

The conference on imaginative literature, twenty-second edition

readercon 22

The Boston Marriott Burlington
Burlington, Massachusetts
14–17 July 2011

Guests of Honor:
Geoff Ryman
Gardner Dozois

Memorial Guest of Honor:
Mark Twain

program guide

Policies and Practical Information	2
At the Con	5
Bookshop Dealers	7
Readercon 22 Guest Index	8
Readercon 22 Program	10
Thursday	10
Friday	12
Saturday	23
Sunday	30
Readercon 22 Committee	36
Program Participant Bio-Bibliographies	38
Hotel Map	68
Program Grids	back cover page

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info@readercon.org

<http://readercon.org>

practical information

- 🔇 **Cell phones must be set to silent or vibrate mode in panel discussion rooms.**
- 🚭 **No smoking in programming areas or the Bookshop**, by state law and hotel policy.
- 🐕 **Only service animals in convention areas.**
- 🔪 **No weapons in convention areas.**
- 👨👩👧 **Young children who are always with an adult are admitted free; others need a membership**, see Children Attending Readercon 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 6th-floor party block will be shut down. Open parties (with an open invitation to all attendees and with an open door) may not serve alcohol. Closed parties (by invitation only and with a closed door) must make alcohol service arrangements with the hotel.
- 🍷 **No Eating or Drinking by customers in the Bookshop**

Harassment

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

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

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

The Open Source Women Back Each Other Up Project

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

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

practical information

Children Attending Readercon

There will be no child care provided at Readercon for 2011.

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 12 *may not be left unattended* in any convention area or public hotel space.

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

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

This policy has been established for the following reasons:

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

Flyers

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

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

Accessibility

We are committed to making Readercon accessible to everyone.

- All the programming takes place on the ground floor of the convention hotel, and the conference rooms are quite close together, joined by wide hallways. The green room is also on the ground floor, as are the hotel restaurants and the restrooms. The consuite is easily reachable by elevator.
- Each conference room will have a wide aisle and taped-off space reserved for scooter and wheelchair parking.

practical information

- Unfortunately, we are unable to provide ramps to the stage in the two large rooms; however, the smaller rooms have plenty of space behind the participants' tables. If you are a program participant, please email program@readercon.org with any requests for specific accommodations.
- Word and Excel versions of our Program Guide and Program Grid will be available for download on the Program page (<http://readercon.org/program.htm>) a week before the convention.
- We've updated our signage design and placement for improved legibility.

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

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

If you have any feedback on these efforts or suggestions for future improvements, please email info@readercon.org.

at the con

Hospitality Suite—Room 630

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

Kaffeeklatsches

Kaffeeklatsches are small gatherings of attendees with a program participant, chatting informally. Because seating is limited, we ask that those interested *sign up in advance* at the Information Table. The Kaffeeklatsches are in Vineyard.

Tiptree Bake Sale

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

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

With the generous permission of the Tiptree Motherboard, this year’s Readercon bakesale will also benefit the Carl Brandon Society, whose mission is to increase racial and ethnic diversity in the production of and audience for speculative fiction.

The Meaning of Badge Colors

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

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 23 membership

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

READERCON 23

July 12 - 15, 2012
Burlington, MA

Guest of Honor
Peter Straub



Guest of Honor
Caitlín R. Kiernan



Memorial Guest of Honor
Shirley Jackson

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

www.readercon.org

We support the subversive notion that thinking can be fun.

bookshop dealers

BerHal Books

Schenectady, NY

Broad Universe

Ayer, MA

www.broaduniverse.org

ChiZine Publications

Toronto, ON

<http://chizinepub.com>

Clarkesworld / Wyrms Publishing

Stirling, NJ

www.wyrmpublishing.com

clarkesworldmagazine.com

Crossed Genres

Publications

Somerville, MA

<http://crossedgenres.com>

Dragon Press

Pleasantville, NY

www.dragonpress.com

Echelon Press / Quake / Explorations

Laurel, MD

<http://www.echelonpress.com>

Eldritch Books

Elizabethtown, NY

Eyrie House Books

Tyngsboro, MA

eyriehousebooks.com

W. Paul Ganley: Publisher

Buffalo, NY

stores.ebay.com/GanleyPub

Henderson's Books

Petersburg, VA

The Mind's Eye Bookstore

Boxborough, MA

NESFA Press

Framingham, MA

www.nesfapress.com

Nonstop Press

New York, NY

www.nonstop-press.com

Old Earth Books

Baltimore, MD

www.oldearthbooks.com

Prime Books

Rockville, MD

www.prime-books.com

Raw Dog Screaming Press

Bowie, MD

www.rawdogscreeaming.com

Science Fiction Poetry Association

Covina, CA

www.sfpoetry.com

SFRevu

Brandywine, MD

www.sfrevu.com

Small Beer Press

Easthampton, MA

www.smallbeerpress.com

Larry Smith Books

Upper Arlington, OH

Somewhere In Time Books

St. James, NY

Tachyon Publications

San Francisco, CA

www.tachyonpublications.com

Terminus Publishing

Philadelphia, PA

Tigereyes Books

Harrisburg, PA

Wesleyan University Press

Middletown, CT

www.wesleyan.edu/wespress

Withywindle Books


Lunenburg, MA

www.withywindlebooks.com











readercon 22 guest index

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

 *indicates a past Guest of Honor*

Gardner Dozois 16, 57, 62, 72, 86, 119, 128, 138, 174
Geoff Ryman 18, 40, 54, 65, 102, 119, 135, 161, 175, 205, 213

John Joseph Adams 31, 52, 72, 160
 Mike Allen 10, 51, 66, 74, 157,
 166, 185, 196, 204
 Erik Amundsen 1, 80, 163
 Athena Andreadis 223
 Scott H. Andrews 134, 162
 John Benson 80
 Judith Berman 181
 Steve Berman 83, 100, 155
 Beth Bernobich 201
 Jedediah Berry 67, 164
 Leah Bobet 18, 32, 45, 71,
 99, 144, 164, 204
 David Boop 61, 80, 95, 204
 K. Tempest Bradford 48, 63, 89, 196
 Marilyn “Mattie” Brahen 63, 131, 181, 228
 Ellen Brody 39
 Chris N. Brown 71, 158
 Chesya Burke 24, 95
 Jeffrey A. Carver 59, 80, 228
 Suzy McKee Charnas 36, 54, 83, 109
 Matthew Cheney 17, 84, 136, 180
 Michael Cisco 14, 44, 176, 213
 Gwendolyn Clare 1, 15, 56, 109, 136, 222
 Neil Clarke 126
 John Clute 46, 62, 73, 98, 144
 Helen Collins 4, 109
 C.S.E. Cooney 13, 26, 66, 74
 F. Brett Cox 46, 70, 71, 203, 216
 Kathryn Cramer 31, 110, 138, 145, 222
 John Crowley 1, 24, 34, 69, 98,
 182, 208, 212, 232
 Don D’Ammassa 186
 Ellen Datlow 30, 72, 60, 83,
 138, 144, 191, 203
 Samuel R. Delany 60, 62, 98, 116,
 132, 145, 197
 Michael J. DeLuca 18, 158, 162, 172
 Daniel P. Dern 119, 239
 Paul Di Filippo 2, 71
 Michael Dirda 9, 186
 Debra Doyle 189, 200, 206, 227
 Ron Drummond 15, 226
 Peter Dubé 7, 22, 44, 203
 Thomas A. Easton 117
 Scott Edelman 11, 27, 180, 203, 218
 Gregory Feeley 16, 98, 137
 Gemma Files 2, 20, 26, 50, 53,
 88, 165, 200, 203, 224
 Francesca Forrest 193
 Rose Fox 156
 Jim Freund 48, 64, 88, 129
 Craig Shaw Gardner 185
 Gwynne Garfinkle 36, 153, 202
 Lila Garrott 164, 205, 220
 Craig Laurance Gidney 35, 128, 144, 186
 Greer Gilman 36, 75, 90, 154, 221, 233
 Theodora Goss 16, 26, 42, 66, 180, 189
 Gavin J. Grant 158, 170
 Glenn Grant 79, 113, 154, 212, 232
 Geary Gravel 198, 221
 Leigh Grossman 68, 117, 176
 Eileen Gunn 6, 18, 40, 44,
 107, 119, 165, 202
 Stacy Hague-Hill 127
 Andrea Hairston 48, 54, 64, 86, 139, 232
 Elizabeth Hand 17, 71, 103,
 108, 136, 154
 Jack M. Haringa 53, 63, 89
 David G. Hartwell 8, 17, 31, 46,
 107, 123, 145, 195
 Maria Dahvana Headley 41, 149, 232
 Jeff Hecht 195, 235
 M.C.A. Hogarth 90, 109, 160, 178
 Walter H. Hunt 9, 117, 194, 209, 230, 237
 Elaine Isaak 3, 27, 109, 216
 Alexander Jablokov 3, 43, 123, 209, 216
 Victoria Janssen 118, 127, 150,
 165, 189, 194
 Alaya Dawn Johnson 106, 118, 164, 234
 Donald G. Keller 17, 128, 137
 Toni L.P. Kelner 22, 118, 144
 John Kessel 12, 24, 72, 89,
 112, 119, 132, 180
 Caitlín R. Kiernan 19, 44, 53, 105,
 147, 191, 203, 213
 Robert Killheffer 2, 204
 Rosemary Kirstein 117, 209, 237
 Erin Kissane 126
 Ellen Klages 21, 33, 55, 193, 219

Michael Aondo-verr Kombol.....	27, 54, 154	Eric Rosenfield.....	180
Nicole Kornher-Stace.....	66, 74, 157	Jamie Todd Rubin.....	2, 107
Mary Robinette Kowal.....	1, 21, 48, 64,	Eric Schaller.....	15, 222
.....	152, 185, 212	Kenneth Schneyer.....	18, 79, 130, 195,
Barbara Krasnoff.....	3, 100, 136, 173, 194	.....	202, 216, 236
Matthew Kressel.....	74, 97, 100, 162	Darrell Schweitzer.....	16, 29, 107
Theodore Krulik.....	169	David G. Shaw.....	47, 126
Ellen Kushner.....	48, 83, 92, 155,	Delia Sherman.....	76, 83, 99, 127,
.....	165, 196, 234	.....	161, 180, 193, 234
K.A. Laity.....	2, 109, 127, 156	Alison Sinclair.....	94, 143, 194, 219
Claude Lalumière.....	63, 101, 142, 167	Vandana Singh.....	35, 225
John Langan.....	27, 49, 53, 105, 150,	Brian Francis Slattery.....	180
.....	181, 191, 203, 213	Graham Sleight.....	24, 34, 46, 62,
Sarah Langan.....	53, 203	.....	89, 120, 146, 175
Victor LaValle.....	203	Joan Slonczewski.....	37, 88, 111, 176
John Edward Lawson.....	3, 44	Billee J. Stallings.....	82, 104
Fred Lerner.....	107	Peter Straub.....	30, 46, 121
Paul Levinson.....	79, 122, 141, 171	Gayle Surrette.....	25, 181
Kelly Link.....	26, 90, 170	📖 Michael Swanwick.....	80, 96, 104,
Shira Lipkin.....	66, 74, 100, 156, 196, 211	.....	124, 129, 174
Ken Liu.....	126	Sonya Taaffe.....	16, 26, 45, 66, 74,
Barry B. Longyear.....	5, 18, 133, 141	.....	157, 205, 217, 221
Ben Loory.....	78, 232	Cecilia Tan.....	85, 99, 151, 188
David Lunde.....	51, 166	Vinnie Tesla.....	93, 99, 188
James D. Macdonald.....	200, 210, 227, 231	Paul Tremblay.....	88, 179, 191
David Malki !.....	27, 76, 91, 133,	Liza Groen Trombi.....	120
.....	156, 204, 238	Eric M. Van.....	8, 156, 168, 185, 214, 231
📖 Barry N. Malzberg.....	1, 8, 17, 34, 62,	Gordon Van Gelder.....	8, 137
.....	107, 114, 187, 191, 195	JoSelle Vanderhooft.....	15, 35, 45, 74, 94,
B. Diane Martin.....	195	.....	118, 151, 196, 207, 212
Meghan McCarron.....	181	Harold Torger Vedeler.....	38, 156, 231
Terry McGarry.....	3, 50, 183	Alicia Verlager.....	126, 212
Patricia McKillip.....	25, 77, 234	📖 Howard Waldrop.....	69, 72, 79,
Anil Menon.....	35, 54, 164, 193, 231	.....	117, 192, 194
Yves Meynard.....	154, 185	Kaaron Warren.....	63, 83, 142, 148, 189, 215
Eugene Mirabelli.....	89	Diane Weinstein.....	15, 111
Chris Moriarty.....	45, 100, 136, 165, 222	Jacob Weisman.....	128, 199
Pan Morigan.....	48, 64, 139	Henry Wessells.....	98, 177, 199, 213, 229
📖 James Morrow.....	24, 34, 87,	Rick Wilber.....	41, 45, 159, 171, 186
.....	112, 218, 222	D. Harlan Wilson.....	23, 171, 176
Kathryn Smith Morrow.....	34, 90	Gregory A. Wilson.....	176, 190
Resa Nelson.....	221, 231	Paul Witcover.....	58, 120
Kate Nepveu.....	79, 118, 202	Gary K. Wolfe.....	36, 77, 120, 129
Jennifer Pelland.....	9, 109, 184, 186	Ann Tonsor Zeddies.....	127
Charles Platt.....	88, 98, 156		
Steven Popkes.....	85, 193, 216		
Tom Purdom.....	68, 137, 189		
Robert V.S. Redick.....	35, 59, 67, 90		
Kit Reed.....	28, 99, 124		
Faye Ringel.....	100		
Madeleine Robins.....	27, 36, 81, 90,		
.....	140, 154, 202		
Margaret Ronald.....	125, 162, 208, 221		

readercon 22 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.

Location Key			
E	Grand Ballroom Salon E (Bookshop)	ME	Maine/Connecticut
F	Grand Ballroom Salon F	NH	New Hampshire/Massachusetts
G	Grand Ballroom Salons G, H, I & J	VT	Vermont
Vin	Vineyard	RI	Rhode Island

thursday

- 1. 8:00 PM F Mastering the Puppets.** *Erik Amundsen, Gwendolyn Clare, John Crowley, Mary Robinette Kowal (leader), Barry N. Malzberg.* Catherynne M. Valente uses the phrase “touching the puppets” as critical shorthand for protagonists—and, by extension, stories—interacting with fantastical elements rather than merely coexisting with them. Copious puppet-touching creates an inherently speculative story (e.g. *City of Saints and Madmen*), but plenty of stories with speculative settings succeed despite leaving the puppets relatively untouched (e.g. *Star Wars*, in which the droids could be people and the lightsabers could be swords without changing the story at all). What makes those stories work for speculative fiction audiences? What are the advantages and disadvantages to touching the puppets, and what drives an author to go one way or the other?
- 2. 8:00 PM G We All Produce, We All Consume.** *Paul Di Filippo, Gemma Files, Robert Killheffer, K.A. Laity (leader), Jamie Todd Rubin.* In a 2008 blog post, Leah Bobet connected the dots of increasing media interactivity and increasing independent authorship. Both trends have only escalated in the years since. When every blogger is an author, every commenter is a reviewer, and every work is assumed to be the start of a conversation, how does that change the experience and culture of reading? Was it ever possible to be a passive reader, or are we simply bringing our marginalia and book-flinging out into the light?
- 3. 8:00 PM ME How to Write for a Living When You Can’t Live Off Your Fiction.** *Elaine Isaak, Alexander Jablov, Barbara Krasnoff (leader), John Edward Lawson, Terry McGarry.* You’ve just been laid off from your staff job, you can’t live on the royalties from your fiction writing, and your significant other has taken a cut in pay. How do you pay the rent? Well, you can find freelance work writing articles, white papers, reviews, blogs, and other non-SFnal stuff. Despite today’s lean journalistic market, it’s still possible to make a living writing, editing, and/or publishing. Let’s talk about where and how you can sell yourself as a professional writer, whether blogging can be done for a living, and how else you can use your talent to keep the wolf from the door. Bring whatever ideas, sources, and contacts you have.
- 4. 8:00 PM RI Animal or Alien: How Body Structure Shapes Mind.** *Helen Collins.* At Helen Collins’s talk “Matter Over Mind” at Readercon 20, she contended that cognition is an effect of the physical structure of the host that embodies it. This talk will expand on that idea, focusing on anatomy and physiology rather than genes. Collins’s approach melds hard science and anthropology, specifically the structure of the physical “body” in relation to the particular intelligence/consciousness that it generates. She will also discuss ways that the body/mind

thursday


connection is treated by SF authors such as Slonczewski, Emswiller, Miéville, Benford, and Kafka.

5. 8:00 PM NH **Reading.** *Barry B. Longyear.* Longyear reads from *The Night*, the first book in the Confessions of a Confederate Vampire series.
6. 8:00 PM VT **Reading.** *Eileen Gunn.* Gunn reads an untitled story about Samuel Clemens.
7. 8:30 PM VT **Reading.** *Peter Dubé.* Dubé reads from a work not yet selected.
8. 9:00 PM F **The Influence of the Scott Meredith Literary Agency.** *David G. Hartwell (leader), Barry N. Malzberg, Eric M. Van, Gordon Van Gelder.* Scott Meredith (1923-1993) founded a literary agency which is arguably one of the most influential—and controversial—in all of modern SF. Russell Galen, Barry Malzberg, and Richard Curtis among many others worked there, and clients at one time or another included Poul Anderson, J.G. Ballard, Marion Zimmer Bradley, Arthur C. Clarke, Philip K. Dick, Robert Silverberg, and Timothy Zahn. Can a literary agency really shape the development of a genre? What is the actual effect of the Meredith agency on the last half-century or so of science fiction and fantasy?
9. 9:00 PM ME **Bookaholics Anonymous.** *Michael Dirda, Walter H. Hunt (leader), Jennifer Pelland.* The most controversial of all 12-step groups. Despite the appearance of self-approbation, despite the formal public proclamations by members that they find their behavior humiliating and intend to change it, this group, in fact, is alleged to secretly encourage its members to succumb to their addictions. The shame, in other words, is a sham. Within the subtext of the members' pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-sniffing, even book-reading. Could this be true? Come testify yourself! We especially encourage anyone new to Readercon to attend.
10. 9:00 PM RI **Speculative Poetry Workshop.** *Mike Allen.* This is a basic workshop that challenges participants to write and share poems in various forms dealing with SF, fantasy, horror, and related topics.
11. 9:00 PM NH **Reading.** *Scott Edelman.* Edelman reads "Things That Never Happened," a short story to be published in *Postscripts* magazine.
12. 9:00 PM VT **Reading.** *John Kessel.* Kessel reads from a new novel tentatively entitled *Sunlight or Rock*, set in the same universe as the Lunar Quartet stories about the Society of Cousins.
13. 9:30 PM NH **Reading.** *C.S.E. Cooney.* Cooney reads from *Jack o' the Hills*.
14. 9:30 PM VT **Reading.** *Michael Cisco.* Cisco reads from a work not yet selected.

friday

 10:00 AM Ballroom Hallway Registration opens.

 10:00 AM Ballroom Lobby Information opens.

 10:00 AM Room 630 Con Suite opens.

15. 11:00 AM F The Illustrated Novel. *Gwendolyn Clare, Ron Drummond, Eric Schaller (leader), JoSelle Vanderhooft, Diane Weinstein.* Hollywood notwithstanding, many of us still see Alice as John Tenniel drew her, or Dorothy in Denslow's illustrations. How do illustrations within the text change or enrich the experience of reading a novel? While they remain common today in young adult books—including those of authors with broad adult appeal, like Gaiman, Westerfeld, or Miéville—are we missing something from the days of George Cruikshank or Phiz? Or has the graphic novel entirely supplanted the illustrated books of an earlier era?

16. 11:00 AM G Rudyard Kipling, Fantasist and Modernist. *Gardner Dozois, Gregory Feeley, Theodora Goss, Darrell Schweitzer, Sonya Taaffe (leader).* When Doris Lessing was awarded the Nobel Prize in 2007, many genre readers celebrated the recognition of a writer who had at least dabbled unapologetically in SF. But in fact the seventh Nobel Prize ever awarded, in 1907, went to Rudyard Kipling, who not only published SF (most notably “With the Night Mail”) but also fantasy, ghost, and horror stories, and whose influence remains apparent today in writers as diverse as Mike Resnick and Neil Gaiman. Poul Anderson once wrote, “His influence pervades modern science fiction and fantasy writing,” and John W. Campbell was said to have regarded him as the first modern SF writer. Did Kipling really help shape the modern genre, and is his influence still relevant?

17. 11:00 AM ME The Readercon Classic Nonfiction Book Club: *The Jewel-Hinged Jaw*. *Matthew Cheney, Elizabeth Hand (leader), David G. Hartwell, Donald G. Keller, Barry N. Malzberg.* Matthew Cheney's introduction to the most recent edition of Samuel R. Delany's *The Jewel-Hinged Jaw* (Wesleyan University Press, 2009) makes the case for the importance of this critical work: “Since 1977, when *The Jewel-Hinged Jaw* appeared, it has been impossible for anyone writing seriously about the nature and purpose of science fiction to ignore the ideas of Samuel Delany. Disagree with them, yes. Take a different approach, certainly. But the ideas first expressed in *The Jewel-Hinged Jaw* and then refined and reiterated and revised in numerous other books [including his novels] are ideas that have so powerfully affected how science fiction has been discussed since 1977 that any analysis that does not at least acknowledge their premises is destined to be both inaccurate and irrelevant.”

18. 11:00 AM RI What Writing Workshops Do and Don't Offer. *Leah Bobet, Michael J. DeLuca, Eileen Gunn, Barry B. Longyear, Geoff Ryman, Kenneth Schneyer (leader).* Clarion, Clarion West, Clarion South, and Odyssey all follow the so-called “Milford Method” of roundtable critique. Many graduates of these programs praise the benefits of this method, but it may not be right for everyone. This panel will discuss not only the things the Milford Method does teach, but the things it really cannot teach, and the sorts of personalities who are likely (or unlikely) to benefit from it.

19. 11:00 AM NH Reading. *Caitlin R. Kiernan.* Kiernan reads from *The Drowning Girl: A Memoir*.

friday

20. 11:00 AM VT **Reading.** *Gemma Files*. Files reads from a work not yet selected.
21. 11:00 AM Vin **Kaffeeklatsches.** *Ellen Klages, Mary Robinette Kowal*.
22. 11:00 AM E **Autographs.** *Peter Dubé, Toni L.P. Kelner*.
23. 11:30 AM VT **Reading.** *D. Harlan Wilson*. Wilson reads from the new novel *Codename Prague* (Raw Dog Screaming Press 2011), the second installment in a scikungfi trilogy.
24. 12:00 PM F **Plausible Miracles and Eucatastrophe.** *Chesya Burke, John Crowley, John Kessel (leader), James Morrow, Graham Sleight*. Mark Twain instructed other writers that “the personages of a tale shall confine themselves to possibilities and let miracles alone; or, if they venture a miracle, the author must so plausibly set it forth as to make it look possible and reasonable.” This rule can be generalized: the more favorable to the characters an unexpected plot turn is, the better it needs to be set up (see the end of James Morrow’s *Only Begotten Daughter*). But what about eucatastrophe, where the power of a happy ending comes from its unexpectedness? Is the eucatastrophe in fact a form of plausible miracle where the plausibility derives not from things the author has put in the text, but from beliefs the reader already had, perhaps without knowing it? Or is there another explanation?
25. 12:00 PM G **And They Lived Happily Ever After, Until They Died: Retelling Russian Folktales.** *Patricia McKillip, Gayle Surrette (leader)*. Ekaterina Sedia’s *The Secret History of Moscow*, Catherynne M. Valente’s *Deathless*, Patricia McKillip’s *In the Forests of Serre...* it appears we’re in the middle of a renewed interest in fairy tale retellings—and specifically, postmodern, genre-challenging fairy tale retellings—based in the folklore of Russia. Is there a specific element to Russian stories that makes them particularly fit for contemporary adaptation?
26. 12:00 PM ME **The Readercon Classic Fiction Book Club: *Howl’s Moving Castle*.** *C.S.E. Cooney, Gemma Files, Theodora Goss, Kelly Link (leader), Sonya Taaffe*. Diana Wynne Jones’s death earlier this year gave rise to a seemingly endless series of blog posts extolling her many books. *Howl’s Moving Castle*, first published in 1986, was one of the most frequently mentioned titles. This powerful story of magic, riddles, and romance is packed with allegory, clever subversions of common fantasy tropes, metafictional humor, and meditations on the nature of change. Such a work is necessarily slippery, but perhaps 25 years of analysis will help us get a grip on it.
27. 12:00 PM RI **Writing Within Constraints.** *Scott Edelman, Elaine Isaak, Michael Aondo-verr Kombol, John Langan, David Malki ! (leader), Madeleine Robins*. Whether it’s writing on a theme for an anthology, writing on assignment or commission, or simply imposing rules to jump-start your creativity, writing within constraints can be an incredible way to defeat “the tyranny of the blank page.” We discuss the rewards and challenges of starting with someone else’s idea.
28. 12:00 PM NH **Reading.** *Kit Reed*. Reed reads from “Wherein We Enter the Museum.”
29. 12:00 PM VT **Reading.** *Darrell Schweitzer*. Schweitzer reads from *An American Story*.
30. 12:00 PM Vin **Kaffeeklatsches.** *Ellen Datlow, Peter Straub*.

friday

31. 12:00 PM E **Autographs.** *John Joseph Adams, Kathryn Cramer, David G. Hartwell.*
32. 12:30 PM NH **Reading.** *Leah Bobet.* Bobet reads from *Above*, a modern YA fantasy forthcoming from Arthur A. Levine Books.
33. 12:30 PM VT **Reading.** *Ellen Klages.* Klages reads from a work not yet selected.
34. 1:00 PM F **Well, We Know Where We're Going: The Pseudo-Religiosity of Teleological SF.** *John Crowley, Barry N. Malzberg, James Morrow, Kathryn Smith Morrow, Graham Sleight (leader).* The late Charles N. Brown was a great advocate of the idea that science fiction was teleological: even if it didn't predict the future, it told us the kind of direction our species was heading. Books like Stapledon's *Last and First Men*, Clarke's *Childhood's End*, and Greg Bear's *Blood Music* are about that kind of ultimate destiny. But are they also offering a kind of pseudo-religious consolation, a final goal without a God watching over it? When readers seek out science fiction that posits or imagines some kind of final destiny for humanity, are they driven by the same yearning for certainty (even uncomfortable or unhappy certainty) that leads many people to religion?
35. 1:00 PM G **Complicating Colonial Encounters.** *Craig Laurance Gidney, Anil Menon (leader), Robert V.S. Redick, Vandana Singh, JoSelle Vanderhooft.* The colonialist narrative of taking over a wealthy new world to fund a decadent old world, while increasingly disparaged, is still prevalent and popular. Scholars Istvan Csicsery-Ronay and John Rieder have both written about science fiction's portrayal of empires; Nalo Hopkinson's anthology *So Long Been Dreaming* sought to expand the ways SF writers discuss colonial excursions; and there is substantial ongoing discussion of colonialism and anti-colonialism in steampunk. How can we as writers and readers complicate our understanding of narratives surrounding invasion, conflict, and territory before setting out to write another tale of humans conquering "the final frontier"?
36. 1:00 PM ME **The Readercon New Fiction Book Club: *Among Others*.** *Suzy McKee Charnas, Gwynne Garfinkle, Greer Gilman, Madeleine Robins (leader), Gary K. Wolfe.* Jo Walton's stand-alone contemporary novel *Among Others* scatters several familiar fantasy concepts—the epistolary diary narrative, the British boarding school, countryside faeries, an evil mother, the magic of twins, and even a hint of Arthuriana—over a battered industrial landscape amid passionate paeans to classic science fiction and fannish community. The resulting tale has an almost slipstreamish unease; though set in the 1970s, it could only have been written in the early 21st century. We will discuss the ways Walton combines and contrasts these very disparate elements as well as the concepts of audience implied by the novel's thorough anchoring in a particular time and place.
37. 1:00 PM RI **Microbial Madness.** *Joan Slonczewski.* Do bacteria really eat arsenic? Could plutonium-eating bacteria clean up Japan's reactors? Do mutant bacteria help the Japanese eat sushi? How does "fecal transplant" save lives (and do you really want to know)? How do ingested microbes cause schizophrenia? And much more!
38. 1:00 PM NH **Reading.** *Harold Torger Vedeler.* Vedeler reads from *Gay, Bejeweled Nazi Bikers of Gor*.
39. 1:00 PM VT **Reading.** *Ellen Brody.* Brody reads from volume 1 of *The Autobiography of Mark Twain*.

friday

40. 1:00 PM Vin **Kaffeeklatsches.** *Eileen Gunn, Geoff Ryman.*
41. 1:00 PM E **Autographs.** *Maria Dahvana Headley, Rick Wilber.*
42. 1:30 PM NH **Reading.** *Theodora Goss.* Goss reads a new or recently published story.
43. 1:30 PM VT **Reading.** *Alexander Jablokov.* Jablokov reads from *The Comfort of Strangers.*
44. 2:00 PM F **Surrealism and Strong Emotion.** *Michael Cisco (leader), Peter Dubé, Eileen Gunn, Caitlin R. Kiernan, John Edward Lawson.* Surrealism in speculative fiction has been strongly associated with horror, humor, and slipstream. All these subgenres are defined by the way they make the reader feel (scared, amused, “very strange”) rather than by subject matter or narrative structure. What is it about the cognitive dissonance of surrealism that makes it so useful for evoking these very different emotions? How well does it play with another important spec fic–related emotion, the sense of wonder? Is there an emotion more directly related to surrealism—perhaps bemusement, startlement, or confusion—that could itself be considered a defining characteristic of a subgenre, or is surrealism only useful in the service of another concept?
45. 2:00 PM G **No Childhood Left Behind.** *Leah Bobet, Chris Moriarty, Sonya Taaffe (leader), JoSelle Vanderhooft, Rick Wilber.* As YA publishing expands and the internet connects readers from tremendously different backgrounds, it’s no longer possible to talk about a “classic” set of formative first reading. How does our collaborative discourse on texts change when we have little in common among our formative reading experiences? And how do we engage with the often problematic heritage of our childhood favorites when no one we want to discuss them with has read them?
46. 2:00 PM ME **The Readercon New Nonfiction Book Club: *Evaporating Genres.*** *John Clute, F. Brett Cox (leader), David G. Hartwell, Graham Sleight, Peter Straub.* *Evaporating Genres: Essays on Fantastic Literature*, Gary K. Wolfe’s collection of eleven linked essays, was described by reviewer Jonathan McCalmont as “a quietly revolutionary piece of methodological advocacy that urges its readers to open their minds and their hearts to the chaos at the heart of genre.” Wolfe argues that science fiction, fantasy, and horror are by their nature inherently unstable, evolving, merging with each other and with a wide variety of other fictional traditions, until they eventually “evaporate” into new forms, and that such metamorphoses have been especially volatile over the past few decades. But is there really “chaos at the heart of genre”? And is it true, as Wolfe seems to contend, that without this inherent instability genre fiction may be doomed to self-referentiality and eventual ossification?
47. 2:00 PM RI **Still Waiting for My Food Pills: Science in the Kitchen.** *David G. Shaw.* Cooking has always been based on science, but the connection was made explicit with the 1984 publication of Harold McGee’s revolutionary *On Food and Cooking*. Chefs like Ferran Adria and Heston Blumenthal consider their research laboratories to be just as important as their kitchens in the development of new dining experiences, and have embraced the use of hydrocolloids, liquid nitrogen, and other agents to create foods that can only be described as science-fictional. With the recent publication of *Modernist Cuisine* and the ready availability of immersion circulators, gels, and “meat glue,” an ambitious home cook can experiment with methods that would have been out of reach even five years ago. How far can science take us in

friday

the kitchen? We've clearly moved beyond "astronaut food," but are some of the more outlandish predictions SF has made about food within reach? We'll look at examples—both old and new—of the extremes to which cooking can be pushed.

