for the WTC Memorial in June 2003; though not chosen, it was digitally archived at www.wtcsitememorial.org/ent/enti=832166.html.

A native of Seattle, Ron Drummond currently lives in historic Lansingburgh, New York.

Andy Duncan was a 1998 Campbell Award nominee for Best New Writer and has gotten occasional work done since then. His fiction collection *Beluthahatchie and Other Stories* (Golden Gryphon, 2000) won the 2001 World Fantasy Award for Collection. It includes "Beluthahatchie" (1998 Hugo nominee for Short Story), "The Executioners' Guild" (2000 Nebula nominee for Novella; 2000 International Horror Guild nominee for Long Fiction; 2000 HOMer nominee for Novella), "Fortitude" (2001 Nebula nominee for Novella) and "Lincoln in Frogmore" (2001 World Fantasy Award nominee for Short Fiction). With F. Brett Cox, he co-edited the fiction anthology *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004). His non-fiction book *Alabama Curiosities* (Globe Pequot, 2005) will have a revised and updated second edition in 2009. His uncollected stories have appeared in *Asimov's*, *Cemetery Dance*, *Conjunctions 39: The New Wave Fabulists* (ed. Peter Straub), *Eclipse One* (ed. Jonathan Strahan), *Mojo: Conjure Stories* (ed. Nalo Hopkinson), *Polyphony I* (ed. Deborah Layne and Jay Lake), *SciFiction*, *The Silver*

Gryphon (ed. Gary Turner and Marty Halpern), *Starlight 3* (ed. Patrick Nielsen Hayden) and *Wizards: Magical Tales from the Masters of Modern Fantasy* (ed. by Jack Dann and Gardner Dozois). Of these, "The Pottawatomie Giant" won the 2001 World Fantasy Award for Short Fiction, was a 2002 Nebula nominee for Novelette, and was reprinted in *The Year's Best Fantasy and Horror: 14th Annual Collection* (ed. Ellen Datlow and Terri Windling); "The Chief Designer" won the 2002 Theodore Sturgeon Memorial Award and the 2002 Southeastern Science Fiction Achievement Award in Short Fiction, was a 2002 Hugo nominee for Novella and a 2003 Nebula nominee for Novella, and was reprinted in *The Year's Best Science Fiction: 19th Annual Collection* (ed. Gardner Dozois); "Senator Bilbo" was reprinted in *Year's Best Fantasy 2* (ed. David G. Hartwell and Kathryn Cramer); "The Big Rock Candy Mountain" won the 2003 Southeastern Science Fiction Achievement Award in Short Fiction; "The Holy Bright Number" was reprinted in *The Mammoth Book of Best New Erotica Vol. 3* (ed. Maxim Jakubowski); "Zora and the Zombie" was a 2005 Nebula nominee for Novelette and a 2005 Stoker nominee for Short Fiction and was reprinted in *The Year's Best Fantasy and Horror: 18th Annual Collection* (ed. Ellen Datlow, Kelly Link and Gavin Grant); "A Diorama of the Infernal Regions, or The Devil's Ninth Question" was reprinted in *Year's Best Fantasy 8* (ed. David G. Hartwell and Kathryn Cramer) and *Fantasy: The Best of the Year, 2008 Edition* (ed. Rich Horton). "Unique Chicken Goes in Reverse" was a 2008 Nebula nominee for Short Story and is a 2008 Shirley Jackson Award nominee for Short Story. His workshops include Clarion West 1994, Clarion 2004 (instructor), Turkey City 2004 (guest), Clarion West 2005 (instructor), Sycamore Hill 1997, 1999, 2001, 2003 and 2008. Andy lives with his wife, Sydney, two dogs, Lily and Arlo, and two cats, Hillary and Bela, in Frostburg, Md., where he teaches (via webcam) interdisciplinary seminars in 21st-century science fiction and fantasy in the Honors College of the University of Alabama and telecommutes to his job as senior editor at *Overdrive* magazine, "The Voice of the American Trucker."

David Anthony Durham is the author of the epic fantasy novel *Acacia: The War With The Mein* (Doubleday/Anchor, 2007), a finalist for the John W. Campbell Award for Best New Writer, as well as the historical novels *Pride of Carthage* (Doubleday/Anchor, 2005), *Walk Through Darkness* (Doubleday/Anchor, 2002) and *Gabriel's Story* (Doubleday/Anchor, 2001), a *New York Times* Notable Book, winner of the 2002 Legacy Award, the 2002 Alex Award, and the First Novel Award from the American Library Association. His work has been published in the UK and in French, German, Italian, Polish, Portuguese, Russian, Spanish and Swedish versions. Three of his novels are currently under option for development as feature films. He's not sure where he lives—hasn't been for about ten years. He has one foot in California, one in rural Massachusetts and his heart thumps for Scotland. He can confirm that he teaches writing at Cal State University in Fresno and for the Stonecoast Low-Residency MFA Program. He is married to a lovely woman from the Shetland Isles, the knitwear designer Gudrun Johnston (<http://shetlandtrader.blogspot.com/>), and they have two children, Maya and Sage.

Sarah Beth Durst is a writer of children's and young adult fantasy novels. Her debut novel, *Into the Wild* (Penguin Young Readers, 2007), was a finalist for the 2007 Andre Norton Award for Young Adult Science Fiction and Fantasy. Its sequel, *Out of the Wild*, came out in June 2008. Sarah lives in Stony Brook, NY with her husband, her daughter, and her ill-mannered cat. She also has a miniature pet griffin named Alfred. Okay, okay, that's not quite true. His name is really Montgomery. You can visit Sarah online at www.sarahbethdurst.com.

Tom Easton thinks the Readercon 5 badge in his collection marks the first Readercon he ever attended. Five years ago, he found out why he keeps coming—that's how he met his wife!

He is a member of the Science Fiction and Fantasy Writers of America and has been reviewing books for *Analog* since 1978. 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 on Controversial Issues in Science, Technology, and Society* (McGraw-Hill, 8th ed., 2008), and *Taking Sides: Clashing Views on Controversial Environmental Issues* (McGraw-Hill, 13th ed., 2008).

David Louis Edelman (www.davidlouisedelman.com) is a science fiction novelist, blogger, and web programmer who lives outside of Washington, D.C. He is a finalist for the 2008 John W. Campbell Award for Best New Writer. Barnes & Noble *Explorations* called his first novel, *Infoquake* (Pyr, 2006; Solaris Books, 2008), "the love child of Donald Trump and Vernor Vinge," then later named it their Top SF Novel of 2006. *Infoquake* was also nominated for the John W. Campbell Memorial Award for Best Novel. His second novel, *MultiReal* (the sequel to *Infoquake*), will be released in July 2008 by Pyr. Dave is currently at work on *Geosynchron*, the third book in the Jump 225 trilogy. The year 2008 has also seen the publication of his short story "Mathralon" in *The Solaris Book of New Science Fiction, Volume 2*, and his introduction to Overlook Press' new edition of Mervyn Peake's *Titus Alone*. In addition to writing novels, Dave has also programmed websites for the U.S. Army, the FBI, ExxonMobil, and Rolls-Royce; taught software to the U.S. Congress and the World Bank; written articles for the *Washington Post* and *Baltimore Sun*; and directed the marketing departments of biometric and e-commerce companies. Dave is well-versed in PHP, Ruby on Rails, WordPress, ColdFusion, HTML, Javascript, XML, and CSS, and is an expert in web usability, web design, search engine optimization, and writing for the web. Dave was born in Birmingham, Alabama in 1971 and grew up in Orange County, California. He attended the Johns Hopkins University's Writing Seminars program from 1989 to 1993, where he studied under such writers as Edna O'Brien, Madison Smartt Bell, and Stephen Dixon. He is married to Victoria Edelman, an attorney and expert in litigation support technology.

Scott Edelman (the editor) currently edits both *Science Fiction Weekly* (www.scifi.com/sfw/), the internet magazine of news, reviews and interviews, with more than 635,000 registered readers (since September 2000), and *SCI FI*, the official print magazine of the SCI FI Channel (since September 2001). He was the founding editor of *Science Fiction Age*, which he edited during its entire eight-year run from 1992 through 2000. He also edited *Sci-Fi Entertainment* for almost four years, as well as two other SF media magazines, *Sci-Fi Universe* and *Sci-Fi Flix*. He has been a four-time Hugo Award finalist for Best Editor.

Scott Edelman (the writer) has published more than 65 short stories in magazines such as *The Twilight Zone*, *Absolute Magnitude*, *The Journal of Pulse-Pounding Narratives*, *Science Fiction Review* and *Fantasy Book*, and anthologies such as *Crossroads: Southern Tales of the Fantastic*, *Men Writing SF as Women*, *MetaHorror*, *Once Upon a Galaxy*, *Moon Shots*, *Mars Probes*, *Forbidden Planets*, *Summer Chills*, and *The Mammoth Book of Monsters*. Upcoming stories will appear in the anthologies *Nation of Ash* and *Aim for the Head*, and the magazine *PostScripts*. He has twice been a Stoker Award finalist in the category of Short Story.

Jeffrey Ford is the author of a trilogy of novels from Eos Harper Collins—*The Physiognomy*, *Memoranda*, and *The Beyond*. His novel, *The Portrait of Mrs. Charbuque* (Morrow/Harper Collins), was published in June 2002 as was his first story collection, *The Fantasy Writer's Assistant & Other Stories* (Golden Gryphon Press). The summer of 2005 saw the publication of Ford's 6th novel, *The Girl in the Glass*, from Harper Collins (August 2005), and a stand-alone novella, *The Cosmology of the Wider World*, from PS Publishers (July 2005). His second collection of short stories, *The Empire of Ice Cream*, appeared in

April of 2006 from Golden Gryphon Press. His short fiction has appeared in the magazines *Fantasy & Science Fiction*, *Sci Fiction*, *Event Horizon*, *Black Gate*, *Lady Churchill's Rosebud Wristlet*, *MSS*, *The Northwest Review*, *Puerto Del Sol*, and in the anthologies *Year's Best Fantasy & Horror*, Vols. 13, 15, 16 & 18, *Years Best Fantasy of 2002*, *The Green Man: Tales From the Mythic Forest*, *Leviathan #3*, *Album Zutique*, *Witpunk*, *The Silver Gryphon*, *The Dark*, *Trampoline*, *Thackery T. Lambshead's Guide to Exotic & Discredited Diseases*, and *Polyphony #3*, *The Faery Reel: Tales From the Twilight Realm*, *2005 Nebula Showcase*, *Flights: Tales of Extreme Fantasy*, *The Book of Voices*, *The Coyote Road: Trickster Tales*. His stories have been nominated multiple times for the World Fantasy Award, the Hugo Award, the Nebula Award, and once each for the Theodore Sturgeon Award and the International Horror Guild Award. He is the recipient of three World Fantasy Awards, a Nebula, and in 2005 won The Fountain Award (for a short story of exceptional literary quality) from the Speculative Literature Foundation. Ford lives in South Jersey with his wife and two sons. He teaches Writing and Literature at Brookdale Community College in Monmouth County, New Jersey.

Carl Frederick is a theoretical physicist, at least theoretically. After a post-doc at NASA and a stint at Cornell University, he left his first love, quantum relativity theory (a strange first love, perhaps), to become Chief Scientist at a small company doing AI software. And recently, he returned to the arms of his beloved (so to speak). For recreation, he fences epee, learns languages, and plays the bagpipes. He lives in rural, Ithaca, New York. And rural is good if you play the bagpipes. He is a graduate of Odyssey SF Writers Workshop, and a Writers of the Future first place winner.

Most-recent stories include, in *Analog*: "The Spacemice Incident" (Jul/Aug 2003), "The Study of Ants" (Sep 2003), "Misunderstanding Twelve" (Apr 2004), "The Fruitcake Genome" (Dec 2004), "General Tso's Chicken" (Mar 2005), "Much Ado About Newton" (May 2005), "This Little World" (Jun 2005), "Prayer for a Dead Paramecium" (Jul/Aug 2005), "The Speed of Understanding" (Sep 2005), "Hotel Security" (Dec 2005), "The Skeekit-Woogle Test" (Mar 2006), "The Emancipation of the Knowledge Robots" (Apr 2006), "The Door That Does Not Close" (Jun 2006), "The Teller of Time" (Jul/Aug 2006), "Man, Descendent" (Nov 2006), "Double Helix, Downward Gyre" (Jan/Feb 2007), "A Higher Level of Misunderstanding" (May 2007), "A Zoo in the Jungle" (Jun 2007), "Yearning for the White Avenger" (forthcoming), "The Engulfed Cathedral" (forthcoming); in *Asimov's*: "We Are the Cat" (Sep 2006), "Leonid Skies" (forthcoming); in *Baen's Universe*: "Weredragons of Mars" (Jun 2007), "Concentration of Dogs" (Aug 2007). *ESL*: (reprints—all in Russian translation): "The Study of Ants" (Mar 2005), "Prayer for a Dead Paramecium" (Jun 2006), "We Are the Cat" (Jan 2007), "Man Descendant" (Nov 2006), "A Zoo in the Jungle" (forthcoming).

Jim Freund has been involved in producing radio programs of and about literary sf/f 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 every Saturday morning from 5:00 to 7:00, and is streamed live on the web. Archives of past shows are available "on-demand" for about 8 months after broadcast. (Check 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, currently held at the South Street Seaport in New York. 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. Sadly, the couple have no penguins at this time.

Gregory Frost is a writer of fantasy, supernatural and science fiction who has been publishing steadily for more than two decades. His latest work is the critically acclaimed fantasy duology, *Shadowbridge* and *Lord Tophet* published by Del Rey Books (2007 and forthcoming July 29, 2009). His short story collection, *Attack of the Jazz Giants & Other Stories* also received a starred review from *Publisher's Week*. His previous novel, *Fitcher's Brides* (Tor Books, 2002) was a recasting of the fairy tale of Bluebeard as a terrifying story of faith and power in 19th century New York State. The book was a finalist for both the World Fantasy Award and the International Horror Guild Award for Best Novel. Frost's other novels include *Lyrec* (Ace Fantasy Books, 1984), *Tain* (Ace Fantasy Books, 1986), *Remscela* (Ace Fantasy Books, 1988) and Nebula-nominated sf work *The Pure Cold Light* (Avon Nova, 1993). His shorter fiction has appeared in *The Magazine of Fantasy & Science Fiction*, *Asimov's Magazine*, *Weird Tales*, *Realms of Fantasy*, and in numerous award-winning anthologies including, most recently, *Magic in the Mirrorstone*, edited by Steve Berman. He is one of the Fiction Writing Workshop Directors at Swarthmore College in Swarthmore, PA, and was the lead instructor last year at the Clarion Science Fiction & Fantasy Writers Workshop at its new home in San Diego. His website is www.gregoryfrost.com, his blog "Frostbites" at <http://frostkovich.livejournal.com>, and he is on MySpace at http://www.myspace.com/gregory_frost.

Carolyn Ives Gilman has been publishing fantasy and science fiction for over twenty years. Her most recent book, *Aliens of the Heart* (2007), is a collection of short fiction from Aqueduct Press, and her novella *Candle in a Bottle* also appeared from Aqueduct Press in 2006. Her first novel, *Halfway Human* (Avon, 1998), was called "one of the most compelling explorations of gender and power in recent SF" by *Locus* magazine. Her short fiction has appeared in *Fantasy and Science Fiction*, *The Year's Best Science Fiction*, *Bending the Landscape*, *Interzone*, *Universe*, *Full Spectrum*, *Realms of Fantasy*, and others. She has been a finalist for the Nebula Award for her novelette "The Honeycrafters." Her work has been translated and reprinted in Romania, Czechoslovakia, Germany, Russia, and Italy. Some of her recent short fiction includes "Okanoggan Falls," reprinted in *The Year's Best Science Fiction: Twenty-Fourth Annual Collection* (ed. Gardner Dozois) and *Science Fiction: The Best of the Year, 2007 Edition* (ed. Rich Horton); "The Real Thing," reprinted in *The Year's Best Science Fiction: Nineteenth Annual Collection* (ed. Gardner Dozois); and "Frost Painting," reprinted in *The Year's Best Science Fiction: Fifteenth Annual Collection* (ed. Gardner Dozois).

In her professional career, Gilman is an internationally recognized historian specializing in 18th- and early 19th-century North American history, particularly frontier and Native history. Her most recent nonfiction book, *Lewis and Clark: Across the Divide*, published in 2003 by Smithsonian Books, was featured by the History Book Club and Book of the Month Club. She has been a guest lecturer at the Library of Congress, Harvard University, and Monticello, and she has been interviewed on *All Things Considered* (NPR), *Talk of the Nation* (NPR), *History Detectives* (PBS), and the History Channel. Her history books have won the Missouri Governor's Humanities Award, the Missouri Conference on History Best Book Award, the Northeastern Minnesota Book Award, the Outstanding Academic Book of the Year award from *Choice* magazine, and the Award of Merit from the American Association for State and Local History. She has received fellowships from the International Center for Jefferson Studies and the Newberry Library.

Carolyn Ives Gilman lives in St. Louis, where she works as a historian and museum curator.

Greer Gilman's new book, the second in her Ashes cycle, is complete. Set in the mythscape of *Moonwise* (1991, Roc), her first novel, it is a triptych of variations on a winter's tale. Two stories from the cycle have appeared. Her novella "A Crowd of Bone" won a World Fantasy Award in 2004. It was published in *Trampoline* (2003, Small Beer Press). "Jack Daw's Pack" came out in *Century* (Winter 2000), and was a Nebula finalist for 2001. It has been reprinted in Jay Lake's anthology, *TEL: Stories* (2005, Wheatland Press), and in the 14th *Year's Best Fantasy and Horror*.

Moonwise has reappeared in hardcover (2005, Prime Books). It won the Crawford Award and was shortlisted for the Tiptree and Mythopoeic Fantasy Awards.

"Down the Wall," a Cloudish story, appeared in the Datlow and Windling anthology *Salon Fantastique* (2006, Thunder's Mouth Press).

Her poem "She Undoes" from *The Faces of Fantasy* (1996, Tor) has been reprinted in *Women of Other Worlds* (1999, University of Western Australia Press), and in *Jabberwocky* (2005, Prime Books).

Earlier this year, Ms. Gilman was the Special Guest Writer at the International Conference on the Fantastic in the Arts. In 2006, she gave a paper on "Shakespearean Voices in the Literature of the Fantastic" to the Shakespeare Association of America. She was a John W. Campbell finalist for 1992, and a guest speaker at the Art/Sci'98 Symposium held at the Cooper Union in New York. She has been interviewed by Michael Swanwick for *Foundation* (Autumn 2001), by Sherwood Smith for the SF Site, and by the *Harvard University Gazette* (Oct. 11, 2001).

A Fellow of the Lithopoeic Society, and a sometime forensic librarian, she lives in Cambridge, Massachusetts, and travels in stone circles.