48. 2:00 PM NH **"Until Forgiveness Comes" group reading.** *K. Tempest Bradford, Jim Freund, Andrea Hairston, Mary Robinette Kowal, Ellen Kushner, Pan Morigan.* A live performance of the radio play based on K. Tempest Bradford's story "Until Forgiveness Comes."

49. 2:00 PM VT **Reading.** *John Langan.* Langan reads from a work not yet selected.

50. 2:00 PM Vin **Kaffeeklatsches.** *Gemma Files, Terry McGarry.*

51. 2:00 PM E **Autographs.** *Mike Allen, David Lunde.*

52. 2:30 PM VT **Lightspeed Magazine group reading.** *John Joseph Adams.* Editor John Joseph Adams and contributors to *Lightspeed* read selections from the magazine.



3:00 PM E Bookshop opens.

53. 3:00 PM F **Whatever Remains, No Matter How Improbable: Horror and the Scientific Method.** *Gemma Files, Jack M. Haringa, Caitlín R. Kiernan (leader), John Langan, Sarah Langan.* What makes *The Exorcist* (book only) especially terrifying to a science fiction fan is the slow, laborious exhaustion of all rational explanations for the observed phenomenon, leaving demonic possession as the only alternative. The irrationality of horror becomes much more effective when its natural opponent, the scientific worldview and method, is neither dismissed *a priori* nor treated as a strawman. Beginning with the presumption that science is wrong and that there is inexplicable evil in the world might well provoke these readers' unconscious skepticism; playing by science's rules and reaching that conclusion is thrillingly convincing. What other works have exploited this dynamic? Are there advantages lost when the demonic worldview is not taken for granted but is instead painstakingly established? How do works that do this read to the naturally horror-minded?

54. 3:00 PM G **Still in Kansas: SF in Developing Countries.** *Suzy McKee Charnas, Andrea Hairston, Michael Aondo-verr Kombol (leader), Anil Menon, Geoff Ryman.* In her essay "Is Africa Ready for Science Fiction?", Nnedi Okorafor quotes Nigerian filmmaker Tchidi Chikere on what he sees as a rejection of escapism: "Science fiction will come here when it is relevant to the people of Africa. Right now, Africans are bothered about issues of bad leadership, the food crisis in East Africa, refugees in the Congo, militants here in Nigeria... not spacecrafts.... Only stories that explore these everyday realities are considered relevant to us for now." Our panelists discuss the tensions and interactions between apparent escapism and gritty reality in the specific context of SF set and/or written in developing countries.

55. 3:00 PM ME **Improv for Writers and Readers.** *Ellen Klages.* If you're out of ideas, or if your inner editor or critic keeps shutting down your muse, get out of your head and into this class. We're going to improvise, play with our imaginations, and rediscover our creativity. We'll explore characters, settings, plot twists, and dialogue, all using simple theater games. Wear comfortable clothing, and come prepared to laugh.

56. 3:00 PM RI **Global Climatology for Worldbuilders.** *Gwendolyn Clare.* The major patterns of global climate here on Earth—including atmospheric and ocean currents—can be

friday

directly derived from basic physics principles. These patterns, along with the location and shape of continents, let us predict the types of ecosystems found anywhere on the globe. After the talk, we'll brainstorm different ways to alter the global climate system to suit our fictional needs.

57. 3:00 PM NH **Reading.** *Gardner Dozois.* Dozois reads from a work not yet selected.
58. 3:00 PM VT **Reading.** *Paul Witcover.* Witcover reads from his novel in progress, *The Emperor of All Things.*
59. 3:00 PM Vin **Kaffeeklatsches.** *Jeffrey A. Carver, Robert V.S. Redick.*
60. 3:00 PM E **Autographs.** *Ellen Datlow, Samuel R. Delany.*
61. 3:30 PM VT **Reading.** *David Boop.* Boop reads from *Crossed Genre Tales.*
62. 4:00 PM F **SF as Tragedy.** *John Clute, Samuel R. Delany, Gardner Dozois, Barry N. Malzberg, Graham Sleight (leader).* Gardner Dozois's collection *Geodesic Dreams* has an epigraph from James Tiptree, Jr.: "Man is an animal whose dreams come true and kill him." In Dozois and Tiptree, protagonists fail—and often die—because of something inherent in their biological or social makeup (cf. "Love is the Plan, the Plan is Death," "The Peacemaker," or "A Kingdom by the Sea"). Where classical ideas of tragedy involve unwise choices, the characters in Tiptree-esque tragic SF ultimately have no choices at all. What other works of speculative fiction do this? How does the science fiction setting accommodate the expansion of the tragic argument? And what makes these bleak stories so appealing?
63. 4:00 PM G **Myth, Midrash, and Misappropriation.** *K. Tempest Bradford (leader), Marilyn "Mattie" Brahen, Jack M. Haringa, Claude Lalumière, Kaaron Warren.* From Walter M. Miller and James Blish to Neil Gaiman, S.J. Day, and Greg Van Eekhout, writers have created fiction that draws inspiration from the characters, images, and stories of well-known religions. Of Victor Pelevin's *Sacred Book of the Werewolf*, Janet Chui wrote, "Now I know what a Buddhist modern fantasy novel looks like," and Kaaron Warren has said her debut horror novel, *Slights*, was inspired by pictures in a Hare Krishna text. What are the appeals and challenges of creating fiction from a religious source? Are there dangers of appropriation? Can adaptation start to look like fanfic? How do authors incorporate their own ideas and modernize ancient texts without offending readers of the faith?
64. 4:00 PM ME **Vocal Performance for Writers.** *Jim Freund, Andrea Hairston, Mary Robinette Kowal, Pan Morigan.* This two-hour workshop will cover a wide variety of tips and techniques for writers who read aloud, speak on panels, record podcasts, and otherwise use their voices. Full-body warm-ups will help free your voice for vocal exercises. We'll also share suggestions for choosing a text, coping with different kinds of amplification and recording equipment, and preparing for interviews and Q&As.
65. 4:00 PM RI **African Graphic Novels.** *Geoff Ryman.* The francophone tradition of graphic novels has been picked up in by Africans living in Africa, Europe, and elsewhere. Some very fine work has come out of Sénégal, Gabon, and Côte d'Ivoire, some of it phenomenally popular in France. Geoff Ryman reviews some of the more notable works in this now established tradition.

friday

66. 4:00 PM NH **Mythic Delirium/Goblin Fruit group reading.** Mike Allen, C.S.E. Cooney, Theodora Goss, Nicole Kornher-Stace, Shira Lipkin, Sonya Taaffe. Contributors to the *Mythic Delirium* and *Goblin Fruit* speculative poetry magazines read selections from their work.
67. 4:00 PM VT **Reading.** Jedediah Berry, Robert V.S. Redick. Berry reads from *The Something Tree*, a work in progress. Redick reads from *The Night of the Swarm*, the final book in the Chathrand Voyage epic fantasy series.
68. 4:00 PM Vin **Kaffeeklatsches.** Leigh Grossman, Tom Purdom.
69. 4:00 PM E **Autographs.** John Crowley, Howard Waldrop.
70. 4:30 PM VT **Reading.** F. Brett Cox. Cox reads a new short story.
71. 5:00 PM F **Feeling Very Post-Slipstream.** Leah Bobet, Chris N. Brown (leader), F. Brett Cox, Paul Di Filippo, Elizabeth Hand. Bruce Sterling's definition of "slipstream" was based in the experience of living in the (late) 20th century. Now we're in the (early) 21st, and present/near-future-set works like Mira Grant's *Feed* and William Gibson's *Pattern Recognition* are starting to evoke a distinctly 21st-century sensibility with frank discussions of fear, anger, religion, security, and ever-present cameras. The only term we have for these books right now is "post-9/11." We can do better. What do we call books that leave you feeling angry, scared, and angry about being scared?
72. 5:00 PM G **De Gustibus Est Disputandum When Editing Anthologies.** John Joseph Adams, Ellen Datlow, Gardner Dozois (leader), John Kessel, Howard Waldrop. While any anthology has its no-brainer must-include great stories, the anthologist usually needs to flesh it out with selections from a broader pool of merely good stories. When should an editor choose their personal favorites from that pool, giving the anthology more of a coherent flavor but possibly limiting its audience, and when should they make a conscious effort to choose stories that will appeal to a wide variety of readers, so that there is "something for everyone"? How do the rules change when one is editing a themed anthology or a Year's Best, or pitching to a larger or smaller publisher?
73. 5:00 PM RI **Housing the Fable.** John Clute. Unlike animal fantasies or talking animal stories, beast fables need to be housed in some sort of polder, some secure land immunized from full exposure to the world. John Clute will discuss the interfaces between that land and the world, using illustrations from Thornton W. Burgess's *Bowser the Hound*, with reference to Carl Barks's dogface characters in the Donald Duck comics and elsewhere, and Bryan Talbot's *Grandville*.
74. 5:00 PM NH **Steam-powered I & II group reading.** Mike Allen, C.S.E. Cooney, Nicole Kornher-Stace, Matthew Kressel, Shira Lipkin, Sonya Taaffe, JoSelle Vanderhooff. Contributors to *Steam-powered: Lesbian Steampunk Stories* and *Steam-powered II: More Lesbian Steampunk Stories* read selections from their work.
75. 5:00 PM VT **Reading.** Greer Gilman. Gilman reads from a work in progress.
76. 5:00 PM Vin **Kaffeeklatsches.** David Malki !, Delia Sherman.
77. 5:00 PM E **Autographs.** Patricia McKillip, Gary K. Wolfe.

friday

78. 5:30 PM VT **Reading.** *Ben Loory.* Loory reads a few short fables and tales from *Stories for Nighttime and Some for the Day*, forthcoming from Penguin.

79. 6:00 PM F **The Dissonant Power of Alternative Voicing.** *Glenn Grant, Paul Levinson, Kate Nepveu, Kenneth Schneyer (leader), Howard Waldrop.* At Readercon 21, there was a panel discussion on the use of documentary text in fiction to lend “authority” to the voice. It can be argued, however, that alternative voicing strategies, particularly the use of documents, framing narratives, etc., are powerful precisely because they are not authoritative. Readers know that they are reading an incomplete version of the document, and consequently are led to imagine what is not being said. What lurks in the interstices between texts? What is this particular document-writer failing to say, or deliberately omitting? This panel will explore the use of dissonance occasioned by indirect voicing to make the reader a fuller, more active participant in the process of creating the fiction.

80. 6:00 PM G **There’s a Robot in My Bestiary!** *Erik Amundsen, John Benson, David Boop, Jeffrey A. Carver (leader), Michael Swanwick.* Elves and dwarves are out; golems and garuda are in. The inhabitants of early 21st-century fantasy are distinctly different from their 20th- and 19th-century predecessors. Conscious automatons, cyborgs and chimerae, and interstellar travelers in fantasy settings suggest a quiet wave of emigration from SFlandia. What makes these characters so resonant for today’s readers? What are their unique contributions to fantasy narratives, and what struggles do they face in their new homes?

81. 6:00 PM ME **Walking Through Mayhem.** *Madeleine Robins.* Ever try to write a fight scene only to become hopelessly tangled in who-did-what-to-whom and wait-where-did-his-foot-go? Using techniques from stage combat choreography, Madeleine Robins will show you how to create a fight scene without accidentally dismembering the good guys or leaving body parts unaccounted for.

82. 6:00 PM RI **My Father, Murray Leinster.** *Billee J. Stallings.* Under the pen name Murray Leinster, Will F. Jenkins was the original “Dean of Science Fiction.” He was also as one of the most versatile and prolific writers of the twentieth century, writing more than 1500 short stories and 100 books. Billee Stallings, his daughter and biographer, will discuss his astonishing 66-year career and share anecdotes such as the time her father buried a pipe bomb in the garden and how a conversation with his family pharmacist resulted in his story “Doomsday Deferred.”

83. 6:00 PM NH **Teeth group reading.** *Steve Berman, Suzy McKee Charnas, Ellen Datlow, Ellen Kushner, Delia Sherman, Kaaron Warren.* Contributors to *Teeth*, a YA vampire anthology, read selections from their work.

84. 6:00 PM VT **Reading.** *Matthew Cheney.* Cheney reads from a new short story.

85. 6:00 PM Vin **Kaffeeklatsches.** *Steven Popkes, Cecilia Tan.*

86. 6:00 PM E **Autographs.** *Gardner Dozois, Andrea Hairston.*

87. 6:30 PM VT **Reading.** *James Morrow.* Morrow reads from *Galapagos Regained*, a novel in progress.

 7:00 PM E Bookshop closes.

friday

88. 7:00 PM F “I’m (No Longer) Shocked, Shocked!” *Gemma Files, Jim Freund (leader), Charles Platt, Joan Slonczewski, Paul Tremblay.* There are many good reasons for writers to try to shock readers: to make them reconsider ideas, to evoke or heighten strong emotions, to add to the atmosphere of a horror novel or dystopia. The drawback is that the daring and transgressive can almost overnight turn into the boring or bewildering. When writers actively try to shock contemporary readers, are they also putting an expiration date on their work? Or are there shocks that can transcend the trends of the moment?

89. 7:00 PM G Is “The Death of the Author” Dying? *K. Tempest Bradford, Jack M. Haringa, John Kessel, Eugene Mirabelli, Graham Sleight (leader).* It’s long been accepted wisdom in literary criticism that the meaning intended by an author is not of prime relevance to the job of reading or interpretation; to think otherwise is to commit the “intentional fallacy.” But today’s authors have bold new technological avenues to tell us what their story is supposed to mean (e.g. Anne Rice’s famous “You’re reading it wrong” pronouncement). Will texts and critical reading necessarily suffer as authors and readers conduct meta-conversations in blogs and on Facebook? Is an author’s blog post telling us how to read their book really different from an introduction or afterword? And what can we learn about the intentional fallacy by observing the authors who say it’s not a fallacy at all?

90. 7:00 PM ME The Quest and the Rest. *Greer Gilman, M.C.A. Hogarth, Kelly Link, Kathryn Smith Morrow, Robert V.S. Redick, Madeleine Robins (leader).* In a 1951 letter, J.R.R. Tolkien wrote that Samwise and Rosie’s romance, though understated, “is absolutely essential to... the relation of ordinary life (breathing, eating, working, begetting) and quests, sacrifice, causes.” Works as varied as Lois Bujold’s Vorkosigan series, Stephen King’s *Lisey’s Story*, and Gail Carriger’s Parasol Protectorate novels overtly interweave speculative elements with themes such as love, marriage, parenthood, and holding down a steady job. Does the mundanity of responsible adulthood interfere with escapism, or are readers thrilled to have protagonists they can identify with? How do different authors and narratives handle the tension between the intimate and ordinary and the vast and mysterious?

91. 7:00 PM RI True Stuff from Old Books. *David Malki!* David Malki! of *Wondermark* presents a slide show of fascinating, forgotten articles unearthed from Victorian-era newspapers and magazines. A man breathes fire! A steam-powered flying machine attempts its first flight! Inventors and adventurers dream big, and often die! And human nature remains unchanged through the ages.

92. 7:00 PM NH Reading. *Ellen Kushner.* Kushner reads a short story.

93. 7:00 PM VT Reading. *Vinnie Tesla.* Tesla reads from *The Erotofluidic Age*.

94. 7:00 PM Vin Kaffeeklatsches. *Alison Sinclair, JoSelle Vanderhooft.*

95. 7:00 PM E Autographs. *David Boop, Chesya Burke.*

96. 7:30 PM NH Reading. *Michael Swanwick.* Swanwick reads from *The Pearls of Byzantium*.

97. 7:30 PM VT Reading. *Matthew Kressel.* Kressel reads a new short story.

98. 8:00 PM F Tom Disch: SF Writer in Spite of Himself. *John Clute, John Crowley (leader), Samuel R. Delany, Gregory Feeley, Charles Platt, Henry Wessells.* We examine the

friday

career of Tom Disch, who wrote some of the classics of SF (*Camp Concentration*, *On Wings of Song*, 334) before famously disavowing the entire field in 1998. In the *Boston Review*, John Crowley wrote, “The science-fiction label was one that Disch neither accepted entirely nor tried to leave behind... The tension evident within Tom Disch between delight in destruction (including self-destruction) and a weird tenderness toward the weak and the foolish (including himself), gave great power and poignance to his best work in fiction.” In addition to Disch’s powerful SF, we will discuss his forays into suspense (*The M.D.*, *The Businessman*), children’s literature (*The Brave Little Toaster*), philosophical romances (*The Word of God*), and of course his poetry.

99. 8:00 PM G Traditional Categories Are Melting. Leah Bobet, Kit Reed, Delia Sherman (leader), Cecilia Tan, Vinnie Tesla. Henry Jenkins has published a book called *Convergence Culture*, Gary Wolfe’s most recent essay collection is titled *Evaporating Genres*, and Jim Woodring recently wrote that “we are living in a transitional period where traditional categories are melting, blending together. Boundaries everywhere are being dissolved.... The blurring of the line between the drawn image, the written word, the video and the game is disturbing, but nothing can stop it.” Is the melting of categories a new phenomenon? What are the perils and pleasures of blurred lines? Who is threatened, and who benefits?

100. 8:00 PM ME Dybbuks, Golems, Demons, Oy Vey!: Jewish Mythology and Folklore in Speculative Fiction. Steve Berman, Barbara Krasnoff, Matthew Kressel (leader), Shira Lipkin, Chris Moriarty, Faye Ringel. From Rabbi Loew’s golem of Prague to Peter Beagle’s dybbuk of Brooklyn, the literature of Jewish supernatural and fantastic has been a long and rich one. In Jane Yolen’s *The Devil’s Arithmetic* and Lisa Goldstein’s *The Red Magician*, the authors use magic and myth to comment on the horrors of the Holocaust and the meaning of tradition. In Michael Chabon’s *The Yiddish Policemen’s Union*, in alternate-history Alaska, a heroin junkie might be the long-awaited Messiah. We’ll discuss the stories of Rachel Pollack, Benjamin Rosenbaum, Lavie Tidhar, Neil Gaiman, Sonya Taaffe and other writers of Jewish-themed fiction. What is it about Jewish stories of demons, golems, dybbuks and angels, many of them non-canonical, that appeals to writers of speculative fiction? What obscure Jewish myths, like the gargantuan bird Ziz or the minuscule stone-cutting worm Shamir, have yet to be mined (pun intended)?

101. 8:00 PM RI Lost Myths. Claude Lalumière. Claude Lalumière performs a version of his Lost Myths show.

102. 8:00 PM NH Reading. Geoff Ryman. Ryman reads from his collection *Paradise Tales*.

103. 8:00 PM VT Reading. Elizabeth Hand. Hand reads from the forthcoming Rimbaud novel *Radiant Days*.

104. 8:00 PM Vin Kaffeeklatsches. Billee J. Stallings, Michael Swanwick.

105. 8:00 PM E Autographs. Caitlín R. Kiernan, John Langan.

106. 8:30 PM VT Reading. Alaya Dawn Johnson. Johnson reads “Their Changing Bodies,” a short story published in *Subterranean*.

 9:00 PM Ballroom Hallway Registration closes.

friday

ⓘ 9:00 PM Ballroom Lobby Information closes.

107. 9:00 PM ME Capturing the Hidden History of Science Fiction. *Eileen Gunn, David G. Hartwell, Fred Lerner, Barry N. Malzberg, Jamie Todd Rubin (leader), Darrell Schweitzer.* Science fiction has a rich history. Some of this history has been explored in books like Alva Rogers's *A Requiem for Astounding*. Some of it has been uncovered in recent biographies like Mark Rich's *C.M. Kornbluth* and William H. Patterson's *Robert A. Heinlein: In Dialogue with His Century*. And of course, many of the dialogues by Mike Resnick and Barry N. Malzberg that appear in the *SFWA Bulletin* contribute to this history. This hidden history teaches us a lot about our genre. What is the best approach to getting those who were there to tell their stories? Who are the right people to talk to? What does such a history contribute to the field? And how much is best left hidden?

108. 9:00 PM RI A Child's Garden of True Norwegian Black Metal. *Elizabeth Hand.* Hand presents True Norwegian Black Metal 101, touching on how this murderously violent music scene drew its original influences from both J.R.R. Tolkien and the Icelandic sagas.

109. 9:00 PM NH BroadUniverse group reading. *Suzy McKee Charnas, Gwendolyn Clare, Helen Collins, M.C.A. Hogarth, Elaine Isaak, K.A. Laity, Jennifer Pelland.* Members of BroadUniverse read selections from their work.

110. 9:00 PM VT Reading. *Kathryn Cramer.* Cramer reads from a work not yet selected.

111. 9:00 PM Vin Kaffeeklatsches. *Joan Slonczewski, Diane Weinstein.*

112. 9:00 PM E Autographs. *John Kessel, James Morrow.*


113. 9:30 PM VT Reading. *Glenn Grant.* Grant reads "Flowers of Avalon," a new SF/horror story from the collection *Burning Days*.

114. 10:00 PM F/G The Cordwainer Smith Rediscovery Award. *Barry N. Malzberg.* The Smith Award, honoring a writer worthy of being rediscovered by today's readers, is selected annually by a panel of judges that includes Readercon 4 Guest of Honor Malzberg. Past winners include Olaf Stapledon, R.A. Lafferty, Edgar Pangborn, Henry Kuttner and C.L. Moore, Leigh Brackett, William Hope Hodgson, Daniel F. Galouye, Stanley G. Weinbaum, and A. Merritt.

115. 10:30 PM F/G Meet the Pros(e) Party. *You and nearly everyone else.* Each writer at the party has selected a short, pithy quotation from his or her own work and is armed with a sheet of 30 printed labels, the quote replicated on each. As attendees mingle and meet each pro, they obtain one of his or her labels, collecting them on the wax paper provided. Atheists, agnostics, and the lazy can leave them in the order they acquire them, resulting in one of at least nine billion Random Prose Poems. Those who believe in the reversal of entropy can rearrange them to make a Statement. Wearing labels as apparel is also popular. The total number of possibilities (linguistic and sartorial) is thought to exceed the number of theobromine molecules in a large Trader Joe's dark chocolate bar multiplied by the number of picoseconds cumulatively spent by the Readercon committee on this convention since its inception.

🎧 12:00 AM Room 630 Con Suite closes.

saturday

 9:00 AM Room 630 Con Suite opens.

 9:00 AM Ballroom Hallway Registration opens.

 9:00 AM Ballroom Lobby Information opens.

116. 9:00 AM F **2011 Cordwainer Smith Rediscovery Award Winner Interviewed.** Samuel R. Delany interviews the winner of this year's Cordwainer Smith Rediscovery Award.

π 9:30 AM Ballroom Corner Tiptree Bake Sale opens.

 10:00 AM E Bookshop opens.

117. 10:00 AM F **Book Inflation.** *Thomas A. Easton, Leigh Grossman (leader), Walter H. Hunt, Rosemary Kirstein, Howard Waldrop.* For decades, SF novels had an average length of about 200 pages, and to write an SF novel of 450 pages was exceptional and a statement. Now, 450 pages seems average. What are the forces that caused this change? Why, in an era when attention spans are supposedly shorter than ever, are big books the norm? What are the effects of longer books (and longer sequences of books) on our experience as readers? Have writers lost the art of economy? Is there more immersive pleasure in long books than short?

118. 10:00 AM G **Paranormal Romance and Otherness.** *Victoria Janssen (leader), Alaya Dawn Johnson, Toni L.P. Kelner, Kate Nepveu, JoSelle Vanderhooft.* In science fiction, aliens are often used to explore aspects of otherness in our own society, such as gender and race. How are the mythical creatures of paranormal romance and urban fantasy being used to explore these same issues? What are the advantages and the pitfalls for writers?

119. 10:00 AM ME **The (Speculative) Fiction of Mark Twain.** *Daniel P. Dern, Gardner Dozois, Eileen Gunn, John Kessel (leader), Geoff Ryman.* Our Memorial Guest of Honor's extensive bibliography includes stories of time travel (*A Connecticut Yankee in King Arthur's Court*), horror (*The Devil's Race-Track*), myth-based fantasy (*The Mysterious Stranger; Letters from the Earth*), and science fiction ("Three Thousand Years Among the Microbes"). He was also an insightful and often scathing journalist, memoirist, and literary critic. We'll discuss his speculative fiction and celebrate his broad range, refusal to be confined by genre boundaries, devotion to the written word, and influence on generations of writers.

120. 10:00 AM RI **The Year in Novels.** *Graham Sleight, Liza Groen Trombi (leader), Paul Witcover, Gary K. Wolfe.* We will discuss the speculative novels published since last Readercon.

121. 10:00 AM NH **Reading.** *Peter Straub.* Straub reads from "The Ballad of Ballard and Sandrine."

122. 10:00 AM VT **Reading.** *Paul Levinson.* Levinson reads from *Ian's Ions and Eons.*

123. 10:00 AM Vin. **Kaffeeklatsches.** *David G. Hartwell, Alexander Jablovkov.*

124. 10:00 AM E **Autographs.** *Kit Reed, Michael Swanwick.*

saturday

125. 10:30 AM VT **Reading.** *Margaret Ronald.* Ronald reads from a work not yet selected.

126. 11:00 AM F **Book Design and Typography in the Digital Era.** *Neil Clarke, Erin Kissane, Ken Liu, David G. Shaw (leader), Alicia Verlager.* Design and typography can heighten the experience of reading a written work; in the case of poetry, typesetting can be crucial to comprehension and interpretation. E-readers can change font sizes with the press of a button, making books far more accessible to people who have visual limitations or just their own ideas about how a book should look. What happens when these worthy goals are at odds? Will the future bring us more flexible book design, much as website design with CSS has become more flexible as browser customization becomes more common? Or will we see the book equivalent of Flash websites where the designer's vision is strictly enforced?

127. 11:00 AM G **Are We Not Men?: Human Women and Beast-Men in Paranormal Romance.** *Stacy Hague-Hill, Victoria Janssen (leader), K.A. Laity, Delia Sherman, Ann Tonsor Zeddies.* In a 2009 blog post, Victoria Janssen wrote: "Paranormal romance almost always features the hero as a paranormal being and the heroine as an ordinary human. How does this resonate with gender relations and power relationships in our society? And is it emblematic of women seeing men as Other?" In addition, many of these stories feature women who metaphorically or literally tame men who have non-human aspects, turning them from bestial creatures driven by base urges into civilized, socially acceptable mates. We examine the social context of this narrative and its appeal to paranormal romance readers of various genders.

128. 11:00 AM ME **The Fiction of Geoff Ryman.** *Gardner Dozois, Craig Laurance Gidney (leader), Donald G. Keller, Jacob Weisman.* Guest of Honor Ryman is the author of seven novels, including the groundbreaking *Was...* and *Air: Or, Have not Have*. His work is often cited as embodying "Readercon-ness", as it explores and extends the dialogue between experience and imagination, between history and fantasy, between identity and society. His novels and short stories have won the World Fantasy Award, British Science Fiction Award, Arthur C. Clarke Award, the James Tiptree Jr. Award, induction into the Gaylactic Spectrum Hall of Fame, and so many other honors and nominations that they have their own Wikipedia entry.

129. 11:00 AM RI **The Year in Nonfiction.** *Jim Freund, Michael Swanwick, Gary K. Wolfe (leader).* We will discuss the genre-related nonfiction published since last Readercon.

130. 11:00 AM NH **Clarion Class of 2009 group reading.** *Kenneth Schneyer.* Members of the Clarion Class of 2009 read selections from their work.

131. 11:00 AM VT **Reading.** *Marilyn "Mattie" Brahen.* Brahen reads from *Baby Boy Blue*, a mystery.

132. 11:00 AM Vin. **Kaffeeklatsches.** *Samuel R. Delany, John Kessel.*

133. 11:00 AM E **Autographs.** *Barry B. Longyear, David Malki !*

134. 11:30 AM VT **Reading.** *Scott H. Andrews.* Andrews reads from a work not yet selected.

135. 12:00 PM F **Mark Twain "Interviewed."** *Geoff Ryman.* Geoff Ryman reads from the works of Memorial Guest of Honor Mark Twain.

saturday

136. 12:00 PM G Daughters of the Female Man. *Matthew Cheney, Gwendolyn Clare, Elizabeth Hand (leader), Barbara Krasnoff, Chris Moriarty.* After the 2008 Tiptree Award was given to *The Carhullan Army/Daughters of the North*, Cheryl Morgan said, “We’ve been here before,” and noted that she thought many of the books on the honor list expressed “a 1970s view of gender.” In the U.S., at least, third-wave feminism is generally said to have begun in the 1990s. Now there’s talk of a fourth wave, womanism, and numerous other variations and expansions on the theme. How has speculative fiction kept up with the progress and diversity of feminisms in the world? (Let alone the degree to which related fields like queer theory have grown.) Did the classic texts of the 1970s push the boundaries as far as we’ve yet been able to take them, or have the last 30 years contributed new and varied approaches to feminist speculative fiction?

137. 12:00 PM ME The Career of Gardner Dozois. *Gregory Feeley, Donald G. Keller, Tom Purdom (leader), Gordon Van Gelder.* Guest of Honor Dozois’s twenty-year stint as the editor of *Asimov’s Science Fiction* is one of the great editorial projects in the history of the sf field. Year after year, he published some truly fine short fiction, including numerous award winners. Thanks to these achievements and his superlative annual anthologies, he has received a record-holding 15 Hugo Awards for Best Professional Editor. Though his writing career is sometimes overshadowed by his editorial work, his fiction has won two Nebula Awards and a Sidewise Award. He is one of the 2011 Science Fiction Hall of Fame inductees.

138. 12:00 PM RI The Year in Short Fiction. *Kathryn Cramer, Ellen Datlow, Gardner Dozois (leader).* We will discuss the short fiction published since last Readercon.

139. 12:00 PM NH Reading. *Andrea Hairston, Pan Morigan.* Hairston performs sections of her novel *Redwood and Wildfire*, and Morigan sings songs based on the book.

140. 12:00 PM VT Reading. *Madeleine Robins.* Robins reads from *The Sleeping Partner*, a new Sarah Tolerance novel.

141. 12:00 PM Vin. Kaffeeklatsches. *Paul Levinson, Barry B. Longyear.*

142. 12:00 PM E Autographs. *Claude Lalumière, Kaaron Warren.*

143. 12:30 PM VT Reading. *Alison Sinclair.* Sinclair reads from *Shadowborn*.

144. 1:00 PM F Urban (Fantasy) Renewal. *Leah Bobet (leader), John Clute, Ellen Datlow, Craig Lurance Gidney, Toni L.P. Kelner.* The term “urban fantasy” has encompassed the work of Charles Williams, a contemporary of Tolkien who sometimes situated his fantasy in London or suburban settings as opposed to a pastoral secondary world; the novels and short stories of Charles de Lint, Emma Bull, or Robin Hobb (as Megan Lindholm); the phantasmagoric cities of China Miéville or Jeff VanderMeer; and most recently, the magical noir of Jim Butcher and Charlaine Harris. Is it possible to reclaim “urban fantasy” as useful critical term? Rather than wring our hands at how it no longer means what it did, can we use it to examine what these very different writers have in common, and to what degree they reflect different eras’ anxieties around and interests in the urban?

145. 1:00 PM G Remembering Joanna Russ. *Kathryn Cramer, Samuel R. Delany, David G. Hartwell (leader).* In the wake of the recent death of Joanna Russ, there will be a lot of discussion of the influence of her works and her ideas. Here is a chance to hear a discussion of the woman who had those ideas and did that work, by people who knew her in person. Joanna Russ

saturday

valued her friends and her friendships, and we on the panel valued her as a friend. We'll tell stories and maybe even read some of her letters.

146. 1:00 PM ME Mind the Gap. *Graham Sleight.* What links the Doctor Who story "Frontios," Schrödinger's cat, Shirley Jackson's "The Intoxicated," and C.P. Snow's idea of the "Two Cultures"? How is fanfiction like damp-proofing? And what does stage magic owe to Keats? Graham Sleight will attempt to answer these questions while putting forward some ideas about where the fantastic has come from and where it's going.

147. 1:00 PM RI How I Wrote *Two Worlds and In Between*. *Caitlin R. Kiernan.* Caitlin R. Kiernan discusses the compilation and editing of her two-part short fiction collection.

148. 1:00 PM NH Reading. *Kaaron Warren.* Warren reads the short story "All You Can Do Is Breathe," published in *Blood and Other Cravings*.

149. 1:00 PM VT Reading. *Maria Dahvana Headley.* Headley reads from *Queen Of Kings*.

150. 1:00 PM Vin. Kaffeeklatsches. *Victoria Janssen, John Langan.*

151. 1:00 PM E Autographs. *Cecilia Tan, JoSelle Vanderhooff.*

152. 1:30 PM NH Reading. *Mary Robinette Kowal.* Kowal reads from a work not yet selected.

153. 1:30 PM VT Reading. *Gwynne Garfinkle.* Garfinkle reads "In Lieu of a Thank You."

154. 2:00 PM F Location as Character. *Greer Gilman, Glenn Grant, Elizabeth Hand (leader), Michael Aondo-verr Kombol, Yves Meynard, Madeleine Robins.* We can read certain authors whose mere invocation of a previously described location adds a level of depth to the story, such as Lovecraft's Innsmouth or Elizabeth Hand's Kamensic. The idea of fictional locations as characters in their own right is one that has been explored many times before, so let's talk about the techniques and reasons for doing so. The reasons for an author to reuse a locale seem fairly obvious, but are there reasons not to do so? What are some of the challenges in describing a reality-based location powerfully enough to transport a reader? Panelists will discuss their favorite scene-setting techniques, as well as locations in other writers' works that have felt real and solid for them.

155. 2:00 PM G Gender and Sexual Identities in Speculative Fiction. *Steve Berman (moderator), Ellen Kushner.* With her groundbreaking novel *Swordspoint*, Ellen Kushner unabashedly offers readers a story of daring men who happen to be anything but heterosexual. Over the years, Kushner has never been shy to explore gender and sexual identity roles in her fiction (both novel-length work and short stories). For her efforts, she has been recognized by the LGBT community, been named a Gaylaxicon Guest of Honor (with her wife, Delia Sherman), and inspired countless readers and a younger generation of authors. Steve Berman conducts an interview and discussion with Kushner about queer characters in speculative fiction, including such topics as the role of author as activist and the change of perception of queer fiction among contemporary readers.

saturday

- 156. 2:00 PM ME Tin Foil Hat Open Mike.** *Rose Fox (moderator), K.A. Laity, Shira Lipkin, David Malki !, Charles Platt, Eric M. Van, Harold Torger Vedeler.* Bring your wildest and wackiest ideas to this open mike session. Each speaker gets five minutes, ruthlessly enforced, to try to convince the audience of an unprovable (and ideally undisprovable) theory related to speculative fiction. The viewers are free to applaud or heckle as they see fit. No handouts, no visual aids, no multimedia, no Q&As, no spitballs, and please, no politics or religion.
- 157. 2:00 PM RI How We Wrote “The King of Cats, the Queen of Wolves.”** *Mike Allen, Nicole Kornher-Stace, Sonya Taaffe.* Mike Allen, Nicole Kornher-Stace, and Sonya Taaffe discuss the collaborative writing of their epic speculative poem.
- 158. 2:00 PM NH Three Messages and a Warning group reading.** *Chris N. Brown, Michael J. DeLuca, Gavin J. Grant.* Gavin Grant (publisher), Chris N. Brown (editor) and Michael J. DeLuca (translator) read from the anthology *Three Messages and a Warning: Contemporary Mexican Short Stories of the Fantastic*, forthcoming from Small Beer Press.
- 159. 2:00 PM VT Reading.** *Rick Wilber.* Wilber reads “Something Real.”
- 160. 2:00 PM Vin. Kaffeeklatsches.** *John Joseph Adams, M.C.A. Hogarth.*
- 161. 2:00 PM E Autographs.** *Geoff Ryman, Delia Sherman.*
- 162. 2:30 PM NH Beneath Ceaseless Skies group reading.** *Scott H. Andrews, Michael J. DeLuca, Matthew Kressel, Margaret Ronald.* Contributors to *Beneath Ceaseless Skies* read selections from their work.
- 163. 2:30 PM VT Reading.** *Erik Amundsen.* Amundsen reads the short story “Mote,” which appeared in *Not One of Us* #45.
- 164. 3:00 PM F Cities, Real and Imaginary.** *Jedediah Berry, Leah Bobet (leader), Lila Garrott, Alaya Dawn Johnson, Anil Menon.* Great stories have been set in cities both real and imagined. Does a real city require different writing techniques from an imagined one? How well do you need to know (and research) an actual city? If you’re making one up, how do you apply your knowledge of real cities? When can you “cheat”? When do you have to?
- 165. 3:00 PM G Matrilineal Heritage.** *Gemma Files, Eileen Gunn, Victoria Janssen, Ellen Kushner (leader), Chris Moriarty.* Diana Wynne Jones and Joanna Russ were two of the women who greatly inspired other women to write speculative fiction. Who are their heirs? And who are their heirs inspiring?
- 166. 3:00 PM ME The Rhysling Award Poetry Slan.** *Mike Allen (leader), David Lunde (moderator).* A “poetry slan,” to be confused with “poetry slam,” is a poetry reading by SF folks, of course. The slan will be concluded by the presentation of this year’s Rhysling Awards.
- 167. 3:00 PM RI How I Wrote *The Door to Lost Pages*.** *Claude Lalumière.* Claude Lalumière discusses the writing of his novel about strange goings-on in a magical bookstore.
- 168. 3:00 PM NH Reading.** *Eric M. Van.* Van reads the first chapter of his novel in progress, *Imaginary*.

saturday

169. 3:00 PM VT **Reading.** *Theodore Krulik.* Krulik reads from *Roger Zelazny: In His Own Words*, a work in progress.

170. 3:00 PM Vin. **Kaffeeklatsches.** *Gavin J. Grant, Kelly Link.*

171. 3:00 PM E **Autographs.** *Paul Levinson, Rick Wilber, D. Harlan Wilson.*

172. 3:30 PM NH **Reading.** *Michael J. DeLuca.* DeLuca reads from *The Eater*.

173. 3:30 PM VT **Reading.** *Barbara Krasnoff.* Krasnoff reads a short story.

174. 4:00 PM F **Gardner Dozois Interviewed.** Michael Swanwick interviews Guest of Honor Gardner Dozois.

π 4:30 PM Ballroom Corner Tiptree Bake Sale closes.

175. 5:00 PM F **Geoff Ryman Interviewed.** Graham Sleight interviews Guest of Honor Geoff Ryman.

 6:00 PM Ballroom Hallway Registration closes.

 6:00 PM Ballroom Lobby Information closes.

 6:00 PM E Bookshop closes.

176. 6:00 PM ME **Science Fiction for Today's Undergraduate.** *Michael Cisco, Leigh Grossman (leader), Joan Slonczewski, D. Harlan Wilson, Gregory A. Wilson.* Works of science fiction show up on college reading lists both for courses focused on SF and those that brush by science fictional ideas on their way to someplace else. Many students are familiar with SF in media, but far fewer have read much written SF. But how much does that matter? How does the experience of teaching SF texts differ from that of teaching other works, if it does at all? Do today's hyper-technologized students experience different challenges—or affinities—than previous generations of students? What SF texts particularly engage them? Our panelists, all of whom have taught SF texts in their classes, will talk about the peculiarities of teaching SF in the undergraduate classroom and relate their experiences, good, bad, and alien.

177. 6:00 PM RI **Standing in the Shadows of Lud.** *Henry Wessells.* Henry Wessells will discuss underappreciated speculative novels of the interwar years, including Stella Benson's *Living Alone* (1919), William M. Timlin's *The Ship That Sailed to Mars* (1923), Elinor Wylie's *The Venetian Glass Nephew* (1925), Sylvia Townsend Warner's *Lolly Willowes or the Loving Huntsman* (1926), and Lord Dunsany's *The Curse of the Wise Woman* (1933).

178. 6:00 PM NH **Reading.** *M.C.A. Hogarth.* Hogarth reads from a work not yet selected.

179. 6:30 PM NH **Reading.** *Paul Tremblay.* Tremblay reads from a novel in progress.

180. 7:00 PM F/G **Wold Newton Reading Extravaganza: Special Readercon Edition.** *Matthew Cheney, Scott Edelman, Theodora Goss, John Kessel, Eric Rosenfield (moderator), Delia Sherman, Brian Francis Slattery.* Rosenfield and Slattery of the Wold Newton Reading

saturday

Extravaganza Series will be orchestrating an INCREDIBLY FANCY SONIC ART EXPERIMENT consisting of ESTEEMED LITERARY PERSONAGES reading prose, poetry, criticism, and other TEXTUAL OBJECTS in short bursts one after another accompanied by LIVE, IMPROVISED MUSIC. The intent is to create a kind of unbroken MOSAIC of what Readercon FEELS LIKE. Come witness our spectacular SUCCESS and/or FAILURE.

181. 7:00 PM ME The One Right Form of a Story. *Judith Berman, Marilyn “Mattie” Brahen, John Langan, Meghan McCarron, Gayle Surette (leader).* Quoth Mark Twain: “There are some books that refuse to be written.... It isn’t because the book is not there and worth being written—it is only because the right form of the story does not present itself. There is only one right form for a story and if you fail to find that form the story will not tell itself.” Anyone who has adapted a fairy tale for a poem or developed a short story into a novel might disagree, yet many authors have also spent years chasing stories that evade capture until they’re approached in just the right way. What makes some stories easygoing and others stubborn? Is the insistence on a story “telling itself” a red herring? And what does “form” really mean here?

182. 7:00 PM RI The Novels of David Stacton, and Why You Can’t Find Them, All but One. *John Crowley.* David Stacton (1925–1968) wrote several narrowly acclaimed books. You have likely not heard of them or him. Why? John Crowley ponders.

183. 7:00 PM NH Reading. *Terry McGarry.* McGarry reads from *Triad*.

184. 7:30 PM NH Reading. *Jennifer Pelland.* Pelland reads from her forthcoming debut novel, *Machine*.


185. 8:00 PM F/G The 25th Kirk Poland Memorial Bad Prose Competition. *Mike Allen, Craig Shaw Gardner (leader), Mary Robinette Kowal, Yves Meynard (champion), Eric M. Van (moderator).* Our traditional evening entertainment, named in memory of the pseudonym and alter ego of Jonathan Herovit of Barry N. Malzberg’s *Herovit’s World*. Here’s how it works: Ringleader Craig Shaw Gardner reads a passage of unidentified but genuine, published, bad sf, fantasy, or horror prose, which has been truncated in mid-sentence. Each of our panelists then reads an ending for the passage. One ending is the real one; the others are impostors. None of the players knows who wrote any passage other than their own, except for co-ringleader Eric M. Van, who gets to play God as a reward for the truly onerous duty of unearthing these gems. Craig then asks for the audience vote on the authenticity of each passage (recapping each in turn by quoting a pithy phrase or three from them), and the Ace Readercon Joint Census Team counts up each show of hands faster than you can say “weird science magic.” 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.

186. 8:00 PM ME I’ve Fallen (Behind) and I Can’t Get (Caught) Up. *Don D’Amassa, Michael Dirda, Craig Laurance Gidney (leader), Jennifer Pelland, Rick Wilber.* In a recent blog post for NPR, Linda Holmes wrote, “Statistically speaking, you will die having missed almost everything.... There are really only two responses if you want to feel like you’re well-read, or well-versed in music, or whatever the case may be: culling and surrender.” How do you choose among the millions of books that you could be reading? Do you organize your “to read” books or are all your books “to read” books? How useful are book reviews, Amazon recommendations, Goodreads, LibraryThing, etc.? How do you budget your limited reading time? And how do you cope with the knowledge that you will never read everything you want to?

saturday

187. 8:00 PM RI **The Fiction of Mark Clifton.** *Barry N. Malzberg.* We will discuss the fiction of Mark Clifton, winner of last year's Cordwainer Smith Award.

188. 8:00 PM NH **Circlet Press group reading.** *Cecilia Tan, Vinnie Tesla.* Circlet Press authors read selections from their work.


 9:00 PM Room 630 Dessert in the Con Suite, sponsored jointly by Boskone and Philcon (until midnight).

189. 9:00 PM ME **There's No Homelike Place.** *Debra Doyle, Theodora Goss, Victoria Janssen (leader), Tom Purdom, Kaaron Warren.* Many portal quest fantasies function by exploiting anxieties surrounding the location of home: either home is to be found beyond the portal, where the nerd/outcast finds their true tribe, or home is to be returned to, enriched by the fantasy land left behind in its favor. However, given that our world is increasingly mobile and rootless, why do we seem to produce so few sympathetic narratives of adventurers who never find home—for whom home is less a destination than a journey? Among all the stories of nomads who extol the traveling life but then either settle down (Sharon Shinn's Samaria books) or are forced to stay in one place (Daniel Abraham's Long Price Quartet), why are there so few where wandering is the happy ending?


190. 9:00 PM RI **Podcasts, Professions and Shameless Promotion: Combining Different Worlds to Advance a Career.** *Gregory A. Wilson.* Gregory A. Wilson will discuss how to use various other elements of one's professional life to advance a writing career. His first book was published due to a combination of contacts from various fields; his podcasts, in the meantime, his podcasting got a director interested in his work and eventually led to one of his novels being optioned for a film; and his debate and writing connections led to freelance writing work. Following the talk, we will discuss how carefully combining and deploying different professional connections can be beneficial for long-term writing success.

191. 9:00 PM NH **Supernatural Noir group reading.** *Ellen Datlow, Caitlin R. Kiernan, John Langan, Barry N. Malzberg, Paul Tremblay.* Contributors to *Supernatural Noir* read selections from their work.

192. 10:00 PM F/G **Howard Waldrop Reads.** *Howard Waldrop.* Waldrop reads from a work not yet selected.

 12:00 AM Room 630 Con Suite closes.

sunday

 9:00 AM Room 630 Con Suite opens; Brunch sponsored by Viable Paradise (until noon).

 9:00 AM Ballroom Hallway Registration opens.

 9:00 AM Ballroom Lobby Information opens.

sunday



10:00 AM E

Bookshop opens.

193. 10:00 AM F **Do I Want to Grow Up?** *Francesca Forrest, Ellen Klages, Anil Menon, Steven Popkes, Delia Sherman (leader).* Early adolescence is, by definition, an in-between state. Kids in their tweens and early teens often want the rights and privileges of adulthood while shying away from responsibility as long as possible. The attraction of growing up and the way it conflicts with the fear of leaving the safety of childhood is frequently addressed in YA literature. What makes some of these stories intensely powerful and others clichéd and soppy? How can the storminess of adolescence be made both realistic and appealing to kids going through a similar transformation?

194. 10:00 AM G **Great War Geeks Unite, Part 2.** *Walter H. Hunt, Victoria Janssen (leader), Barbara Krasnoff, Alison Sinclair, Howard Waldrop.* Last year, the Great War geeks filled a room; there were so many that we barely had time to introduce ourselves before the time ran out. This year, let's try to focus on a single topic: What makes the period of World War I so fascinating to speculative fiction writers and readers? Is it because The World Changed or is there some other reason? Let's chat and maybe get some future panel topics out of our discussion.

195. 10:00 AM ME **Protecting Literary Legacies.** *David G. Hartwell, Jeff Hecht, Barry N. Malzberg, B. Diane Martin (leader), Kenneth Schneyer.* Intellectual property is a nebulous idea, and the more so as duplication technology advances and digital rights change the definitions of terms like "in print." How can you protect your rights not only for yourself but for your descendants? Our panelists explain the ins and outs of wills, literary executors, copyright statutes, and everything you need to know to make sure your works live on after you're gone.

196. 10:00 AM RI **Interstitial Arts Foundation Town Meeting.** *Mike Allen, K. Tempest Bradford, Ellen Kushner (leader), Shira Lipkin, JoSelle Vanderhooft.* The IAF is a group of "Artists Without Borders" who celebrate art that is made in the interstices between genres and categories. It is art that flourishes in the borderlands between different disciplines, mediums, and cultures. The IAF provides border-crossing artists and art scholars a forum and a focus for their efforts. Rather than creating a new genre with new borders, they support the free movement of artists across the borders of their choice. They support the development of a new vocabulary with which to view and critique border-crossing works, and they celebrate the large community of interstitial artists working in North America and around the world. The annual Interstitial Arts Foundation Town Meeting at Readercon is an exciting opportunity to catch up with the IAF and its many supporters, hear about what they're doing to support the interstitial art community in 2011, offer ideas for future projects, and contribute your voice to the development of interstitial art.

197. 10:00 AM NH **Reading.** *Samuel R. Delany.* Delany reads from his novel *Through the Valley of the Nest of Spiders*, forthcoming from Magnus Books.

198. 10:00 AM VT **Reading.** *Geary Gravel.* Gravel reads from *The Mansions of Merlune*, set in Jack Vance's Dying Earth.

199. 10:00 AM Vin. **Kaffeeklatsches.** *Jacob Weisman, Henry Wessells.*

200. 10:00 AM E **Autographs.** *Debra Doyle, Gemma Files, James D. Macdonald.*

201. 10:30 AM VT **Reading.** *Beth Bernobich.* Bernobich reads from her forthcoming YA fantasy, *Fox & Phoenix*.

sunday

202. 11:00 AM F Borders (If Any) Between Fan Fiction and “Original Fiction.” *Gwynne Garfinkle, Eileen Gunn, Kate Nepveu, Madeleine Robins, Kenneth Schneyer (leader).* Maguire’s *Wicked* books. Stoppard’s *Rosencrantz and Guildenstern Are Dead*. Chabon’s *The Final Solution*. Kessel’s “Pride and Prometheus.” Resnick’s “The Bride of Frankenstein.” Reed’s “A Woman’s Best Friend.” Moore’s *The League of Extraordinary Gentlemen*. Heinlein’s *The Number of the Beast*. All of these stories employ characters, settings, and pre-existing plots from other authors, yet these authors (with the possible exception of Chabon) would probably deny that what they have written is “fan fiction.” Lee Goldberg has spent thousands of words explaining why his dozens of authorized television tie-in novels are not “fan fiction.” Is there an actual, definable difference between fan fiction and original fiction, or this just another instance, like Margaret Atwood’s, of authors rejecting a label or genre in order to remain “respectable” or “marketable”?

203. 11:00 AM G The Shirley Jackson Awards. *F. Brett Cox, Ellen Datlow, Peter Dubé, Scott Edelman, Gemma Files, Caitlín R. Kiernan, John Langan, Sarah Langan, Victor LaValle (moderator).* 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 2010 in the following categories: Novel, Novella, Novelette, Short Story, Single-Author Collection, and Edited Anthology.

204. 11:00 AM ME Reconsidering Anthologies. *Mike Allen, Leah Bobet, David Boop, Robert Killheffer, David Malki ! (leader).* Anthologies are incredibly popular for writers to submit to and proudly display their work in—but who reads them? Why don’t they sell well? Is there some reason they occupy the same cultural mind-space as foreign films: culturally relevant, but rarely bothered with? David Malki !, editor of last year’s bestselling anthology *Machine of Death*, leads a discussion group about this outcast art form.

205. 11:00 AM RI Absent Friends: Remembering the People We’ve Lost This Year. *Lila Garrott, Geoff Ryman, Sonya Taaffe (leader).* In the past year, the field lost authors Diana Wynne Jones, Joanna Russ, James P. Hogan, E.C. Tubb, and Brian Jacques; artists Jim Roslof and Doug Chaffee; publishers April Derleth and Margaret K. McElderry; critics Melissa Mia Hall and Neil Barron; and others. Come join us as we celebrate their lives and work.

206. 11:00 AM NH Reading. *Debra Doyle.* Doyle reads from *The Gates of Time*, the next Peter Crossman novel.


207. 11:00 AM VT Reading. *JoSelle Vanderhooft.* Vanderhooft reads selections from upcoming novels and poetry collections.

208. 11:00 AM Vin. Kaffeeklatsches. *John Crowley, Margaret Ronald.*

209. 11:00 AM E Autographs. *Walter H. Hunt, Alexander Jablovkov, Rosemary Kirstein.*

210. 11:30 AM NH Reading. *James D. Macdonald.* Macdonald reads from “Arkham Ambulance,” a work in progress.

sunday

- 211.** 11:30 AM VT **Reading.** *Shira Lipkin.* Lipkin reads from a work not yet selected.
- 212.** 12:00 PM F **A Fate Worse than Death: Narrative Treatment of Permanent Physical Harm.** *John Crowley, Glenn Grant, Mary Robinette Kowal, JoSelle Vanderhooft, Alicia Verlager (leader).* Cinderella's sisters cut off parts of their feet. Rapunzel's prince loses his eyes to a thorn bush. But in present-day fantasy, it seems less shocking to kill a character than to significantly and permanently damage their physical form; witness the thousands of deaths in George R.R. Martin's *Song of Ice and Fire* series that don't get nearly as much airtime as one character losing a hand. What changed—for storytellers, and for audiences? How does this fit in with our culture's mainstream acceptance of violence alongside an obsession with youth and physical perfection? As medical advances help people survive and thrive after drastic injuries, will there be more stories that explore these topics?
- 213.** 12:00 PM G **The (Re)turn of the Screw.** *Michael Cisco, Caitlin R. Kiernan, John Langan (leader), Geoff Ryman, Henry Wessells.* Stories in which it's unclear whether the fantastic element is real or imagined by the characters have been regarded as central to the genre by scholars such as Tsvetan Todorov (who called this mode simply "the fantastic") and Farah Mendlesohn (one of her types of "liminal fantasy"). With novels such as China Miéville's *The City and the City*, Neil Gaiman's *Neverwhere*, and Sarah Waters's *The Little Stranger*, we seem to be experiencing a resurgence of this classic subgenre. Why now?
- 214.** 12:00 PM ME **Attention! How the Brain Decides What to Think About.** *Eric M. Van.* Why do some people have no problem attending to the task at hand until it's done, while others have file drawers full of uncompleted projects? What's going on in the brain when you remember (or forget) to stop and get milk on the way home from work? Which brain chemicals are responsible for which symptoms of AD(H)D? And how is it that neuroscience has missed an entire fundamental memory system? Van presents his model of the brain's attention-selection and switching mechanism (and explains why it appears to be the only such model in existence). As usual, his theory is informed by his own experiences with wild fluctuations in the traits involved, as side effects of his sleep disorder. This time, they lead to some provocative questions about "designer psychopharmacology": which expensive new pharmaceutical, had it been available fifty years ago, might have enabled Tolkien to finish *The Silmarillion*?
- 215.** 12:00 PM RI **How I Wrote *Walking the Tree*.** *Kaaron Warren.* Kaaron Warren discusses the writing of her novel about communities surrounding an enormous tree inhabited by ghosts.
- 216.** 12:00 PM NH **Cambridge Science Fiction Workshop group reading.** *F. Brett Cox, Elaine Isaak, Alexander Jablovkov, Steven Popkes, Kenneth Schneyer.* Members of the Cambridge Science Fiction Workshop read selections from their work.
- 217.** 12:00 PM VT **Reading.** *Sonya Taaffe.* Taaffe reads "A Wolf in Iceland Is the Child of a Lie."
- 218.** 12:00 PM Vin. **Kaffeeklatsches.** *Scott Edelman, James Morrow.*
- 219.** 12:00 PM E **Autographs.** *Ellen Klages, Alison Sinclair.*
- 220.** 12:30 PM VT **Reading.** *Lila Garrott.* Garrott reads from *365 Reviews, No Waiting*, a one-book-a-day-for-a-year blogging project.
-  1:00 PM Ballroom Hallway Registration closes.

sunday

① 1:00 PM Ballroom Lobby Information closes.