Adam Golaski is the author of the horror and slipstream collections *Worse Than Myself* (Raw Dog Screaming Press, 2008) and *Color Plates* (Rose Metal Press, 2009). "Green," his translation of *Sir Gawain & the Green Knight*, appears several strophes at a time in *Open Letters* (www.openlettersmonthly.com); the first fit will be complete this September. He edits *New Genre* (www.new-genre.com), a journal of horror and science fiction; he also edits for the experimental poetry press Flim Forum, where he co-edited the anthologies *Oh One Arrow* (2007) and *A Sing Economy* (2008). His poetry, fiction, and nonfiction have appeared in *word for/word*, *Supernatural Tales*, *McSweeney's*, *Sleepingfish*, *Conjunctions*, and *All Hallows*. New fiction will appear in *Exotic Gothic II* (Ash-Tree Press) and *The Lifted Brow 4*.

Liz Gorinsky is an Associate Editor at Tor Books, where she edits a list that includes acclaimed speculative fiction authors Ben Bova, Dave Duncan, A.J. Hartley, Cherie Priest, Brian Slattery, and Jeff VanderMeer. She also assists editors Ellen Datlow, Jim Frenkel, and Patrick and Teresa Nielsen Hayden.

Theodora Goss's short story collection *In the Forest of Forgetting*, which includes "The Wings of Meister Wilhelm" (a World Fantasy Award finalist) and "Pip and the Fairies" (a Nebula Award finalist), was published by Prime Books in 2006. *In the Forest of Forgetting* was a Crawford Award finalist and has recently been nominated for a Mythopoeic Award. *Interfictions*, an anthology of "interstitial" short stories that she co-edited with Delia Sherman, was published by Small Beer Press in 2007. *Interfictions* appeared on the 2008 Tiptree Award Honor List. A short edited anthology, *Voices from Fairyland: The Fantastical Poems of Mary Coleridge, Charlotte Mew, and Sylvia Townsend Warner*, was published by Aqueduct Press in May 2008. Her short stories and poems have been reprinted in a number of "year's best" anthologies, including *Year's Best Fantasy* (ed. Hartwell and Kramer), *The Year's Best Fantasy and Horror* (ed. Datlow,

Windling, Link, Grant) and *The Year's Best Science Fiction and Fantasy for Teens* (ed. Yolen and Nielsen Hayden). She lives in Boston with her husband and daughter, in an apartment filled with books and cats. Visit her website at www.theodoragoss.com.

Gavin J. Grant runs Small Beer Press and, with Kelly Link, publishes the 'zine *Lady Churchill's Rosebud Wristlet*. Del Rey recently published *The Best of Lady Churchill's Rosebud Wristlet*. He has since 2004 co-edited *The Year's Best Fantasy & Horror* with Link and Ellen Datlow, for which they have received the Bram Stoker (2005) and Locus (2006) Awards. Short stories of his have appeared in *Lone Star Stories*, *Salon Fantastique*, *Strange Horizons*, *Scifiction*, and *The Third Alternative*. He used to work at Avenue Victor Hugo Bookshop in Boston. Now he lives in Northampton, Massachusetts.

Glenn Grant's story "Burning Day" was reprinted by David G. Hartwell and Kathryn Cramer in their *Year's Best SF 10* (Harper/EOS, 2005) and selected for the 2005 Tiptree Award's Long List of Recommended Fiction. Glenn's short stories have appeared in *Interzone*, *Northern Stars*, *ArrowDreams: An Anthology of Alternate Canadas* (Signature Editions, 1997), and *Island Dreams: Montreal Writers of the Fantastic* (Véhicule Press, 2003). With David G. Hartwell, he co-edited *Northern Stars: The Anthology of Canadian Science Fiction* (Tor, 1994) and a second volume, *Northern Suns* (Tor, 1999). Glenn's reviews and nonfiction have appeared in *Science Fiction Eye*, *The Montreal Gazette*, *NYRSF*, *Science Fiction Studies*, *BOING BOING*, *Singularity*, *Going Gaga*, and *Virus*. He edited and published three issues of the magazine *Edge Detector*, and was a founder and contributor to the underground comic 'zine *Mind Theatre*. His illustrations can be seen in the *GURPS: Traveller* line of SF RPG books from Steve Jackson Games. He has been nominated for the Aurora Award for his editing and for his illustrations. Born in London, Ontario, since 1989 he has lived in Montréal, where he is a member of the (it's not dead it's just restin') Montreal Commune sf writers' workshop. He works as an office drone. At present his spare time is spent obsessively preparing for the next Burning Man festival, where is known as "Science". His rarely-updated website is <http://www.istop.com/~ggrant/>.

Daryl Gregory's first novel is the fantasy / science fiction / horror mash-up *Pandemonium* (Del Rey, forthcoming August 2008). Gregory's short fiction has appeared in *F&SF*, *Asimov's*, and multiple year's best anthologies. His short story "Second Person, Present Tense," reprinted in the *Year's Best SF 23rd Annual Collection* (ed. Dozois) and *Best SF 11* (eds. Hartwell & Cramer), won the 2005 Asimov's Readers' Choice Award for novelette and was a finalist for the SLF Fountain Award and for the Theodore Sturgeon Memorial Award. "Damascus" was reprinted in the *Year's Best SF 24th Annual Collection* (ed. Dozois,) and *Best SF 12* (ed. Hartwell & Cramer). This year, "Dead Horse Point" was reprinted in *The Best Science Fiction and Fantasy of the Year, Vol.2* (ed. Strahan) and "Unpossible" will reappear in *Year's Best Fantasy 8* (eds. Hartwell & Cramer) and *Fantasy: Year's Best, 2008 Edition* (ed. Horton). "The Illustrated Biography of Lord Grimm" will appear in *Eclipse 2* (ed. Strahan) in November 2008. Gregory attended Clarion East in 1988, and recently attended Charles Coleman Finlay's Blue Heaven workshop to work on his second novel, a southern gothic SF murder mystery (but with heart!) that is forthcoming from Del Rey. He now lives in State College, PA with his wife, two children, and a statue of Captain America.

Andrea Hairston was a math/physics major in college until she did special effects for a show and then she ran off to the theatre and became an artist. She is the Artistic Director of Chrysalis Theatre and has created original productions with music, dance, and masks for over twenty-five years. She is also a Professor of Theatre and Afro-American Studies at Smith College. 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*, and *Hummingbird Flying Backward*, have been science fiction plays. *Archangels of Funk*, a sci-fi theatre jam, garnered her a Massachusetts Cultural Council Fellowship for 2003.

A Clarion West 1999 graduate, Ms. Hairston's novel, *Mindscape*, was published by Aqueduct Press in March 2006. "Griots of the Galaxy," a short story, appears in *So Long Been Dreaming: Postcolonial Visions of the Future*, an anthology edited by Nalo Hopkinson and Uppinder Mehan. An essay, "Octavia Butler—Praise Song to a Prophetic Artist," appears in *Daughters of Earth* ed. by Justine Larbalestier.

A typically shy and reserved Canadian, **Peter Halasz** is one of the founders and administrators of the Sunburst Award. He also admits to having a few too many books.

Marty Halpern is a two-time finalist for the World Fantasy Award - Professional for his work with Golden Gryphon Press. ("It's an honor just to be nominated . . ." Feh!) In his eight years with Golden Gryphon Press, Marty edited 23 1/2 hardcovers, 4 limited edition chapbooks, and 4 reprint trade paperbacks. The 1/2 is the original anthology *The Silver Gryphon* (2003, marking the press's twenty-fifth publication), which he co-edited with publisher Gary Turner. The 23 include Charles Stross' Hugo Award-winning *The Atrocity Archives* (2004), Jeffrey Ford's World Fantasy Award-winning *The Fantasy Writer's Assistant and Other Stories* (2002) and *The Empire of Ice Cream* (2006), and M. Rickert's World Fantasy and Crawford Award-winning *Map of Dreams* (2007). Marty now freelances, editing for independent publishers, including Night Shade Books and Tachyon Publications. He has also co-edited, with Claude Lalumière, the anthology of sardonic fiction *Witpunk* (Four Walls Eight Windows, 2003) and with Nick Gevers, two original anthologies currently submitted to publishers—*Is Anyone Out There?* (Fermi's Paradox) and *Dream Cities* (radical urban fantasy). In addition to his work as an acquisitions editor / book editor / copyeditor, Marty has published a series of columns entitled "The Perfect Sentence" in *The Valley Scribe*, the newsletter of the San Fernando Valley chapter of the California Writers Club, and in 2004 he was guest faculty at the East of Eden Writers Conference in Salinas, California. Marty Halpern currently lives in San Jose, California, and occasionally emerges from his inner sanctum to attend conventions.

Elizabeth Hand's most recent books are *Generation Loss* (Small Beer Press, 2007; finalist for the 2007 Believer/McSweeney's Book Award and the first Shirley Jackson Award), *Illyria* (PS Publishing, 2007; also a finalist for the Shirley Jackson Award), *Saffron & Brimstone: Strange Stories* (M Press, 2006), and *Pandora's Bride* (Dark Horse Books, 2007). She is also the author of the novels *Winterlong* (Bantam Spectra, 1990), *Æstival Tide* (Bantam Spectra, 1992), *Icarus Descending* (Bantam Spectra, 1993), *Waking the Moon* (HarperCollins, 1994), *Glimmering* (HarperPrism, 1997), *Black Light* (HarperPrism, 1999), and *Mortal Love* (William Morrow, 2004); the cult favorite *Chip Crockett's Christmas Carol* (*SciFiction*, 2000); the short-story collections *Last Summer at Mars Hill* (HarperPrism, 1998) and *Bibliomancy* (PS Publishing, 2003); numerous film novelizations; and the Boba Fett series of *Star Wars* juveniles. Since 1988, she has been a regular contributor to the *Washington Post Book World*, the *Village Voice* and *DownEast*, among

numerous others, and she writes a review column for *The Magazine of Fantasy & Science Fiction*. With Paul Witcover, she created and wrote the groundbreaking 1990s DC Comics series *Anima*. In 2001 she received an Individual Artist's Fellowship in Literature from the Maine Arts Commission and the National Endowment for the Arts. Her fiction has received two World Fantasy Awards, two Nebulas, two International Horror Guild Awards, as well as the James Tiptree Jr. and Mythopoeic Society Awards. She lives on the coast of Maine, where she recently completed *Wonderwall*, a YA novel about Arthur Rimbaud. She takes great pride in being one-quarter of the litblog *The Inferior 4*.

Nina Harper, a.k.a. Shariann Lewitt ("Shariann," and the first syllable rhymes with "far", not "hat") is the author of *First and Final Rites* (Ace, 1984), *USSA #2 and #4* (young adult sf/thrillers, Avon, 1987), *Angel at Apogee* (Ace, 1987), *Cyberstealth* (Ace, 1989), and its sequel *Dancing Vac* (Ace, 1990), *Blind Justice* (Ace, 1991), *Cybernetic Jungle* (Ace, 1992), and *Songs of Chaos* (Ace, 1993). *Memento Mori* was published by Tor in 1995, *Interface Masque* by Tor in 1997, and *Rebel Sutra* by Tor in 2000. *Succubus and the City*, under the name Nina Harper, came out from Del Rey this spring.

With Susan Shwartz she wrote *Whitewing* (published as Gordon Kendall, Tor, 1985). Her short fiction has appeared in *Perpetual Light* (Ryan, ed.), *Habitats* (Shwartz, ed.), *Magic in Ithkar #2* (Adams and Norton, eds.), *Friends of the Horseclan* (Adams and Adams, eds.), *Tales of the Witchworld #2*, (Norton, ed.), *Counter-Attack: The Fleet, Book 2* (Drake and Fawcett, eds.), *Breakthrough: The Fleet, Book 3* (Drake and Fawcett, eds.), *Carmen Miranda's Ghost is Haunting Space Station 3* (Sakers, ed.), *Newer York* (Watt-Evans, ed.), and *Battlestar Book One* (Drake and Fawcett, eds.). Several other short stories have appeared in various magazines, the most recent of which is the French translation of the story "A Real Girl" which was reprinted from the original that appeared in *Bending the Landscape, Vol. 2*. She lives in the Boston area.

David G. Hartwell, a Guest of Honor at Readercon 13, has an elaborate website (www.davidghartwell.com) that includes many unusual sights. In 2006 he won the Hugo for Best Professional Editor, having been a finalist for that award on 14 previous occasions. Last year he was a Best Professional Editor Hugo nominee in both Short Form and Long Form, and won the award in the latter category. He is a 1988 World Fantasy winner (Special Award, Professional), and was a finalist at least four other times (three times runner-up). He has edited or co-edited many anthologies including the long-running annual series *Year's Best SF* and *Year's Best Fantasy*. Recent projects include *The Space Opera Renaissance* (co-edited with Kathryn Cramer, Tor, 2006) and *The Science Fiction Century, Vol. 1 and Vol. 2* (Orb Books, 2006).

Hartwell is a senior editor at Tor/Forge. He was a consulting editor at NAL (1971-'73) and at Berkley ('73-'78) 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-'84), Tor ('83-'94), and the BOMC (1989), edited *Cosmos* magazine (1977-'78), and been an administrative consultant for the Turner Tomorrow Awards (1990-'91). He was editor and publisher of *The Little Magazine* (1965-'88; literary), co-publisher, with Paul Williams, of Entwistle Books (1967-'82), and co-publisher, with L.W. Currey, of Dragon Press (1973-'78). Since 1978 he has been Dragon Press's proprietor; since 1988 they have published *The New York Review of Science Fiction*, a 19-time Hugo nominee as best semiprozine (1989-2007) and two-time Readercon Small Press Award Winner (1989, '91); he is the magazine's reviews and features editor.

His book reviews and articles have appeared in *Crawdaddy* (1968-'74) and *Locus* (1971-'73), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Best Library Essays*, *Editors on Editing*, and other books. He is the author of *Age of*

Wonders: Exploring the World of Science Fiction (1984, Walker/McGraw-Hill, rev. ed. 1996, Tor). 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; Sercon since 1987. 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. (in comparative medieval literature) from Columbia; he has taught sf and contemporary literature and writing at the Stevens Institute of Technology (1973-'76), at Clarion West (1984, '86, '90, 2000), Clarion South Writing Workshop, Brisbane, Australia (2004), and has been a Visiting Professor at Harvard Summer School (1987-'93), and at New York University (1993). He lives in Pleasantville, New York.

Jeff Hecht is a free-lance science and technology writer and Boston correspondent for the global science weekly *New Scientist*, where he covers subjects from planetary science and lasers to dinosaurs. When inspiration strikes, he writes the occasional short fiction, and lately has been writing short-shorts. His fiction has appeared in *Analog*, *Asimov's*, *Interzone*, *Nature*, *Nature Physics*, *Odyssey*, *Twilight Zone*, *Alien Pregnant by Elvis* (Friesner and Greenberg, eds., DAW, 1994), *New Dimensions 8 and 9* (Silverberg, ed., Harper and Row, 1978 and 1979), and *Vampires* (Yolen and Greenberg, eds., HarperCollins, 1991), and reprinted in *Year's Best Horror X* (Karl Edward Wagner, ed., DAW, 1982) and *Great American Ghost Stories* (McSherry, Waugh, and Greenberg, eds., Rutledge Hill Press, 1991). He also has written nonfiction for many other magazines, including *Analog*, *Laser Focus World*, *Bulletin of the Atomic Scientists*, *Cosmos*, and *Optics & Photonics News*. 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 book on laser weapons (*Beam Weapons: The Next Arms Race*, Plenum 1984, Backinprint.com, 2001) was on the editor's desk when Ronald Reagan gave his "Star Wars" speech. His other books include *Optics: Light for a New Age* (Charles Scribner's Sons, 1988, juv.), *Vanishing Life: The Mystery of Mass Extinctions* (Charles Scribner's Sons, 1993, juv.), *City of Light: The Story of Fiber Optics* (part of the Sloan Technology Series, Oxford University Press, 1999) and *Understanding Fiber Optics* (5th ed., 2005, Prentice Hall). 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.

Kenneth Houghton is preparing to leave suburbia and America for civilization and Montreal. The house is (mostly) clean, the books are (mostly) packed, Valerie and Rosalyn—both still spawn of J. G. Ballard at heart—are (mostly) excited, and Shira is exhausted. Please don't talk to her about (1) how *cold* it will be or (2) having to learn French.

Walter H. Hunt has been writing for most of his life, both professionally as a technical writer in the software industry and as an author of fiction. In 2001, his first novel, *The Dark Wing*, was published by Tor Books; the second book in the series, *The Dark Path*, was published in 2003. The third book in the series, *The Dark Ascent*, was published in 2004, followed by the fourth book, *The Dark Crusade*, in 2005. All four of these books have been published in German by Random House/Heyne, with the fourth book appearing later this year. He is also a contributor to the anthology *Hal's Worlds*, dedicated to the late Hal Clement, with his first published short story "Extended Warranty," drawn from the *Dark Wing* universe. In 2008 his first novel beyond the *Dark Wing* universe, *A Song In Stone*, will be published by Wizards of the Coast as a part of their new Discoveries imprint; this book deals with the mysterious healing music of Rosslyn Chapel in Scotland, and the confluence of the development of polyphony

with the rise of Gothic architecture... among other things. He also has an alternate-history novel in development.

He has a background in history, with a Bachelor of Arts degree from Bowdoin College in Brunswick, Maine, and he speaks two other languages (German and Spanish). A member of the Masonic Fraternity, Walter H. Hunt has served as Master of two different Lodges in Massachusetts, and completed a very successful Master's year in 2005-06. He and his wife and daughter are involved in a colonial reenactment group and attend Renaissance fairs whenever possible.

Elaine Isaak is the author of fantasy novels, *The Singer's Crown* (Eos, 2005) and its sequel, *The Eunuch's Heir* (Eos, 2006). Her short story, "The Disenchantment of Kivron Ox-master," was reprinted in *Prime Codex*, edited by Dr. Lawrence M. Schoen and produced by Paper Golem in 2008. "Joenna's Ax" appeared in *Clash of Steel Book 3: Demon*, edited by Armand Rosmilla and printed by Carnifex Press. This story is set in the same world as her novella "Winning the Gallows Field" which appeared on-line at Elysian Fiction in 2002, and is now available as part of any DIY anthology at AnthologyBuilder.com. Her Lady Blade fantasy writing column can be read bi-monthly at AlienSkinmag.com, covering topics such as "Sacrifice in Fantasy" and creating magical creatures. She is a graduate of the Odyssey Writing Workshop, and her short stories have received honorable mentions from the Boskone Short Fiction Contest and the Ray Bradbury Short Story Award. Elaine lives in New Hampshire with two lovely children and a very supportive spouse. She creates wearable art clothing as well as running her own business in her copious free time.

Alexander Jablov (pronounced 'Ya-') is the author of *Carve The Sky* (1991, Morrow/Avonova), *A Deeper Sea* (1992, Morrow/Avonova), *Nimbus* (1993, Morrow), *River of Dust* (1996, Avon), *Deepdrive* (1998, Avon Eos). His stories have appeared in the Fifth, Seventh, Eighth, and Ninth *Year's Best Science Fiction* (Dozois, ed.); and in *Asimov's*, *Amazing*, and *Aboriginal SF*. *The Breath of Suspension*, a collection of his short fiction, was published by Arkham House in 1994 and was a *New York Times* Notable Book of the Year. He has at long last finished his next novel, *Remembering Muriel*.