221. 1:00 PM F **I Know What I Like: The Artistic Tastes of Characters.** *Greer Gilman, Geary Gravel, Resa Nelson, Margaret Ronald, Sonya Taaffe (leader).* Exploring the artistic tastes of characters can lead to interesting and subtle exposition of personality—or be a ham-fisted shortcut that reinforces stereotypes. Talking about art also expands the setting of a story, as all art is an expression of culture. What are some of the pitfalls of approaching a character from this angle and how do you avoid them?

222. 1:00 PM G **Social Darwinism in Science Fictional Thought.** *Gwendolyn Clare, Kathryn Cramer, Chris Moriarty (leader), James Morrow, Eric Schaller.* In a 1978 essay, Philip E. Smith II analyzed a central ideology of Robert Heinlein’s fiction: social Darwinism, a belief in “survival of the fittest” within struggles between racial and social groups. Ideas of biological determinism and eugenics informed SF stories throughout the pulp era, from Tarzan to “The Marching Morons,” and gained complexity as genetic science revealed new wonders and mysteries. Is social Darwinism still an idea that burrows within SF subtexts? How does contemporary SF explore and exploit ideas of nature and nurture?

223. 1:00 PM ME **A Balanced Diet: Science and Fiction.** *Athena Andreadis.* Athena Andreadis will discuss why some knowledge of science beyond just titles from Internet venues is important in SF, and will also visit domains that have not been visited extensively in SF (evolution, speciation, gene essentialism).

224. 1:00 PM RI **How I Wrote the Hexslinger Series.** *Gemma Files.* Gemma Files discusses the researching and writing of her queer western apocalyptic trilogy.

225. 1:00 PM NH **Reading.** *Vandana Singh.* Singh reads from a work not yet selected.

226. 1:00 PM VT **Reading.** *Ron Drummond.* Drummond reads from *A Tale or Three*.

227. 1:00 PM Vin. **Kaffeeklatsches.** *Debra Doyle, James D. Macdonald.*

228. 1:00 PM E **Autographs.** *Marilyn “Mattie” Brahen, Jeffrey A. Carver.*

229. 1:30 PM NH **Reading.** *Henry Wessells.* Wessells reads a new story, “The Purple Brilliant.”

230. 1:30 PM VT **Reading.** *Walter H. Hunt.* Hunt reads from a work not yet selected.

231. 2:00 PM F **Why We Love Bad Writing.** *James D. Macdonald, Anil Menon, Resa Nelson, Eric M. Van, Harold Torger Vedeler (leader).* In the *Guardian*, writer Edward Docx bemoaned the popularity of such writers as Stieg Larsson and insisted on a qualitative difference between “literary” and “genre” fiction. Critic Laura Miller, writing in *Salon*, disagreed with most of Docx’s assumptions, but wondered what it is that makes the books of Larsson or Dan Brown popular when few people would argue that either is a particularly good writer. Miller suggests that clichéd writing allows faster reading than unique language does, and the very ordinariness of the prose in *The Da Vinci Code* allows an average reader to devour its 400 pages in a few hours. Is this true, and if so, is it the only appeal of “bad writing”? Or are “entertaining writing” and “good writing” two entirely distinct ways of evaluating a book?

232. 2:00 PM G **Effing the Ineffable: Writers Who Think Cinematically.** *John Crowley (leader), Glenn Grant, Andrea Hairston, Maria Dahvana Headley, Ben Loory.* Some writers, by their

sunday

own account, tend to think more visually or cinematically than others. Think of John Steinbeck's Californian landscapes or, in the SF field, George R. Stewart's *Earth Abides* or William Gibson's *Neuromancer*. Is it reasonable to think of such writers as not working primarily (or initially) in words? If so, how do they get their particular version of the ineffable down on paper? And how do we experience it as readers?

233. 2:00 PM ME **The Languages of the Fantastic.** *Greer Gilman.* Works of fantasy can make unusual narrative demands. Their writers may need to call forth spirits from the vasty deep; or convincingly record a dialogue of dragons; or invent the tongues of angels and of orcs. Greer Gilman looks at the many strategies of style by which illusion is created and upheld: the grammar of the elsewhere and the otherwise. Her essay on "The Languages of the Fantastic" will appear in *The Cambridge Companion to Fantasy Literature* (edited by Farah Mendlesohn and Edward James).

234. 2:00 PM RI **Welcome Back to Bordertown.** *Alaya Dawn Johnson, Ellen Kushner (leader), Patricia McKillip, Delia Sherman.* In 1986, Terri Windling created *Bordertown*, a shared-world anthology that would change the world of fantasy forever. Instead of the forests and mountains of Tolkien's Middle-Earth, elves and humans met on the seedy streets of a modern city that had sprung up on the border of our world and the newly returned Elfland. She invited emerging young authors like Charles de Lint, Emma Bull, and Ellen Kushner to come play on those streets. Teenage kids like Cory Doctorow and Holly Black devoured those books, and claim them as influences. Many people say the roots of urban fantasy are there. Kushner and Black have just published *Welcome to Bordertown*, a new collection of stories from a mix of the original authors and the "kids" who once dreamed of going there. Everyone on this panel is in the new anthology. Come hear their stories and share your own!

235. 2:00 PM NH **Reading.** *Jeff Hecht.* Hecht reads a selection of short-short stories.

236. 2:00 PM VT **Reading.** *Kenneth Schneyer.* Schneyer reads from a work not yet selected.

237. 2:00 PM Vin. **Kaffeeklatsches.** *Walter H. Hunt, Rosemary Kirstein.*

238. 2:30 PM NH **Reading.** *David Malki !* Malki ! reads from the parody Victorian novel series *Dispatches from Wondermark Manor.*

239. 2:30 PM VT **Reading.** *Daniel P. Dern.* Dern reads from a work not yet selected.

🎧 3:00 PM Room 630 Con Suite closes.

🗣️ 3:00 PM F **Readercon 22 Debriefing.** *Members of the Readercon 22 Committee.*

Readercon would like to say

“Thank You” to Arisia, Inc.

for the use of its credit card equipment and account.

readercon 22 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 volunteers@readercon.org.

Inanna Arthen was Conference Chair. Rachel Silber took meeting minutes.

B. Diane Martin was Hotel Liaison, with Adina Adler assisting at con. Rachel Silber and Emily Wagner were Guest-of-Honor Liaisons, with extensive support from Diane. Diane served as liaison to the The Cordwainer Smith Rediscovery Award Committee.

David G. Shaw designed and managed the web site. Merryl Gross managed the membership database. Adina Adler answered questions at info@readercon.org. David and Adina handled Google Apps administration.

This year’s program subcommittee (program chair Rose Fox, chairs emeritus David G. Shaw and Eric M. Van, and committee members Matthew Cheney, Amal El-Mohtar, Erin Kissane, Farah Mendlesohn, Graham Sleight, Sonya Taaffe, Emily Wagner, Gary K. Wolfe, and Dmitri Zagidulin) collectively created and developed most of the panels and collaborated on writing all of the descriptions. Many thanks to the pros who sent us panel ideas, including Matthew Denault (“There’s an Alien in My Bestiary!”), Paul di Filippo (“Why We Love Bad Writing”), Gregory Feeley (“Kipling, Fantasist and Modernist”), David G. Hartwell (“The Influence of the Scott Meredith Literary Agency” and “Remembering Joanna Russ”), Ellen Kushner (“Cities, Real and Imaginary”), B. Diane Martin (“Protecting Literary Legacies”), and Jennifer Stevenson (“The Quest and the Rest”). For other items in the “Discussions, Etc.” tracks we thank the leaders for their ideas, enthusiasm, expertise, and (often) their write-ups.

Dmitri Zagidulin performed heroic feats of coding to create an entirely new program sign-up and scheduling system, ultimately to be released as open-source software that may (and, we hope, will) be used by conventions everywhere. Rose Fox, David G. Shaw, and Eric M. Van provided design guidance. This year’s Readercon program participants collectively provided beta testing, and have our most heartfelt gratitude for their diligent reporting of bugs and patience with glitches.

Rose Fox constructed the schedule and pocket program. Eric M. Van edited and laid out the Program Guide, with Rose producing the program listing, Lisa Hertel editing the bio-bibliographies based on Eric’s guidelines, and Adina Adler performing vital last-minute tweaks. Richard Duffy did proofreading, .pdf conversion, and was speaker to printer for the Program Guide, Pocket Program, Thursday Schedule, and other at-con handouts. J. Spencer Love converted the schedule to Guidebook App format with advice from Rose, Lisa, David G. Shaw, and others. Eddy Martinez produced and distributed posters.

Richard Duffy and Ellen Brody edited and proofread the Souvenir Book, and compiled the bibliographies. Bill Sherman solicited ads, and Rachel Silber created the cover. Nevenah Smith did layout and design. Richard was speaker to printer.

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

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

Mandy Eberle is managing At-Con Registration and badge printing, with assistance by Louise J. Waugh. David Walrath is At-Con (and Corporate) Treasurer.

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

Lisa Hertel is the Bookshop Coordinator.

Rachel Sockut and Nightwing Whitehead are managing the Con Suite and Green Room, respectively.

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

Readercon also thanks Gnomon Copy of Harvard Square for going the extra mile all these years.

Readercon Nominated for World Fantasy Award!

Last autumn the Readercon convention committee was honored when founder Bob Colby and B. Diane Martin, David Shaw, and Eric M. Van were named as finalists for the 2010 World Fantasy Award, in the Special Award: Non-Professional category, for their work on Readercon 20. While technically the World Fantasy Award is for work in the preceding calendar year, it is widely felt that this nomination was a “career achievement” nod recognizing Readercon’s pre-eminent status among non-academic sf conferences—indeed, Readercon is the only convention to be so nominated in the 36-year history of the award. The award thus reflects the dedication and hard work of everyone who has ever worked on a Readercon. Congratulations to all!

program participant bio-bibliographies

About SF Awards

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

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

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

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

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

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

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

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

The James Tiptree Jr. Memorial Award for the work of fiction 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, and given at ICFA (the International Conference on the Fantastic in the Arts) in Florida in March.

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

The Boréal Awards are awarded at the Boréal convention.

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

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

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

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

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

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

[Full information and bibliographies for Guests of Honor **Gardner Dozois** and **Geoff Ryman** are in the Readercon 22 Souvenir Book.]

John Joseph Adams is the bestselling editor of the anthologies *Wastelands: Stories of the Apocalypse* (Night Shade Books, 2008), *Seeds of Change* (Prime Books, 2008), *The Living Dead* (Night Shade Books, 2008), *Federations* (Prime Books, 2009), *By Blood We Live* (Night Shade Books, 2009), *The Improbable Adventures of Sherlock Holmes* (Night Shade Books, 2009), *The Living Dead 2* (Night Shade Books, 2010), *The Way of the Wizard* (Prime Books, 2010), and *Brave New Worlds* (Night Shade Books, 2011). Forthcoming anthologies include *Lightspeed: Year One* (Prime Books, 2011), *The New Adventures of John Carter of Mars* (Simon & Schuster Books for Young Readers, Feb. 2012), *The Mad Scientist's Guide to World Domination* (Tor Books, 2012), and *Armored* (Baen Books, 2012).

In addition to his work editing anthologies, he is also the editor of *Lightspeed* (www.lightspeedmagazine.com) and *Fantasy* (www.fantasy-magazine.com), the critically-acclaimed online magazines published by Prime Books. Prior to becoming editor of *Fantasy* and *Lightspeed*, he worked for nearly nine years as the assistant editor of *The Magazine of Fantasy & Science Fiction*. He also guest-edited *Shimmer Magazine's* "Pirate Issue" (Summer 2007).

Adams is a finalist for this year's Best Editor, Short Form Hugo Award, and *Lightspeed* is a finalist for Best Semiprozine. Additionally, a short story from *Lightspeed* is a finalist for this year's Hugo Award, and two others were finalists for the Nebula Award. His anthology, *The Living Dead*, was a finalist for the World Fantasy Award (2009).

Adams has also been a columnist for Tor.com, and he has written reviews for *Audible.com*, *Kirkus Reviews*, *Publishers Weekly*, and *Orson Scott Card's Intergalactic Medicine Show*. His non-fiction has also appeared in: *Amazing Stories*, *The Internet Review of Science Fiction*, *Locus Magazine*, *Novel & Short Story Writers Market*, *Shimmer*, *Strange Horizons*, *Subterranean Magazine*, and *Syfy.com*. He currently is also the co-host of io9's *The Geek's Guide to the Galaxy* podcast.

He lives on the central coast of California. For more information, follow him on Twitter @johnjosephadams, and visit his website at www.johnjosephadams.com.

Mike Allen returns as MC for Readercon's Rhysling Award "poetry slant." He's the editor of the critically-acclaimed *Clockwork Phoenix* anthology series, and also the poetry journal *Mythic Delirium*, now in its 13th year. His horror story "The Button Bin" was a finalist for the 2008 Nebula Award for Best Short Story, and he's a three-time winner of the Rhysling Award for best speculative poem. His published work includes thirty-five short fictions, more than two hundred poems, and five collections of poetry. At present he's smack dab in the middle of the second draft of his first novel, a dark and surreal Appalachian Gothic. A sequel to "Button Bin," called "The Quiltmaker," is also making the submission rounds.

Stories of his have appeared in *Interzone*, *Weird Tales*, *Pseudopod*, *Podcastle*, *Apex Magazine* and the anthologies *Sky Whales and Other Wonders* (Norilana, 2009) and *Cthulhu's Reign* (DAW, 2010). His most recent tale to debut in print is the novelette "Sleepless, Burning Life" in the first volume of JoSelle Vanderhooft's ground-breaking anthology *Steam-Powered: Lesbian Steampunk Stories* (Torquere Press, 2011).

All that creative writing stuff happens in his spare time: by day, he's the arts columnist for *The Roanoke (Va.) Times*. Along with his wife Anita—who helps edit *Clockwork Phoenix* and *Mythic*

Delirium—his household includes two domineering cats and a neurotic dog, none of whom help with the editing in any direct way.

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

Combining her interests, Athena wrote *To Seek Out New Life: The Biology of Star Trek* (1998, Crown), a stealth science book that investigates biology, psychology and sociology through the lens of the popular eponymous series. For a decade she reviewed books for *Harvard Review* and writes speculative fiction and non-fiction on a wide swath of topics. In 2003 she won a National Education Award for her essay "The Double Helix: Why Science Needs Science Fiction."

Her work has appeared in *Crossed Genres* ("Planetfall," Issue 13, December 2009), *Strange Horizons* ("We Must Love One Another or Die: A Critique of *Star Wars*," October 2005), *H+ Magazine* ("Miranda Wrongs: Reading Too Much into the Genome," April 2010), *The Huffington Post* ("Science Fiction Goes McDonald's: Less Taste, More Gristle," December 2009), *Science in My Fiction* ("If I Can't Dance, I Don't Want to Be Part of Your Revolution!," March 2010). Excerpts of her longer fiction works, art inspired by her fiction and many articles cross-posted in other venues can be found on her website, Starship Reckless (www.starshipreckless.com).

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

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

John Benson is editor and publisher of *Not One of Us*, a long-running (1986–present) hardcopy magazine about people (or things) out of place in their surroundings, outsiders, social misfits, aliens in the SF sense—anyone excluded from society for whatever the reason. (See <http://not-one-of-us.com>.) More than 100 stories and poems from the pages of *Not One of Us* have been reprinted or honorably mentioned in best-of collections. He also edited *The Best of Not One of Us* (Prime, 2006). From 1984 through 1987, he served as editor of the horror magazine *Doppelgänger*.

John is the author of nearly 100 published poems. "The Waters Where Once We Lay" (*Jabberwocky 3*), co-authored with Sonya Taaffe, was honorably mentioned in *The Year's Best Fantasy and Horror* (ed. Ellen Datlow, Kelly Link, and Gavin J. Grant).

John is also managing director of the opinion research program at the Harvard School of Public Health. He has co-authored more than 100 articles in medical, policy, and public opinion journals. He lives in Massachusetts with his wife, Anke Kriske, two sons, and a cat.

Judith Berman's short fiction has appeared in *Asimov's*, *Interzone*, *Realms of Fantasy*, *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*). She 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. She is currently writing in western Washington where, when it’s not raining, she can see three volcanoes out the living room window.

Steve Berman’s young adult novel, *Vintage: A Ghost Story* was a finalist for the Andre Norton Award and made the GLBT-Round Table of the American Library Association’s Rainbow List of recommended queer-positive books for children and teens. He’s worked as editor of the genre anthologies *Magic in the Mirrorstone*, *So Fey*, and the *Wilde Stories* series, which has twice been a finalist for the Lambda Literary Award. In fall of 2011, he edited his latest book, *Speaking Out*, a young adult anthology featuring inspirational short fiction aimed at LGBT teens released from Bold Strokes Books. Berman also is the publisher of *Icarus: The Magazine of Gay Speculative Fiction*, a quarterly glossy magazine. His short fiction has been featured in such anthologies as *The Beastly Bride* and *Teeth*, all edited by Ellen Datlow and Terri Windling. Berman is the founder of Lethe Press, which, for the past decade, has released quality books of queer and weird fiction from such writers as Tanith Lee, Livia Llewellyn, Will Ludwigsen, and a host of other authors whose name does not end in ‘L.’ He resides in southern New Jersey.

Beth Bernobich is the author of four novels in the Erythrandra series: *Passion Play* (Tor, October 2010), *Queen’s Hunt* (Tor, 2012), *Allegiance* (Tor, 2013), and *The Edge of the Empire* (Tor, 2014), as well as *Fox and Phoenix* (YA fantasy, Viking Children’s Books, October 2011), and *The Time Roads* (alternate history, forthcoming from Tor). Her short story collection *A Handful of Pearls & Other Stories* (Lethe Press, 2010) will soon be re-released independently as an e-book, second edition, and her novella *Ars Memoriae* (PS Publishing, December 2009) appeared as a limited edition chapbook, with an introduction from Kage Baker. *Passion Play* was long-listed for the 2010 Tiptree Award, and won for Best Epic Fantasy in the 2010 RT Reviewer’s Choice Awards. Her novelette “The Golden Octopus” (*Postscripts*, August 2008) was on the Locus Recommended Reading List for 2008, and appeared in *2009: The Year’s Best SF & Fantasy* (Prime Books). Her novelette “Air and Angels” (*Subterranean Online*, Spring 2008) appeared in *Unplugged: The Year’s Best Online Fiction 2009* (Wyrms Publishing). Her novelette “A Flight of Numbers Fantastique Strange” (*Asimov’s*, June 2006) was on the Locus Recommended Reading List for 2006. Her short story “Poison” (*Strange Horizons*, January 2003) was a finalist for the 2004 Gaylactic Spectrum Award. Her other short fiction has appeared in *Tor.com*, *Interzone*, *Sex in the System*, and *Baen’s Universe*, among other places.

Jedediah Berry’s first novel, *The Manual of Detection* (Penguin, 2009), won the IAFA Crawford Award and the ICWA Hammett Prize, and his stories have appeared in journals and anthologies including *Conjunctions*, *Ninth Letter*, *Fairy Tale Review*, and *Best American Fantasy*. He teaches at the UMass MFA Program for Poets & Writers.

Leah Bobet lives and works in Toronto. Her short fiction has appeared most recently in *Chilling Tales* (Kelly, ed.) and *Clockwork Phoenix 2* (Allen, ed.), and appears regularly in *Strange Horizons*, *Realms of Fantasy*, and *On Spec*, and has been reprinted in *The Year’s Best Science Fiction and Fantasy for Teens* (Nielsen Hayden and Yolen, eds.) and *The Mammoth Book of Extreme Fantasy* (Ashley, ed.). Her poetry has been nominated for the Rhysling and Pushcart Prizes. She is Editor and Publisher at *Ideomancer Speculative Fiction*, support staff at the *Online Writing Workshop for Science Fiction, Fantasy, and Horror*, and a contributor to *Shadow Unit*.

Her first novel, *Above*, a young adult contemporary fantasy, is forthcoming from Arthur A. Levine Books (Scholastic) in January 2012.

Between all that she studies bellydance, knits, collects fabulous hats, and nurses a fascination with urban spaces and history. Anything else she’s not plausibly denying can be found at www.leahbobet.com.

K. Tempest Bradford is a speculative short story writer by day and an activist blogger and gadget nerd by night. She occasionally dips her toe into the editing waters and lends her time to various literature-related causes, including the Interstitial Arts Foundation, the Carl Brandon Society, and the 2008 James Tiptree Jr. Award jury.

She was an associate editor with Peridot Books for several years and an editor for *The Fortean Bureau* from its inception to its close. Most recently she was managing editor of *Fantasy Magazine*.

Tempest attended Clarion West in 2003 and currently belongs to two New York City-based fiction writing groups: Altered Fluid and the Black Beans. Her fiction has appeared in *Abys & Apex*, *Farthing Magazine*, *Strange Horizons*, *Sybil’s Garage*, *Electric Velocipede*, *Podcastle* and the *Federations* (ed. John Joseph Adams) and *Interfictions* (eds. Delia Sherman and Theodora Goss) anthologies.

She contributes blog posts, essays, columns and features to *Tor.com*, *Fantasy Magazine*, the Carl Brandon Society blog, the FeministSF Blog and *The Angry Black Woman*. The nexus of all her activities is her website at ktempestbradford.com.

Marilyn “Mattie” Brahen has published the following stories in England and America: “The Gift” (as Marilyn Brahen) in *Marion Zimmer Bradley’s Fantasy Magazine*, Winter 1994, Issue #22; “The Greater Thirst” in *Dreams of Decadence*, Issue #2 Spring/Summer 1996; “Tiny Doll-Face” (as Mattie Brahen) in *Fantastic* (formerly *Pirate Writings*), Spring 2000; in *Scheherazade* (England) she published “Afertere’s Eyes” in 2000 in Issue #19, “Gotta Dance” in 2003 in Issue #25, and “Darius” in 2008 in Issue #30; “All in the Golden Afternoon” in *Crafty Cat Crimes*, a Barnes & Noble anthology in 2000; “Trick or Treat with Jesus” in *The Ultimate Halloween*, an ebooks anthology in 2001; and “Call of the Drum” in *Space and Time*, Issue #100, Spring 2007. Her first novel, *Claiming Her*, was published by Wildside Press in 2003. Her second novel, *Reforming Hell*, (Wildside Press) published in 2009, is its sequel and completes the tale. This year, in 2011, her first mystery, a police procedural, *Baby Boy Blue*, came out in January, also published by Wildside Press. She is currently working on a children’s book. Mattie has also reviewed for *The New York Review of Science Fiction*, and has articles in the nonfiction *Neil Gaiman Reader* (Wildside Press). She enjoys writing poetry and lyrics, singing, playing guitar, and performing her own and others’ songs. Mattie lives in Philadelphia, PA, with her husband, author and editor Darrell Schweitzer, and their literary cats, Tolkien and Galadriel. Her day-job is an Executive Secretary with the Philadelphia Water Department; she looks forward to retiring in four years and living a full-time creative life.

Ellen Brody recently completed her Master’s degree with a thesis concerning media and fiction. She joined the committee shortly after Readercon 7, was the program chair and co-chair of Readercons 9 and 10, and has worked on many aspects of the convention ever since. This year she is the co-editor of the Souvenir Book. 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 fourteenth consecutive Readercon at which she has read a selection by the Memorial Guest of Honor.

Chris N. Brown (aka Chris Nakashima-Brown) writes short fiction and criticism from his home in Austin, Texas, where he is an active member of the Turkey City Writer's Workshop. Brown is the co-editor, with Eduardo Jimenez, of *Three Messages and a Warning: Contemporary Mexican Short Stories of the Fantastic*, forthcoming from Small Beer Press in December 2011. Recent anthologized works include stories in the Philip K. Dick Award-nominated *Fast Forward 2* (ed. Lou Anders, 2008), *Spicy Slipstream Stories* (eds. Jay Lake and Nick Mamatas, 2008), the World Fantasy Award-nominated *Cross Plains Universe* (eds. Scott A. Cupp and Joe R. Lansdale, 2006), and the World Fantasy Award-nominated *Adventure, Vol. 1* (ed. Chris Roberson, 2005), and a collaboration with Bruce Sterling appearing in Sterling's forthcoming collection *Gothic High Tech* (Subterranean Press, December 2011). Other stories have appeared in *Futurismic*, *The Infinite Matrix*, *Strange Horizons*, *Argosy*, and *RevolutionSF*. His recent criticism includes pieces published in *The New York Review of Science Fiction*, the Mexican literary magazine *Castálida*, and *The Wiscon Chronicles, Vol. 2* (eds. L. Timmel Duchamp and Eileen Gunn, 2008). He also writes criticism at the group blog *No Fear of the Future* (nofearofthefuture.blogspot.com).

Chesya Burke is the author of the short story collection *Let's Play White* (2011, APEX Publications), which includes "Purse" (honorable mention in Year's Best Fantasy and Horror edited by Ellen Datlow, 2005) and her stories "He Who Takes Away the Pain" and "The Light of Cree" which were published in *Dark Dreams I and II: Horror and Suspense by Black Writers* (edited by Brandon Massey, Kensington Publishing Corp., 2004, 2006). She contributed articles on M. Carl Holman, Harry E. Davis, Rosina Tucker, Margaret Bush Wilson, Slater King and Mary Turner to the *African American National Biography* (Harvard and Oxford University Press, 2008). Chesya won the 2003 Twilight Tales Fiction award, for her short story "Seven Days To Defeat."

She lives in Georgia, and attends Agnes Scott College.

Jeffrey A. Carver is the author of numerous science fiction novels, a teacher of the craft of writing, and an occasional blogger. His most recent novel is *Sunborn*, the long-delayed fourth volume of *The Chaos Chronicles*, in hardcover from Tor since November 2008.

Prior to *Sunborn*, his most recent book was also his first movie novelization—*Battlestar Galactica: The Miniseries*, published in 2006 by Tor. For Carver, it was a fun change of pace. Often listed as a hard-science-fiction writer, Carver's greatest interest as a writer has always been character development and story, and a healthy (overactive, even) sense of wonder.

Ratcheting backward in time... before *BSG* there was *Eternity's End* (Tor Books, 2000) set in one of his favorite places not on Earth, the Star Rigger universe. *Eternity's End* was a finalist for the Nebula Award; it was also one reason there was such a long gap in *The Chaos Chronicles*, because it took so bloody long to write. The *Chaos* series, a multi-volume hard-SF story inspired by the science of chaos, began with *Neptune Crossing* (Tor, 1994), *Strange Attractors* (Tor, 1995), and *The Infinite Sea* (Tor, 1996)—and finally returned, with *Sunborn*. The astute observer will note that by the time *Sunborn* came out, the rest of the series was out of print. Carver noticed this, too, rather unhappily. Therefore, to make the series more accessible to newcomers, he put the whole danged series up for free download, in a large variety of ebook formats. Go to <http://www.starrigger.net/Downloads.htm> and help yourself! Really!

Carver's other novels (we've jumped to the beginning now, and are working forward in time) 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). Every single one of these (except *Clypsis*) is now available as—you guessed it!—an ebook. Go to <http://starrigger.net/ebooks.htm> for a complete listing.

His short fiction has been published in the anthologies *Warriors of Blood and Dream* (ed. Roger Zelazny), *Habitats* (ed. Susan Schwartz), *Dragons of Darkness* (ed. Orson Scott Card), *Future Love: A Science Fiction Triad* (ed. Roger Elwood), 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 available for reading on his website.

Teaching writing has become an increasingly important part of Jeff's life and work. In 1995, he developed and hosted the educational TV series, *Science Fiction and Fantasy Writing*—a live, interactive broadcast into middle school classrooms across the country. That work morphed into a complete writing course on CD-ROM, published by MathSoft as part of a home-study software package, *StudyWorks! Science Deluxe*. When that went out of print, Jeff put the whole thing up online, where it's available free to all (but geared to younger writers) at www.writesf.com. In the meantime, he's become a semi-regular instructor at the New England Young Writers Conference at Bread Loaf in Vermont, and an occasional visitor at the Odyssey Workshop. Finally, he now co-leads (with Craig Shaw Gardner) the annual Ultimate SF Writing Workshop right here in the Boston area, along with assorted advanced workshops and teen workshops.