He lives in Cambridge, Massachusetts with his wife, Mary, his son, Simon, and his daughter, Faith.

Victoria Janssen's first novel, *The Duchess, Her Maid, The Groom and Their Lover*, is due out December 2008 from Harlequin Spice, a trade paperback line of erotic novels. Under her pseudonym, Elspeth Potter, she's sold thirty short stories, many of them genre. She attended a women's college for her undergraduate degree in Archaeology and has a Master's Degree in Anthropology. She is a member of the Philadelphia-area Nameless Workshop. Upcoming and recent fiction by Elspeth Potter can be found in *Best Lesbian Romance 2009* (ed. Radclyffe), *Lipstick on Her Collar, and Other Tales of Lesbian Lust* (eds. Sacchi Greene and Rakelle Valencia), *Mammoth Book of Best New Erotica Volume 6* (ed. Maxim Jakubowski), *Periphery: Erotic Lesbian Futures* (ed. Lynne Jamneck), *So Fey: Queer Fairy Fictions* (ed. Steve Berman), *Cross-Dressing: Erotic Stories* (ed. Rachel Kramer Bussel), *Cowboy Lover: Erotic Tales of the Wild West* (ed. Cecilia Tan and Lori Perkins), *Fishnet Magazine* (ed. Heather L. Shaw), *Best Lesbian Romance 2007* (ed. Angela Brown), *Alleys and Doorways* (ed. Meredith Schwartz), *Sex in the System: Stories of Erotic Futures, Technological Stimulation, and the Sensual Life of Machines* (ed. Cecilia Tan), *Mammoth Book of Best New Erotica Volume 5* (ed. Maxim Jakubowski), *Best of Best Women's Erotica* (ed. Marcy Sheiner) *Best Lesbian Erotica 2001* (ed. Tristan Taormino and Pat Califia).

Matthew Jarpe is the author of *Radio Freefall* (Tor, 2007). He also wrote a few short stories printed in pulpy digest magazines that have most likely deteriorated into mulch by now, but one of them, "City of Reason," made it onto a slightly higher grade of paper in the form of Hartwell and Cramer's *Year's Best SF 11*. When he's not writing hard sf, Matt works as the Associate Director of Biology at Surface Logix, a tiny pharmaceutical company in Brighton. He lives in Quincy, Massachusetts with his wife Michelle Morris, their son Sam, and an English Setter named Gambit who is tired of being mistaken for a long haired Dalmatian. Aside from science fact and fiction his personal obsessions include beer, World War I, punk (with or without cyber or steam), and barbecue. Bringing up any of these topics is sure to start him talking, although just giving him beer also has that effect.

Alaya Dawn Johnson is the author of the YA fantasy *Racing the Dark* (Agate Bolden, 2007), the first in The Spirit Binders trilogy. Her forthcoming novels are the second installment in the trilogy and a middle-grade adventure, *The Goblin King* (Lerner/Graphic Universe, 2009). Her short fiction has appeared in *Fantasy Magazine*, *Interzone*, and *Strange Horizons*, and been reprinted in *Year's Best SF 11* and *Year's Best Fantasy 6*. Her story "Shard of Glass" was a finalist for the Carl Brandon Society Parallax Award (2006). She lives in New York City, where she eats vegetarian Indian food and haunts coffee shops with her writing group, Altered Fluid.

Michael Kandel, while at Harcourt, copyedited manuscripts by Umberto Eco, Günter Grass, Mark Helprin, Octavio Paz, Amos Oz, Northrop Frye, Paul Monette, José Saramago, Wendy Wasserstein, Georges Simenon, and others. He acquired books, genre and not so genre, by James Morrow, Kage Baker, Patricia Anthony, Jonathan Lethem, Ursula K. Le Guin, Jean Mark Gawron, Jan Lars Jensen, Ian McLeod, and others. At the Modern Language Association, he copyedits essays and books by professors. A Slavist, he translated several books by Stanislaw Lem and wrote a few articles about him. Two of Kandel's translations of Lem, *The Cyberiad* and *The Futurological Congress*, were nominated for a National Book Award in 1975. He corresponded with the author and visited him in Kraków. Recently Kandel translated "Yoo Retoont," by Marek Huberath. Kandel is the author of four novels, *Strange Invasion* (Bantam Spectra, 1989), *In Between Dragons* (Bantam, 1990), *Captain Jack Zodiac* (Broken Mirrors Press, 1991), and *Panda Ray* (St. Martin's, 1996), and about a dozen short stories.

Mary Kay Kare has been on the Mythopoeic Fantasy Award committee for several years. She lives in Seattle.

Guest of Honor James Patrick Kelly: see the Readercon 19 Souvenir Book.

Kay Kenyon has spent the last few years writing a four-book epic sci-fantasy series, *The Entire and the Rose*. The first two books, *Bright of the Sky* and *A World Too Near* (Pyr, 2007—08), received starred reviews in Publishers Weekly. SFSite called the milieu "One of the most imaginative creations in recent science fiction history." Her other novels include the John W. Campbell Award finalist *The Braided World* (Bantam, 2003), *Tropic of Creation* (Bantam, 2000), *Rift* (Bantam, 1999), *The Seeds of Time* (Bantam, 1997) and the Philip K. Dick Award finalist *Maximum Ice* (Bantam, 2002). The third book in this series, *City Without End*, will be released in February 2009. Audible.com editions of *The Entire and the Rose* will be available soon. Her short(er) work has recently appeared in *The Solaris Book of New Science Fiction 2* (Solaris Books, 2008) and *Fast Forward 2* (Pyr, 2008). She lives in eastern Washington State with her husband Tom Overcast who loves sf/f too. They share a home with an orange cat who prefers to drink from the irrigation ditch for "something extra." She chairs a spring literary conference, Write on the River.

Born in Buffalo, New York in 1950, **John Kessel** is the author of two solo novels, *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). He also has three collections of short fiction, *Meeting in Infinity* (Arkham House, 1992), *The Pure Product* (Tor, 1997), and most recently *The Baum Plan for Financial Independence and Other Stories* (Small Beer Press, 2008). His novella "Another Orphan" won the 1982 Nebula Award, his 1992 story "Buffalo" won the Theodore Sturgeon Memorial Award and the Locus Poll, and his novella "Stories for Men" shared the 2002 James Tiptree Jr. Award with M. John Harrison's novel *Light*. He has been nominated seven more times for the Nebula and four times for the Hugo. His 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 most recently as an episode of the ABC TV series *Masters of Science Fiction*. With Mark Van Name and Richard Butner, he organized the Sycamore Hill Writers' Conference, which produced the anthology *Intersections*. With Jim Kelly, he edited the anthologies *Feeling Very Strange: The Slipstream Anthology* and *Rewired: The Post-Cyberpunk Anthology* (2007), both published by Tachyon Books.

Caitlín R. Kiernan is the author of seven novels, including the award-winning *Silk* and *Threshold*, and her most recent, *Daughter of Hounds*. Her dark fantasy and sf short fiction has been published in several volumes, including *Tales of Pain and Wonder: From Weird and Distant Shores; Alabaster; To Charles Fort, With Love*; and the forthcoming *A is for Alien*. Two volumes of her "weird erotica" have also been published, *Frog Toes and Tentacles* and *Tales from the Woeful Platypus*. She scripted the lion's share of DC/Vertigo's *The Dreaming*, as well as the mini-series *Bast: Eternity Game and The Girl Who Would Be Death*. Born in Ireland, Kiernan was trained as a vertebrate paleontologist. She now lives in Providence, Rhode Island, with her partner, Kathryn.

Lancer Kind grew up on a farm in Montana where he learned to ride a horse at the age of five and shoot varmints by the age of fourteen. In the nineties he lived north of Denver where he studied big city life and skiing. He graduated from Clarion in 2003 and is currently slaving under the watchful eyes of Jeanne Cavelos at Odyssey. After that, Lancer will go back to work on his non-fiction book about activist science fiction. He currently lives in the Pacific Northwest with his lovely wife Shelli and their imaginary rooster Jimmy.

Rosemary Kirstein is the author of the *Steerswoman* series, beginning with *The Steerswoman* and *The Outskirter's Secret*, re-released in a combined edition as *The Steerswoman's Road*. Volume 3, *The Lost Steersman*, was published in September 2003, and Volume 4, *The Language of Power*, in September 2004, all from Del Rey Books. Work is underway on Volume 5. Kirstein's short fiction has appeared in *Asimov's* and in *Aboriginal SF*.

Ms. Kirstein is pleased that her books have been translated into German, allowing all her German relatives to finally understand what she does with her time. However, her own ability with German is limited, and she is unable to discern whether her attempts at graceful prose, exciting action, sparkling characters, and deep sense of wonder have survived the process. In other words, she can't tell if the German version sucks.

THEREFORE, if you are fluent enough in reading German to be able to tell if a book is well-written, walk up to Ms. Kirstein and say so. The first person to do so will be given a set the German books (*Das magische Juwel*, *Das Geheimnis des Saumländers*, *Der verschwiegene Steuermann*, and *Die Sprache der Macht*, published by Bastei Lubbe), and Ms. Kirstein's e-mail address. All she asks is that you drop her a line with the good or bad news, as the case may be.

Mary Robinette Kowal is a professional puppeteer who moonlights as a writer. Last week, she drove cross-country with her husband and two cats to move from Portland, Oregon to New York City. She is very tired. Her short fiction appears in *Apex Digest*, *Strange Horizons*, *All-Star Stories: Twenty Epics*, *Cicada*, *Prime Codex* and *Cosmos*. She also is the art director for *Shimmermagazine*. In addition to puppetry, Mrs. Kowal also performs as a voice actor, recording work for authors such as Orson Scott Card, Tobias Buckell, Kage Baker, Elizabeth Bear, and John Scalzi. Visit her website, www.maryrobinettekowal.com.

Barbara Krasnoff's short fiction has appeared in *Sybil's Garage*, *Behind the Wainscot*, *Escape Velocity*, *Weird Tales*, *Descent*, *Lady Churchill's Rosebud Wristlet*, *Amazing Stories*, and the anthology *Such A Pretty Face: Tales of Power & Abundance* (Martindale, ed.). Upcoming stories can be found in *Doorways* and *Electric Velocipede*. Barbara is also the author of a non-fiction book for young adults, *Robots: Reel to Real* (Arco Publishing, 1982), and is currently Features & Reviews Editor for *Computerworld* (www.computerworld.com). She is a member of the NYC writers group Tabula Rasa, and lives in Brooklyn, NY with her partner Jim Freund.

Matthew Kressel has been or will soon be published in *Electric Velocipede*, *Abys & Apex*, *Apex Science Fiction & Horror Digest*, *Andromeda Spaceways Inflight Magazine*, *Farrago's Wainscot*, *Dred Tales*, *Alien Skin Magazine*, and *A Field Guide to Surreal Botany* (ed. Jason Erik Lundberg and Janet Chui, Two Cranes Press). He also runs Senses Five Press, which publishes *Sybil's Garage* and *Paper Cities*, *An Anthology of Urban Fantasy* (ed. Ekaterina Sedia, 2008). As of March 2008 he took over for Gavin Grant as co-host of the KGB Fantastic Fiction reading series with Ellen Datlow. At ReaderCon, he will not throw a chair, but he might go swimming in his boxers. His website is www.matthewkressel.net.

Ellen Kushner (www.EllenKushner.com) is a novelist, performer, and public radio personality. Her second novel, *Thomas the Rhymer* (1990, Morrow/Tor, reprinted Bantam Spectra 2004), won the World Fantasy and Mythopoeic Awards in 1991. Her third novel, written with Delia Sherman, *The Fall of the Kings* (Bantam, Nov. 2002), takes place 60 years after her first novel, *Swordpoint*, *A Melodrama of Manners* (1987, Unwin Hyman; Arbor House/Tor). *Swordpoint* was reissued in 2003 by Bantam Spectra with a new afterword and three previously uncollected short stories about the *Swordpoint* characters. Her fourth novel, *The Privilege of the Sword*, takes place about 20 years after *Swordpoint*, was published by Bantam Books, followed by a limited hardcover edition from Small Beer Press.

Kushner's children's fantasy story *The Golden Dreydl: A Klezmer Nutcracker* (2001 Gracie Allen award) is available on CD from Rykodisc. She does a live version of the show with Shirim Klezmer Orchestra each holiday season. Her new piece, *Esther: the Feast of Masks*, (2003 Gracie Allen Award), a one-woman show with music exploring issues of identity and self-revelation, is available online in a radio version, and also tours regularly (see Ellen's website for upcoming performances of these and other shows). For Rykodisc she also created the CD *Welcoming Children Into the World* (1999).

Her short fiction and poetry have appeared in anthologies including *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.). She has been an instructor at Michigan Clarion, Odyssey Workshop, Cape Cod Writers' Center, and at ISIS (Interstitial Studies Institute at SUNY/New Paltz). She has been a Tiptree judge (1994), is part of Terri Windling's Endicott Studio for Mythic Arts, and helped to found the Interstitial Arts Foundation, where she currently serves as Vice-President.

Ellen Kushner began her career in New York as a fantasy editor, first at Ace Books (where she edited *Basilisk*, 1980), then at

Timescape. In 1987 she moved to Boston to work at WGBH Radio. Last year, she and Delia moved back to Manhattan. Since 1996 she has been host/writer of PRI's award-winning weekly series *Sound & Spirit*, heard on many public radio stations nationwide and online at www.wgbh.org/pri/spirit. Tune in to the show on Sunday at 5 p.m. as you're driving home, on Boston's WGBH 89.7 FM!

Lissanne Lake is a full-time illustrator primarily in the SF and gaming fields, having done over eighty book covers, the most recent being *The Torc of Kernow* by Raymond Buckland. In addition to color work for companies such as TSR, Doubleday, Upper Deck, and HarperPrism, she has done extensive magazine and advertising work, as well over 400 cards for various collectible card games, primarily *Doomtown*, *Warhammer 40K*, *Middle Earth*, and *Mythos*. January 2001 saw the release of the Buckland Romani Tarot deck from Llewellyn Books, jointly designed by Lissanne and Raymond Buckland, and containing a deck's worth of new full color paintings of hers (that's one shy of eighty, counting the card back!). It was just recently republished by Galde Press in May of 2008.

Claude Lalumière has edited eight anthologies: *Witpunk* (with Marty Halpern; 2003, Four Walls Eight Windows), *Island Dreams: Montreal Writers of the Fantastic* (2003, Véhicule Press), *Open Space: New Canadian Fantastic Fiction* (2003, Red Deer Press), *Lust for Life: Tales of Sex & Love* (with Elise Moser; 2006, Véhicule Press), the forthcoming *Tesseract Twelve: New Novellas of Canadian Fantastic Fiction* (2008, Edge), and three volumes collecting the best stories of the CBC/QWF Literary Competition (2002, 2005, 2008, Véhicule Press). His story "The Ethical Treatment of Meat" (in *The Book of More Flesh*, James Lowder, ed.; 2002, Eden Studios) has been taught in a number of Canadian high schools. His 2005 story "Being Here" (in *Tesseract Nine*, Hopkinson & Ryman, eds.; Edge) was included in *Year's Best Fantasy 6* (Hartwell & Kramer, eds.; 2006, Tachyon). His 2006 story "This Is the Ice Age" (in *Mythspring*, Czerneda & Kierans, eds.; Red Deer Press) was included in *Year's Best SF 12* (Hartwell & Kramer, eds.; Eos) and was translated into Polish and French. Stories of his were selected in four consecutive volumes of Maxim Jakubowski's annual retrospective *The Mammoth Book of Best New Erotica* (vols. 4-7; Robinson). His fiction has also appeared in *Interzone*, *SciFiction*, *Reflection's Edge*, *Lone Star Stories*, *Red Scream*, and others. 2008 publications will include new stories in *On Spec* ("The Sea, at Bari"), *Electric Velocipede* ("Destroyer of Worlds"), *Shimmer* ("What to Do with the Dead"), and *Hardboiled Horror* ("Ted's Collection") (James Van Pelt, ed.; Notorious Press). Kelp Queen Press has just reprinted his story "The World's Forgotten Boy and the Scorpions from Hell" (originally published online at *Twilight Tales* in 2003) as standalone volume in its Loonie Dreadful chapbook series. Claude writes the Fantastic Fiction review column for *The Montreal Gazette*, and his reviews and criticism have also appeared at *Locus Online*, *Science Fiction Weekly*, *The New York Review of Science Fiction*, and others. In 2008, Claude received a literary creation grant from the Canada Council for the Arts.

John Langan's new story, "How the Day Runs Down," will be appearing shortly in *The Living Dead* (ed. John Joseph Adams, Night Shade Books, forthcoming fall 2008). His first collection of short fiction, *Mr. Gaunt and Other Uneasy Encounters* (Prime Books), will be in stores shortly after that. His novel *House of Windows* is forthcoming from Night Shade in 2009. Other stories of his can be found in *Poe* (ed. Ellen Datlow, Solaris Books, forthcoming 2009) and *F&SF*; both "Mr. Gaunt" and "On Skua Island" were nominated for the International Horror Guild Award for Long Fiction, while "Episode Seven: Last Stand Against the Pack in the Kingdom of the Purple Flowers" was recently reprinted in John Joseph Adams' *Wasteland* (Night Shade Books, 2008). He's completing his dissertation, *Lovecraft's Lineage: A Study in Fascination*, a consideration of Lovecraft's use of Robert

Browning's poetry, at the CUNY. His 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*. His essays on weird writers have appeared in *NYRSF*, *Fritz Leiber: Critical Essays*, *The Lovecraft Annual*, *IROSF*, *Lovecraft Studies*, and *Fantasy Commentator*; he has essays forthcoming on William Peter Blatty and J. Sheridan Le Fanu. He is a judge for the Shirley Jackson Awards; Publications Editor for *Erebos*; and staff reviewer for *Dead Reckonings*. He is an adjunct instructor at SUNY New Paltz. He lives in St. Remy, NY, with his wife, Fiona, and their son, David.

Sarah Langan's first novel, *The Keeper* (HarperCollins, 2006), was a New York Times' Editor's Choice. Its loosely-based sequel, *The Missing* (HarperCollins, 2007), received a starred review from Publisher's Weekly, won the Bram Stoker Award for outstanding novel, and made several "best of the year" lists. Her third novel, *Audrey's Door*, about a woman trapped in a haunted apartment in New York City, is slated for publication in early 2009. She's currently working on her fourth novel, a collection of short stories, and a group project with fellow authors Deborah LeBlanc, Sarah Pinborough, and Alexandra Sokoloff. Langan grew up on Long Island, got her MFA in creative writing from Columbia University, is working on a Master's Degree in Toxicology from New York University, and lives in Brooklyn with her husband and rabbit.

Fred Lerner has been a librarian and bibliographer for more than thirty-five years, and was one of the founders of the Science Fiction Research Association. He has produced teachers' guides for several science fiction publishers, and was science fiction columnist for *Voice of Youth Advocates* and the *Wilson Library Bulletin*. He now serves as Contributing Editor, Science Fiction and Fantasy for the NoveList website.

His first book, *Modern Science Fiction and the American Literary Community* (Scarecrow Press, 1985), was a scholarly study of science fiction's changing reputation in America. In *The Story of Libraries: From the Invention of Writing to the Computer Age* (Continuum, 1998) and *Libraries Through the Ages* (Continuum, 1999), he has written about the history of libraries. His first published story, "Rosetta Stone" (Artemis, Winter 2000; reprinted in *Year's Best SF #5*) has been described by anthologist David G. Hartwell as "the only SF story I know in which the science is library science."

Fred Lerner lives with his wife Sheryl in White River Junction, Vermont, where he is Information Scientist at the National Center for Post-Traumatic Stress Disorder. As producer of the PILOTS Database, an online index to more than 30,000 publications on PTSD, he claims to have seen more literature on the subject than anyone on the planet.

Guest of Honor **Jonathan Lethem**: see the Readercon 19 Souvenir Book.

Ernest Lilley is the editor of SFRevu (www.sfrevu.com) and TechRevu (www.techrevu.com) and is a freelance editor and photojournalist who regularly writes for science and technology publications. His monthly column, Unleashed Computing, appears in Byte.com. He likes station wagons, roadtrips, and digital photography, and currently lives in the Gernsback Continuum with that classic trope of SF, a beautiful red-headed heroine, who happens to be captain of a warship. He's also the editor of *Future Washington*, and anthology that came out in 2005 from WSFA press, which features contributions by a number of top ranked authors, including Kim Stanley Robinson and Cory Doctorow. Following the fleet, he has transitioned from DC to Norfolk, VA.

Kelly Link is the author of two collections, *Magic for Beginners* (Harcourt) and *Stranger Things Happen* (small beer press), which is also available online as a free download under the creative commons copyright. With her husband Gavin J. Grant, she

edits the fantasy half of *The Year's Best Fantasy and Horror* (St. Martin's) and the zine *Lady Churchill's Rosebud Wristlet*, as well as running Small Beer Press. Her short stories have won the James Tiptree Jr, World Fantasy, Nebula, Locus, and Hugo Awards. In 2008, Viking will publish her young adult collection. She lives in Northampton, Massachusetts.

Barry B. Longyear's first story was "The Tryouts," the beginning entry to the Circus World series published in *Isaac Asimov's Science Fiction Magazine*, December 1978. Currently he is finishing up his award winning Jagers & Shad Series appearing in *Analog*, putting the finishing touches on a two-parter time travel piece titled "Turning The Grain," and preparing to write a historical mystery novel set during the Civil War. In between then and now have been a diverse body of work in science fiction, fantasy, writing instruction, and recovery literature. His Jagers & Shad mystery, "Murder In Parliament Street," won 2007's AnLab reader's award for best novella. His books include the novels *Circus World* (Berkley/Putnam, 1980), *City of Baraboo* (Berkley/Putnam, 1980), *Elephant Song* (Berkley/Putnam, 1981), *The Tomorrow Testament* (Berkley/Putnam, 1983), *Enemy Mine* (Ace/Charter, 1985), *Sea of Glass* (St. Martin's, 1987), *Naked Came The Robot* (Warner, 1988), *Saint Mary Blue* (SteelDragon, 1988), *The God Box* (NAL, 1989), *The Homecoming* (Walker, 1989), *Infinity Hold* (Warner, 1989), *The Change* (Pocket, 1994), *Slag Like Me* (Pocket, 1994), *Kill All The Lawyers* (Absolute Magnitude, 1996—1997), *Yesterday's Tomorrow* (Hazelden, 1997), *The Enemy Papers* (White Wolf, 1998), and the collections *Manifest Destiny* (Berkley/Putnam, 1980), *It Came From Schenectady* (Bluejay Books, 1984), and *Dark Corners* (Scorpius Digital Publishing, 2001). The original novella "Enemy Mine" won both the Nebula and the Hugo Awards for its year (1979). A complete list of his awards, books and short stories and other writings is available on his website. One of his greatest loves is teaching writing, and in service to this he will be conducting a workshop at Readercon titled "Writing Jujitsu" which is concerned with getting the words on the paper when you think you can't. He also does writing workshops, seminars, and appearances in various writing instruction venues across the country in addition to offering his online writing course, *The Write Stuff*, available through his website: barrylongyear.net.

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

Barry N. Malzberg was Guest of Honor for Readercon 4. He is the author of the novels *Screen* (The Olympia Press hc/pb, 1968; erotic literary), *Oracle Of A Thousand Hands* (The Olympia Press hc, 1968; erotic literary), *The Empty People* (as by K. M. O'Donnell, Lancer, 1969), *Dwellers Of The Deep* (as by K.M. O'Donnell, Ace Double, 1970), *In My Parent's Bedroom* (Olympia Press, 1970; literary), *Confessions of Westchester County* (The Olympia Press pb, 1971; erotic literary), *The Falling Astronauts* (Ace, 1971), *Gather in the Hall of the Planets* (as by K. M. O'Donnell, Ace Double, 1971), *In My Parents' Bedroom* (The Olympia Press pb, 1971; erotic literary), *The Spread* (Belmont, 1971; erotic literary), *Universe Day* (as by K. M. O'Donnell, Avon, 1971), *Horizontal Woman* (Leisure, 1972; Leisure, 1977 as *The Social Worker*; erotic literary), *Overlay* (Lancer, 1972), *Beyond Apollo* (1972, Random House/Carroll & Graf), which won the John W. Campbell Award, *The Masochist* (Tower, 1972; erotic literary), *Revelations* (Warner/Avon, 1972), *In the Enclosure* (Avon, 1973), *Herovit's World* (Random House/Pocket, 1973; slipstream), *The Men Inside* (Lancer, 1973), *Underlay* (Avon/International Polygonic, 1974; mainstream), *Guernica Night* (Bobbs-Merrill hc, 1974; Nebula finalist), *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 hc, 1975; ya), *Galaxies* (Pyramid/Gregg Press/Carroll & Graf, 1975; selected by David Pringle for *Science Fiction: The 100 Best Novels*), *The Gamesman* (Pocket, 1975), *The Running of Beasts* (with Bill Pronzini;

Putnam's/Black Lizard, 1976; suspense), *Scop* (Pyramid, 1976), *Acts of Mercy* (with Bill Pronzini; Putnam's/Leisure, 1977; suspense), *The Last Transaction* (Pinnacle, 1977), *Chorale* (Doubleday, 1978), *Night Screams* (with Bill Pronzini, Playboy Press hc/pb, 1979; suspense), *Prose Bowl* (with Bill Pronzini, St. Martin's hc, 1980), *The Cross of Fire* (Ace, 1982), and *The Remaking of Sigmund Freud* (Del Rey, 1985; Nebula and Philip K. Dick Award finalist).

His collection of SF criticism and essays, *Engines of the Night* (Doubleday/Bluejay, 1982), was a Hugo finalist for Best Non-Fiction, won the 1983 Locus Award for Best Non-Fiction and included the Nebula short story finalist "Corridors." His novelettes "Final War" and "A Galaxy Called Rome" were Nebula finalists for 1968 and 1975 respectively; "In the Stone House" (from *Alternate Kennedys*, Resnick, ed.) was a Hugo finalist for novelette in 1992. His Hugo and Nebula finalist "Understanding Entropy" is in *Nebula Awards 30* (Sargent, ed; Harcourt Brace, 1996). *Breakfast in the Ruins* (essays on science fiction) was published by Baen Books in April 2007.

His short story collections are *Final War and Other Fantasies* (as by K. M. O'Donnell, Ace Double, 1969), *In the Pocket and Other S-F Stories* (as by K. M. O'Donnell, Ace Double, 1971), *Out from Ganymede* (Warner, 1974), *The Many Worlds of Barry Malzberg* (Popular, 1975), *The Best of Barry N. Malzberg* (Pocket, 1976), *Down Here in the Dream Quarter* (Doubleday, 1976), *Malzberg at Large* (Ace, 1979; reprints), and *The Man Who Loved the Midnight Lady* (Doubleday, 1980). His stories have appeared in *Best SF: 1968, 1970, 1971 and 1975* (Harrison and Aldiss, eds.), *1972 World's Best SF* (Wollheim, ed.), *The Best Science Fiction of the Year #10* (Carr, ed.), *Best Detective Stories 1972* (ed. Hubin) and 1979 (Hoch, ed.), *The Year's Best Mystery and Suspense 1981 and 1992* (ed. Hoch) and the *Second Year's Best Fantasy* (Datlow and Windling, eds.).

His uncollected short fiction can be found in *Mars, We Love You* (Hipolito and McNelly, eds.), *Every Crime in the Book* (Mystery Writers of America), *The Liberated Future* (Hoskins, ed.), *Final Stage* (Ferman and Malzberg, eds.), *The Graduated Robot, Journey to Another Star, Long Night of Waiting, The Missing World, Science Fiction Adventures from Way Out, Survival from Infinity, and Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Miniature Mysteries and 100 Great Science Fiction Short Short Stories* (both Asimov, Greenberg and Olander, eds.), *Tricks and Treats* (Gores and Pronzini, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *Shadows 2, 3 and 4, and Horrors* (all Charles L. Grant, ed.), *Dark Lessons* (Muller and Pronzini, eds.), *The Science Fictional Olympics* (Asimov, Greenberg and Waugh, eds.), *Chrysalis 5* (Torgeson, ed.), *Tales of the Dead* (Pronzini, ed.), *Bug Eyed Monsters* (Pronzini and Malzberg, eds.), *The Second and Seventh Omni Books of Science Fiction* (Datlow, ed.), *New Dimensions 12* (Randall, ed.), *Microcosmic Tales* (Asimov, Carr and Greenberg, eds.), *Asimov's Aliens and Outworlders* (McCarthy, ed.), *Speculations* (Asimov and Laurance, eds.), *Witches* (Asimov, ed.), *Triumph of the Night* (Phillips, ed.), *Universe 15* (Carr, ed.), *In the Field of Fire* (Dann and Dann, eds.), *Shaggy B.E.M.*

Stories, Alternate Presidents and Alternate Kennedys (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh and Greenberg, eds.), *Phantoms, Dragon Fantastic, and Horse Fantastic* (all Greenberg and Greenberg, eds.), *What Might Have Been?* Vols. 1 and 2 (Benford and Greenberg, eds.), *Foundation's Friends and After the King* (Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1 and 2* (Silverberg and Haber, eds.), *Full Spectrum 3* (Aronica, Stout and Mitchell, eds.), *Machines that Kill* (Saberhagen, ed.), *Stalkers* (Gorman and Greenberg, eds.), *MetaHorror* (Etchison, ed.), and a number of other anthologies in the last two years; and in *Fantastic Stories, F&SF, Amazing, Mike*

Shayne's Mystery Magazine, Eternity, Alfred Hitchcock's Mystery Magazine, Asimov's, Skullduggery, Analog, Fantasy Book, Omni, Espionage, NonStop Science Fiction Magazine, Realms of Fantasy, Twilight Zone, and more. F&SF devoted a special section to Malzberg in the June 2003 issue.

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 Gerold 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 novel of neighborhood nuclear superiority *Under My Roof* (Soft Skull Press, 2007), a book whose German translation, *Unter meinem Dach*, was nominated for the Kurd Laßwitz Preis for best translated SF. Other books include the Bram Stoker and International Horror Guild award-nominated Lovecraftian Beat road novel *Move Under Ground* (Night Shade, 2004; Prime, 2006), and the Stoker-nominated Civil War ghost story *Northern Gothic* (Soft Skull, 2001). Nick's short stories have appeared in slicks including the men's magazine *Razor*, the scientific journal *Nature*, and the German-language rock magazine *Spex*, genre publications such as *Polyphony, ChiZine, and Strange Horizons*, 'zines including *Brutarian Quarterly* and *The Whirligig*, in the horror anthologies *Poe's Lighthouse* and *Shivers V* (Cemetery Dance, 2006 and 2008), *Corpse Blossoms* (Creeping Hemlock, 2005), *Bandersnatch* and *Phantom* (Prime, 2007 and 2008), and in comic book form in *Flesh For The Beast* (Media Blasters, 2004). His pornographic fiction has appeared in the webzines *Fishnet* and *Suicide Girls*, and in the anthology of novellas *Short & Sweet* (Blue Moon, 2006). Much of his recent short fiction will be collected in *You Might Sleep . . .* (Prime, 2008) 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, Arbyte, 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). As an editor, Nick is responsible for *The Urban Bizarre* (Prime, 2004), *Phantom #0* (Prime, 2005), and with Jay Lake *Spicy Slipstream Stories* (Lethe, 2008). He co-edits the monthly online magazine of the fantastic, *Clarkesworld*, and co-edited its first annual anthology *Realms* (Wyrms, 2008) with Sean Wallace. With Ellen Datlow, Nick is co-editing an anthology of renovated regional ghost stories, *Haunted Legends* (Tor, 2009). A native New Yorker, Nick now lives a few miles from Readercon, in Somerville, Massachusetts.

Louise Marley is a recovering concert and opera singer who now writes science fiction and fantasy. Her first books comprised *The Singers of Nevya Trilogy: Sing the Light* (Ace, 1995), *Sing the Warmth* (Ace, 1996), and *Receive the Gift* (Ace, 1997). Her next novel, *The Terrorists of Irustan* (Ace, 1999) was shortlisted for the Nebula, and the Endeavour Awards. *The Glass Harmonica* (Ace, 2000) shared the Endeavour Award with Ursula K. Le Guin's *The Telling. The Maquisarde* (Ace, 2002) was her first hardcover, followed by *The Child Goddess* (Ace, 2004), which was a Campbell nominee and winner of the Endeavour Award. Her young-adult fantasy *Singer in the Snow* (Viking, 2005) was a Best Books for Young Adults nominee. Louise doesn't write much short work, but what there is has been collected in *Absalom's Mother & Other Stories* by Fairwood Press (2007). Under her pseudonym, Toby Bishop, she has written the winged-horse trilogy *The Horsemistress Saga: Airs Beneath the Moon* (Ace, 2006), *Airs*

and *Graces* (Ace, 2007), and *Airs of Night and Sea* (Ace, forthcoming December 2008). Louise is a proud Clarion West graduate. When she isn't writing, she's walking her wheaten Scottie, practicing yoga, cooking health food, or drinking great wine.

Sandra McDonald served eight years as an officer in the United States Navy. Since then, people have paid her to be a Hollywood assistant, a teacher, and a bureaucrat. Her short fiction has appeared in *Realms of Fantasy*, *Strange Horizons*, *Chizine*, *Talebones* and more, including the current issue of *Fantasy* magazine and the newly published anthologies *Twenty Epics* and *Best of the Rest*. She was once short-listed for the Tiptree Award for a story about a transvestite ghost. Her first novel, a science fiction-military-romance called *The Outback Stars*, will be published by Tor in spring 2007, with a sequel to follow.

She holds a master's degree in Creative Writing from the University of Southern Maine, where she studied with the very fine writer and teacher James Patrick Kelly, and attended the Viable Paradise spec fic workshop in 2001. Visit her website at www.sandramcdonald.com.

Terry McGarry is the author of the fantasy series *Illumination*, which consists of *Illumination* (Tor, 2001), *The Binder's Road* (Tor, 2003), and *Triad* (Tor, 2005) all set in the island realm Eiden Myr (www.eidenmyr.com), and she's currently at work on a spin-off series exploring the rest of that island's lens-shaped world. Her genre poetry is collected in the chapbook *Imprinting* (Anamnesis Press, 1997), which won the press's annual poetry-chapbook competition. She has published short fiction in more than three dozen genre magazines and anthologies, including *Aboriginal SF*, *Amazing Stories*, *Realms of Fantasy*, *Skin of the Soul* (Tuttle, ed.), *Aladdin: Master of the Lamp* (Resnick and Greenberg, eds.), *Christmas Ghosts* (Resnick and Greenberg, eds.), *Alternate Worldcons* (Resnick, ed.), *Deals with the Devil* (Resnick and Greenberg, eds.), *Witch Fantastic* (Resnick and Greenberg, eds.), *Blood Muse* (Friesner and Greenberg, eds.), *The Resurrected Holmes* (Kaye, ed.), *The Confidential Casebook of Sherlock Holmes* (Kaye, ed.), *Sword & Sorceress XVI* (Bradley, ed.), *Outside the Box* (Anders, ed.), *The Ultimate Halloween* (Kaye, ed.), *Dead Cats Bouncing* (Houarner, ed.), *Women Writing SF as Men* (Resnick, ed.), *Live Without a Net* (Anders, ed.), *Sword & Sorceress XXI* (Paxson, ed.), and *I, Alien* (Resnick, ed.). Upcoming fiction can be found in the next issue of *The H. P. Lovecraft Magazine of Horror*. She worked at *The New Yorker* for fifteen years, the last eight of them as a Page O.K.'er (senior copyeditor/closing editor), and has been a freelance book copyeditor since 1987, specializing in science fiction and fantasy and working for such houses as Del Rey, Tor, Bantam, and Baen. A New York City native, she has also been a bartender on Wall Street, an English major at Princeton, and a street trader in Ireland; she holds an orange belt in Krav Maga and plays Irish traditional music at gigs and pub sessions in the city and on Long Island, where she currently lives. Although not by nature an essayist or blogger, she posts in bursts at terrymcgarry.livejournal.com.

Farah Mendlesohn is an academic and reviewer. Her most recent book is *Rhetorics of Fantasy* (Wesleyan University Press, 2008), which does what it says on the tin. Previous books include *Diana Wynne Jones: Children's Literature and the Fantastic Tradition* (Routledge, 2006) and edited collections on Terry Pratchett (Old Earth Books, 2004) and *Babylon 5* (Science Fiction Foundation, 1998). In 2006 she edited a *festschrift* for John and Judith Clute (Old Earth Books) which contains pieces by many Readercon favourites. Most recently she has edited two fiction collections, *Glorifying Terrorism* (Rackstraw Press, 2006), a protest against a new anti-free speech law in the UK, and with Graham Sleight, *Foundation 100* (Science Fiction Foundation, 2007), which includes a number of award nominated/best of year selections. Her forthcoming books include, *On Joanna Russ* (Wesleyan University Press, 2009) and *The Inter-Galactic*

Playground: Children and Children's Science Fiction (McFarland Press, 2009). In 2005 she won a Hugo for *The Cambridge Companion to Science Fiction*, co-edited with Edward James.

Anil Menon worked for about nine years in software R&D worrying about things like secure distributed databases and evolutionary computation. Then he shifted to a different kind of fiction. His stories may be found in magazines such as *Albedo One*, *Chiaroscuro*, *InterNova*, *Lady Churchill's Rosebud Wristlet*, *Strange Horizons* and anthologies such as *TEL: Stories* and *From The Trenches*. His story "Standard Deviation" was awarded an Honorable Mention in the *Year's Best Fantasy and Horror* (2005). He was nominated for the 2006 Carl Brandon Society Parallax Prize. His novel *The Beast With Nine Billion Feet* (Penguin/Zubaan Publications) is scheduled for release in Winter 2007.

Ed Meskys is the founder and longtime editor of the well-known fanzine *Niekas*. He and his wife Sandy live in rural New Hampshire.