Carver lives in Arlington, Massachusetts with his wife, two daughters, a boxer, and a rare Egyptian desert sand cat. His interests include flying, underwater exploration, and astronomy. Visit him online at www.starrigger.net (come get those free downloads!), or on his blog, *Pushing a Snake Up a Hill*, at starrigger.blogspot.com.

Suzy McKee Charnas, a Guest of Honor at Readercon 12, has been writing since age 6 and at last got published at 31 or so, with a novel of ferocious humor and enthusiastic radicalism, *Walk to the End of the World* (1974, Ballantine) (selected by David Pringle for *Science Fiction: The 100 Best Novels*). She followed this with three sequels: *Motherlines* (1978, Putnam/Berkley), *The Furies*, and, finally, *The Conqueror's Child* (1999, Tor), a series chronicling the development not only of her characters but of many of her own ideas over the 25 years it took to write it. These books have been reissued, as the Holdfast Chronicles, in trade paper in the Orb SF classics line. Among more general readers she is better known for *The Vampire Tapestry* (1980, Simon & Schuster; t.p. from Tor/Forge, selected by Pringle for *Modern Fantasy: The Hundred Best Novels*); a y.a. fantasy series beginning with *The Bronze King* (1985, Houghton Mifflin/Bantam Starfire; y.a.), followed by *The Silver Glove* (1988, Bantam, Starfire) and *The Golden Thread* (1989, Bantam Starfire), currently out of print; *Dorothea Dreams* (1986, Arbor House/Berkley), a realistic fantasy novel about an artist in northern New Mexico, re-issued by Aqueduct Press, spring 2010; and *The Kingdom of Kevin Malone* (1993, Harcourt, Brace; y.a., recipient of the Mythopoeic Society's Aslan Award.

Notable among her various shorter works are: "Scorched Supper on New Niger", in the JWC Award nominees anthology *New Voices III*, 1980, and *Women of Wonder: the contemporary years*, Harcourt Brace 1995; Nebula nominee "Beauty and the Opera, or the Phantom Beast", Asimov's 1996, and *Modern Classics of Fantasy*, St. Martins Press, 1997; and Hugo winner "Boobs", Asimov's, July 1989, widely anthologized. "Lowland Sea", in *Poe*, 2009, is also included in *Best Horror of 2009*, Nightshade 2010.

A full-length stage play “Vampire Dreams”, created by her from the heart of *The Vampire Tapestry*, has been staged on both coasts (published by BPPI www.broadwayplaypubl.com/vamp.htm). Her memoir, *My Father’s Ghost*, was published by Tarcher in 2002.

Much of her fiction is now available in e-book form.

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

Michael Cisco is the author of *The Divinity Student* (Buzcitty Press; International Horror Writers Guild Award for best first novel of 1999), *The San Veneficio Canon* (Prime Books, 2004), *The Tyrant* (Prime Books, 2004), a contributor to *The Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases* (eds. Jeff VanderMeer and Mark Roberts) and *Album Zutique* (ed. Jeff VanderMeer), and his work has appeared in *Leviathan III* and *Leviathan IV* (ed. Forrest Aguirre). His novel, *The Traitor*, is published by Prime (2007). *Secret Hours*, a collection of his Lovecraftian short stories, is published by Mythos Books (2007). In 2009-2010, his stories have appeared in the *Phantom* (“Mr. Wosslynnne”), *Black Wings* (“Violence, Child of Trust”), *Lovecraft Unbound* (“Machines of Concrete Light and Dark”), *Cinnabar’s Gnosis: A Tribute to Gustav Meyrink* (“Modern Cities Exist Only to be Destroyed”), and *Last Drink Bird Head* anthologies. Forthcoming works include a story in *The Master in the Cafe Morphine: A Tribute to Mikhail Bulgakov* (“The Cadaver Is You”), an appearance in *The Weird*, an omnibus edition of published work from Centipede Press, and a new novel, *The Wretch of the Sun*, from Ex Occidente Press.

His columns and the occasional review can be found at TheModernWord.com. He lives and teaches in New York City.

Neil Clarke is the editor and publisher of *Clarkesworld*, an online fiction magazine and 2009 nominee for the Best Semiprozine Hugo. In 2007, he opened Wyrms Publishing and resurrected Jeff VanderMeer’s award-winning Ministry of Whimsy Press. Prior to that, he ran an online science fiction bookstore for seven years. By day, he has spent the last twenty years as an educational technologist. He currently lives in Stirling, New Jersey with his wife and two children. *Clarkesworld* and Wyrms can be found online at www.clarkesworldmagazine.com and www.wyrmpublishing.com, respectively.

John Clute, the Critic Guest of Honor at Readercon 4, was born in Canada in 1940, and has lived in England since 1969 in the same Camden Town flat; since 1997, he has visited America yearly, spending much of his time with Elizabeth Hand in Maine. He received a Pilgrim Award from the SFRA in 1994, and 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, and 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. Solo, he wrote *Science Fiction: The Illustrated Encyclopedia* (Dorling Kindersley, 1995) (Locus

Award, Hugo), which is actually a companion, not an encyclopedia. *The Book of End Times: Grappling with the Millennium* appeared in 1999.

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); in *Scores: Reviews 1993–2003* (Becon, 2003) and in *Canary Fever: Reviews* (Becon, 2009). *The Darkening Garden: A Short Lexicon of Horror* (Payseur & Schmidt, 2006) argues that horror is central to 21st century fantastika; some of the pieces assembled in *Pardon This Intrusion: Fantastika in the World Storm* (Becon, 2011) further this argument. He has published two novels: *The Disinheriting Party* (Allison and Busby, 1977) and *Applesed* (Orbit/Little Brown, 2001; Tor, 2002), which was a *New York Times* notable book for 2002.

Projects include a third edition of the *Encyclopedia of SF*, co-written and -edited with David Langford and Peter Nicholls (Editor Emeritus), a beta version now being due for online release at the end of 2011.

Helen Collins is the author of two science fiction novels: the Locus Award-nominated *Mutagenesis* (Tor, 1993) and *NeuroGenesis* (Speculative Fiction Review, 2008). In addition, she published the mainstream romance *Egret* (with Hawthorn Press in 2001). This year second editions of *MutaGenesis* and *NeuroGenesis* were published in print by Niantic Press. Electronic versions are forthcoming. Her critical articles include “The Cooperative Vision in Science Fiction” (*Communities/Journal of Cooperation*) and “New Images of Sex in Science Fiction” (*Nassau Review*). She has also discussed SF themes at cons, in libraries, on radio and local television. At academic events her presentations include “The Alternate Woman” at a meeting New England Modern Language Association, as well as “The Science in Fiction” and “Orwell’s 1984 in Relation to the Dystopian Tradition in Science Fiction” at a Nassau Community College Colloquium: Her most recent talk was “Animals and Aliens” given in the New London area.

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

C.S.E. Cooney is the author of *Jack o’ the Hills* (Papaveria Press, 2011) and *The Big Bah-Ha* (Drollerie Press, 2011). She has two fantasy novels in progress, replete with big wolves, doughty kitchen maids, hapless would-be assassins, and shapeshifters with identity issues. Her short story “Braiding the Ghosts,” originally published in *Clockwork Phoenix 3* (Mike Allen, editor) is to be reprinted in Rich Horton’s *Year’s Best Science Fiction and Fantasy 2011*. Three of her poems are in the running for the 2010 Rhysling Award.

Her stories have also appeared in the *The Book of Dead Things* and *Hell in the Heartland* anthologies. Other short fiction and poetry can be found in *Apex Magazine*, *Subterranean*, *Strange Horizons*, *Ideomancer*, *Goblin Fruit*, and *Mythic Delirium*. She has one short story forthcoming in *Steam-Powered II*, two adventure fantasy novellas in future issues of *Black Gate Magazine*, and a collection of poetry, *How to Flirt in Fairyland and Other Wild Rhymes*, in the works with Papaveria Press.

C.S.E. Cooney lives in Chicago (but not for too much longer), where she manages a used bookstore, edits *Black Gate Magazine’s* blog, and keeps her own at <http://csecooney.livejournal.com/>.

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 fiction publications are "She Hears Music Up Above" in *Phantom*, edited by Paul G. Tremblay and Sean Wallace (Prime, 2009), and "Nylon Seam" in the Online Annex to *Interfictions 2*, an original anthology from Small Beer Press edited by Delia Sherman and Christopher Barzak. His most recent critical essay, "Fragments of a Hologram Rose for Emily: William Gibson, Southern Writer," appeared in *The Cultural Influences of William Gibson, the "Father" of Cyberpunk Science Fiction: Critical and Interpretive Essays* (Edwin Mellen Press, 2007). An early story, "Up Above the Dead Line," was recently reprinted in *Southern Fried Weirdness: Reconstruction*, an ebook whose profits will be donated to the American Red Cross for disaster relief. Another story, "The Serpent and the Hatchet Gang," will be reprinted in *Creatures! 30 Years of Monsters*, ed. Paul Tremblay and John Langan (Prime, 2011). Other fiction, essays, and reviews have appeared in *Century*, *Black Gate*, *The North Carolina Literary Review*, *Lady Churchill's Rosebud Wristlet*, *Postscripts*, *The New England Quarterly*, *The New York Review of Science Fiction*, *Paradoxa*, *Science Fiction Weekly*, and *Science Fiction Studies*. Brett has served as a member of the Bram Stoker Awards Additions Jury, was chair of the 2009 SFRA Pilgrim Award jury, was a founding juror for the Shirley Jackson Awards, and is currently a member of the SJA Board of Directors. He is a member of the Cambridge SF Writers Workshop and was a Special Guest Writer at the 2009 Science Fiction Research Association conference. A native of North Carolina, Brett is Associate Professor of English and Chair of the Department of English and Communications at Norwich University in Northfield, Vermont, and lives in Roxbury, Vermont, with his wife, playwright Jeanne Beckwith.

Kathryn Cramer is 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 was 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 many times for the Hugo Award. John Clute has called her criticism "spiky" and "erudite." She is a consultant for Wolfram Research, Inc. and L. W. Currey, Inc. She lives in Westport, NY inside the Adirondack Park.

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 15th volume of fiction (*Four Freedoms*) this year. 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 concluded with *Endless Things* (available in its original hardcover from Small Beer Press), appears in a uniform

edition from Overlook Press, starting with *The Solitudes*, the true title of the first volume, and continuing with the remaining three. Lifetime Achievement or no, his latest novel (*Four Freedoms*, William Morrow 2008) is about workers building a bomber during World War II and is without nameable fantasy content.

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*, about 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'Amassa is the author of two horror novels, *Blood Beast* (Pinnacle, 1988) and *Servants of Chaos* (Leisure, 2002), three science fiction novels *Scarab* (Five Star Press, 2004), *Haven* (Five Star Press, 2004), and *Narcissus* (Five Star Press, 2007), and two murder mysteries *Murder in Silverplate* (Five Star Press, 2004) and *Dead of Winter* (Five Star Press, 2007), as well as over one hundred short stories for *Analog*, *Asimov's*, and other publications. The most recently published stories have appeared in *Analog* and *Dark Discoveries*, and there are stories pending from *Shock Totem* and *Cemetery Dance*. His *Encyclopedia of Science Fiction*, *Encyclopedia of Fantasy and Horror*, and *Encyclopedia of Adventure Fiction* were all published by Facts on File. He reviewed for *Science Fiction Chronicle* for almost thirty years, does the sf, fantasy, and horror annotations for Gale's *What Do I Read Next* series, and has contributed articles on the field to numerous books and magazines. His reviews and other writing now appear on www.dondamassa.com. He is currently writing full time, when he isn't shelving books, reading, watching movies, or chasing the cats.

Shira Daemon's fiction has appeared in *Strange Kaddish*, *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.

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

She has edited more than fifty anthologies including *Blood Is Not Enough* (William Morrow, 1989), *Alien Sex* (Dutton, 1990), *A Whisper of Blood* (William Morrow, 1991), *Snow White, Blood Red* (with Terri Windling) (Morrow/Avon, 1993), *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) (Simon & Schuster, 2003), *The Dark: New Ghost Stories* (Tor, 2003), *The Faery Reel* (with Terri Windling) (Viking, 2004), *Salon Fantastique* (with Terri Windling) (Thunder's Mouth, 2006), *The Coyote Road* (with Terri Windling) (Viking, 2007), *Inferno* (Tor, 2007), *Poe: 19 New Tales Inspired by Edgar Allan Poe* (Solaris, 2008), *Troll's Eye*

View: A Book of Villainous Tales (with Terri Windling) (Viking, 2009), *Nebula Awards Showcase 2009* (Roc, 2009), and twenty-one annual volumes of *The Year's Best Fantasy and Horror*, (the first sixteen with Terri Windling, St. Martin's Press, 1988 — 2002; the last five with Kelly Link and Gavin J. Grant, 2003 — 2008), *The Best Horror of the Year, Volumes One to Three* (Night Shade, 2009, 2010, 2011), *Lovecraft Unbound* (Dark Horse, 2009), *Darkness: Two Decades of Modern Horror* (Tachyon, 2010), *The Beastly Bride* (with Terri Windling) (Viking, 2010), *Teeth: Vampire Tales* (HarperCollins, 2011), *Supernatural Noir* (Dark Horse, 2011), *Naked City: Tales of Urban Fantasy* (St. Martin's Press, 2011), and *Blood and Other Cravings* (Tor, 2011). *Forthcoming is After* (with Terri Windling), *Hyperion 2012*. *Datlow is tied* (with Terri Windling) for winning the most World Fantasy Awards in the organization's history (nine). She has also won multiple Hugo and Locus Awards for Best Editor, the International Horror Guild Award for *The Dark and for Inferno*, the Shirley Jackson Award for *Inferno*, and two Bram Stoker Awards (one with Terri Windling, the other with Gavin J. Grant and Kelly Link). She was named recipient of the 2007 Karl Edward Wagner Award, given at the British Fantasy Convention for "outstanding contribution to the genre." She recently was given the Lifetime Achievement Award by the Horror Writers Association.

Datlow co-hosts the Fantastic Fiction at KGB monthly reading series, has taught several times at Clarion West, and once at Clarion South.

She lives in New York City with two cats. You can follow her at <http://ellen-datlow.livejournal.com/>

Samuel R. Delany was Guest of Honor at Readercon 2, and he is a living inductee into the Science Fiction Hall of Fame. Born in 1942 and brought up in New York's Harlem, he is a novelist and critic living in New York City. Called Chip by all his friends, after eleven years as a professor of comparative literature at the University of Massachusetts, Amherst, and a year-and-a-half as professor of English at the State University of New York, Buffalo, since January 2000 he has been a professor of English and creative writing at Temple University in Philadelphia, where he directs the Graduate Creative Writing Program.

Delany's first novel, *The Jewels of Apor* (restored text Ace, Bantam, 1968), appeared from Ace in winter, 1962. An SF trilogy, *The Fall of the Towers*, followed, its three volumes published between 1963 and 1965 (revised omnibus edition, Vintage Books, 2004), with a fifth novel, *The Ballad of Beta-2*, also out in 1965 from Ace. *Babel-17* also appeared from Ace (Nebula winner, Hugo finalist) in 1966; *The Einstein Intersection* appeared from Ace in 1967 (Nebula winner, Hugo finalist), and *Nova* (Doubleday/Bantam, 1968; Hugo finalist; selected in Pringle's *Science Fiction: The 100 Best Novels*) followed in 1968. *The Tides of Lust* (pornography) appeared from Lancer Books in 1973. Delany's tenth novel, *Dhalgren*, appeared from Bantam Books in January 1975 and was a Nebula Award finalist. It has proved his most popular, with sales of notably over a million copies and is currently in print with Vintage Books. *Triton* (a.k.a. *Trouble on Triton*) appeared a year later in 1976. *Stars in My Pocket Like Grains of Sand* (Bantam/Bantam Spectra) was released in 1984.

Delany's sword and sorcery fantasy series, *Return to Nevèrÿon*, comprises four volumes containing eleven stories and novels, *Tales of Nevèrÿon* (stories, Bantam, 1979; includes novella "The Tale of Gorgik," 1979 Nebula finalist), *Nevèrÿona, or the Tale of Signs and Cities* (novel, Bantam, 1983), *Flight From Nevèrÿon* (includes the novels *The Tale of Fog and Granite* and *The Tale of Plagues and Carnivals*, and a novelette, Bantam, 1985). *Return to Nevèrÿon* (a.k.a. *The Bridge of Lost Desire*) contains the novels *The Game of Time and Pain* and *The Tale of Rumor and Desire*, as well as a reprint of the first story, *Arbor House/St. Martin's*, (1987). All have been republished by Wesleyan University Press.

Delany's story collection *Driftglass* (1971) includes "The Star Pit" (1968 Hugo finalist, novella), "Aye, and Gomorrah" (1967 Nebula winner, Hugo finalist, short story), "Driftglass" (1967 Nebula finalist, short story), "We, in Some Strange Power's Employ, Move on a Rigorous Line" (1968, Nebula and Hugo finalist, novella; Tor double, 1990), and "Time Considered as a Helix of Semi-Precious Stones" (1969, Nebula and Hugo winner, novelette). Vintage Books has published his collected science fiction and fantasy stories, *Aye, and Gomorrah, And Other Stories*, (2003). Other short fiction has appeared in his collection *Distant Stars* (Bantam, 1981), and in *F&SF*, *The New American Review*, *Omini*, and *The Mississippi Review*. His short novel *They Fly at Çiron* appeared from Incunabula, in 1993 and in paperback from Tor Books. His autobiography *The Motion of Light in Water: Sex and Science Fiction Writing in the East Village, 1957-1965* (Arbor House, 1988; revised and expanded, Richard Kasak Books, 1993) won a Hugo Award for Best Non-Fiction. He is the author of the memoir *Heavenly Breakfast: An Essay on the Winter of Love* (Bantam, 1979). His collections of SF criticism includes *The Jewel-Hinged Jaw* (Dragon/Berkley Windhover, 1997; rereleased in a revised edition this past year by Wesleyan University Press) and *Starboard Wine* (Dragon Press, 1984; it will be re-released in a revised edition by Wesleyan next year). Each has a new Introduction by Matthew Chaney. Other non-fiction includes *The Straits of Messina* (essays on his own work, Serconia, 1989; Readercon finalist), and the book-length critical essays *The American Shore: Meditations on a Tale of Science Fiction by Thomas M. Disch—'Angouleme'* (Dragon Press, 1978) and *Wagner/Artaud: A Play of 19th and 20th Century Critical Fictions* (Ansatz, 1988; Readercon finalist). Further non-fiction includes *Silent Interviews: On Language, Race, Sex, Science Fiction, and Some Comics* (Wesleyan University Press, 1994), *Longer Views* (Wesleyan, 1996), and *Shorter Views: Queer Thoughts and the Politics of the Paraliterary* (University Press of New England, 2000). *Times Square Red, Times Square Blue* was a bestseller in 1999 (New York University Press). In the 2000, he published a generous collection of letters, *1984*, with an "Introduction" by Kenneth James, who is currently editing a multi-volume edition of Delany's Journals, who's first volume will soon appear from Wesleyan University Press.

Delany is also the author of two graphic novels, *Empire* (1982; with artist Howard Chanin) and *Bread & Wine* (Juno Books, 1999, with artist Mia Wolff). Five of Delany's fiction volumes contain no elements of fantasy or SF: *Hogg*, another pornographic novel, from FC-2, 1995; *Atlantis: Three Tales*, from Wesleyan University Press; *The Mad Man* (Richard Kasak Books, 1994); *Phallos* (2004), from Bamberger Books, shortly to be reprinted with extensive critical apparatus by NYU Press; his most recent novel *Dark Reflections* (Carroll & Graf, 2007) won a Stonewall Book Award for 2008. His forthcoming volume, *Through the Valley of the Nest of Spiders* (due February 2011), has elements of SF in tale that feels largely contemporary. One excerpt has appeared in *Black Clock*, # 8, and another will shortly appear in the *Boston Review*.

Michael J. DeLuca's short fiction has appeared, among other places, in *Beneath Ceaseless Skies*, *Interfictions*, *Apex Magazine*, *Clockwork Phoenix*, *Abyss & Apex* and *Onirismes*. He attended the Odyssey Writing Workshop in 2005, has volunteered at Small Bear Press for longer than he cares to admit, and is a member of The Homeless Moon writers' cabal. He lives in Boston for the nonce, surrounded by civil war era graveyards and ramshackle taverns as far as the eye can see. He brews beer, bakes bread, hugs trees, builds websites, and operates weightlessbooks.com, a fledgling indie press ebook site. Read his blog at michaeljdeluca.com.

By day, **Daniel P. Dern** is still an independent technology writer. He's now got blogs including TryingTechnology.com, DernsPRTips.com, and the more general 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 been writing dozens of short-short *Dern Grim Bedtime Tales*, *Few Of Which End Well* (see www.DernGrimBedtimeTales.com), which are intended to be Morally Instructive To The Listener, and Therapeutically Cathartic For the Listener (and The Writer), e.g. “The Girl Who Never Cut Her Hair” and “The Boy Whose Dog Helped With Him With His Homework,” as well as other kids/YA/Jewish short fiction, and other projects. Most of the DGBTs are short enough to be read aloud in three to five minutes, and some can be read aloud in less than a minute (feel free to request one, time and circumstances permitting).

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 was Executive Editor for *Byte.com* for nearly three years (see <http://www.dern.com/bye2byte.shtml>).

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 somewhat fewer but still too many books and obsolete computers, in Newton Centre.

Paul Di Filippo, after much procrastination and dithering, has finally finished his sequel to *A Year in the Linear City* (PS Publishing, 2002), titled *A Princess of the Linear Jungle* (PS Publishing, 2010). Also appearing in 2010, from PS Publishing, is a mainstream novel titled *Roadside Bodhisatva*.

His other 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), *Muskkrat Courage* (St. Martin’s Press, 2000), *A Mouthful of Tongues* (Cosmos Books, 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 Walls 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), *Harsh Oases* (PS Publishing, 2009), the collected columns *Plumage from Pegasus* (Cosmos Books, 2006), and over a hundred and seventy stories. He is also responsible for many, many reviews, most recently for *The Barnes & Noble Review*.

Michael Dirda is a longtime book columnist for *The Washington Post* and writes frequently for several magazines, including *The New York Review of Books* and the online *Barnes & Noble Review*. For more than ten years he has conducted an online book discussion for washingtonpost.com (see washingtonpost.com/readingroom). As a senior editor for *The Washington Post Book World*, he oversaw The Post’s monthly coverage of science fiction and fantasy from 1978 until 2003.

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

As a *Book World* editor, Dirda commissioned essays and reviews from virtually all the major figures in fantasy and science fiction. His own reviewing ranges widely over contemporary and classic literature, history, biography and cultural studies. He has written introductions to many books, some of which touch on f and sf: *Three Philosophical Poets: Lucretius, Dante, Goethe*, by George Santayana (Barnes and Noble Rediscoveries, 2009), Homer’s *The Iliad and the Odyssey* (Barnes & Noble Classics, 2008); *The Real Life of Sebastian Knight*, by Vladimir Nabokov (New Directions, 2008), *The Collected Fantasies of Clark Ashton Smith, Vol. 3* (Night Shade Books, 2007), *Dante: Poet of the Secular World*, by Erich Auerbach (New York Review Books, 2007), *The Nibelungenlied*, translated by Burton Raffel (Yale University Press, 2006), *The Manticore*, by Robertson Davies (Penguin, 2006), *The Collected Jorkens, Vol. 3* (Night Shade Books, 2005), *The Captain of the Pole-Star and Other Supernatural Tales of Arthur Conan Doyle* (Ash-Tree Press, 2004), and *Journey to the Center of the Earth*, by Jules Verne (Signet paperback, 1984). Dirda also contributed substantial essays on the fantasy of Balzac, Merimee, Maupassant, and Jack Vance to E.F. Bleiler’s *Fantasy and Supernatural Fiction* (Scribner’s, 1990). He wrote the article on “The Continental Tradition” for *The Penguin Encyclopedia of Horror and the Supernatural*, edited by Jack Sullivan (Penguin, 1986). In its 2008 winter issue *The American Scholar* published “Ægyptology,” his appreciation of John Crowley’s four-volume *Ægypt*.

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

Dirda graduated with Highest Honors in English from Oberlin College (1970), received a Fulbright grant to teach in Marseille (1970-71), and received an M.A. (1975) and Ph.D. (1977) from Cornell University in Comparative Literature (concentrating on medieval studies and European romanticism). He has taught at several colleges, most recently Oberlin College (2008) and Middlebury’s Bread Loaf School of English (2006). He was awarded the Pulitzer Prize for criticism in 1993 and was invested in the Baker Street Irregulars in 2002. He is also a member of The Ghost Story Society. He and Marian Peck Dirda, a prints and drawings conservator at the National Gallery of Art, have three sons: Christopher, Michael and Nathaniel.

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 Wyrld* (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 *Googlemans* (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 chanties *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 *Land of 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" (*The Magazine of Fantasy and Science Fiction*, February 2008).

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* (Carroll & Graf, 2007). Drummond has also worked extensively with John Crowley, editing *Daemonomania* (Bantam Books, 2000) and *Endless Things* (Small Beer Press, 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.

Peter Dubé is the author of three books, including the novel *Hovering World* (DC Books, 2002), and the collection of linked short stories, *At the Bottom of the Sky* (DC Books, 2007), which was nominated for a Relit Award. His most recent title, the novella *Subtle Bodies* (Lethe Press, 2010), a fantastical biography of French surrealist René Crevel set on the night of his suicide, is nominated for a Shirley Jackson Award. He is also the editor of the anthology *Madder Love: Queer Men and the Precincts of Surrealism* (Rebel Satori Press, 2008). His short fiction has been broadly anthologized: "Janus" from *At the Bottom of the Sky*, appeared in *Best Gay Stories 2008* (Lethe Press), and "Lycan," from the same collection, was republished in *Wilde Stories 2008* (Lethe Press). His story "Echo" was published in both *Wilde Stories 2009* (Lethe Press) and *Life As We Show It* (City Lights, 2009). More recently, his short story "Blazon" appeared in the anthology *Saints & Sinners: New Fiction From the Festival* (Queer Mojo, 2010) and will be reprinted in *Wilde Stories 2011* (Lethe Press). His new novel, *The City's Gates*, a literary noir narrative about an unhappy academic, the collapse (or explosion) of language, and a symbolist street gang is scheduled for publication with Cormorant Books in spring, 2012. He is the editor of *Best Gay Stories 2011*, to appear shortly on Lethe Press.

In addition to writing fiction, Dubé is a widely published art critic and cultural journalist whose work has appeared in magazines like *ESSE*, *Espace Sculpture*, *Canadian Art*, and *C Magazine* and commissioned catalogues for institutions such as the Leonard & Bina Ellen Gallery of Concordia University and the SKOL Centre.

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

Thomas A. Easton thinks the Readercon 5 badge in his collection marks the first Readercon he ever attended. Seven 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 reviewed books for *Analog* for 30 years (1978–2008). He holds a doctorate in theoretical biology from the University of Chicago and teaches at Thomas College in Waterville, Maine. His latest books are *Taking Sides: Clashing Views in Energy and Society* (McGraw-Hill, 2009), *Taking Sides: Clashing Views in Science, Technology, and Society* (McGraw-Hill, 9th ed. exp., 2010), and *Taking Sides: Clashing Views on Environmental Issues* (McGraw-Hill, 14th ed. Exp., 2011).

Over the years he has published about fifty science fiction and fantasy short stories and ten SF novels, of which his favorites are *Sparrowhawk* (Ace, 1990), *Silicon Karma* (White Wolf, 1997), and *The Great Flying Saucer Conspiracy* (Wildside, 2002; ebook edition 2011, Naked Reader Press). His most recent title, co-edited with Judith K. Dial, is the anthology of predictive SF stories, *Visions of Tomorrow* (Skyhorse, July 2010).

Scott Edelman has published more than 75 short stories in magazines such as *Postscripts*, *The Twilight Zone*, *Absolute Magnitude*, *The Journal of Pulse-Pounding Narratives*, *Science Fiction Review* and *Fantasy Book*, and in anthologies such as *The Solaris Book of New Science Fiction: Volume Three*, *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*. A collection of his horror fiction, *These Words Are Haunted* came out from Wildside Books in 2001, and a standalone novella *The Hunger of Empty Vessels* was published in 2009 by Bad Moon Books. He is also the author of the novel *The Gift* (Space & Time, 1990) and the collection *Suicide Art* (Necronomicon, 1992). Upcoming stories will appear in the *Why New Yorkers Smoke*, *Zombie Apocalypse* and *Space & Time*. His collection of zombie fiction, *What Will Come After*, came out earlier this year from PS Publishing. He has been a Stoker Award finalist five times, both in the category of Short Story and Long Fiction. He was the winner of the 2004 Sam Moskowitz Award for outstanding contributions to the field of science fiction fandom.

Additionally, Edelman has worked for the Syfy Channel for nearly ten years. He currently works for them as the Features Editor of *SCI FI Wire*, an online site of news, reviews and interviews. He was the founding editor of *Science Fiction Age*, which he edited during its entire eight-year run, after which he edited *Science Fiction Weekly* for eight years. He also edited *SCI FI* magazine, previously known as *Sci-Fi Entertainment*, for over a decade, 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.