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. He served as literary editor for the magazine *Solaris* from 1994 to 2001. Since 1986, he has published over forty short stories in French and English, winning many awards for his short fiction, including 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 work has appeared in, among others, *Solaris*, *imagine . . .*, *Yellow Submarine*, *tomorrow*, *Edge Detector*, *Prairie Fire* and various anthologies, such as *Northern Stars* and several *Tesseracts*. His story "Tobacco Words" (*tomorrow* 19) was reprinted in *Year's Best SF 2*. He started publishing books in 1995, and has fourteen under his belt to date: *La Rose du désert*, a short-story collection (Éditions Le Passeur, 1995; winner of the 1995 Boréal Award for best book); *Chanson pour une sirène*, a novella in collaboration with Élisabeth Vonarburg (Éditions Vents d'Ouest, 1995); *Le Mage des fourmis*, a YA fantasy novel (Éditions Médiapaul, 1996); a YA fantasy diptych, *Le Vaisseau des tempêtes* and *Le Prince des Glaces* (Éditions 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* (Éditions 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 in collaboration with Jean-Louis Trudel (Éditions Médiapaul, 2001, 2003, and 2005); and the novella *Un Oeuf d'acier* (Éditions Vents d'Ouest, 1997). Early in 1998 Tor Books published his first novel in English, a fantasy titled *The Book of Knights*. It came out in Fall 1999 in French, under the title *Le Livre des chevaliers* (Éditions Alire). *The Book of Knights* was a finalist for the 2000 Mythopoeic Award for best novel. 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. Goodthaim* and *Sur la scène des siècles*. With Robert Runté, he was co-anthologist of *Tesseracts 5* (Tesseract Books). 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 www.synthimax.com. But his life's greatest achievement has been winning the last three Kirk Poland competitions.

Sarah Micklem's first novel *Firethorn* (2004, Scribner) was included in Best of 2004 lists in science fiction and fantasy from both Amazon and Borders, and the 2004 Recommended Reading list from Locus. It was a finalist for the Compton Crook/Stephen Tall Memorial Award for best first novel of 2004. This April she handed in *Wildfire* (forthcoming from Scribner in June, 2009), the second book in the Firethorn trilogy. Her short fiction has appeared in *TriQuarterly*, *Lady Churchill's Rosebud Wristlet*, and *Sex in the System* (Cecilia Tan, ed.); her story "'Eft' or 'Epic'" was reprinted

in *The Best of Lady Churchill's Rosebud Wristlet* (Link and Grant, eds.). Micklem worked for many years as an art director of children's magazines. She is currently freelancing as a graphic designer and teaching creative writing courses at Notre Dame University. Most recently she proposed and taught a class in writing speculative fiction. She lives in New York City and Indiana with her husband, poet and playwright Cornelius Eady.

Judith Moffett ("Judy") is the author of eleven books in five genres. Four of the books are SF novels, including *Pennterra* (1997, Contemporary Books / 1998, Worldwide Books / 1993, Ballantine/Del Rey), and the three volumes of the Holy Ground Trilogy: *The Ragged World* (1991, St. Martin's / 1992, Ballantine/Del Rey; New York Times Notable Book), *Time, Like an Ever-Rolling Stream* (1992, St. Martin's / 1993, Ballantine/Del Rey; New York Times Notable Book; James Tiptree, Jr. Award finalist, 1995) and *The Bird Shaman* (2008, Mill City Press).

Her story collection *Two That Came True* (1991, Pulphouse Press Author's Choice Monthly #19) includes "Surviving," (Nebula finalist, novelette, 1986; Theodore Sturgeon Award winner, novelette, 1987; reprinted in *The Year's Best Science Fiction* (Dozois, ed., 1987), in Terry Carr's *Best Science Fiction and Fantasy of the Year* (Carr, ed., 1987), in Nebula Awards 23 (Zebrowski, ed., 1988), and in *The Best from Fantasy & Science Fiction: A 40th Anniversary Anthology* (Ferman, ed., 1989); and "Not Without Honor," reprinted in *The 1990 Annual World's Best SF* (Wollheim and Saha, eds, 1990).

Other stories include "The Hob," Nebula finalist, novelette, 1988; reprinted in *The Year's Best Science Fiction* (Dozois, 1989), *Why I Left Harry's All-Night Hamburgers and Other Stories from IASFM* (Ardai and Williams, eds., 1990), *Little People!* (Dann and Dozois, eds., 1991), and *Halflings, Hobbits, Warrows & Weefolk: A Collection of Tales of Heroes Short in Stature* (Searles and Thomsen, eds, 1991 / excerpt); "Tiny Tango," Nebula finalist, novella, 1989, Hugo finalist, 1990; reprinted in *The Year's Best Science Fiction* (Dozois, ed., 1990), and in *Women of Wonder: The Contemporary Years* (Sargent, ed., 1995). "Chickasaw Slave" appeared in *Alternate Presidents* (Resnick and Greenberg, eds., 1992), "The Realms of Glory" in *Heaven Sent* (Crowther and Greenberg, eds., 1995), and "The Bear's Baby" in *The Year's Best Science Fiction* (Dozois, ed., 2004). All but one of these stories, as well as a number of others, originally appeared in either Asimov's or F&SF.

Her out-of-genre books include poetry (*Keeping Time*, 1976, LSU, and *Whinny Moor Crossing*, 1984, Princeton UP; literary criticism (1984, James Merrill: *An Introduction to the Poetry*, Columbia UP); creative nonfiction (*Homestead Year: Back to the Land in Suburbia*, 1995, Lyons & Burford); and two volumes of Swedish poetry in translation: *Gentleman, Single, Refined, and Selected Poem 1937-1959*, by Hjalmar Gullberg (1979, LSU), and *The North! To the North! Five Swedish Poets of the Nineteenth Century* (2001, SIU). She won a variety of grants and awards for her work in poetry, including a National Endowment for the Humanities Translation Grant (1983) and a National Endowment for the Arts Fellowship in Poetry (1984).

She taught creative writing at the Iowa Writers Workshop, and for many years at the University of Pennsylvania, where she introduced both a "science fiction as literature" course and a course in writing SF and fantasy. Widowed in 1998, she lives with her standard poodles Fleece and Feste in Swarthmore PA, and on her recovering hundred-acre farm near Lawrenceburg KY, where she monitors breeding birds for the Cornell NestWatch program. In 1988 she was awarded the John W. Campbell Award for Best New Writer.

Sarah Monette is the author of a series of fantasy novels, *Mélusine* (Ace, 2005), *The Virtu* (Ace, 2006), *The Mirador* (Ace, 2007), and *Corambis* (Ace, forthcoming, 2009), as well as a

collaboration with Elizabeth Bear, *A Companion to Wolves* (Tor, 2007), which won the 2007 Romantic Time Reviewers' Choice Award for Best Fantasy Novel, and a collection of ghost stories, *The Bone Key* (Prime, 2007) which is a finalist for the Shirley Jackson Awards this year. From that collection, "Elegy for a Demon Lover" was reprinted in *The Best of the Rest 4* (Youmans, ed.) and "Drowning Palmer" in *The Year's Best Fantasy and Horror XX* (Datlow, Grant, Link, eds.). "Draco campestris" was reprinted in *Best American Fantasy* (Cheney, Vandermeer, Vandermeer, eds.); "A Light in Troy" was reprinted in *Best New Romantic Fantasy* (Guran, ed.). A story co-written with Elizabeth Bear, "The Ile of Dogges," was reprinted in *The Year's Best Science Fiction XXIV* (Dozois, ed.). "Three Letters from the Queen of Elfland" won the 2003 Gaylactic Spectrum Award for Best Short Fiction and was reprinted in *The Best of Lady Churchill's Rosebud Wristlet* (Grant, Link, eds.) Other short fiction has appeared in *Strange Horizons*, *Lady Churchill's Rosebud Wristlet*, *Weird Tales*, *Cemetery Dance*, *Fictitious Force*, *Paradox*, *Ideomancer*, *Alchemy*, *Tales of the Unanticipated*, *Fantasy*, *Clarkesworld Magazine*, *Postscripts*, *Lone Star Stories*, and *Flytrap*. "Why Do You Linger?" will appear in *Subterranean Magazine* 8, and "Boojum," co-written with Elizabeth Bear, will appear in Jeff and Ann Vandermeer's anthology, *Fast Ships, Black Sails*. Her only published poem, "Night Train: Heading West," was reprinted in *The Year's Best Fantasy and Horror XIX* (Datlow, Grant, Link, eds.). She was a finalist for the Campbell Award twice, coming in second to John Scalzi and Naomi Novik. She lives in a 102 year old house in the Upper Midwest with thousands of books, five computers, four cats, one husband, and one albino bristlenose plecostomus.

James Morrow, a Guest of Honor at Readercon 17, has been writing fiction ever since, shortly after his seventh birthday, 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 channeling his storytelling drive in the direction of SF and fantasy, churning out nine novels, plus enough short stories to fill two collections. His oeuvre's adequacy is attested to by two World Fantasy Awards, two Nebula Awards, and one Grand Prix de l'Imaginaire. Morrow's most recent effort efforts include *The Philosopher's Apprentice* (William Morrow/Perennial, 2007), which he describes as "Frankenstein meets Lolita on the Island of Dr. Moreau," and *The Last Witchfinder* (William Morrow/Perennial/QPBC/SFBC, 2006; Tiptree Award honor list, Locus Award finalist, John W. Campbell Memorial Award nominee, BSFA Award finalist, *New York Times* Editors Choice), a postmodern historical epic about the birth of the scientific worldview. As an anthologist, Jim has compiled three Nebula volumes, plus *The SFWA European Hall of Fame* (Tor, 2007), an omnibus of sixteen Continental SF stories in English translation, which he edited in collaboration with his wife Kathy. An earlier Jim and Kathy project, a set of Tolkien Lesson Plans (2004) for secondary school teachers, appears on the Houghton Mifflin website.

Among science fiction readers, Morrow is best known for the Godhead Trilogy, a satiric meditation on the death of God, comprising *Towing Jehovah* (Harcourt Brace/Harvest/SFBC, 1994; World Fantasy Award, Grand Prix de l'Imaginaire, Hugo nominee, Nebula finalist), *Blameless in Abaddon* (Harcourt Brace/Harvest/SFBC, 1996; New York Times Notable Book), and *The Eternal Footman* (Harcourt Brace/Harvest, 1999; Grand Prix de l'Imaginaire finalist). His other novels include *The Wine of Violence* (Holt, Rinehart and Winston/Ace/SFBC, 1981), *The Continent of Lies* (Holt, Rinehart and Winston/Baen, 1984), *This Is the Way the World Ends* (Henry Holt/Ace/SFBC, 1986; Nebula finalist, John W. Campbell runner-up), and *Only Begotten Daughter* (Morrow/Ace/SFBC, 1990; World Fantasy Award, Nebula finalist, John W. Campbell runner-up).

In the sphere of short fiction, Morrow's work includes the Award-winning novella *City of Truth* (Legend (UK)/St. Martin's/Harvest/SFBC, 1991), and the Nebula Award-winning story "The Deluge" (Full Spectrum 1, Aronica and McCarthy, eds.). Other Morrow stories have appeared in *Synergy 1 and 2* (Zebrowski, ed.), *God: An Anthology of Fiction* (Hayward and Lefanu, eds.), *What Might Have Been 1, 2, 3, and 4* (Benford and Greenberg, eds.), *There Won't Be War* (McAllister and Harrison, eds.), *Full Spectrum 3* (Aronica, Mitchell, and Stout, eds.), *Embrace the Mutation* (Schafer and Sheehan, eds.), *The New Wave Fabulists* (Morrow and Straub, eds.), *Mars Probes* (Crowther, ed.), and *Conqueror Fantastic* (Sargent, ed.). His three collections are *Swatting at the Cosmos* (1990, Pulphouse), *Bible Stories for Adults* (Harcourt Brace/Harvest/SFBC, 1996; World Fantasy finalist), and *The Cats Pajamas and Other Stories* (Tachyon, 2004).

A full-time fiction writer, the author lives in State College with his wife, his son, and Amtrak, a Doberman mix whom Jim and Kathy rescued from a train station in Orlando. In February Tachyon will publish Jim's stand-alone historical novella, *Shambling Towards Hiroshima*, set in 1945 and dramatizing the U.S. Navy's attempts to leverage a Japanese surrender via a biological weapon that strikingly resembles Godzilla. He is currently at work on a novel about the life and times of Charles Darwin.

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*, published in June 2007 by Tor Books.

Resa Nelson is the author of *The Dragonslayer's Sword* (Mundania Press, 2008), a novel based on two short stories published in *Science Fiction Age*, the first of which ranked 2nd in that magazine's first Readers Top Ten Poll. She is currently at work on its sequel, *The Iron Maiden*. One way she researches her *Dragonslayer* novels is as member of the Higgins Armory Museum Sword Guild, where she studies using the German long sword, Italian rapier and dagger, and other medieval and Renaissance weapons. She also has several standalone novels in the works. Her short fiction has been published in *Fantasy Magazine*, *Paradox*, *Brutarian Quarterly*, *Aboriginal SF*, *Tomorrow SF*, *Oceans of the Mind*, and many anthologies. Her upcoming short stories include "Black Magic" (*Sword & Sorceress 23*, November 2008) and "The Death Detective" (*Hardboiled Horror*, forthcoming in 2008). Nelson is a graduate of the Clarion Workshop (1985). She has also sold over 200 magazine articles, been the TV/movie columnist for *Realms of Fantasy* since 1998, and is a regular contributor to *SCI FI* magazine. Visit her website at <http://resanelson.com>.

Patrick O'Leary was born in Saginaw, Michigan. He graduated with a B.A. in Journalism from Wayne State University. His poetry has appeared in literary magazines across North

America. His first Novel, *Door Number Three* (Tor) was chosen by Publisher's Weekly as one of the best novels of the year. His second novel, *The Gift* (Tor) was a finalist for the World Fantasy Award and The Mythopoeic Award. His collection of fiction, non-fiction and poetry is *Other Voices, Other Doors* (Fairwood Press). His third novel *The Impossible Bird* (Tor, Jan 2002) made the preliminary shortlist for the Nebula Award. His short stories have appeared in *Mars Probes* and *Infinity Plus One*, Scifiction.com, *Talebones* and *The Infinite Matrix*. His poetry was chosen for the 17th Annual *Year's Best Fantasy and Horror*. His novels have been translated into German, Russian, Japanese, Polish, French, and Braille. Currently he is an Associate Creative Director at an advertising agency. His work has won numerous industry awards. He travels extensively, but he makes his home in the Detroit area.

Charles Oberndorf is the author of three novels and three short stories. His novels, all published by Bantam Spectra, are *Sheltered Lives* (1992), *Testing* (1993), and *Forager* (1996). His short stories have appeared in *Full Spectrum* and *Asimov's*. Forthcoming (in theory) from HarperCollins is his fourth novel, *The Translation of Desire*, whose second chapter earned an Ohio Arts Council Grant in 1999. In progress: a fifth novel, *The Opening and Closing of Eyes*; a novella set in the universe of his short story "Oracle"; and a biographical novel about Abe Osheroff, a Spanish Civil War veteran and radical activist. Oberndorf is a graduate of Clarion East (1987). He teaches seventh-grade English at University School where he is the Chi Waggoner Chair in Middle School Writing.

Paul Park lives in Berkshire County with his wife Deborah and his children Lucius and Miranda. His novel *The Tourmaline*, second in the fantasy series that began with *A Princess of Roumania* (2005), came out last year from Tor Books. It was followed by *The White Tyger*. The last volume in the series, *The Hidden World*, is due to be published next year. Other recent titles include *No Traveler Returns*, from PS publishing, and *Three Marys* and *If Lions Could Speak and other stories*, both from Cosmos/Wildside. Out-of-print books include *The Gospel of Corax*, *Celestis*, *Soldiers of Paradise*, *Sugar Rain*, and *The Cult of Loving Kindness*. Often nominated for the usual awards, he has never won any of them, or anything else for that matter.

Jennifer Pelland is a local author of short fiction. Her recently released collection *Unwelcome Bodies* (Apex Publications, 2008) contains three new stories and eight previously published pieces, including the 2007 Nebula nominee and 2007 Gaylactic Spectrum Award-shortlisted "Captive Girl," which will also be reprinted in the *Nebula Awards Showcase 2009* (ed. Sheila Williams). Jennifer has published several short stories in *Helix* and *Apex Digest*, appeared multiple times in *Strange Horizons*, *Escape Pod*, and *Electric Velocipede*, and made single appearances in many other publications, including the anthology *Aegri Somnia* (ed. Jason Sizemore, Apex Publications, 2006). Her story "Minya's Astral Angels" will be included in *The Solaris Book of New Science Fiction, Volume Three* (Solaris, 2009). Jennifer lives in the Boston area with an Andy and three cats. She's a 2002 Viable Paradise graduate, a SFWA web volunteer, a member of the BRAWL writing group, and serves on the Broad Universe advisory board. The rest of her copious spare time is taken up with a day job, a mostly-futile attempt to learn to belly dance, and forays into amateur radio theater. To read Jennifer's complete bibliography, or to peruse her blog, go to www.jenniferpelland.com.

Steven Popkes was born in 1952, in Santa Monica, California. His father was an aeronautical engineer. Consequently, Steve moved all over the country from California to Alabama, Seattle, Missouri, and, finally, Massachusetts. He now resides on two acres in Hopkinton along with his wife, son, cat and thirty-five pound tortoise named Ibn Battuta.

Generally, he regards himself as from Missouri since that's where his family is from.

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. Currently he writes the software for avionics systems.

He's had two novels published, *Caliban Landing* (Congdon and Weed, 1987) and *Slow Lightning* (Tor, 1991) and nearly thirty pieces of short fiction. He is a founding member of the Cambridge Science Fiction Workshop and was one of the contributors to CSFW's *Future Boston*. He shares his birthday with John Lennon and was married on the ten-year anniversary of his death. Both were coincidences and discovered after the fact.

Tom Purdom's entry in the latest edition of Gardner Dozois' annual best of the year anthology is a novelette, "The Mists of Time", which appeared in the August, 2007 *Asimov's*—exactly fifty years after his first published story appeared in the August, 1957 *Fantastic Universe*. Purdom's fiction has appeared in H.L. Gold's *Galaxy*, John Campbell's *Analog*, Avram Davidson's *F&SF*, Fredrick Pohl's legendary *Star* series, Cele Goldsmith's *Amazing*, and anthologies edited by Terry Carr, Donald Wollheim, David Hartwell, Gregory Benford, and Gardner Dozois. Since 1990, he has mostly been writing short stories and novelettes which have ended up on the contents pages of *Asimov's*. Anthologized stories that are currently available include "Bank Run" (*Science Fiction, the Best of the Year*, 2006 Edition, Rich Horton, ed.), "Palace Resolution" (*Microcosms*, Gregory Benford, ed.), and his Hugo nominee, "Fossil Games" (David Hartwell's *Year's Best SF 5*, Gardner Dozois' *Supermen*). His latest story, a historical fantasy entitled "Madame Pompadour's Blade," appeared in the June issue of *Jim Baen's Universe*. He has published five novels: *I Want the Stars* (Ace, 1964); *The Tree Lord of Imeten* (Ace, 1966); *Five Against Arlane* (Ace 1967); *Reduction in Arms* (Berkley 1970), and *The Barons of Behavior* (Ace, 1972). Jeffrey Ford recently dubbed him the most underrated writer in the science fiction genre. Michael Swanwick has called his recent science fiction "an astonishing string of first-rate stories . . . Purdom's humane take on the future, his willingness to imagine worlds in which people treat each other better than they do now, makes his work distinctive." 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 criticism. He lives in downtown Philadelphia where he devotes himself to a continuous round of pleasures and entertainments.

Cat Rambo is the co-editor of *Fantasy Magazine* and has published stories in *Strange Horizons*, *Asimov's* and *Weird Tales*. Her collaboration with Jeff VanderMeer, *The Surgeon's Tale and Other Stories*, appeared last year. She also does some game writing. She lives in Redmond WA.

Kit Reed has two novels coming out soon—*The Night Children*, her first-ever novel for young readers, coming this fall from Tor, and *Enclave*, a novel for grownups, also from Tor. *Enclave* is about a sealed mountaintop academy in which . . . Well. Look for it in February. She's published some 20 novels and dozens of short stories, with two scheduled in anthologies edited by Ellen Datlow and one in the *Kenyon Review*. If there is such a thing as a slipstream, she slips in and out of it, in genre-bending novels and stories of all kinds. She just writes them and waits to see which editors like what she does. She says, "You go where they'll take you," which includes *the Norton Anthology of Contemporary Literature* and *The Yale Review*, so who's to say? There's a link to a pretty complete bibliography on her page with more on her new novel, at www.kitreed.net.

Her most recent novel, *The Baby Merchant* (Tor, 2006) is a near-future thriller about a Robin Hood who steals babies. *Thinner Than Thou* (Tor, 2004) won an A.L.A. Alex award. Her first novel for Tom Doherty Associates was *@expectations* (Forge 2000). Along with *Dogs of Truth* (Tor, 2005), her most recent collection,

Thinner Than Thou and *The Baby Merchant* are now available in trade paperback. A horror novel, *Bronze*, came out in November, 2005 from Nightshade Books, and a signed limited edition is out there somewhere too. *Asimov's SF* published her story "What Wolves Know" in September, 2007 and "Song of the Black Dog" appeared in the late *SciFiction* in 2006 (scifi.com). Other recent stories include "Freezing Geezers" in the special anniversary issue of the review, *Gargoyle*, out some time this summer, and "Biodad," in *Asimov's SF* in October, 2007. She has another novel in the works. Details? Too soon to tell.

Reed's other novels include *Captain Grownup* (Random House, 1978), *Fort Privilege* (Doubleday, 1985), *Catholic Girls* (Donald I. Fine, 1987), *Little Sisters of the Apocalypse* (Fiction Collective Two/Black Ice Books, 1994), and *J. Eden* (University Press of New England, 1996). As Kit Craig she is the author of *Twice Burned* (Headline, 1993), *Gone* (Berkley Books, 1994), and other psychological thrillers published here and in the UK. A Guggenheim fellow, she is the first American recipient of an international literary grant from the Abraham Worsell Foundation. Her hundred-plus short stories have appeared in, among others, *The Yale Review*, *The Magazine of Fantasy and Science Fiction*, *Omni*, *Asimov's SF* and *The Norton Anthology of Contemporary Literature*. Her books *Weird Women*, *Wired Women*, and *Little Sisters of the Apocalypse* were finalists for the Tiptree Prize. Of the short fiction, *The New York Times Book Review* says, "Most of these stories shine with the incisive edginess of brilliant cartoons . . . they are less fantastic than visionary."

Her reviews of mainstream fiction have appeared in *Washington Post Book World*, *The New York Times Book Review*, *The Hartford Courant* and *The St. Petersburg Times*. Recently named Wesleyan University's Resident Writer, she also serves on the board of the Authors League Fund. The current Scotties are Tig and Bridey, a.k.a. MacBride of Frankenstein.

Luc Reid is an expert at making stuff up. He's a past winner of the Writers of the Future Contest, whose first book, *Talk the Talk: The Slang of 65 American Subcultures*, was released by Writer's Digest Books in 2006. His short fiction has appeared in *Writers of the Future XIX* and *XX* (ed. Algis Budrys), *Abyss & Apex*, and *Lenox Avenue*. Luc lives with his son in northern Vermont, where Reids have lived for five generations.

Faye Ringel is Professor of Humanities, U.S. Coast Guard Academy. She has published *New England's Gothic Literature* (E. Mellen Press, 1995); and articles in *Proceedings of the European Association for American Studies Conference* (Prague, 2004), *Scholarly Stooges* (ed. Peter Seeley, McFarland, 2005), *Medievalism: The Year's Work for 1995* (Studies in Medievalism, 2000) *Views of Middle Earth* (eds. Clark and Timmons, Greenwood, June 2000; nominated for the 2001 and the 2002 Mythopoeic Society Scholarship Award for Inklings Studies), *The Encyclopedia of New England Culture* (Yale University Press, in press), *Handbook of Gothic Literature* (ed. Roberts, Macmillan, 1998), *Ballads Into Books: The Legacies of Francis James Child* (eds. Cheesman and Rieuwerts, Peter Lang, 1997), *Into Darkness Peering: Race and Color in the Fantastic* (ed. Leonard, Greenwood, 1997), and *The Year's Work in Medievalism 1991* (ed. Rewa, Studies in Medievalism, 1997). She has also published articles and presented conference papers on New England vampires, urban legends, urban fantasy, demonic cooks, neopagans, Lovecraft, King, Tolkien, McKillip, mad scientists, Medievalist Robber Barons, Yiddish folklore and music, (separate articles, that is, though now that she thinks of it . . .). She has reviewed books for *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 has performed bawdy ballads and piano blues at many a con or parlor.

Michaela Roessner is the author of four novels: *The Stars Compel* (TOR, 1999), *The Stars Dispose* (TOR, 1997), *Vanishing Point* (TOR, 1993), and *Walkabout Woman* (Bantam, 1988), for which she won both the Crawford Award and the Campbell Award for Best New Writer. She has published short fiction in *Asimov's*, *The Magazine of Fantasy and Science Fiction*, *OMNI Magazine*, *Strange Plasma*, and various anthologies, including *Conqueror Fantastic* (DAW Books, 2004), *Intersections* (TOR, 1996), and *Full Spectrum 2* (Bantam Books, 1989). Forthcoming short fiction can be found in *Polyphony 7* (Wheatland Press, November 2008). Her short story "Horse Year Women," was honor listed for the 2006 Tiptree Award, and "The Klepsydra" was a finalist for the third annual Calvino Prize. She attended Clarion East in 1980, and returned to teach there in 1999. She teaches online creative writing classes at the Gotham City Writers Workshop and is a recent graduate of the University of Southern Maine's Stonecoast MFA in Creative Writing program. She is married to artist Richard C. Herman and lives in California's Tehachapi Mountains.

Geoff Ryman is the author of eight novels: *The Warrior Who Carried Life* (Allen & Unwin, 1985); *The Unconquered Country* (Allen & Unwin, 1986), winner of the British Science Fiction Award and the World Fantasy Award; *The Child Garden* (Unwin Hyman, 1989), winner of the Arthur C. Clarke Award and the John W. Campbell Memorial Award, as well as the British Science Fiction Award in its shorter, magazine version; *Was* (Penguin, 1991), winner of the Eastercon Award and the Gaylaxicon Lifetime Achievement Award, shortlisted for the Impact Award, and professionally performed as a play in Chicago; *253: a novel for the Internet in seven cars and a crash* (1996, among the earliest hypertext novels on the Web; *253 the print remix*, St. Martin's, 1998), winner of the Philip K. Dick Award; *Lust* (HarperCollins, 2001); *Air: or Have Not Have* (St. Martin's Griffin, 2004), winner of the Arthur C. Clarke Award, the British Science Fiction Association Award, the Sunburst Award, and the James W. Tiptree Memorial Award, nominated for the Philip K. Dick and the Nebula Award, and third-place in the Campbell Award; and *The King's Last Song* (HarperCollins, 2006; forthcoming in the USA from Small Beer Press), long-listed for the Impact Award. He is responsible also for *Unconquered Countries* (St. Martin's, 1999), a collection of novelettes; *AZ* (PEER, 2002), text for a painting by Lars Arrhenius, tracing stories of London life on a map based on the London street map; and *VAO* (PS Publishing, 2002), a novella about the future of aging. With Nalo Hopkinson, he has edited *Tesseract 9* (Edge Publications, 2004), which won the Prix Aurora in 2005, and with Julian Todd and Trent Walters, the Mundane Special Issue of *Interzone* (TTA Press, May 2008). His short story "Love Sickness" won the 1987 British Science Fiction Award for Best Short Story; "Home," "Everywhere," "Have Not Have," and "Birth Days" were all reprinted in Gardner Dozois' *Year's Best Science Fiction* (13th, 17th, 19th, and 21st), the last additionally shortlisted for the Tiptree Award and reprinted in David Hartwell's *Year's Best SF 9*; and "Pol Pot's Beautiful Daughter" was nominated for the Hugo, Nebula, and World Fantasy Awards. His forthcoming stories include "Days of Wonder" and "Blocked," but in *F&SF*.

Robert J. Sawyer ("Rob") was one of only three authors included on Canadian publishing trade journal *Quill & Quire's* recent list of the "30 most influential, innovative, and just plain powerful people in Canadian publishing," the others being Margaret Atwood and Douglas Coupland. He has sold twenty science-fiction novels, including: *Golden Fleece* (Warner/Questar, 1990; revised edition from Tor, November 1999; winner of the Aurora for Best English-Language Novel; named best SF novel of 1990 in Orson Scott Card's year-end summation in *F&SF*; finalist for the Seiun Award); *Far-Seer* (Ace, 1992—"Quintaglio Ascension" trilogy volume 1; winner of the CompuServe Science Fiction and Fantasy Literature Forum's Homer Award for Best Novel of 1992; finalist for the Seiun Award; New York Public Library "Best Book for the Teen Age" list); *Fossil Hunter* (Ace,

May 1993—Quintaglio 2; Homer Award winner); *Foreigner* (Ace, March 1994—Quintaglio 3); *End of an Era* (Ace, November 1994; revised edition from Tor, September 2001; Seiun Award winner; Homer Award winner; Aurora Award finalist); *The Terminal Experiment* (HarperPrism, May 1995 [transferred to the Avon Eos imprint with its seventh printing in 2002]; serialized in *Analog* as *Hobson's Choice*, Mid-December 1994–March 1995; Nebula Award winner, Aurora Award winner, Hugo Award finalist); *Starplex* (Ace, October 1996; serialized in *Analog*, July–October 1996; Aurora Award winner, Hugo and Nebula Award finalist); *Frameshift* (Tor, May 1997; Hugo and Aurora finalist, Seiun Award winner); *Illegal Alien* (Ace, December 1997; Seiun Award winner; Aurora Award and Crime Writers of Canada Arthur Ellis Award finalist); *Factoring Humanity* (Tor, June 1998; Hugo and Aurora Award finalist; Spain's Premio UPC Ciencia Ficción winner); *Flashforward* (Tor, July 1999; Spain's Premio UPC Ciencia Ficción winner, Aurora Award winner); *Calculating God* (Tor, June 2000; Hugo, Aurora, Homer, and John W. Campbell Memorial Award finalist); *Hominids* (Tor, May 2002—"Neanderthal Parallax" trilogy volume 1; serialized in *Analog*, January–April 2002; Hugo winner; Aurora, John W. Campbell Memorial Award, Seiun, and Spectrum finalist); *Humans* (Tor, February 2003—"Neanderthal Parallax" trilogy volume 2; Hugo finalist; Aurora finalist); *Hybrids* (Tor, September 2003—"Neanderthal Parallax" trilogy volume 3; Spectrum finalist); *Mindscan* (Tor, April 2005; John W. Campbell Memorial Award winner); *Rollback* (Tor, April 2007; serialized in *Analog*, October 2006—January/February 2007; Hugo, Aurora, and John W. Campbell Memorial Award finalist; included on the American Library Association's list of the top 10 SF novels of the year); and *Wake* (Ace, April 2009—"WWW" trilogy volume 1; serialized in *Analog*, November 2008–March 2009). Rob's short fiction, collected in two volumes as *Iterations* (Quarry Press, 2002; reissued by Red Deer Press, 2004) and *Identity Theft and Other Stories* (Red Deer Press, April 2008), includes "Fallen Angel" from *Strange Attraction*, edited by Edward E. Kramer (Shadowlands, 2000; Bram Stoker Award finalist); "Just Like Old Times" from *Dinosaur Fantastic*, edited by Mike Resnick and Martin H. Greenberg (DAW, 1993; Aurora and Arthur Ellis Award winner); "You See but You Do Not Observe" from *Sherlock Holmes in Orbit*, edited by Mike Resnick and Martin H. Greenberg (DAW, 1995; winner of *Le Grand Prix de l'Imaginaire*, France's top SF award, for best foreign short story of the year); "Above It All" from *Dante's Disciples*, edited by Peter Crowther and Edward E. Kramer (White Wolf, 1996; winner of the Homer Award for Best Short Story of 1995); "Peking Man" from *Dark Destiny III: Children of Dracula*, edited by Edward E. Kramer (White Wolf, October 1996, Aurora Award winner); "The Hand You're Dealt" from *Free Space*, edited by Brad Linaweaver and Edward E. Kramer (Tor, July 1997, Hugo Award finalist, *Science Fiction Chronicle* Reader Award winner);

"Ineluctable" from *Analog*, November 2002 (Aurora Award winner); "Shed Skin" from *Analog* (*Analog* Analytical Laboratory winner, Hugo finalist); and "Identity Theft" from *Down These Dark Spaceways*, edited by Mike Resnick (Science Fiction Book Club, May 2005, Premio UPC de Ciencia Ficción winner, Hugo finalist). Other short fiction by Rob has appeared in *Amazing Stories* (March 1987, September 1988, and January 1989); *TransVersions 3 and 12*, and *The Village Voice* (14 January 1981). Rob used to work at Bakka, Toronto's SF specialty store, is a regular commentator on the Canadian version of Discovery Channel, and has appeared on *Rivera Live* with Geraldo Rivera. Rob's "On Writing" column ran for three years in *On Spec: The Canadian Magazine of Speculative Writing*; those columns and other nonfiction about SF are collected in *Relativity* (ISFiC Press, 2004, Aurora Award winner). He edits Robert J. Sawyer Books, the science-fiction imprint of Canadian publisher Fitzhenry & Whiteside; is a contributor to *The New York Review of Science Fiction*; has taught SF writing at Toronto's Ryerson University, the University of Toronto, the Banff Centre, and the Humber School for Writers; has been Writer-in-Residence at the Merrill Collection

of Science Fiction, Speculation and Fantasy (the only person to hold that post besides Judith Merril herself) and the Odyssey workshop; and is a judge for the Writers of the Future contest. Rob and his wife Carolyn Clink edited the Canadian SF anthology *Tesseract 6* (Tesseract Books, December 1997), and Rob co-edited the anthologies *Crossing the Line: Canadian Mysteries with a Fantastic Twist* (with David Skene-Melvin, Pottersfield Press, October 1998), *Over the Edge: The Crime Writers of Canada Anthology* (with Peter Sellers, Pottersfield Press, April 2000), and *Boarding the Enterprise: Transporters, Tribbles, and the Vulcan Death Grip in Gene Roddenberry's Star Trek* (with David Gerrold, BenBella, August 2006). He has a Bachelor of Applied Arts degree in Radio and Television Arts from Toronto's Ryerson University (which gave him its Alumni Award of Distinction in 2002) and an Honorary Doctorate (*Doctor Litterarum, honoris causa*) from Laurentian University, the largest university in Northern Ontario. Rob lives in Mississauga, Ontario. Visit his web page at www.sfwriter.com.

Ekaterina Sedia(Kathy) was born and raised in Moscow. She currently lives in New Jersey, and shares a house with the best spouse in the world and two cats. Her fantasy novels include *According to Crow* (2005, Five Star Press), *The Secret History of Moscow* (2007, Prime Books), and *The Alchemy of Stone* (2008, Prime Books). *The House of Discarded Dreams* is forthcoming from Prime in 2009. She is the editor of *Paper Cities* (2008, Senses Five Press) and is working on another anthology for Prime Books, *Russian Winters* (expected in 2009). Her short fiction has appeared in such markets as *Analog*, *Clarkesworld Magazine*, *Fantasy Magazine*, *Mythic*, and *Lone Star Stories*, and a number of anthologies, most recently *Magic in the Mirrorstone* (2008, Mirrorstone, edited by Steve Berman) and *Japanese Dreams* (2008, Prime, edited by Sean Wallace.) "Virus Changes Skin" (*Analog* Oct. 2007) will be reprinted in Rich Horton's *Science Fiction: The Best of the Year 2008*. Her most recent short stories can be found online in *Subterranean Magazine* and *Endicott's Journal of Mythic Arts*. She is currently working on a Victorian YA novel.

Delia Sherman was born in Tokyo, Japan, brought up in Manhattan, and last year from Boston back to New York, where she belongs. Her first novel, *Through a Brazen Mirror* (Ace, 1989), was reprinted by Circler Press in 1999. Her second novel *The Porcelain Dove* (Dutton, 1993; Plume, 1994), won the Mythopoeic Award for Best Novel, and her third, written with spouse Ellen Kushner, *The Fall of the Kings* (Bantam Books, 2002) has been nominated for both the Mythopoeic Award and the Spectrum Award for Gay SF. Her short fiction has appeared in *F&SF* and the anthologies *Xanadu II* (Tor, 1994), *The Armless Maiden* (Tor, 1995), and *Ruby Slippers, Golden Tears* (Avon, 1995), as well as nine volumes of *The Year's Best Fantasy and Horror* and *The Year's Best Fantasy 5* (EOS 2005). She has stories in the children's anthologies *A Wolf at the Door* (Simon & Schuster, 2000), *The Green Man* (Viking/Penguin 2002), and *Faerie Reel* (Viking/Penguin 2004), and *Firebirds* (Viking/Penguin 2005). In collaboration with Ellen Kushner, she wrote the novella "The Fall of the Kings," which appeared in *Bending the Landscape: Fantasy*. She edited *The Horns of Elfland* (Roc, 1997) with Donald Keller and Ellen Kushner, and *The Essential Bordertown* (Tor, 1998) with Terri Windling. She is President of the new Interstitial Arts Foundation, whose purpose is to encourage the creation of art (literary, visual, and performance) that falls between several genres and is therefore hard to classify. *Changeling*, an urban fairy tale for young readers set in New York, came out from Viking/Penguin in 2006.

Hildy Silverman is the publisher and editor-in-chief of *Space and Time*, a 41-year-old magazine featuring fantasy, horror, and science fiction. She is also the author of several works of short fiction, which can be found in *Wild Child*, *Phobos*, *Dark Territories* (ed. Gary Frank and Mary SanGiovanni, Garden State

Horror Writers, 2008), and upcoming in *Witch Way to the Mall?* (ed. Esther Friesner, Tekno Books) and *Siren Songs* (ed. Danielle Ackley-McPhail). She is a member of the Philadelphia Science Fiction Society and the Garden State Horror Writers. She lives in New Jersey with one husband David, one daughter Rayanne, and one Bichon Frise, Frosty. She is a freelance consultant who writes corporate training and marketing communications materials for major companies throughout the U.S.