Gregory Feeley is the author of *The Oxygen Barons*, *Arabian Wine*, *Spirit of the Place*, and other novels and novellas. His work has been nominated for the Nebula and the Theodore Sturgeon Awards, and his non-fiction has appeared in *The Atlantic Monthly*, the *New York Times Magazine*, the *Times Literary Supplement*, and other periodicals. His most recent work, *Kentauros*, appeared late last year.

Gemma Files was born in England and raised in Toronto, Canada. She has been a film critic, teacher and screenwriter. She won the 1999 International Horror Guild Best Short Fiction award with her story “The Emperor’s Old Bones,” and the 2006 ChiZine/Leisure Books Short Story Contest with her story “Spectral Evidence.” Her fiction has been published in two collections (*Kissing Carrion* and *The Worm in Every Heart*, both from Prime Books), and five of her stories were adapted into episodes of *The Hunger*, an anthology TV show produced by Ridley and Tony Scott’s Scot Free Productions. She has also published two chapbooks of poetry, *Bent Under Night* (Sinnersphere Productions) and *Dust Radio* (Kelp Queen Press). In 2009, her story “each thing I show you is a piece of my death” (co-written with her husband Stephen J. Barringer) was featured in *Clockwork Phoenix 2*, from Norilana Books, while her short story

“The Jacaranda Smile” appeared in *Apparitions*, edited by Michael Kelly, from Undertow Publications. Both “each thing” and “The Jacaranda Smile” were nominated for Shirley Jackson Awards in the novelette and short story categories. Her first novel, *A Book of Tongues: Volume One of the Hexslinger Series*, was released by ChiZine Publications in early 2010. It has since won a DarkScribe Magazine Black Quill award for “Best Small Press Chill” in both the Editor’s and Readers’ Choice categories, and been short-listed for the Bram Stoker Award in the Best Achievement in a First Novel category. Its sequel, *A Rope of Thorns*, will be released in May, 2011, and will be followed by a third book, *A Tree of Bones*. You can find out more about her at <http://musicatmidnight-gfiles.blogspot.com>.

Francesca Forrest has published a handful of short stories, including “The Yew’s Embrace” and “Cory’s Father” (*Strange Horizons*, 2011 and 2010), “The Gallows Maiden” (in *StereoOpticon: Fairy Tales in Split Vision*, Drollerie Press, 2009), and “The Biwa and the Water Koto” (in *Lace and Blade 2*, Norilana Press, 2009). Her published poems include “Songs Were Washing Up,” (*Scheherezade’s Bequest*, 2008), which was a Rhysling nominee in 2009, and “The Qin Golem,” (*Not One of Us*, 2009), which was a Rhysling nominee in 2010.

She lives in western Massachusetts with her husband and varying numbers of her four children, plus a dog and guinea pigs.

Rose Fox is most notorious for her work at *Publishers Weekly*, where she edits the science fiction/fantasy/horror and romance reviews sections and intermittently posts to Genreville, her speculative fiction publishing blog. She also freelances as a manuscript editor for self-published authors, the Dissociative Editor for the *Annals of Improbable Research*, and project editor for *The Wonderful Future that Never Was* (ed. Gregory Benford; Hearst, 2010), and its forthcoming sequel. Reviews: *PW*, *Strange Horizons*, *Some Fantastic*, *ChiZine*, *The Internet Review of Science Fiction*, *Lambda Book Report*, *Clamor*, *Bookmarks Magazine*, and others. Short fiction: “Redemption,” *Dark Furies* (ed. Vincent Sneed; Die Monster Die, 2005); “Everlasting,” *Alleys and Doorways* (ed. Meredith Schwartz; Torquere Press e-book, 2007; Lethe tree-book, 2009). Poetry: “Unticheled,” *Milk and Honey* (ed. Julie R. Enszer; A Midsummer Night’s Press, 2011). Medical and science journalism: *General Surgery News*, *Anesthesiology News*, *Neuropsychiatry Reviews*, *Treehugger*, *SexIs*, *About.com*, and others. Rose lives in New York with one partner, two cats, four computers, and several thousand books.

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 weekly, and is streamed live on the web. Archives of past shows are available “on-demand” for about 2 weeks after broadcast. A podcast version of new and ‘classic’ programs is anticipated with bated breath. (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. He has recorded those and the KGB Fantastic Fiction readings since their inception, and occasionally broadcasts the proceeds of both. Jim lives in Brooklyn with writer Barbara Krasnoff. The couple has no unstuffed penguins at this time.

Craig Shaw Gardner is the author of four trilogies for Ace Books: the fantasy spoof *The Exploits of Ebenezer*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty with Dwarves* (1987), *An Excess of Enchantments*

(1988), and *A Disagreement with Death* (1989); the SF spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, Headline (UK) as *Scheherazade's Night Out*). The first three trilogies have been published as omnibuses from the SFBC. *Dragon Sleeping*, (Ace, 1994) did indeed turn out to start a trilogy, and was followed by *Dragon Waking* (Ace, 1995) and *Dragon Burning* (Ace, 1996). Another trilogy (supposedly written by one "Peter Garrison") came out after that: *The Changeling War, The Sorcerer's Gun* (both Ace, 1999), and *The Magic Dead* (Ace, 2000). His more recent credits include an original horror novel, *Dark Whispers*, written under the name Chris Blaine, the story collection *The Little Purple Book of Peculiar Stories* (Borderlands Press), stories in *Imaginings* (ed. Keith deCandido), *Weird Trails* (ed. Darrell Schweitzer) and *Quietly Now* (ed. Kealan Patrick Burke), and a regular book review column for *H.P. Lovecraft's Magazine of Horror*. His novella, *An Embarrassment of Elves* was included in *The Fair Folk*, edited by Marvin Kaye, which won last year's World Fantasy Award for Best Anthology.

Craig has also written novelizations of the film *Lost Boys* (Berkeley, 1987), the game *Wishbringer* (Avon, 1988), and the films *Batman* (Warner, 1989), *Back to the Future 2 and 3* (Berkeley, 1989 and 1990), and *Batman Returns* (1992). His novel *The Batman Murders* (Warner, 1990) was the first title in a series of original Batman novels. Of late, he has written deeply serious books concerning Spider-Man and Buffy the Vampire Slayer. His short horror and fantasy fiction has appeared in *Halfings, Hobbits, Warrows and Weefolk* (Searles and Thomsen, eds.), *Shadows 8 and 9* (Grant, ed.), *Halloween Horrors, The First Year's Best Fantasy* (Windling and Datlow, ed.), *The Ultimate Werewolf, Freak Show, In the Fog, and The Game's Afoot*. Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He lives in Arlington, Massachusetts. You can find out more about Craig's Fabulous Lifestyle by visiting www.CraigShawGardner.com.

Lila Garrett's fiction has appeared in *Cabinet des Fees* and publications affiliated with *Not One of Us*. Her short piece "The Crying Queen" (*Not One of Us* #34) was nominated for the British Science Fiction Award and the Fountain Award. Her poem "How to Hide in a Japanese Print" (*Mythic Delirium* #17) was nominated for a Rhysling Award; her poetry has also appeared in *Jabberwocky*. She has written several pieces of criticism, including articles for the *Encyclopedia of Women in Science Fiction and Fantasy* (ed. Robin Anne Reid). At present, she is at work on a novel and a co-authored book on shoujo manga.

She lives in Cambridge, MA, with her wife, two of her dearest friends, and two cats.

Craig Laurance Gidney is the author of the Gaylatic Spectrum Award Finalist story "A Bird of Ice," and the Lambda Literary Award Finalist collection *Sea, Swallow Me and Other Stories*. He has had work published in several young adult anthologies. In addition, Gidney is the acquisitions editor of *Icarus: The Magazine of Speculative Fiction*. He lives and writes in his native Washington, DC.

<http://craiglaurancegidney.wordpress.com>

Greer Gilman was a Guest of Honor at Readercon 20. Her *Cloud & Ashes: Three Winter's Tales* (2009, Small Beer Press) won a Tiptree Award in 2010, and was a Mythopoeic Fantasy Award finalist. "Jack Daw's Pack," the first of the tales, 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*. Her novella, "A Crowd of Bone," won a World Fantasy Award in 2004. It first appeared in *Trampoline* (2003, Small Beer

Press). "Unleaving," a new novel-length story, completes the triptych. All three are set in the Northern mythscape of her first novel *Moonwise* (1991, Roc; reprinted in hardcover 2005, Prime Books), itself shortlisted for the Tiptree and Mythopoeic Fantasy awards, and a Crawford Award winner. "Down the Wall," a Cloudish story, appeared in the Datlow and Windling anthology *Salon Fantastique* (2006, Thunder's Mouth Press), a World Fantasy Award winner. 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). Her essay, "Girl, Implicated: The Child in the Labyrinth in the Fantastic" was published in the *Journal of the Fantastic in the Arts* 19.2 (2008). Her chapter on "The Languages of the Fantastic" will appear in *The Cambridge Companion to Fantasy Literature* edited by Farah Mendlesohn and Edward James, forthcoming from the Cambridge University Press. In 2006, she gave a paper on "Shakespearean Voices in the Literature of the Fantastic" to the Shakespeare Association of America. Two conversations with Michael Swanwick have appeared in *Foundation* (Autumn 2001 and Spring 2009). She has been interviewed by *Locus* (August 2008), by Sherwood Smith for the SF Site (February 2004), and by the *Harvard University Gazette* (Oct. 11, 2001).

Ms. Gilman has also been a Guest of Honor at the International Conference on the Fantastic in the Arts (2008) and at the Wichita Literary Festival (2009), and was a guest speaker at the Art/Sci'98 Symposium held at the Cooper Union in New York. She was a John W. Campbell finalist for 1992.

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

Adam Golaski is the author of *Color Plates* (Rose Metal Press, fall 2010), a "museum" that houses connected little stories drawn from the paintings of éduoard Manet, Edgar Degas, Henri de Toulouse-Lautrec, and Mary Cassatt, and *Worse Than Myself* (Raw Dog Screaming Press, 2008), a collection of strange stories. "Green," his translation of *Sir Gawain & the Green Knight*, is appearing several strophes at a time in *Open Letters* (www.openlettersmonthly.com); a large selection appears in *Drunken Boat*. Adam is co-publisher/editor of the experimental poetry press Flim Forum; their most recent title is Jennifer Karmin's text-sound epic *Aaaaaaaaaalice*. He edits *New Genre* (www.new-genre.com), a journal of horror and science fiction—stories from issues #4, 5, & 6 were reprinted in several of the annual best-ofs, and "Splitfoot," from #5, was also nominated for an IHG award. His poetry, fiction, and nonfiction have appeared in *word for/word*, *McSweeney's*, *Sleepingfish*, *Moonlit*, *Little Red Leaves*, *American Letters & Commentary*, *Conjunctions*, *All Hallows*, *Torpedo*, and *The Lifted Brow*. "The Animal Aspect of Her Walk"—from *Worse Than Myself*—will be reprinted in *John Skipp's new shapeshifters anthology*. New fiction appears or will appear in the anthologies *Cinnabar's Gnosis* (Ex Occidente, 2009) and *The Master in Café Morphine* (Ex Occidente, 2010). A hybrid essay/fiction called "Threshold in the First Half of the Tenth Chapter of Lucius Shepard's *Viator*" will appear in an upcoming issue of *Supernatural Tales*, and his essay on poet Paul Hannigan—the only essay on the subject—appears in *Open Letters Monthly: An Anthology 2007–2010*.

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 was 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 his wife Kelly Link, publishes the ‘zine *Lady Churchill’s Rosebud Wristlet*. He recently founded an ebooksite for independent presses: weightlessbooks.com. He co-edited *The Year’s Best Fantasy & Horror* with Link and Ellen Datlow — for which they received the Bram Stoker (2005) and Locus (2006) Awards — for five years. Short stories of his have appeared in *Strange Horizons*, *Scifiction*, and *The Third Alternative*. He used to work at Avenue Victor Hugo Bookshop in Boston. He lives in Massachusetts with his family.

Glenn Grant’s first collection *Burning Days* (2011, Nanopress) includes his new hard-sf/horror story “Flowers of Avalon.” The title story “Burning Days” was on the 2005 Tiptree Jury’s Long List. Glenn’s short stories have appeared in *Interzone*, *Northern Stars*, *ArrowDreams: An Anthology of Alternate Canadas* (Signature Editions, 1997), *Island Dreams: Montreal Writers of the Fantastic* (Véhicule, 2003), *Year’s Best SF 10* (Harper/EOS, 2005), and (in French) in *Solaris*. 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 *Virus23*. He edited and published three issues of the ‘zine *Edge Detector*, and was a founder and contributor to the underground comic ‘zine *Mind Theatre*. His 1990 article on memes, “A Memetic Lexicon,” has spread virally, appearing in dozens of magazines, journals, and websites, and has been translated into German, Spanish, French, Arabic, and Polish. 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 Montreal Commune sf writers’ group. At the annual Burning Man festival his name is “Science,” and he is one of two Montreal Regional Contacts for the Burning Man organization. His new blog, “Collapsing Stars,” can be found at glenngrant.ca.

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

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

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

Leigh Grossman is an editor, writer, reviewer, and college instructor. In addition to teaching writing and science fiction at the University of Connecticut (and online), he has written or co-written nine books, including *The Red Sox Fan Handbook* (Rounder Books, 2005), *The Wildside Gaming System: Fantasy Roleplaying edition* (Wildside Press, 2004), *The New England Museum Guide*, and *The Adult Student’s Guide*. Grossman has also reviewed genre fiction for *Absolute Magnitude*, *Horror* magazine, and *Wavelengths*. He is the president of Swordsmith Productions, a book production company (and onetime publisher) that has done production work on thousands of books for other publishers over the past decade. Previously, he was the pre-press production supervisor at Avon Books, an editor at Byron Preiss Visual Publications/Multimedia, and a full-time college-level history and writing instructor. He lives in northeast Connecticut, or you can visit him on the web at www.swordsmith.com.

Eileen Gunn writes short stories. Her collection *Stable Strategies and Others* (Tachyon Publications, 2004) was a finalist for the Philip K. Dick award and the World Fantasy Award, and was shortlisted for the James Tiptree, Jr. award. The Japanese translation (2006, Hayakawa) received the Sense of Gender award in 2007. It includes “Coming to Terms” (Nebula Award, 2004), “Stable Strategies for Middle Management” (Hugo finalist, novelette, 1989); “Computer Friendly” (Hugo finalist, novelette, 1990), and (with Leslie What) “Nirvana High” (Nebula finalist, 2005). Her recent short fiction has appeared in *Nature* (ed. Henry Gee), *Eclipse 1* (ed. Jonathan Strahan), *F & SF* (with Michael Swanwick), *Asimov’s* (with Michael Swanwick), and *Flurb*. “Up the Fire Road” appeared in the 20th *Years Best Fantasy and Horror* (eds. Kelly Link, Gavin Grant, and Ellen Datlow) “Stable Strategies for Middle Management” appeared in the 5th *Year’s Best Science Fiction* (ed. Gardner Dozois), *The Best of the Best: 20 Years of the Year’s Best Science Fiction* (ed. Gardner Dozois) and elsewhere. In addition to Japanese, her stories have been translated into French, Russian, German, Czech, Italian, Polish, Turkish, and other languages.

Gunn was a 1976 Clarion workshop graduate and has served on the Clarion West board of directors since 1988 (chair: 2006–2007, executive committee, 2004–present, director of communications, 1990–2006). She has participated in the Eugene “Milford” workshop, in the Silverlake, Evergreen, Sycamore Hill, Turkey City, and Rio Hondo workshops, and in a fabulous San Francisco workshop that may not even have a name.

Gunn was editor and publisher of the influential website *The Infinite Matrix* (www.infinitematrix.com), which published Bruce Sterling’s first blog (for three years); weekly columns by David Langford and Howard Waldrop; extensive fiction series by Michael Swanwick and Richard Kadrey, stories by major international writers, including Ursula K. Le Guin, Cory Doctorow, Avram Davidson, Pat Cadigan, Kathleen Goonan, Simon Ings, Rudy Rucker, Chris Nakashima-Brown, Robert Shekley, Marc Laidlaw, Nisi Shawl, and many more, and essays by William Gibson, Pam Noles, and others.

She lives in Seattle with her partner, typographer/book designer/editor John D. Berry.

Andrea Hairston is a Clarion West 1999 graduate. Ms. Hairston’s first novel, *Mindscape*, was published by Aqueduct Press in March 2006. *Mindscape* recently won the Carl Brandon Parallax Award and was shortlisted for the Phillip K Dick Award and the Tiptree Award. “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. *Redwood and Wildfire*, her second speculative novel will be published by Aqueduct Press in 2011.

Andrea 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 the Louise Wolff Kahn 1931 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*, and *Dispatches* have been science fiction plays. *Archangels of Funk*, a sci-fi theatre jam, garnered her a Massachusetts Cultural Council Fellowship for 2003.

Published essays include: "Octavia Butler—Praise Song to a Prophetic Artist," in *Daughters of Earth* ed. by Justine Larbalestier; "Stories Are More Important Than Facts: Imagination as Resistance in Guillermo del Toro's *Pan's Labyrinth*" in *Narrative Power: Encounters, Celebrations, Struggles* edited by L. Timmel Duchamp; "Romance of the Robot: From RUR & Metropolis to WALL-E" in *The WisCon Chronicles: Volume 4* ed. by Sylvia Kelso; "Lord of the Monsters—Minstrelsy Redux: King Kong, Hip Hop, and the Brutal Black Buck," in the *Journal of the Fantastic in the Arts*; "Driving Mr. Lenny," article for *The International Review of Science Fiction*.

Elizabeth Hand was a Guest of Honor at Readercon 20. Her 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*.

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 Entwhistle 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. Since 2009, he has also been the proprietor of the Dragon Press Bookstore.

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, executive board member of the International Association for the Fantastic in the Arts since 1995. He was a judge of the first Readercon Small Press Awards. He is an Advisory Board member of the SF Hall of Fame and Museum and presently a Hall of Fame Judge. He has been an Advisory Board Member of the Western Connecticut College Writing Program since 2004. He received the Skylark Award from NESFA in 2006 and was made a Fellow of NESFA in 2008. He is the only living book editor listed among "200 Most Important People in Science Fiction" in 200th issue of STARLOG.

He earned his Ph.D. (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, '09), 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.

Maria Dahvana Headley is the author of the novel *Queen of Kings* (Dutton, 2011), a pitch-dark historical fantasy filled with classical monsters, serpents, Thessalian and displaced Norse witches, gods, ghosts, the Roman Army, Faustian bargains, and Cleopatra, Queen of Egypt. Also, um, a lot of horror and blood. *Queen* is the first book in what will no doubt be a gigantic, fun-to-read-yet-difficult-to-market-due-to-hybrid-genre trilogy. Previously, Maria wrote *The Year of Yes*, a memoir of the year she went out with anyone in New York City who asked. Just to make an already bewilderingly diverse career more confusing, she's also been anthologized with a variety of erotica pieces, written randomly while procrastinating other things. Those appear in places like *Best American Erotica*, and in *Dirty Words: A Literary Encyclopedia of Sex*, where she wrote the essay on Climax. Of course. She is obsessed with monsters of all shapes and sizes, libraries, lost works, stolen souls, tattoos, and Herodotus. All this is to say: she is a Gemini. She lives in Seattle, but she grew up in the remote high desert of Idaho, on a catastrophically unsuccessful sled dog ranch. www.cleopatraqueenofkings.com

Jeff Hecht is a free-lance science and technology writer and correspondent for the global science weekly *New Scientist*, where

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

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. He is also a contributor to the anthology *Hal's Worlds* (ed. Shane Tourtellotte), 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*, was published by Wizards of the Coast as a part of their new Discoveries imprint. Current projects include an alternate history novel set in the middle 18th century, a book on mesmerism in the Victorian age, and a sequel to *A Song In Stone* that will answer some questions and ask some others.

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. He is a devoted baseball fan and board gamer; his first published game is scheduled for a 2010 release by Rio Grande Games. He has been married for more than half of his life, and he and his wife have one daughter who is a product of their affection and their unusual joint sense of humor.

Elaine Isaak is the author of the fantasy novel *The Singer's Crown* (Eos, 2005), its sequel *The Eunuch's Heir* (Eos, 2006), and *The Bastard Queen* (Swimming Kangaroo, 2010). "The Princess, the Witch and the Watchmaker's Heart" appeared in *Escape Clause: A Speculative Fiction Annual* (ed. Clelie Rich, Ink Oink Press, 2009). "The Disenchantment of Kivron Ox-master," was reprinted in *Prime Codex* (ed. Schoen, Paper Golem, 2008). Her story "Joenna's Ax" in *Clash of Steel Book 3: Demon* (ed. Armand Rosamilia, Carnifex Press, 2006) is set in the same world as novella "Winning the Gallows Field" (*Elysian Fiction*, 2002) and both are available as part of any DIY anthology at AnthologyBuilder.com. Elaine's latest publications are "My Mother's People" in the charity anthology *Breaking Waves*,

available at www.bookviewcafe.com, with proceeds to support the Gulf oil spill cleanup, and "Memento Mori," in *Live Free or Undead* (ed. Rick Broussard, Plaidswede, 2010). 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 when she isn't climbing the walls at the rock gym, and has finally found an instrument she loves to play: taiko.

Alexander Jablov (pronounced 'Ya-') is the author of *Brain Thief*. Previous books are *Carve The Sky* (Morrow/Avonova, 1991), *A Deeper Sea* (Morrow/Avonova, 1992), *Nimbus* (Morrow, 1993), *River of Dust* (Avon, 1996), *Deepdrive* (Avon Eos, 1998). His stories have appeared in the Fifth, Seventh, Eighth, Ninth, and Twenty-Eighth *Year's Best Science Fiction* (ed. Gardner Dozois); and in *Asimov's*, *Amazing*, *The Magazine of Fantasy & Science Fiction*, 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 lives in Cambridge, Massachusetts with his wife, Mary, his son, Simon, and his daughter, Faith.

Victoria Janssen's most recent novel is *The Duke and the Pirate Queen*, fantasy erotica from Harlequin Spice. It has pirates and the Island of the Lotus Eaters (or maybe that episode of Star Trek where Spock puffs flowers with Jill Ireland). It's set in the same fantasy universe as her first novel, *The Duchess, Her Maid, The Groom and Their Lover*. *The Duchess...* subverted a number of romance novel tropes and might be the only Harlequin book ever featuring a sex scene with eunuchs. It's been translated into French and German, coincidentally two languages Janssen studied. Now she wishes she'd studied harder!

Her second novel, *The Moonlight Mistress*, an erotic historical set during World War One, was nominated for an *RT Book Reviews* Reviewers' Choice Award, and has been translated into Italian. It has lots of accurate period detail, werewolves, and a Zouave on a motorcycle. It might also be the first Harlequin book to feature explicit gay sex. A tie-in story will be published as a *Spice Brief*, probably sometime in 2012.

Under her pseudonym, Elspeth Potter, Janssen has sold over thirty short stories, many of them genre. *For a full list, please visit her website at www.victoriajanssen.com.*

Alaya Dawn Johnson is the author of the YA fantasy *Racing the Dark* (Agate Bolden, 2007), the first in The Spirit Binders trilogy. The second installment, *The Burning City*, is forthcoming in June 2010. She has published a middle-grade adventure, *The Goblin King* (Lerner/Graphic Universe, 2009). She is also the author of an (adult) historical urban fantasy series, the first installment of which is called *Moonshine* (Thomas Dunne/St. Martin's Press, May 2010). Her short fiction has appeared in *Fantasy Magazine*, *Interzone*, and *Strange Horizons*, *Interfictions 2* 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.

Donald G. Keller began his career in fandom as co-editor of *Phantasmicom* in 1969; since then he has written for *Khatru*, *Prehensile*, *Fantasiae*, his own *Inscape*, and *The New York Review of Science Fiction*, of which he is a former staff member. In 1984 he formed, with Jerry Kaufman, Serconia Press, which has published five collections of nonfiction, all by eventual Readercon Guests of Honor: two by Brian Aldiss, one by Samuel R. Delany, and two by John Clute: *Strokes* (winner of a 1989 Readercon Award) and *Look at the Evidence*. He co-edited, with Ellen

Kushner and Delia Sherman, *The Horns of Elfland* (Roc, 1997), and contributed a handful of entries to John Clute's *Encyclopedia of Fantasy*. His most recent publication is an essay in *Fighting the Forces: What's At Stake in Buffy the Vampire Slayer* edited by Rhonda Wilcox and David Lavery (Rowman and Littlefield). He lives in New York City, and works as a proofreader.

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.

Caitlin R. Kiernan is the author of eight dark-fantasy novels, beginning with *Silk* (Roc/NAL, 1998), and followed by *Threshold* (Roc/NAL, 2001), *Low Red Moon* (Roc/NAL, 2003), *The Five of Cups* (Subterranean Press, 2003), *Murder of Angels* (Roc/NAL, 2004), *Daughter of Hounds* (Roc/NAL 2007), and *The Red Tree* (Roc/NAL, 2009). Most of her novels are now available as audiobooks from Audible.com. She has begun work on her ninth novel, *The Wolf Who Cried Girl*, as well as an as-yet untitled play. Her short fiction, which has been selected for *The Year's Best Fantasy and Horror*, *The Years Best Science Fiction*, and *The Mammoth Book of Best New Horror*, has been collected in *Tales of Pain and Wonder* (Gauntlet Publications, 2000), *Wrong Things* (with Poppy Z. Brite; Subterranean Press, 2001), *From Weird and Distant Short* (Subterranean Press, 2002), *To Charles Fort, With Love* (Subterranean Press, 2005), *Alabaster* (Subterranean Press, 2006), *A is for Alien* (Subterranean Press, 2009), and, most recently, *The Ammonite Violin & Others* (Subterranean Press, 2010). Two of her novellas have appeared as short hardbacks: *In the Garden of Poisonous Flowers* and *The Dry Salvages* (both from Subterranean Press, 2002 and 2004, respectively). Her transformative "weird erotica" has been collected in two volumes, *Frog Toes and Tentacles* (2005) and *Tales from the Woeful Platypus* (Subterranean Press, 2007), with a third volume—*Confessions of a Five-Chambered Heart*—planned for 2011 (Subterranean Press); her erotica also appears in the monthly subscription-only PDF-zine *Sirenia Digest* (November 2004–present), which published its 55th issue in June 2010. Caitlin's chapbooks include *Candles for Elizabeth* (Meisha-Merlin 1998), "A Study for 'Estate'" (Gauntlet Publications, 2000), "On the Road to Jefferson" (Subterranean Press, 2002); "Waycross" (Subterranean Press, 2003), *Embrace the Mutation* (with J.K. Potter; Subterranean Press 2003), *Trilobite: The Writing of Threshold* (Subterranean Press, 2003), "Alabaster" (Camelot Books, 2003), "Mercury" (Subterranean Press, 2004), "The Worm in the Mind's Eye" (Subterranean Press, 2004), *The Merewife: A Prologue* (Subterranean Press, 2005), *False/Starts: Being a Compendium of Beginnings* (Subterranean Press, 2005), *The Little Damned Book of Days* (Subterranean Press, 2005), "Highway 97" (Subterranean Press, 2006); *Tails of Tales of Pain and Wonder* (Subterranean Press, 2008), *B is for Beginnings* (Subterranean Press, 2009), and "Sanderlings" (Subterranean Press, 2010). She

wrote the novelization for Robert Zemeckis' *Beowulf* (HarperCollins, 2008), and scripted thirty-eight issues of the DC/Vertigo comic *The Dreaming* (October 1997-May 2001), along with two mini-series: *The Girl Who Would Be Death* (1998-1999) and *Bast: Eternity Game* (2003).

Caitlin's work has been translated into many languages, including German, Portuguese, Spanish, Czech, Polish, Russian, Italian, Finnish, Korean, and Japanese. She's a four-time recipient of the International Horror Guild Award, four-time Stoker Award finalist, and two-time World Fantasy Award finalist. In 2010, her short story "Galápagos" was honored by the James Tiptree, Jr. Award Council, and *The Red Tree* has been nominated for the 2010 Shirley Jackson Award. It was also named one of the best fantasy and sf books of 2009 by a list of Amazon.com editors. Caitlin recently appeared in Frank Woodward's award-winning documentary, *Lovecraft: Fear of the Unknown* (2008). Born near Dublin, Ireland, she now lives in Providence, RI. Trained as a vertebrate paleontologist, her research has been published in the *Journal of Vertebrate Paleontology*, *Journal of Paleontology*, and *Journal of the International Commission on Zoological Nomenclature*. In 1988, described a new genus of mosasaur, *Selmasaurus*, and she was the first to discover evidence of velociraptorine dinosaurs ("raptors") from the US Gulf Coast. Her first fiction publication, the sf tale "Persephone," appeared in the March 1995 issue of the now-defunct *Aberrations* (#27). She is not a "horror" writer.