Vandana Singh is an Indian writer whose short fiction has appeared in magazines such as *Strange Horizons* and *The Third Alternative*, as well as a number of anthologies, most recently *Interfictions* (eds. Goss and Sherman). Her stories have been reprinted in *Year's Best Science Fiction #22* (ed. Dozois) and *Year's Best Fantasy and Horror, #17* (eds. Link, Grant, Datlow). Her novella, "Of Love and Other Monsters," was published in 2007 as part of Aqueduct Press's Conversation Pieces Series and will be reprinted in volume 25 of *Year's Best Science Fiction* (ed. Dozois) in 2008. Upcoming work includes a short story in the anthology *Clockwork Phoenix* (ed. Allen), a new novella for Aqueduct Press, and a short story collection, *The Woman Who Thought She Was a Planet and Other Stories*, from Zubaan, New Delhi. Vandana is also the author of the ALA Notable book *Younguncle Comes to Town* (Zubaan, New Delhi, 2004; Viking Children's Books, 2006) and a sequel, *Younguncle in the Himalayas* (Zubaan, New Delhi, 2005). She currently lives in the Boston area with her husband, daughter and dog, and teaches physics at a state college.

Brian Francis Slattery is the author of *Spaceman Blues: A Love Song* (Tor, 2007) and *Liberation: Being the Adventures of the Slick Six after the Collapse of the United States of America* (Tor, forthcoming this fall). His first published short story, "The Things that Get You," won *Glimmer Train's* Very Short Story Award in Winter 2001 and appeared in its Spring 2002 issue. An even shorter piece appeared in *McSweeney's Internet Tendency*. For his day job, he edits public policy publications for various think tanks and academic presses, mostly dealing with economic issues. He is also one of the editors of the *New Haven Review* (www.newhavenreview.com), a new journal and website that publishes essays, memoirs, fiction, poetry, book reviews, photojournalism, and anything else he and the other editors like. He lives in Hamden, Connecticut with his wife and son, and plays the banjo too much.

Graham Sleight was born in 1972, lives in London, UK, and has been writing about sf and fantasy since 2000. 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*. His essays have appeared in *Snake's-Hands: the Fiction of John Crowley* (eds. Alice K Turner and Michael Andre-Driussi), *Supernatural Fiction Writers* (ed. Richard Bleiler), *Christopher Priest: the Interaction* (ed. Andrew M Butler), *Parietal Games: Non-Fiction by and about M John Harrison* (eds. Mark Bould and Michelle Reid), and *Polder: A Festschrift for John Clute and Judith Clute* (ed. Farah Mendlesohn); he also has a piece forthcoming in *On Joanna Russ* (ed. Farah Mendlesohn) about Russ's short fiction. 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. In 2006, he began writing regular columns for *Locus* (on "classic sf") and *Vector* (on whatever takes his fancy). He took over from Farah Mendlesohn as editor of *Foundation* from the end of 2007—see the website at <http://www.sf-foundation.org/publications/index.html>. In his day-job, he's Head of Publications at the Royal College of Paediatrics and Child Health. Since the last Readercon, he has moved house (from east London to its liminal northern edge), acquired an unexpected fondness for gardening, and resolved that there should be a Toscanini's in every city.

Sarah Smith's novel, *Chasing Shakespeares*, a "modern historical" about the Shakespeare authorship controversy, is in its third printing in paperback from Washington Square Press/Simon & Schuster (www.chasingshakespeares.com). Samuel R. Delany calls it "the best novel about the Bard since Anthony Powell's *Nothing Like the Sun*," Derek Jacobi calls it "wonderfully entertaining, thought-provoking and highly readable." Thanks to everyone who came to the February mini-production; if someone hadn't stolen the film out of my collaborator's car in New York, you could have seen it here.

She is working on something that may turn out to be a ghostly YA, working title *Memory House*, and the fourth volume of the increasingly inaccurately named trilogy, working title *Titanic in New York*. Previous volumes were *The Vanished Child* (Ballantine, 1992; historical mystery; *New York Times* Notable Book of the Year, *London Times* Book of the Year), *The Knowledge of Water* (Ballantine, 1996; historical mystery/suspense; *New York Times* Notable Book of the Year), and *A Citizen of the Country* (Ballantine, 2000; historical mystery/suspense; *Entertainment Weekly* Editor's Choice). 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 a co-author of the collaborative novel *Future Boston* (Tor, 1994; Orb, 1995). Her stories have appeared in *Aboriginal SF*, *F&SF* and *Tomorrow*, and the anthologies *Shudder Again* (Slung, ed.), *Christmas Forever* (Hartwell, ed.), *Yankee Vampires* (Greenberg, ed.), and *Best New Horror 5* (Campbell and Jones, eds.). Sarah is a member of the Cambridge Speculative Fiction Workshop. She lives in Brookline, Massachusetts with her family.

Ian Randal Strock (ianrandalstrock.livejournal.com) is the Editor and Publisher of *SFScope.com*, the online trade journal of the speculative fiction fields. Previously, he was the News Editor of *Science Fiction Chronicle*, the Editor and Founder of *Artemis Magazine*, the Associate Editor of *Analog* and *Asimov's SF* magazines, and the Deputy Editorial Page Editor of Boston's *Daily Free Press*. Books he has worked on as a freelance editor have been published by Alyson, Doubleday, Padwolf, and St. Martin's. When he worked at *Analog* and *Asimov's*, he co-edited *Writing Science Fiction and Fantasy* (St. Martin's, 1991, 1997) with the magazines' editors. His first book, *The Presidential Book of Lists: From Most to Least, Elected to Rejected, Worst to Cursed—Fascinating Facts About Our Chief Executives*, is forthcoming from Random House's Villard imprint in December 2008. Ian's writing thus far has been confined to short stories, nonfiction, puzzles, and opinion pieces. He won the Anlab (Readers') Award from *Analog* for Best Short Story of 1996 ("Living It Is the Best Revenge") and for Best Fact Article of 1996 ("The Coming of the Money Card: Boon or Bane?"). His most recent story, "All the Things That Can't Be," appeared in *Analog* in November 2007.

His other writing has appeared in *Analog*, *Absolute Magnitude*, *Games*, *The Sterling Web*, and, most recently, *The Los Angeles Times* (a presidential election trivia piece over Independence Day weekend, 2008). He is also working on his first (and second) novel, and several non-fiction books. Ian is also an artist, working in horology and photography, combining his short-short story writing with his b&w photography to produce Phototales™, which he's been exhibiting at science fiction conventions since 1996. The Phototales have won two awards: the Popular Choice Award at Philcon 1997, and a Judges' Choice Award at Lunacon 1999.

Michael Swanwick, a Guest of Honor at Readercon 13, is one of the most prolific and inventive writers in science fiction today. His works have been honored with the Hugo, Nebula, Theodore Sturgeon, and World Fantasy Awards, and have been translated and published throughout the world.

Michael is the author of *In the Drift* (Ace Books, 1985), *Vacuum Flowers* (Arbor House, 1987), *Stations of the Tide* (William

Morrow and Company, 1991), a Hugo and Arthur C. Clarke Award nominee and Nebula Award winner as well as a New York Times Notable Book; *Griffin's Egg* (Century Legend, 1991), a Hugo and Nebula nominee; *The Iron Dragon's Daughter* (Millenium, 1993), a World Fantasy Award and Arthur C. Clarke Award nominee; *Jack Faust* (Avon Books, 1997), a Hugo nominee; *Bones of the Earth* (HarperCollins Eos, 2002), a Hugo and Nebula Award nominee; and, this year, *The Dragons of Babel* (Tor Books, 2008). His short fiction has been collected in *Gravity's Angels* (Arkham House, 1991); *A Geography of Unknown Lands* (Tiger Eyes Press, 1997), a World Fantasy Award nominee; *Puck Aleshire's Abecedary* (Dragon Press, 2000); *Moon Dogs* (Ann A. Broomhead and Timothy P. Szczesuil, eds., NESFA Press, 2000); *Tales of Old Earth* (Frog Ltd., 2000); *Cigar-Box Faust and Other Miniatures* (Tachyon Publications, 2003); *Michael Swanwick's Field Guide to the Mesozoic Megafauna* (Tachyon Publications, 2003); *The Periodic Table of the Elements* (PS Publishing, 2005), from which "Cecil Rhodes in Hell" was reprinted in David G. Hartwell and Kathryn Cramer, eds., *Year's Best Fantasy 3* (Eos, 2003); and *The Dog Said Bow-Wow* (Tachyon Publications, 2007). Non-fiction books include *The Postmodern Archipelago* (Tachyon Publications, 1997); *Being Gardner Dozois* (Old Earth Books, 2001); and *What Can Be Saved from the Wreckage?* (Temporary Culture, 2007). His first published story, "The Feast of Saint Janis", (Robert Silverberg, ed., *New Dimensions 11*, Pocket Books, 1980; reprinted in: Gardner Dozois, ed., *Best Science Fiction Stories of the Year, 1981: Tenth Annual Collection*, Dutton, 1981) was a Nebula Award nominee, as were his second, "Ginungagap" (*Triquarterly* 49, 1980), and third, "Mummer Kiss" (Terry Carr, ed., *Universe 11*, Doubleday, 1981). "The Man Who Met Picasso" (*Omni*, Vol. 4: No. 12, September, 1982) was a World Fantasy Award nominee. "Marrow Death" (*Isaac Asimov's Science Fiction Magazine*, Vol. 8: No. 13, Mid-December, 1984) was a Nebula nominee, as was "Trojan Horse" (*Omni*, Vol. 7: No. 3, December, 1984). "Dogfight", a collaboration with William Gibson (*Omni*, Vol. 7: No. 10, July, 1985; reprinted in: Gardner Dozois, ed., *The Year's Best Science Fiction: Third Annual Collection*, Bluejay Books, 1986), was both a Nebula and Hugo nominee. "The Gods of Mars", a collaboration with Jack Dann and Gardner Dozois (*Omni*, Vol. 7: No. 6, March, 1985) was a Nebula nominee. "Covenant of Souls" (*Omni*, December, 1986) was reprinted in Gardner Dozois, ed., *The Year's Best Science Fiction: Fourth Annual Collection* (St. Martin's Press, 1987). "The Dragon Line" (*Terry's Universe*, Beth Meacham, ed., Tor, 1988) was reprinted in: Gardner Dozois, ed., *The Year's Best Science Fiction: Sixth Annual Collection* (St. Martin's Press, 1989). "A Midwinter's Tale" (*Isaac Asimov's Science Fiction Magazine*, Vol. 12: No. 12, December, 1988) won the Asimov's Readers' Award. "The Edge of the World" (Lou Aronica, Shawna McCarthy, Amy Stout & Patrick LoBrutto, eds., *Full Spectrum 2*, Doubleday, 1989; reprinted in: Gardner Dozois, ed., *The Year's Best Science Fiction: Seventh Annual Collection*, St. Martin's Press, 1990, and Ellen Datlow and Terry Windling, eds., *The Year's Best Fantasy and Horror: Third Annual Collection*, St. Martin's Press, 1990) won the Theodore Sturgeon Award and was nominated for the World Fantasy Award, Hugo Award, and the Arthur C. Clarke Award. "Cold Iron" (*Asimov's Science Fiction*, Vol. 17: Nos. 12 & 13, November, 1993) was a Nebula nominee. "The Changeling's Tale" (*Asimov's Science Fiction*, Vol. 18: No. 1, January, 1994) was a World Fantasy Award nominee. "Radio Waves" (*Omni*, Vol. 17: No. 9, Winter 1995) won the World Fantasy Award and was nominated for the Sturgeon Award. "Walking Out" (*Asimov's Science Fiction*, Vol. 19: No. 2, February 1995) was a Hugo nominee. "The Dead" (*Starlight*, Patrick Nielsen Hayden, ed., Tor, 1996; reprinted in Gardner Dozois, ed., *The Year's Best Science Fiction: Fourteenth Annual Collection*, St. Martin's Press, 1997, Gardner Dozois, ed., *The Best New SF 10*, Raven Books, 1997, and Gardner Dozois, ed., *The Best of the Best*, St. Martin's Press, 2005) was a Hugo and Nebula nominee. "Radiant Doors" (*Asimov's Science Fiction*, Vol. 22: No. 9, September, 1998) was nominated for the Hugo, Nebula, and Theodore Sturgeon Awards. That same year, "Wild Minds"

(*Asimov's Science Fiction*, Vol 22: No. 5, May, 1998) was also nominated for both the Hugo and Sturgeon Awards, and "The Very Pulse of the Machine" (*Asimov's Science Fiction*, Vol. 22: No. 6, February, 1998) won the Hugo. The next year, "Ancient Engines", *Asimov's Science Fiction*, Vol. 23: No. 2, September, 1999; reprinted in David G. Hartwell, ed, *Year's Best SF 5*, Eos, 2000) won the Asimov's Readers' Award and was a Hugo and Nebula Nominee, and "Scherzo With Tyrannosaur" (*Asimov's Science Fiction*, Vol. 23, No. 7, July, 1999) was nominated for the Nebula and won the Hugo. "Moon Dogs" (*Moon Dogs*, Ann A. Broomhead and Timothy P. Szczesuil, eds., NESFA Press, 2000) was nominated for the Hugo. "The Raggle Taggle Gypsy-O" (*Tales of Old Earth*, Frog Ltd., 2000) was a World Fantasy Award nominee. "The Dog Said Bow-Wow" (*Asimov's Science Fiction*, Vol. 25: Nos. 10 & 11, October/November, 2001; reprinted in: Robert Silverberg and Karen Haber, eds., *Science Fiction: The Best of 2001*, ebooks, 2002, David G. Hartwell and Kathryn Cramer, eds., *Year's Best SF*, Eos, 2002, and Gardner Dozois, ed., *The Year's Best Science Fiction*, St. Martin's Press, 2002) was nominated for the Nebula and received the Hugo. "Five British Dinosaurs" (*Interzone*, No. 177, March, 2002) was a BSFA Award nominee. "'Hello,' Said the Stick" (*Analog*, Vol. CXXII, No. 3, March, 2002) was a Hugo nominee. "The Little Cat Laughed to See Such Sport" (*Asimov's*, Vol. 26: Nos. 10 & 11, October/November, 2002) was a Hugo nominee, and "Slow Life" (*Analog*, Vol. 122: No. 12, December 2002) won the Hugo Award. "Legions in Time" (*Asimov's Science Fiction*, Vol. 27: No. 4, April, 2003) also won the Hugo. "Coyote at the End of History" (*Asimov's Science Fiction*, Vol. 27: Nos. 10 & 11, October/November, 2003) was reprinted in David G. Hartwell and Kathryn Cramer, eds, *Year's Best SF 9*, Eos, 2004. "Lord Weary's Empire" (*Asimov's Science Fiction*, Vol. 30: No. 12, December 2006; reprinted in: Jonathan Strahan, ed., *Best Short Novels 2007*). "A Small Room in Koboldtown" (*Asimov's Science Fiction*, April/May, 2007) is currently on the Hugo ballot. A monthly column appears in *Science Fiction World*, published in Chengdu, China. He has also written eleven unique stories sealed in bottles. Look on my works, ye Mighty, and despair!

Swanwick lives in Philadelphia with his wife, Marianne Porter. A retrospective collection of short fiction, *The Best of Michael Swanwick*, is forthcoming from Subterranean Press. He is currently at work on a novel featuring Postutopian con men Darger and Surplus.

Sonya Taaffe has a confirmed addiction to myth, folklore, and dead languages. Poems and short stories of hers have been published in such magazines as *Not One of Us*, *Sirenia Digest*, *Mythic Delirium*, *Alchemy*, *Flytrap*, *Strange Horizons*, *Say . . .*, *Lone Star Stories*, *Goblin Fruit* and the anthologies *TEL: Stories* (ed. Jay Lake), *Mythic* (ed. Mike Allen), and *Jabberwocky* (ed. Sean Wallace); shortlisted for the 2004 SLF Fountain Award and nominated yearly since 2003 for the Rhysling Award; and reprinted in *The Alchemy of Stars: Rhysling Award Winners Showcase* (eds. Roger Dutcher and Mike Allen), *The Best of Not One of Us* (ed. John Benson), *Fantasy: The Best of the Year 2006* (ed. Rich Horton), *Best New Fantasy* (ed. Sean Wallace), *Best New Romantic Fantasy 2* (ed. Paula Guran), *You Have Time for This: Contemporary American Short-Short Stories* (eds. Mark Budman and Tom Hazuka), and *Best American Flash Fiction of the 21st Century* (eds. Tom Hazuka and Mark Budman). Her poem "Matlacihuatl's Gift" shared first place for the Rhysling Award in 2003; her poem "Follow Me Home" will shortly appear in *The Year's Best Fantasy and Horror: 21st Annual Collection* (eds. Datlow, Link and Grant). A respectable amount of her work can be found in *Postcards from the Province of Hyphens and Singing Innocence and Experience* (Prime Books, 2005). She holds master's degrees in Classics from Brandeis and Yale, neither of which has helped her figure out how she wound up on the Program Committee this year.

Cecilia Tan ("ctan") is the author of *The Velderet: A Cybersex S/M Serial*, a novel-length pulp adventure in which perverts fight to save their world (Circler Press, 2001), and the erotic sf/f short fiction collections *Telepaths Don't Need Safewords* (Circler Press, 1992), *Black Feathers: Erotic Dreams* (HarperCollins, 1998), and *White Flames: Erotic Dreams* (Running Press, 2008). Her short stories have appeared in dozens of magazines and anthologies, most recently *Periphery: Erotic Lesbian Futures* (ed. Lynne Jamneck, Lethe Press, 2008) and *Aqua Erotica 2* (Melcher Media, 2006). Her most recent inclusion in *Best American Erotica* (Touchstone, 2006) is for the short-short stories "The Magician's Assistant" and "Seduction," originally published in *Five Minute Erotica* (ed. Carol Queen, Running Press, 2005). "Thought So" was reprinted in *Best Women's Erotica 2003* (ed. Marcy Sheiner, Cleis Press). "In Silver A" was awarded an Honorable Mention in the Best of Soft SF contest. "Pearl Diver" was included in *Best American Erotica 1996* (ed. Susie Bright, Touchstone, 1996). Other short fiction with sf/fantasy or magical realist content appears in the following anthologies: *By Her Subdued*, (Rosebud Books, 1995), *No Other Tribute* (Masquerade Books, 1995), *Dark Angels* (Cleis Press, 1995), *Herotica 5* (Plume, 1997), *Eros Ex Machina* (Masquerade, May 1998), *To Be Continued* (Firebrand, November 1998), *To Be Continued, Take Two* (Firebrand, May 1999). As publisher and editor of Circler Press, she has edited many anthologies of erotic science fiction and fantasy including *Best Fantastic Erotica (2008)*, *Erotic Fantastic: The Best of Circler Press (2002)*, *Mind & Body (2001)*, *Sextopia: Stories of Sex and Society (2000)*, *Sexcrime (2000)*, *Stars Inside Her: Lesbian Erotic Fantasy (1999)*, *Fetish Fantastic (1999)*, *Cherished Blood (1997)*, *Wired Hard 2 (1997)*, *SexMagick 2 (1997)*, *Tales from the Erotic Edge (1996)*, *Erotica Vampirica (1996)*, *Genderflex (1996)*, *The New Worlds of Women (1996)*, *S/M Futures (1995)*, *S/M Pasts (1995)*, *Selling Venus (1995)*, *Of Princes and Beauties (1995)*, *TechnoSex (1994)*, *The Beast Within (1994)*, *Blood Kiss (1994)*, *Forged Bonds (1993)*, *SexMagick (1993)*, and *Worlds of Women (1993)*, all from Circler. In 2005 she edited an anthology of erotic science fiction for Thunder's Mouth Press entitled *Sex In The System* that included such notables as Joe Haldeman, Shariann Lewitt, and Scott Westerfeld. *SM Visions: The Best of Circler Press* came from Masquerade Books in 1994, and she also wrote the introduction to a new edition of John Norman's *Tarnsman of Gor* for that publisher. Tan received her master's degree in professional writing and publishing from Emerson College in 1994. She teaches erotic writing workshops and is a member of dormant BASFFWG (Boston Area Science Fiction Fantasy Writers Group). Tan also edits the annual preseason look at the New York Yankees, *Bombers Broadside* (Maple Street Press, annually), is a Senior Writer at *Gotham Baseball Magazine*, and still maintains an online baseball magazine, *Why I Like Baseball* (www.whylikebaseball.com). More biographical info, political essays, and updates can be found at www.ceciliatan.com.

Paul G. Tremblay is the author of the novel *The Little Sleep* (Henry Holt, forthcoming February 2009). He's also the author of the short speculative fiction collection *Compositions for the Young and Old* (Prime, 2005), and the novellas *City Pier: Above and Below* (Prime, 2007) and *The Harlequin and the Train* (Necropolitan Press, 2008). Two of his short stories, "The Teacher" and "There's No Light Between Chizine and Fantasy Magazine," and is the co-editor (with Sean Wallace) of the following anthologies; *Fantasy*, *Bandersnatch*, and *Phantom*, each published by Prime. 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.

Jean-Louis Trudel is the author of 27 books in French. These include the novels *Le Ressuscité de l'Atlantide (Risen from Atlantis; 1985-7 in imagine ...)*, *Flouve Noir Anticipation*, 1994) and *Pour des soleils froids (Cold Suns; Flouve Noir Anticipation,*

1994), as well as the collection *Jonctions impossibles (Impossible Joinings)*; Vermillon, 2003). In addition, he is the author of the following juveniles: *Aller simple pour Saguenal (One Way Ticket to Saguenal)*; Paulines, 1994), *Les Voleurs de mémoire (The Memory Thieves)*; Médiapaul, 1995), the five-volume set of “Les Mystères de Serendib” (*Mysteries of Serendib*; Médiapaul, 1995–1996), the five volume set of “Les saisons de Nigelle” (*Seasons of Nigelle*; Médiapaul, 1997–2000), the ten-volume set of “L’Ère du Nouvel Empire” (*The New Empire Era*); Médiapaul, 1994–2004), *13,5 km sous Montréal (13.5 km under Montréal)*; Marie-France, 1998), and *Demain, les étoiles (Tomorrow, the Stars)*; Pierre Tisseyre, 2000). He was an Aurora Award finalist every year from 1992 to 2003—a winner for fiction in 1997, 2001, 2002, and 2003—and he has been a regular Prix Boréal finalist—a winner in 1999 and 2002, and one of three finalists for the 1994, 1995, 1999, and 2001 Grand Prix de la Science-Fiction et du Fantastique Québécois—winning in 2001. In 1996, he was one of the five French-language finalists for Ontario’s Trillium Book Award. His French short fiction has appeared in *imagine ...*, *Solaris*, *Galaxies*, and in Canadian, French, and Belgian anthologies. He has collaborated with Yves Meynard on several stories and a trio of juveniles, *Le Messager des Orages (Stormwise)*; Médiapaul, 2001), *Sur le chemin des tornades (On the Tornado Path)*; Médiapaul, 2003), and *Le Maître des bourrasques (Master of Squalls)*; Médiapaul, 2006), writing as Laurent McAllister; they are at work together on a novel.

Stories in English appear in *Ark of Ice* (Choyce, ed.) and *Tesseract 4* (Toolis and Skeet, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseract 5* (Meynard and Runté, eds.), *Tesseract 6* (Sawyer and Clink, eds.), *Tesseract 8* (Clute and Dorsey, eds.), and, in translation, in *Tesseract 3* (Dorsey and Truscott, eds.) and *Tesseract Q* (Vonarburg and Brierley, eds.). Other stories appear in the magazines *On Spec* and *Prairie Fire*. His fiction has been translated into English, French, Greek, Italian, Russian, Rumanian, and Portuguese.

His translations from French, English, and Spanish have appeared in Canada, France, and the U.S., including his translation of Joël Champetier’s science fiction novel *La Taupe et le Dragon*, published by Tor as *The Dragon’s Eye*, and short fiction by Jean-Claude Duniach in various venues, including *Interzone*, the collection *The Night Orchid* from Black Coat Press in 2004, and *Year’s Best SF 10*. He has written commentary and criticism for various outlets, organized sf cons, and edited the newsletters of SF Canada, the association of Canadian sf authors, of which he was president. His educational background includes a bachelor’s degree in physics, a master’s degree in astronomy, another master’s in history and philosophy of science and technology, and a doctorate in history. After living in Toronto, where he was born, he now shares his time between Ottawa and Montréal.

Alice K. Turner was for more than twenty years the fiction editor of *Playboy* and remains a contributing editor, overseeing the annual College Fiction Contest for students (genre fiction is welcome). She has edited a number of anthologies of work from the magazine, most recently *Playboy’s College Fiction*, out this year. She is the editor, with Michael Andre-Driussi, of *Snake’s-hands* (Wildside Press/Cosmos Books, 2003), a collection of critical essays on the work of John Crowley; a second edition of this is being prepared, and we are looking for material. She is also the author of *The History of Hell* (Harcourt, 1993).

Eric M. Van is a statistical player evaluation consultant for the Boston Red Sox and devotes most of his spare time either to this convention (he has been Program Chair, Co-Chair, or Chair Emeritus for every Readercon), to working on a draft of a paper on consciousness (with a sidebar of radical physics), or to the massive outline of his novel *Imaginary*. He was database manager for the Philip K. Dick Society; his observations on PKD have appeared in the *New York Review of Science Fiction*. He has an interview in the hardcover edition of *Voices From Red Sox Nation* (David Laurilia,

ed.), is a co-author of *The Red Sox Fan Handbook* (Leigh Grossman, ed.), has contributed to *The Boston Globe* and still contributes to Red Sox message board the Sons of Sam Horn. He writes rock criticism for local zine *The Noise*, and contributes to the web sites of reunited Boston rock legends Mission of Burma (www.missionofburma.com and www.obliterated.net). At the turn of the millennium he spent four years at Harvard University, as a Special Student affiliated with the Graduate Department of Psychology, and hopes to return full-time to the field within the next few years (hence the draft of the paper of the first of his many theories). 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. He became the magazine’s publisher in 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 an editor (and occasional reviewer) for the *New York Review of Science Fiction* from 1988 to 1994. He lives in Hoboken, New Jersey. *F&SF* has a web site at www.fsfnag.com.

Books as editor: (with Edward L. Ferman) *The Best from Fantasy & Science Fiction: The Fiftieth Anniversary Anthology* (New York: Tor Books, 1999), *One Lamp: Alternate History Stories from The Magazine of Fantasy & Science Fiction* (New York: Four Walls Eight Windows, 2003), *In Lands That Never Were: Tales of Swords and Sorcery from The Magazine of Fantasy & Science Fiction* (New York: Four Walls Eight Windows, 2004), *Fourth Planet from the Sun: Tales of Mars from The Magazine of Fantasy & Science Fiction* (New York: Thunder’s Mouth Press, 2005).

Sean Wallace is the founder and editor for Prime Books, which won a World Fantasy Award in 2006; as executive editor for Wildside Press, he not only runs Prime Books but helps manage a number of other imprints, including Cosmos Books, Juno Books, PointBlank Press, and the new YA imprint, Wings. In his spare time he is also co-editor of *Clarkesworld Magazine* and *Fantasy Magazine*; the editor of the following anthologies: *Best New Fantasy*, *Fantasy*, *Horror: The Best of the Year*, *Jabberwocky*, and *Japanese Dreams*; and co-editor of *Bandersnatch*, *Phantom*, and *Weird Tales: The 21st Century*. He currently and happily resides in Rockville, MD, with his wife and two cats.

Diane Weinstein served as assistant editor for *Weird Tales* magazine for 16 years from 1989 to 2005 and also as art editor for the last 8 of those years. In addition she served as a general all-purpose editorial assistant at Wildside Press for several years before going on sabbatical in 2005. Some of her projects there included collections edited by her husband, Lee. She is an artist in her own right and has exhibited in convention art shows on the East Coast. She is now the Art Goddess (that’s her official title!) for *Space & Time* magazine.

Jacob Weisman is the publisher of Tachyon Publications. He has published books by such renowned authors as Peter S. Beagle, James Tiptree, Jr., Michael Swanwick, James Morrow, Clifford D. Simak, and Carol Emshwiller, as well as anthologies edited by David Hartwell, James Patrick Kelly and John Kessel, Sheila Williams, and Karen Joy Fowler. Weisman’s fiction and non-fiction have appeared in *The Nation*, *Realms of Fantasy*, *The Louisville Courier-Journal*, *The Seattle Weekly*, and *The Cooper Point Journal*. He was nominated for the World Fantasy Award in 1999 for his work at Tachyon.

Nancy Werlin is the author of seven young-adult novels: *Are You Alone on Purpose?* (Houghton Mifflin, 1994; Puffin, 2007); the Edgar Award-winning *The Killer's Cousin* (Random House, 1991; to be reprinted by Puffin, 2009); *Locked Inside* (Random House, 2000; to be reprinted by Puffin, 2009), a finalist for the Edgar Award; *Double Helix* (Dial, 2004); *The Rules of Survival* (Dial, 2006), a finalist for the National Book Award and the LA Times Book Prize; and the forthcoming *Impossible* (Dial, September 2008), her first fantasy novel. Her short fiction has also appeared in Harry Mazer's *Twelve Shots* (Random House, 1997), Don Gallo's *On the Fringe* (Dial, 2001), *The Boston Globe* (Sept.—Oct. 2001), *Twice Told* (Dutton, 2006), and Lois Metzger's *Can You Keep a Secret?* (Scholastic, 2007). Nancy lives with her fiancé Jim in Melrose, MA, and also works part-time as a technical writer for a financial software firm.

Rick Wilber's recent memoir, *My Father's Game: Life, Death, Baseball* (McFarland, 2007), is about growing up with a father who was a major-league baseball player, coach and manager, and the stresses of caregiving for that father late in his life. Wilber's novel *The Cold Road*, came out to good reviews in 2003 from Forge and a collected novel, *To Leuchars* (Wildside, 2000) was called a "minor classic" by *SFSite.com*. He is the author of several dozen short stories and a number of poems in *Asimov's*, *Analog*, *Fantasy & Science Fiction*, and numerous other magazines and anthologies, both literary and genre. He is also the author of several college textbooks, including *Magazine Feature Writing* (St. Martin's Press), *The Writer's Handbook for Editing and Revision* (McGraw Hill), *Modern Media Writing* (Cengage) and is at work on an introductory media text, *Media Matters*, for Cengage. His novel *Rum Point* is forthcoming from McFarland. He is a journalism professor at the University of South Florida, where he heads the magazine major. He is also administrator for the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. He lives in Lewiston, NY and teaches in Tampa, FL, and so spends entirely too much time on airplanes worrying over his carbon footprint.

Gregory A. Wilson is currently an Assistant Professor of English at St. John's University in New York City, where he teaches creative writing along with various other courses in literature. He has published almost ten articles on a variety of academic subjects; his first academic book, *The Problem in the Middle: Liminal Space and the Court Masque* (2007, Clemson University Press), was published last year, and his first novel, a work of fantasy entitled *The Third Sign* (forthcoming in June 2009 from Five Star), is due out next year. He is currently submitting his second novel, *Icarus*, to agents and publishers, and is in the planning stages for a third as yet untitled work. He is also the lead singer and trumpet player for the progressive rock band *The Road* (www.thebandtheroad.com). He lives with his wife Clea, daughter

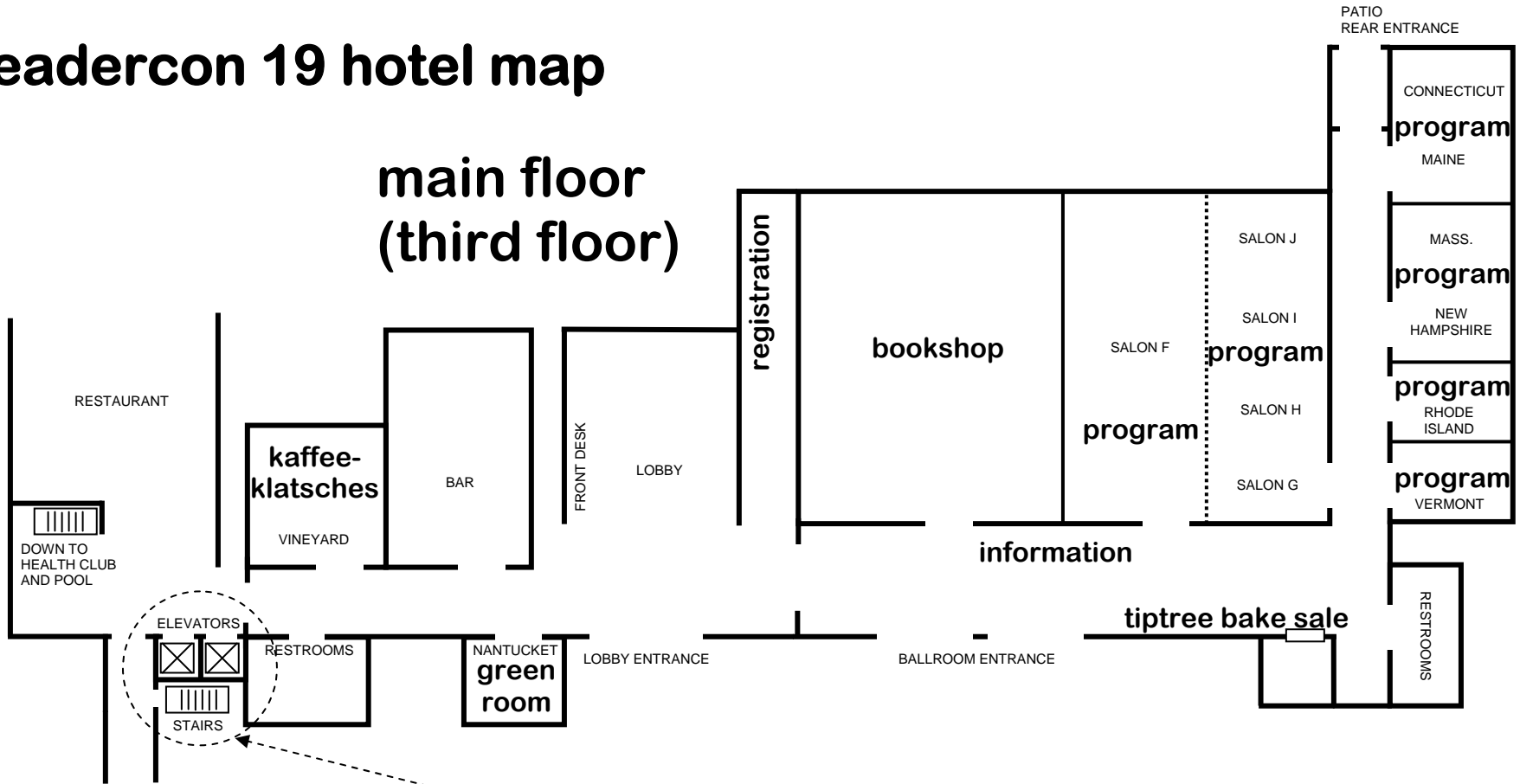
Senavene--named at his wife's urging for a character in *The Third Sign*, for which he hopes his daughter will forgive him--and dog Lilo in Riverdale, NY.

Gary K. Wolfe is contributing editor and senior reviewer for *Locus* magazine, where he has written a monthly review column since 1991. He has also written considerable academic criticism of science fiction and fantasy, including the Eaton Award-winning *The Known and the Unknown: The Iconography of Science Fiction* (Kent State University Press, 1979), *David Lindsay* (Starmont House, 1979), *Critical Terms for Science Fiction and Fantasy: A Glossary and Guide to Scholarship* (Greenwood Press, 1986), and *Harlan Ellison: The Edge of Forever* (with Ellen R. Weil, Ohio State University Press, 2002). His most recent book, *Soundings: Reviews 1992—1996* (Becon, 2005), received the British Science Fiction Association Award for best nonfiction, and was a finalist for the Locus Award and the Hugo Award. Wolfe has also received the Pilgrim Award from the Science Fiction Research Association and the Distinguished Scholarship Award from the International Association for the Fantastic in the Arts. In 2007, he received a World Fantasy Award for criticism and reviews. 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 recent chapters in *Supernatural Fiction Writers*, *Anatomy of Wonder*, and *The Cambridge Companion to Science Fiction*. He is currently compiling a collection of his academic essays for Wesleyan University Press. A graduate of the University of Kansas and the University of Chicago, Wolfe is Professor of Humanities and English at Roosevelt University in Chicago. He does not, however, know how to write fiction, has nothing to do with the Roger Rabbit books, and has never knowingly collaborated with an archbishop on anything.

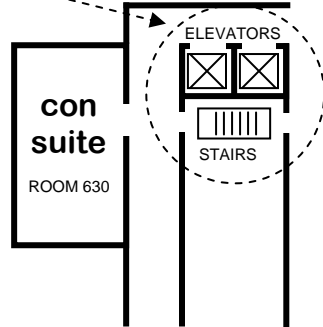
Ann Tonsor Zeddies is the author of *Blood and Roses* (Phobos Books, 2005). Her most recent publication is "Ten Thousand Waves," in *Magic in the Mirrorstone* (ed. Steve Berman). As Ann Tonsor Zeddies, her novels include *Deathgift* (Del Rey, 1989), *Sky Road* (Del Rey, 1993), and *Steel Helix* (Del Rey, 2003), a prequel to *Typhon's Children* (Del Rey, 1999) and *Riders of Leviathan* (Del Rey, 2001), both written under the name Toni Anzetti. Both *Typhon's Children* and *Steel Helix* were Philip K. Dick Award nominees. Her short story "To See Heaven in a Wild Flower" appeared in *The Ultimate Silver Surfer* (ed. Stan Lee). Ann has four grown children and currently lives in Pennsylvania, with her husband, several Tae Kwon Do trophies, and an awesome action figure collection. Some of this, and much more, can be seen at www.sff.net/people/anntonsorzeddies.

readercon 19 hotel map

main floor (third floor)



third floor guestrooms



sixth floor