Robert Killheffer has been at various times an editor, writer, book reviewer and critic over the past 20 years. He was editor and founder (with Meg Hamel and Jenna Felice) of *Century* magazine, for which he was nominated for the World Fantasy Award. He was also a founder (with Ellen Datlow) of the e-zine *Event Horizon*, and a long-time member of the staff of *The New York Review of Science Fiction*. His reviews and essays have appeared in *F&SF*, *Omni*, *The Washington Post Book World*, *The New York Review of Science Fiction*, *Publishers Weekly* and other publications.

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*. You can follow her blog at www.rosemarykirstein.com, or on Facebook. She tweets random non sequiturs on Twitter as @rkirstein.

Erin Kissane is a graduate student in English literature at Queens College, CUNY, and is writing a master's thesis on Hope Mirrlees's *Lud-in-the-Mist*. Her other academic interests include speculative fiction, big-tent Modernism, children's literature, detective stories, fan culture, and the strange. She is editorial director of web agency Happy Cog Studios, and works with Fourth Story Media on *The Amanda Project*, a collaborative, interactive mystery series for teen girls, the first book of which is forthcoming from HarperCollins in September, 2009. She lives in New York with two cats and an animator.

Ellen Klages was born in Ohio and now lives in San Francisco. Her story "Basement Magic" won the Nebula Award for Best Novelette; other stories have appeared widely in magazines, anthologies, and Year's Best compilations, and have been translated into eight languages. A collection of her short fiction, *Portable Childhoods*, was published by Tachyon. Her first novel, *The Green Glass Sea*, won the Scott O'Dell Award for Historical Fiction, the New Mexico Book Award for YA, and the Lopez Award for Children's Literature. The sequel, *White Sands, Red Menace*, won the California Book Award and the New Mexico Book Award for YA. She has also been a finalist for the Hugo, Nebula, Campbell, and World Fantasy awards. In addition to her

writing. Ellen is a graduate of the Second City Conservatory and the Clarion South writers' workshop, and serves as the auctioneer and member of the Motherboard of the James Tiptree, Jr. Literary Award. She lives in a small house full of odd and wondrous things.

Michael Aondo-verr Kombol is a short story writer and poet. Popular among his short stories are *Ayishi's Maiden* and *Rather Be Me*. Much of his poetry is published in the collection *1000 Nigerian Poets*. Michael is also interested in folktales from around Nigeria and is currently working on a British Council collaborative effort (between the University of Manchester and two Universities in Nigeria) to promote African Writing.

He lives in Makurdi, Nigeria with Esther and their son Ese.

Nicole Kornher-Stace is the author of *Desideria* (Prime, 2008), *Demon Lovers and Other Difficulties* (Goblin Fruit, 2009), and *The Winter Triptych* (Papaveria, 2011). Two more novels are in progress: a mythpunk/steampunk mashup, complete with a possessed airship, a pregnant Lady Explorer, a workers' rebellion, and a Fake Tarot; and a post-apocalyptic *Golden Bough* katabasis not-quite-a-ghost-story. She has contributed fiction regularly to *Fantasy*, and her other short fiction and poetry has appeared or is forthcoming in a number of magazines and anthologies, including *Clockwork Phoenix 3*, *Best American Fantasy*, and *Apex*. Her poem "The Changeling Always Wins" placed 2nd in the 2010 short form Rhysling Award, and her short fiction has been long-listed for the British Fantasy Awards and nominated for the Pushcart Prize. She lives in New Paltz, NY, with one husband, two ferrets, one Changeling, and many many books. She can be found online at www.nicolekornherstace.com or wirewalking.livejournal.com.

Mary Robinette Kowal is the author of *Shades of Milk and Honey* (2010, Tor; Nebula finalist), *Glamour in Glass* (forthcoming 2012, Tor) and her short fiction collection, *Scenting the Dark and Other Stories* (2009, Subterranean). Her Hugo nominated short story "Evil Robot Monkey" appeared in *The Solaris Book of New Science Fiction vol. 2* (Mann, ed.). Other short fiction has appeared in *Strange Horizons*, *Asimov's*, *Apex Digest*, *Cicada*, *Clarkesworld*, and numerous Year's Best anthologies. She won the Campbell Award for Best New Writer in 2008.

She also is the art director for *Weird Tales*. Mrs. Kowal performs as a professional puppeteer and voice actor, recording work for authors such as Orson Scott Card, Kage Baker, and John Scalzi. Visit her website, www.maryrobinettekowal.com.

Barbara Krasnoff's short fiction has appeared in *Space & Time Magazine*, *Electric Velocipede*, *Apex Magazine*, *Doorways*, *Sybil's Garage*, *Behind the Wainscot*, *Escape Velocity*, *Weird Tales*, *Descant*, *Lady Churchill's Rosebud Wristlet*, *Amazing Stories*, and the anthologies *Crossed Genres Year Two* (ed. Kay T. Holt, Kelly Jennings and Bart R. Leib), *Descended From Darkness: Apex Magazine Vol. 1* (ed. Jason Sizemore and Gill Ainsworth), *Clockwork Phoenix 2* (ed. Mike Allen), *Such A Pretty Face: Tales of Power & Abundance* (ed. Lee Martindale), and *Memories and Visions: Women's Fantasy and Science Fiction* (ed. Susanna Sturgis). Recent stories include "In the Household of the Brelsh" in *Crossed Genres 29*, "Button Up Your Overcoat," in the upcoming *Broken Time Blues: Fantastic Tales in the Roaring '20s* (ed. Jaym Gates and Erika Holt), and "Red Dybbuk," which will be part of a yet-unnamed anthology (ed. Bart R. Leib). 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's work has or will soon appear in *Beneath Ceaseless Skies*, *Clarkesworld Magazine*, *Interzone*, *Electric Velocipede*, *Apex Digest*, *Weird Tales*, *GUD Magazine* and the anthologies *Naked City: New Tales of Urban Fantasy*, *The People*

of the Book, *After, Steam-Powered: Lesbian Steampunk Stories* as well as other markets. He runs Senses Five Press, which publishes *Sybil's Garage*, soon to be reading for its 8th issue, and *Paper Cities*, which won the World Fantasy Award in 2009. He co-curates the Fantastic Fiction at KGB reading series in Manhattan alongside Ellen Datlow. He has been a long-time member of the Altered Fluid writing group and is obsessed with *Blade Runner*. His website is www.matthewkressel.net.

Theodore Krulik interviewed the late Roger Zelazny extensively to write his literary biography *Roger Zelazny*, published in 1986 by the Frederick Ungar Publishing Company. Through his continued friendship with Roger, Krulik wrote *The Complete Amber Sourcebook*, a concordance of the ten Amber novels, published by Roger's long-time publisher, Avon Books, in 1996. Currently, Krulik is writing *Roger Zelazny: In His Own Words*, a collection of anecdotes told by Zelazny in his exclusive interviews with Krulik.

In March, 1989, Krulik interviewed Roger at Lunacon in Tarrytown, New York in front of a packed audience. It was during that same convention that the management had the hotel evacuated because of a fire alarm. Krulik met Roger running the wrong way during the evacuation, and Roger explained that his literary agent sent him back to get the only copy of his latest Amber manuscript. True story!

As a member of the Science Fiction Research Association, he had edited an SF Films column for the SFRA newsletter during the 1980s and 90s. A film expert, Krulik has been on panels at Philcon and Balticon discussing the movies of M. Night Shyamalan, James Cameron, George Lucas' *Star Wars* saga, Mary Shelley's *Frankenstein* and film depictions, and, of course, the life and works of Roger Zelazny.

In the mundane world, Krulik is a retired high school English teacher residing in Queens, New York.

Ellen Kushner (www.ellenkushner.com) is a novelist, performer, and public-radio personality. Her novel *Thomas the Rhymer* (Morrow/Tor, 1990; Bantam Spectra, 2004), won the World Fantasy and Mythopoeic Awards in 1991. *The Fall of the Kings* (Bantam, 2002), written with Delia Sherman, takes place 60 years after her first novel, *Swordspoint, A Melodrama of Manners* (Unwin Hyman, 1987). *Swordspoint* was reissued in 2003 by Bantam Spectra with a new afterword and three previously uncollected short stories. The latest in what's now called the "Riverside" Series, *The Privilege of the Sword*, takes place about 20 years after *Swordspoint*, was published by Bantam Books in 2006, with 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. A chapter-book version, *The Golden Dreydl*, was published by Charlesbridge in 2007. A children's theatre version, *A Klezmer Nutcracker*, was produced by New York's Vital Theatre in 2008-'09, with Kushner herself playing Tante Miriam!

Her *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 live. 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*, *The Coyote Road*, and *Troll's Eye View* (eds. Datlow and Windling). 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 President.

Ellen Kushner began her career in New York as a fantasy editor, first at Ace Books with Jim Baen (where she edited *Basilisk*, 1980), then at Timescape with David Hartwell. In 1987 she moved to Boston to work at WGBH Radio. In 2006, she and her partner, Delia Sherman, moved back to Manhattan. From 1996 until the show stopped producing new episodes, Kushner was host/writer of PRI's award-winning weekly series *Sound & Spirit*, heard on public radio stations nationwide. Some episodes can be heard at www.wgbh.org/pri/spirit.

K. A. ("Kate") Laity is the author of *Pelzmantel: A Medieval Tale* (2010, Immanion Press) and the collection *Unikirja [Dreambook]* (2009, Aino Press) for which she won a 2006 Finlandia Foundation grant and the 2005 Eureka Short Story Fellowship. The collection includes "Darkest Day" (AKA "Sun Thief") which appeared in *Marion Zimmer Bradley's Sword and Sorceress XXI*, "Palakainen" and "Vipunen" which were first published in *New World Finn* and "Kantele" which appeared in the inaugural issue of *Kippis*. As C. Margery Kempe, she writes erotic romance including *Chastity Flame* (2009, Ravenous Romance), its forthcoming sequel and a dozen or so shorter works. As Kit Marlowe, she also writes historical romance like her comic gothic novel *The Mangrove Legacy* (2010, Tease Publishing). Her forthcoming novel *Owl Stretching* is an alternate history/urban fantasy and her non-fiction collection *The Triumph of the Carpet Beetle* (2011, Women's League of Ale Drinkers) gathers together columns, flash fiction and humor pieces. Her publication career began with Clive Barker's selection of her story "Revelations" as winner of his *Lord of Illusions* Short Story contest in 1995.

Laity is Associate Professor of English (Medieval) at the College of Saint Rose in Albany, NY, but she will be at the National University of Ireland Galway on a Fulbright for the 2011-2012 academic year. She writes a weekly column for *ButchBuzz.com*, the global women's lifestyle network, and occasional pieces for *The Spectator Arts Blog* and other mainstream publications.

Claude Lalumière (lostmyths.net/claude) is the author of the mosaic novella *The Door to Lost Pages* (CZP 2011), the collection *Objects of Worship* (CZP 2009), and the chapbooks *The World's Forgotten Boy* and *The Scorpions from Hell* (Kelp Queen 2008) and, in collaboration with illustrator Rupert Bottenberg, *Agents of M.Y.T.H.* (Expozine 2010). Bottenberg and Lalumière are the co-creators of *Lost Myths*, which finds expressions as a live show, a series of postcards, and an ever-growing online archive at lostmyths.net. Lalumière has been the Fantastic Fiction columnist for *The Montreal Gazette* since 2001. He has edited eight anthologies in various genres, the most recent of which is the Aurora Award finalist *Tesseract Twelve: New Novellas of Canadian Fantastic Fiction* (Edge 2008). In 2009, Lalumière was an official guest of the Canadian Embassy at the Belgrade Book Fair. In August 2011, the French-language translation of *Objects of Worship* will be released by Québecois publisher Alire under the title *Odyssées chimériques*.

John Langan's new story, "In Paris, In the Mouth of Kronos" has been published in Ellen Datlow's *Supernatural Noir* (Dark Horse 2011). Additional stories are forthcoming in *Ghosts by Gaslight* (Harper Collins 2011) and *Blood and Other Cravings* (Tor 2011). His story, "City of the Dog," has been selected for both Ellen Datlow's *Best Horror of the Year* (Night Shade 2011) and Steven Jones's *Mammoth Book of Best New Horror* (Running Press 2011); Datlow is also including his story, "The Revel," in her volume. He has written a novel, *House of Windows* (Night Shade 2009), and a collection of short fiction, *Mr. Gaunt and Other Uneasy Encounters* (Prime 2008). He's completing his dissertation, *Lovecraft's Progeny*, a consideration of Lovecraft's influence on Fritz Leiber, Stephen King, Ramsey Campbell, and Thomas Ligotti, at the CUNY Graduate Center. 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 *American Exorcist: Critical Essays on William Peter Blatty*, *Fritz Leiber: Critical Essays*, *The Lovecraft Annual*, *IROSF*, *Lovecraft Studies*, and *Fantasy Commentator*; he has essays forthcoming on Robert Aickman, Ramsey Campbell and J. Sheridan Le Fanu. He was a judge for the first three years of the Shirley Jackson Awards.

He is an adjunct instructor at SUNY New Paltz, where he teaches Creative Writing and Gothic fiction and film. He lives in Rifton, NY, with his wife, Fiona, their son, David, three cats, and a labradoodle.

Sarah Langan is the author of the novels *The Keeper* and *The Missing*, and *Audrey's Door*, which won the 2009 Stoker for best novel and was optioned by The Weinstein Company for film. Her short fiction has appeared in *Lightspeed*, *Cemetery Dance*, *The Living Dead 2*, *Unspeakable Horror*, and *Brave New Worlds*. She's on the board of the Shirley Jackson Awards, is a 2011 Chair Juror for the Stoker Short Story Award, and is also a juror for the Edgar Award in the paperback original category. She's currently working on a post-apocalyptic young adult series called *Kids* and two adult novels: *Empty Houses* and *My Father's Ghost*. www.sarahlangan.com

Fred Lerner has been a librarian and bibliographer for more than forty years, and was one of the founders of the Science Fiction Research Association. His 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."

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; 2nd ed., 2009), he has written about the role of libraries in shaping as well as reflecting the societies in which they arose.

Fred Lerner lives with his wife Sheryl in White River Junction, Vermont, where he is Information Scientist at the National Center for Posttraumatic Stress Disorder. As producer of the PILOTS Database, an online index to more than 40,000 publications on PTSD, he claims to have seen more literature on the subject than anyone on the planet.

Paul Levinson's *The Silk Code*, a first novel featuring Dr. Phil D'Amato, was published by Tor (David Hartwell, editor) in October 1999. It won the Locus Award for Best First Science Fiction novel of 1999. Levinson's next novel, *Borrowed Tides*, was published by Tor in March 2001; it was a May 2001 Selection of the SF Book Club. Phil D'Amato returned in Levinson's third novel, *The Consciousness Plague*, published by Tor in March 2002; the novel was a Spring 2002 Selection of the SF Book Club and the Mystery Guild; it won the Mary Shelley Award, given for the first time by the Media Ecology Association for the best fiction about technology and communication, in 2003; Mark Shanahan's audio-book was a finalist for the Audie Award in 2005. D'Amato appeared again in *The Pixel Eye*, 2003, which was a finalist for the Prometheus Award in 2004. *The Plot to Save Socrates* — a time-travel, historical novel, about just what it sounds like — was published by Tor in February 2006; *Entertainment Weekly* called it "challenging fun." Levinson's science fiction in *Analog* has been nominated for the Hugo, Nebula, Edgar, and Sturgeon Awards. "Loose Ends" (novella, May 1997) was a triple nominee. "The Chronology Protection Case" (novelette, September 1995) was a finalist for the Sturgeon Award in 1996, the Nebula Award in 1996, and has been reprinted four times, including in *Nebula Awards 32: SFWA's Choices for the Best Science Fiction and Fantasy of the Year* (Harcourt, 1998); Jay Kensing's 40-

minute low-budget movie of the novelette has played at numerous cons. Mark Shanahan's radioplay of the novelette, performed at the Museum of Television and Radio in New York City in September 2002, was nominated for an Edgar for best play by the Mystery Writers of America in 2003. The Copyright Notice Case" (novelette, April 1996) won CompuServe's HOMer Award for the Best Science Fiction novelette of 1996 and was a finalist for the 1997 Nebula Award; "The Mendelian Lamp Case" (novelette, April 1997) was reprinted in David G. Hartwell's *Year's Best Science Fiction #3* (HarperPrism, 1998). All of the above stories are now available on Fictionwise.com.

Levinson's scholarly books include *Mind at Large* (1988; new paperback edition, 1998), and *The Soft Edge: A Natural History and Future of the Information Revolution*, published worldwide by Routledge in Fall 1997. *Digital McLuhan: a Guide to the Information Millennium* was published by Routledge in May 1999, and won the Lewis Mumford Award for Outstanding Scholarship. *RealSpace: The Fate of Physical Presence in the Digital Age, On and Off Planet* was published by Routledge in 2003, and *Cellphone: The Story of the World's Most Mobile Medium, and How It Has Transformed Everything* was published by Palgrave/St. Martin's in 2004. *New New Media*, published by Penguin Academics in 2009, is now in its 4th printing. These books have been translated into Chinese, Japanese, and ten other languages. Levinson has appeared on The O'Reilly Factor, Scarborough Country, The CBS Evening News, The PBS News Hour with Jim Lehrer, and more than 500 radio and television shows, and is frequently quoted in *The New York Times*, *The Christian Science Monitor*, and other newspapers. He has published more than 100 scholarly articles on the history and philosophy of communication and technology, and his essays have appeared in *Wired*, *Omni*, and *The Village Voice*. Levinson was interviewed every Sunday on KNX 1070 all-news radio in Southern California, 2006-2008. He maintains several blogs and podcasts, all of which can be found at infiniteregress.tv. Levinson is Professor of Communications and Media Studies at Fordham University, and was President of the Science Fiction Writers of America, 1998-2001. His work in the really short form was recognized by the Chronicle of Higher Education, which included him among the Top Ten High Flyers in Academe on Twitter in 2009.

Kelly Link is the author of three collections, *Stranger Things Happen* (Small Beer Press, 2001; also available online as a free download under the creative commons copyright), *Magic for Beginners* (Small Beer / Harcourt, 2005), and *Pretty Monsters* (young adult, Penguin Viking, 2008). With her husband Gavin J. Grant, she edits the zine *Lady Churchill's Rosebud Wristlet* and runs Small Beer Press. Her short stories have won the James Tiptree Jr., World Fantasy, Nebula, Locus, and Hugo Awards. She lives in Northampton, Massachusetts.

Shira Lipkin's short fiction and poetry have appeared in *Interfictions 2* (eds. Delia Sherman and Christopher Barzak), *ChiZine*, *Lone Star Stories*, *Electric Velocipede*, *Cabinet des Fées*, *Polu Texni*, and the benefit anthology *Ravens in the Library* (eds. Phil Brucato and Sandra Buskirk). Her short story "The Angel of Fremont Street" was shortlisted for the 2010 Million Writers Award, and her poem "When Her Eyes Open" has been nominated for the 2010 Rhysling Award. She has fiction and poetry forthcoming in *Electric Velocipede*, *Mythic Delirium*, and *Abyss & Apex* this year. She can also be found on programming at Wiscon, Arisia, Boskone, and PiCon. She lives in Boston with her husband, daughter, and the requisite cats, and works in community outreach and mobilization at the Boston Area Rape Crisis Center. She is currently at work on a nonfiction book about how to dismantle rape culture in your spare time, as well as, of course, a novel. You can follow her movements at <http://shiralipkin.com>, <http://barcc.org/blog>, and <http://shadesong.livejournal.com>. Please do. She likes the company.

Ken Liu's short fiction has appeared in *Asimov's*, *Clarkesworld*, *F&SF*, *Lightspeed*, *Nature*, *Strange Horizons*, *Empire of Dreams and Miracles* (Card and Olexa, eds.), *Writers of the Future Vol. 19*, *Polyphony 4* (Layne and Lake, eds.), *Thoughtcrime Experiments* (Harihareswara and Richardson, eds.), and *The Dragon and the Stars* (Mak and Choi, eds.), among other places. "The Algorithms for Love" appeared in *The Year's Best SF 10* (Hartwell & Cramer, eds.). "You'll Always Have the Burden With You" appeared earlier this year in *In Situ* from Dagan Books.

He lives in Massachusetts with his wife Lisa and their daughter.

Barry B. Longyear is the first writer (and maybe the only writer) to win the Nebula Award, the Hugo Award, and the John W. Campbell Award for Best New Writer, all in the same year. In addition to his acclaimed *Enemy Mine* series, his works include numerous short stories, the *Circus World* series, the *Infinity Hold* series, and novels ranging from *Sea of Glass* to *The God Box*, as well as his much praised *Science-fiction Writer's Workshop-I*. Recently he has taken his Online writing seminar, *The Write Stuff*, and issued it both as a trade paperback and in Kindle format. This important work is the basis of his "The Stories You Need to Write" workshop this year at Readercon.

His recent works include *Jaggers & Shad: ABC is for Artificial Beings Crimes*, the complete award-winning series that appeared in *Analog*, in addition to two previously unpublished tales; *Dark Corners*, his hardest hitting collection of stories from the dark side; and *The Enemy Papers* (all three novels of the *Enemy Mine* series, including the never-before-published *The Last Enemy* and the Drac bible, *The Talman*).

A complete list of his awards, books and short stories and other writings is available on his website, <http://www.barryblongyear.com/>.

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

David Malki ! is a cartoonist, humor writer, and anthologist. Most recently, he co-edited and contributed to *Machine of Death* (2010, Bearstache Books), a short-fiction collection that became a surprise bestseller and internet phenomenon thanks to an innovative grassroots campaign. His comic-strip collections include *Dapper Caps & Pedal-Copters* (2010), *Clever Tricks to Stave Off Death* (2009), and *Beards of our Forefathers* (2008), all from Dark Horse Books. *Beards of our Forefathers* was a 2008 Eisner Award nominee for Best Humorous Publication, as well as a 2008 Harvey Award nominee in multiple categories, including the Special Award for Humor. His comics and humor have also been collected in *The Annotated Wondermark* (2005, Bearstache), *Hey World Here Are Some Suggestions* (2010, Bearstache), and the Victorian-parody trilogy *Dispatches from Wondermark Manor* (2007), *Voyage from Wondermark Manor* (2008), and *Return to Wondermark Manor* (2009), all from Bearstache. He has also contributed work to the anthologies *MySpace Dark Horse Presents* Vols. 2, 4, and 5 (Dark Horse Books); *I Saw You: Comics About Real-Life Missed Connections* (2009, Random House); *Hair'em Scare'em* (2010, Gestalten); *Lumberjacks: A Field Guide* (2010, ed. Venable/Ways); and *The Devastator Quarterly* (2010, ed. Golden). His short story "Fever" was published in audio by *Pseudopod* in 2008, and he has other short stories which have won minor writing competitions, but my God is anybody reading down this far? His next collection of Wondermark comics, *Emperor of the Food Chain*, and a new *Compleat Dispatches from Wondermark Manor* edition are both forthcoming in 2011, with *Machine of Death Volume 2* forthcoming in 2012.

David lives in Los Angeles with his wife Nikki, a special-effects makeup artist.

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 Gerrold Watkins and one as Francine Di Natale for The Traveller's Companion series, of the first 14 novels in the Lone Wolf series from Berkeley as Mike Barry, of a novel for Warner as Howard Lee and of one for Playboy Press as Lee W. Mason. He lives in Teaneck, New Jersey with his wife Joyce.

B. Diane Martin is the Co-CEO of Readercon. She has supported Readercon for seventeen consecutive cons in most capacities, including ConChair more times than she wants to count. She is extremely honored to be a World Fantasy Award finalist (Special Award, Non-Professional, 2010) for her work with Readercon.

Diane is an entrepreneur with a law degree who has experience structuring companies, developing strategic partnerships, and has handled a wide array of counseling matters for emerging technology companies with an emphasis on intellectual property issues. Diane is currently both founder and officer of MicroContinuum, Inc., Lightwave Power, Inc., and StereoJet, Inc. where she has oversight and management responsibility for all legal issues, strategies, services and resources. Before she moved into start-ups, she was Director of Display Holography at Polaroid Corporation, where she was responsible for all aspects of holographic products including R&D, manufacturing, marketing and sales. Prior to her arrival at Polaroid, Martin was an assistant attorney general with the State of Connecticut. Martin has advised MIT-based start-ups in the software and gaming markets as well as companies in the holography industry. Her interest in intellectual property matters has motivated her to encourage all the authors, editors, and artists that she's had the opportunity to work with over the years at Readercon to name a literary executor in their will. Diane (a/k/a She Who Must Be Obeyed) lives with her husband, David G. Shaw (<http://blog.belm.com/>), and their son Miles (He Who Will Not Be Ignored) in a Victorian home filled with books, games, and cookware.

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* (Houamer, 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.

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 and the 2007 Million Writers Award. His YA novel *The Beast With Nine Billion Feet* (Zubaan) is scheduled to appear in Fall 2009.

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, 1996) was reprinted in *Year's Best SF 2*. He has collaborated several times with Jean-Louis Trudel under the common pen name of Laurent McAllister.

He started publishing books in 1995, and now has seventeen under his belt: *La Rose du désert*, a short-story collection (Éditions Le Passeur, 1995; winner of the 1995 Prix Boréal 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 Médiaspaul, 1996); a YA fantasy diptych, *Le Vaisseau des tempêtes* and *Le Prince des Glaces* (Éditions Médiaspaul, 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 Médiaspaul, 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 Médiaspaul, 2001, 2003, and 2005); and the novella *Un Oeuf d'acier* (Éditions Vents d'Ouest, 1997). 2009 saw the publication of three new books: *Suprématie*, a huge space-opera written with Jean-Louis Trudel (Éditions Bragelonne); and two short-story collections, one by Laurent McAllister (*Les Leçons de la cruauté*) and one of his own stories (*L'Enfant des mondes assoupis*), both from Alire. Earlier this year, *Suprématie* won both the Prix Boréal and the Aurora Award for best book in French.

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. He has distinguished himself [*sic*] of late by winning a string of Kirk Poland competitions.

Eugene Mirabelli (Gene) had his first novel published fifty years ago. He is the author of eight novels, one novella and a mini-book, certain anonymous pieces, and numerous journal articles and reviews. He didn't know he wrote science fiction until a few years ago when *Fantasy & Science Fiction* published one of his short stories. His novels are mainstream fiction, often deal with affairs of the heart and should not be left around the house where youngsters might read them. He's received grants for his work, including one from the Rockefeller Foundation.

His books include *The Burning Air* (Houghton Mifflin, 1959), *The Way In* (Viking Press, 1968), *No Resting Place* (Viking Press, 1972 / Curtis Books, 1973), *The World at Noon* (Guernica Editions, 1994), *The Book of the Milky Way (Third Coast, Winter 1996; nominated for the Pushcart Prize)*, *The Language Nobody Speaks* (Spring Harbor Press, 1999), *The Passion of Terri Heart* (Spring Harbor Press, 2004), *The Queen of the Rain Was in Love with the Prince of the Sky* (Spring Harbor Press, 2008), and *The Goddess in Love with a Horse* (Spring Harbor Press, 2008). *Renato, the Painter* is due out next year from McPherson & Co.

Mirabelli's few short stories include the Nebula Award finalist "The Woman in Schrödinger's Wave Equations" (*Fantasy and Science Fiction*, August 2006), anthologized in *Nebula Awards Showcase 2008* (ed. Ben Bova), and "Falling Angel" (*F&SF*, December 2008), which appeared in *The Year's Best Science Fiction and Fantasy: 2009* (ed. Rich Horton). His work has appeared, infrequently, in literary journals such as *Third Coast* and the *Michigan Quarterly* and online at sites such as Andrei Codrescu's *Exquisite Corpse*, and been anthologized in *Sweet Lemons* (ed. Venera Fazio and Delia De Santis, 2004), *Writers and Their Craft: Short Stories & Essays on the Narrative* (eds. Nicholas Delbanco and Laurence Goldstein, 1999), and *North Country* (eds. Joseph Bruchac, Craig Hancock, Alice Gilborn and Jean Rikhoff, 1986). Languages his work has been published in include Czech, Hebrew, Russian, Sicilian, and Turkish.

Mirabelli lives in upstate New York, and taught in the graduate writing program at the State University of New York at Albany during its heyday. He currently writes political opinion pieces for an alternative newsweekly, plus book reviews on science, economics and political affairs.

Pan Morigan, dual citizen of Canada and the U.S., is a vocalist, songwriter, and producer. She has a new all-acoustic

release, titled *Wild Blue*, which includes 9 genre-defying original songs, fusing jazz harmonies with Irish, Greek, and American folk influences. The music is available at www.cdbaby.com/cd/panmorigan2, Digstation, iTunes, and at her website, www.panmorigan.com.

Pan is known for her passionate stage presence, improvisational chops, and a wide-ranging voice stretching across multiple octaves, that “reaches into a deep hollow place, then climbs out and soars.” (Tzivia Gover, *Front Row*). In 2007 she won the Massachusetts Cultural Council Fellowship in Music Composition. She has also won a Meet the Composer award, and two residencies for composers at Blue Mountain Center, among other honors.

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

Pan is new to fiction, with a first published story in *80! Memories and Reflections on Ursula K. Le Guin*, Fowler and Notkin, editors, Aqueduct Press. She has a number of other fiction projects in the works, and is very excited about the journey.

James Morrow, a Guest of Honor at Readercon 17, has been writing fiction ever since shortly after his seventh birthday, when he dictated “The Story of the Dog Family” to his mother, who dutifully typed it up and bound the pages with yarn. This three-page, six-chapter fantasy is still in the author’s private archives. Upon reaching adulthood, Morrow channeled his storytelling drive in the direction of SF and fantasy, churning out nine novels, two novellas, and enough short stories to fill three collections. His oeuvre’s conspicuous adequacy is attested to by two World Fantasy Awards, two Nebula Awards, the Grand Prix de l’Imaginaire, the Prix Utopia, and the Theodore Sturgeon Memorial Award.

Morrow’s recent 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 (1992, 1993, and 1994) plus *The SFWA European Hall of Fame* (Tor, 2007, Grand Prix de l’Imaginaire finalist), 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 his circumscribed and but devoted readership, Morrow is best known for the Godhead Trilogy, a sardonic 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 Nebula 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 originally 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.), *Mars Probes* (Crowther, ed.), *Conqueror Fantastic* (Sargent, ed.), *Conjunctions 39: The New Wave Fabulists*, (Straub, ed.), *Conjunctions 50: Fifty Contemporary Writers* (Morrow, ed.), *Conjunctions 52: Betwixt the Between* (Morrow and Evanson, eds.), *Conjunctions 56: Terra Incognita* (Morrow, ed.), *Extraordinary Engines* (Gevers, ed.), *The Mammoth Book of Alternate Histories* (Watson and Whates, eds.), *Is Anybody Out There?* (Gevers and Helpert, eds.), and *Ghosts by Gaslight* (Gevers and Dann, eds.). His collections are *Swatting at the Cosmos* (Pulphouse, 1990), *Bible Stories for Adults* (Harcourt Brace/Harvest/SFBC, 1996; World Fantasy finalist), and *The Cat’s Pajamas and Other Stories* (Tachyon, 2004).

A full-time fiction writer, the author makes his home in State College with his wife, his son, an enigmatic sheepdog named Molly, and a loopy beagle called Harley. In 2009 Tachyon Books published Jim’s stand-alone historical novella, *Shambling Towards Hiroshima* (Theodore Sturgeon Memorial Award, Nebula finalist, Hugo nominee, *Locus* Award finalist). Set in 1945, this affectionate satire dramatizes the U.S. Navy’s attempts to leverage a Japanese surrender via a biological weapon that strangely anticipates Godzilla. Jim recently burdened his agent with the manuscript of *Galapagos Regained*, a long novel about the coming of the Darwinian worldview.

Kathryn Smith Morrow is a charter member of the Penn State Science Fiction Society, founded in 1969—the year she attended her first convention, a Philcon.

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

Having involuntarily retired from independent bookselling for the usual reasons (store closed), she is currently multitasking as the wife of a full-time writer, the mother of a teenager and two dogs, and an irregularly frequent contributor to *The New York Review of Science Fiction*.

Kathy collaborated with husband Jim in creating online lesson plans for *The Hobbit* and *The Lord of the Rings* for the Houghton Mifflin website in 2004, and co-edited with Jim *The SFWA European Hall of Fame*, published in June 2007 by Tor Books.

Resa Nelson is the author of *Our Lady of the Absolute*, a novel about a modern-day society based on ancient Egypt (Mundania Press 2010). Her first novel, *The Dragonslayer’s Sword* (Mundania Press, 2008), was based on two short stories published in *Science Fiction Age*, the first of which ranked second in that magazine’s first Readers Top Ten Poll; *The Dragonslayer’s Sword* was a 2009 EPIE Award Finalist for Best Fantasy Novel and was recommended for the Nebula Award. The second book in her Dragonslayer series, *The Iron Maiden*, is scheduled for publication this fall. She has completed Book 3, *The Stone of Darkness*, and is currently writing Book 4, the final book in the series. Her short fiction has been published in *Fantasy Magazine*, *Paradox*, *Brutarian Quarterly*, *Science Fiction Age*, *Aboriginal SF*, *Tomorrow SF*, *Oceans of the Mind*, and many anthologies. Nelson is a graduate of the Clarion Workshop (1985). She has also sold

over 200 magazine articles. She has been the TV/movie columnist for *Realms of Fantasy* since 1998, as well as a regular contributor to *SCI FI* magazine.

Visit her website at <http://www.resanelson.com>.

Kate Nepveu (pronounced “NEHV-you”, the ‘p’ is silent) is a reader, fan, and reviewer. She was born in South Korea, grew up in New England, and now lives in upstate New York. There, she practices law, is raising a family, and (in her copious free time) writes for her blog (kate-nepveu.dreamwidth.org) and booklog (steelypips.org/weblog/), and runs Con or Bust, which helps fans of color/non-white fans attend SFF cons. To her vast surprise, she has recently completed a chapter-by-chapter re-read of *The Lord of the Rings* at Tor.com. She’s got an overdeveloped sense of responsibility; it’s going to get her into trouble some day.

Jennifer Pelland is primarily known for her short fiction. Her first Nebula nomination was in 2008 for “Captive Girl,” originally published in *Helix*, and this year she was nominated again for “Ghosts of New York,” which was published in the *Dark Faith* anthology (ed. Maurice Broaddus and Jerry Gordon, Apex Publications, 2010). Later this year, her first novel, *Machine*, will be released by Apex Publications. Jennifer’s short stories have also appeared in magazines such as *Apex Magazine*, *Strange Horizons*, *Escape Pod*, *Pod Castle*, and *Electric Velocipede*, and the anthologies *Close Encounters of the Urban Kind* (ed. Jennifer Brozek, Apex Publications, 2010), *Dark Futures: Tales of Dystopic SF* (ed. Jason Sizemore, Dark Quest, 2010), *The Solaris Book of New Science Fiction, Volume Three* (Solaris, 2009), and *Aegri Somnia* (ed. Jason Sizemore, Apex Publications, 2006). Many of her stories are collected in *Unwelcome Bodies* (Apex Publications, 2008).

Jennifer lives in the Boston area with an Andy and three cats. The rest of her copious spare time is taken up with a day job, belly dancing, and the occasional foray into amateur radio theater. To read Jennifer’s complete bibliography, or to peruse her blog, go to www.jenniferpelland.com

Charles Platt retreated from New York City to Northern Arizona in the 1990s, at which time he pretty much ceased writing science fiction, although he employed a science-fictional sensibility in his prolific work for several years as a senior writer for *Wired* magazine. This work was not much different from the speculative nonfiction which Platt used to write for *Science Fiction Eye* (back in the day), the primary distinctions being that *Wired* paid him well and put his text in front of a lot of people, although few ever remembered reading it. Such is the world of nonfiction magazines. In his previous career Platt wrote 41 books, including science fiction such as *The Silicon Man*, *Protector*, *Less than Human* (under the name Robert Clarke), and *Free Zone*. He designed and eventually edited *New Worlds* magazine, and was science-fiction editor at Avon Books, for those with very long memories. Platt’s most recent book is *Make: Electronics* (2009), an introductory nonfiction guide which he wrote and illustrated. He is a contributing editor to *Make Magazine*. This year he completed a new novel about a teenage female serial killer who runs amok in New Jersey. It is currently in the hands of his literary agent.

Platt has also been actively involved in cryonics, having participated in 21 cases since the early 1990s. He was variously chief operating officer of Alcor Foundation, cofounder and eventually president of CryoCare Foundation, and general manager of Suspended Animation Inc. Whether this is as embarrassing as, for example, Van Vogt’s flirtation with Dianetics is debatable. Platt has said that he got involved in cryonics because it was the closest he could get to any of the science-fiction scenarios from his childhood.

In his wilderness location, he is designing and building prototypes of quasi-medical equipment to cool the human body.

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. 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 is involved in the avionics portion of the NASA Ares project.

He has had two novels published, *Caliban Landing* (Congdon and Weed, 1987) and *Slow Lightning* (Tor, 1991) and nearly thirty pieces of short fiction in such markets as *Asimov’s*, *Full Spectrum 2* (eds. Lou Aronica, Shawna McCarthy, Amy Stout, Pat LoBrutto), *The Twilight Zone Magazine*, *Night Cry*, *Realms of Fantasy*, and *F&SF*. Over the years, his stories have been collected in several year’s best anthologies, including “The Egg” (*Year’s Best SF*, 1989), “Fable for Savior and Reptile” (*Year’s Best Fantasy 3*, 2003), “Winters Are Hard” (*Year’s Best SF*, 2004), and “The Great Caruso” (*Year’s Best SF*, 2005); his short story “The Color Winter” was a nominee for both the Theodore Sturgeon Memorial and Nebula Awards. He is a founding member of the Cambridge Science Fiction Workshop and was one of the contributors to CSFW’s *Future Boston* (ed. David Alexander Smith).

Steven, his wife, son and cat breed turtles on two acres in Massachusetts.

Tom Purdom’s latest story, “A Response from EST 17” appeared in the April-May 2011 *Asimov’s*. For the last twenty years, he has been writing short fiction, mostly in the novelette length, which has primarily appeared in *Asimov’s*, as well as *Jim Baen’s Universe* and Gregory Benford’s original anthology *Microcosms*. His first published story appeared in the August 1957 *Fantastic Universe*, and he followed it with stories in *Analog*, *Galaxy*, *Amazing*, *The Magazine of Fantasy and Science Fiction*, the sixth volume of Frederik Pohl’s original anthology series *Star Science Fiction*, and other magazines published in the 60’s and 70’s. His 2000 Hugo nominee “Fossil Games” appeared in David Hartwell’s *Best SF 5* and Gardner Dozois’ *Supermen, Tales of the Post-Human Future*. His other Best of the Year entries are “Greenplace” in *World’s Best Science Fiction 1965* (eds. Don Wollheim and Terry Carr); “Canary Land” in *Year’s Best SF 3* (ed. David Hartwell); “Bank Run” in *Science Fiction, The Best of the Year 2006 Edition* (ed. Rich Horton); and “The Mists of Time” in *Year’s Best Science Fiction 25* (Gardner Dozois, ed.). His stories have also been anthologized in *International Affairs Through Science Fiction* (eds. Martin Greenberg and Joseph D. Olander); *Crime Prevention in the Twenty-Third Century* (ed. Hans Santesson); *This Side of Infinity* (ed. Terry Carr); *The Future is Now* (ed. William F. Nolan); *Thor’s Hammer* (ed. Reginald Bretnor); *Future Quest* (ed. Roger Elwood); *Invaders* (eds. Jack Dann and Gardner Dozois); *Space Soldiers* (Dann, Dozois, eds.); *Isaac Asimov’s Valentines* (eds. Gardner Dozois and Sheila Williams); and *Isaac Asimov’s Utopias* (eds. Gardner Dozois and Sheila Williams). Electronic reprints of many of his stories can be purchased from Fictionwise and the Kindle and Nook publishing programs. He has published five novels: *I Want the Stars* (Ace, 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). He has edited one anthology, *Adventures in Discovery* (Doubleday, 1969), a collection of specially commissioned articles about science, by science fiction writers such as Isaac Asimov, Robert Silverberg, and Poul Anderson. Jeffrey Ford has 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 reviews for various Philadelphia publications, currently *The Broad Street Review*. He is writing a literary memoir, *When I Was Writing*, discussing his work on individual stories and novels, which he has been publishing on his website; several chapters have been reprinted in *The New York Review of Science Fiction*, and more will probably appear there in the future. The memoir is also available on the Nook and the Kindle, for those who prefer the convenience of an ereader. Tom lives in downtown Philadelphia where he devotes himself to a continuous round of pleasures and entertainments.

Robert V.S. Redick is the author of the epic fantasy novels known collectively as *The Chathrand Voyage*. Book I, *The Red Wolf Conspiracy* (Gollancz, 2008; Del Rey, 2009) was a Lucas Recommended Read and a David Gemmell Legend Award nominee. Book II, *The Rats and the Ruling Sea*, will be published by Gollancz in October 2009 and by Del Rey shortly thereafter. The series will have four books. Redick's unpublished first novel, *Conquistadors*, was a finalist for the 2002 AWP/Thomas Dunne Novel Award; an excerpt was published in the 40th anniversary (2005) edition of *Puerto del Sol*. His essay *Uncrossed River* won the 2005 New Millennium Writings Award for nonfiction (in a tie with one other writer) and was published in *New Millennium* in July of that year. His story *Palpable* was a finalist for the Glimmer Train Short Story Award, inter 2003. He lives in rural western Massachusetts with his compañera, Kiran Asher, and their giant poodle, semi-feral cat and Florida mud turtle.

Kit Reed's career in a nutshell, in a review of her new collection by James Lovegrove in the *Financial Times*: "She calls herself transgenre", acknowledging that her fiction is too fantastical for most literati and too literary for most fans of the fantastic." P.S. He really liked it. The collection, *What Wolves Know*, is just out from PS Publishing. Her most recent novel, *Enclave* (2009) is now available both as a Tor paperback and in electronic versions: *The Night Children*, her first and only YA novel, is a Tor Starscape paperback. She has published some 20 novels and dozens of short stories, with two forthcoming in *Asimov's SF*, "Akbar" included in *Haunted Legends*, edited by Ellen Datlow and Nick Mamatas, and *Weston Walks* in Ellen Datlow's new anthology, *The Naked City*.

Reed's novels include *Armed Camps* (Dutton, 1970), *Tiger Rag* (E.P. Dutton, 1973), *Captain Grownup* (Dutton, 1976), *The Ballad of T. Rantula* (Little, Dutton, 1979), *Magic Time* (Berkley/Putnam, 1980), *Fort Privilege* (Doubleday, 1985), *The Revenge of the Senior Citizens* (Doubleday, 1986), *Blood Fever* (1986), *Catholic Girls* (Donald I. Fine, 1987), *Little Sisters of the Apocalypse* (Fiction Collective Two/Black Ice Books, 1994; finalist for the James Tiptree, Jr. Award), *J. Eden* (University Press of New England, 1996), *@expectations* (Forge, 2000), *Thinner Than Thou* (Tor, 2004; winner of an ALA Alex Award), *Bronze* (Night Shade Books, 2005), and *The Baby Merchant* (Tor, 2006). Her fourth short story collection, *Weird Women, Wired Women* (Big Engine, 2004), was also a Tiptree finalist; short fiction before and after it may be found in *Mister Da V. and Other Stories* (Faber and Faber, 1967), *The Killer Mice* (Gollancz, 1976), *Other Stories and... The Attack of the Giant Baby* (Berkley, 1981), *Thief of Lives* (University of Missouri, 1992), *Seven for the Apocalypse* (Wesleyan University Press, 1999), and *Dogs of Truth: New and Uncollected Stories* (Tor, 2005). As Kit Craig she is the author of *Gone* (Little, Brown, 1992) and *Twice Burned* (Headline UK, 1993), 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 Woursell 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*.

Recently named Wesleyan University's Resident Writer, she also serves on the board of the Authors League Fund. The surviving Scottie is Killer (disguised as the Venerable Mackiller Reed, as the kennel club rejects aggressive dog names). He's named after *Enclave*'s kid hacker, Killer Stade; he could care less about the loss of the beautiful MacBride of Frankenstein.

Of her work, she says, "You go where they'll take you," which includes the *Norton Anthology of Contemporary Literature*, *The Kenyon Review* 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.

Faye Ringel retired in 2009 from her position as Professor of Humanities, U.S. Coast Guard Academy; the retirement ceremony and subsequent celebrations have passed into legend. She remains a consultant to the USCGA Alumni Association, supporting the Honors Program. 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; Reprinted in *After History*, ed. Prochazka, Prague, 2006), *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, 2005), *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, and most notably, on the fiction of Greer Gilman. Faye 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.

Madeleine Robins is a lifelong and passionate fan of cities and all things urban. She is the author of the author of *The Stone War* (Tor, 1999), a dark fantasy set in New York City and a New York Times Notable Book; and three Sarah Tolerance books, *Point of Honour* (Forge, 2003), *Petty Treason* (Forge, 2004), and the forthcoming *The Sleeping Partner* (Fall 2011 from Plus One Press), all set on the mean streets of Regency London. Robins is also the author of *Daredevil: The Cutting Edge* (Boulevard, 1999), and five Regency romances: *Althea* (Fawcett, 1977), *My Dear Jenny* (Fawcett, 1980), *The Heiress Companion* (Fawcett, 1982), *Lady John* (Fawcett, 1982), and *The Spanish Marriage* (Fawcett, 1984). *The Salernitan Women*, a take on Rapunzel set at the medical school of medieval Salerno, has just been delivered to Forge Books.

Robins's short fiction has appeared in *F&SF*, *Asimov's*, *Starlight 3*, edited by Patrick Nielsen Hayden; *Dying For It*, edited by Gardner Dozois; *Lace and Blade* and *Lace and Blade II*, edited by Deborah Ross; *Invitation to Camelot*, edited by Park Godwin; and *Christmas Magic*, edited by David Hartwell. She is a founding member of Book View Cafe, where most of her short fiction, and her first novel, *Althea*, are available.

Robins has worked in book publishing, comic book publishing, has been an actor-combatant, repaired hurt books, and worked in the basement of the Houses of Parliament in London. She now lives in San Francisco, with her family, dog, and one expansionist lemon tree.

Margaret Ronald is the author of *Spiral Hunt* (EOS, 2009), *Wild Hunt* (EOS, 2010), and *Soul Hunt* (forthcoming from EOS). Her short story “When the Gentlemen Go By” appeared in *Best Horror of the Year, Vol. 1* (ed. Datlow). Other fiction has appeared in *Beneath Ceaseless Skies*, *Baen’s Universe*, *Strange Horizons*, *Realms of Fantasy*, *Fantasy Magazine*, *Fantasy* (eds. Paul G. Tremblay and Sean Wallace), *The Town Drunk*, *Clarkesworld Magazine*, *PodCastle*, *Astonishing Adventures!*, *Helix SF*, *Transcriptase*, *Ideomancer*, and *Bash Down the Door And Slice Open the Badguy* (ed. W.H. Horner). She attended Viable Paradise in 2004, and she is currently a member of the writers’ group BRAWL.

Originally from rural Indiana, she now lives outside Boston.

Eric Rosenfield is the host of the Wold Newton Reading Extravaganza, a semi-regular SF reading event held at WORD bookstore in Greenpoint, Brooklyn that mixes reading with live music, comedy and other fun things that have included burlesque, magic, poetry and (soon) stage combat. He also blogs at <http://www.wetasphalt.com> and has had fiction published in *365 Tomorrows* and *Flashing in the Gutters*, and non-fiction published in *The New Haven Review*, *io9*, *The Comics Journal*, *LitKicks.com*, *Boog City*, *AntiMatters*, *The Comixology Blog*, and other venues.

Jamie Todd Rubin is a science fiction writer and blogger, with stories appearing in *Analog*, *Apex Magazine*, and Orson Scott Card’s *InterGalactic Medicine Show*. His most recent story, “Take One for the Road” appeared in the June 2011 *Analog*. He writes a column on science fiction for *SF Signal* called “The Wayward Time Traveler.” He also writes the “Vacation in the Golden Age” column on his own blog where he discusses his read-through of an issue of *Astounding* every two weeks. He has attended James Gunn’s online fiction-writing workshop (2008) and is a member of the Arlington Writers Group and the Codex Writers Group.

By day Jamie is a software developer for a Washington, D.C. area think tank. He lives in Virginia with his wife Kelly, son, and a daughter on-the-way.

Eric Schaller is a professor of biological sciences at Dartmouth College in New Hampshire, where he lives in a peach-colored house with his wife Paulette and a cairn terrier named Z. His short story “The Assistant to Doctor Jacob” appeared in the 16th *Year’s Best Fantasy and Horror* (Windling and Datlow, eds), and his short story “Three Urban Folk Tales” appeared in *Fantasy: Best of the Year 2006 Edition* (Horton, ed.) and *Best of the Rest 4* (Youmans, ed.). Other short fiction has appeared in *The Thackery T. Lamshead Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), *Text:UR The New Book of Masks* (Aguirre, ed.), *A Field Guide to Surreal Botany* (Chui and Lundberg, eds.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *SciFiction*, *Polyphony*, *Postscripts*, *Lady Churchill’s Rosebud Wristlet*, *New Genre*, *Sybil’s Garage*, *Pedestal Magazine*, *Nemonymous*, *A Cappella Zoo*, *The Dream People*, *Lore*, and *Dead Lines*. Forthcoming are short stories “The Parasite” in *Postscripts* and “Voices Carry” in *Shadows and Tall Trees*. He has published many research articles on plant molecular biology and currently contributes columns on biology to the Clarion Foundation blog (<http://clarionfoundation.wordpress.com/>). His illustrations have appeared in *City of Saints and Madmen* by Jeff VanderMeer, *Lady Churchill’s Rosebud Wristlet*, and the *White Buffalo Gazette*; and are forthcoming in *An A to Z of the Fantastic City* by Hal Duncan and *The Thackery T. Lamshead Cabinet of Curiosities* (VanderMeer and VanderMeer, eds.). He is an editor, with Matthew Cheney, of the on-line magazine *The Revelator*. He is an active member of the Horror Writers Association and of Storyville.

Kenneth Schneyer’s published stories include “Keeping Tabs” (*Abyss & Apex*, forthcoming 2011); “The Tortoise Parliament” (*Digital Science Fiction*, June 2011); “Tenure Track”

(*Cosmos Online*, 2010); “The Whole Truth Witness” (*Analog* 2010); “Lineage” (*Clockwork Phoenix* 3, Mike Allen, ed., 2010); “Liza’s Home” (*GUD Magazine*, 2010); “Conflagration” (*Newport Review*, 2010); “The First Day of Spring” (*Odysey*, 2009); and “Calibration” (*Nature Physics*, 2008). He has also published nonfiction on the constitutive rhetoric of legal texts, appearing in the *University of Michigan Journal of Law Reform*, the *Rutgers Law Review* and the *American Business Law Journal*. In 2008 he won the EarlyWorks Press Sixty-Word Sagas competition. He is a graduate of Wesleyan University, the University of Michigan Law School, and the 2009 Clarion Writers Workshop. He is also the newest member of the Cambridge Science Fiction Workshop.

During his strange career, he has worked as an actor, a dishwasher, a corporate lawyer, an IT project manager, and the assistant dean of a technology school. Right now he is Professor of Humanities and Legal Studies at Johnson & Wales University, where he just taught the Lit class in science fiction.

Born in Detroit, he lives in Rhode Island with a houseful of performing artists, all of whom appear on his tax returns, and something striped and fanged that he sometimes glimpses out of the corner of his eye. He blogs, sort of, at kenschneyer.livejournal.com.

Darrell Schweitzer is the author of the novels *The White Isle* (*Fantastic*, April and July 1980; Owlswick Press, 1990), *The Shattered Goddess* (Starblaze/The Donning Company, 1983), and *The Mask of the Sorcerer* (NEL, 1995; expanded from the novella “To Become a Sorcerer,” finalist for the World Fantasy Award in 1992). His short fiction career has produced eight collections so far, *We Are All Legends* (Starblaze/The Donning Company, 1981), *Tom O’Bedlam’s Night Out* (W. Paul Ganley, 1985), *Transients* (W. Paul Ganley, 1993; finalist for the World Fantasy Award, *Necromancies and Netherworlds* (with Jason Van Hollander) (Wildside Press, 1999; finalized for the World Fantasy Award), *Refugees from an Imaginary Country* (W. Paul Ganley/Owlswick Press, 1999), *Nightscape: Tales of the Ominous and Magical* (Wildside Press, 2000), *The Great World and the Small: More Tales of the Ominous and Magical* (Cosmos Books/Wildside Press, 2001), and *Seikenre: The Book of the Sorcerer* (Wildside Press, 2004), as well as the chapbook collection *The Meaning of Life and Other Awesome Cosmic Revelations* (Borgo Press, 1989). His novella *Living with the Dead* (PS Publishing, 2008) is a finalist for this year’s Shirley Jackson Award.

Highlights of his uncollected short fiction—he is the author of almost three hundred short stories—include “How It Ended” in *The Year’s Best Fantasy* 3 (ed. David Hartwell), “The Fire Eggs” in *The Year’s Best Science Fiction* 6 (ed. David Hartwell), “The Dead Kid” in *The Living Dead* (ed. John Joseph Adams), “Sherlock Holmes: Dragonslayer” in *The Resurrected Holmes* (ed. Marvin Kaye), “The Adventure of the Hanoverian Vampires” in *Crafty Cat Crimes* (ed. Martin Greenberg, Stefan Dziemianowicz & Robert Weinberg), “Some Hitherto Unpublished Correspondence of the Younger Pliny” in *The Mammoth Book of Roman Whodunnits* (ed. Mike Ashley), “The Stolen Venus” in *Alfred Hitchcock’s Mystery Magazine* (October 2008), “The Rider of the Dark” in *Frontier Cthulhu* (ed. William Jones), “Why We Do It” in *Dead But Dreaming* (ed. Kevin Ross & Keith Herbert), “Fighting the Zeppelin Gang” in *Postscripts* #8, “The Headless Horseman of Paoli” in *Haunted America* (ed. Marvin Kaye), “A Lost City of the Jungle” in *Astounding Hero Tales* (ed. James Lowder), “Saxon Midnight” in *The Doom of Camelot* (ed. James Lowder), “The Last of the Giants of Albion” in *Legends of the Pendragon* (ed. James Lowder), with an extended et cetera following after.

His most recently published short fiction is “O King of Pain and Splendor!” (a new *Seikenre* the Sorcerer tale) in *Postscripts* 21/22, a.k.a. *Edison’s Frankenstein* (ed. Peter Crowthor and Nick Gevers).

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

His nonfiction includes *Lovecraft in the Cinema* (T-K Graphics, 1975), *The Dream Quest of H.P. Lovecraft* (Borgo Press, 1978), *Conan’s World and Robert E. Howard* (Borgo Press, 1978), *Pathways to Elfland: The Writings of Lord Dunsany* (with S.T. Joshi) (Scarecrow Press, 1989), and two books of essays, *Windows of the Imagination* (Wildside Press, 1998) and *The Fantastic Horizon* (Wildside Press, 2009). With George Scithers and John M. Ford he co-authored *On Writing Science Fiction: The Editors Strike Back* (Owlswick Press, 1981). He has edited the non-fiction anthologies or critical symposia *Exploring Fantasy Worlds* (Borgo Press, 1985), *Discovering H.P. Lovecraft* (as *Essays Lovecraftian*, T-K Graphics, 1975; 25th anniversary edition, Wildside Press, 2001), *Discovering Stephen King* (Borgo Press, 1985), *Discovering Modern Horror 1* (Borgo Press, 1985), *Discovering Modern Horror 2* (Borgo Press, 1988), *Discovering Classic Horror* (Borgo Press, 1992), *Discovering Classic Fantasy* (Borgo Press, 1996), *The Thomas Ligotti Reader* (Wildside Press, 2003), *The Robert E. Howard Reader* (Wildside Press, 2007), and *The Neil Gaiman Reader* (Wildside Press, 2007).

He has edited two volumes of rare material by Lord Dunsany, *The Ghosts of the Heavside Layer* (Owlswick Press, 1980) and *The Ginger Cat and Other Lost Plays* (Wildside Press, 2004).

As an editor of fiction, he was an assistant on *Isaac Asimov’s SF Magazine* between 1977 and 1982, on *Amazing Stories* (1982–’86) and as co-editor (and occasionally sole editor) of *Weird Tales* (1988–2007). With George Scithers he co-edited two anthologies, *Tales from the Spaceport Bar* (Avon, 1987) and *Another Round at the Spaceport Bar* (Avon, 1989). With Martin H. Greenberg, he edited *The Secret History of Vampires* (DAW, 2007), *Cthulhu’s Reign* (DAW, 2010), and *Full Moon City* (Gallery Books, 2010). *Weird Trails: The Magazine of Supernatural Cowboy Stories, April 1933* (Wildside Press, 2004) was actually an original anthology disguised as a pulp magazine facsimile. He won the World Fantasy Award as co-editor of *Weird Tales* in 1992.

His *SF Voices* (T-K Graphics, 1976) was, he later determined, only the *second* book of author interviews published in SF. (It was preceded by Paul Walker’s *Speaking of Science Fiction* in 1975). His other interview books are: *SF Voices 1* (Borgo Press, 1979), *SF Voices 5* (Borgo Press, 1980), *Speaking of Horror* (Borgo Press, 1994), *Speaking of the Fantastic* (Wildside Press, 2002) and *Speaking of the Fantastic 2* (Wildside Press, 2004).

Immediately forthcoming are future volumes of *Speaking of Horror* and *Speaking of the Fantastic*, plus the much-delayed *The Robert E. Howard Reader*. Other forthcoming works include three stories sold to *Postscripts*, one to *Cemetery Dance*, one to S.T. Joshi’s anthology *Black Wings*, and one to *Space & Time*, as well as *Echoes of the Goddess*, a much overdue volume of stories in the same setting as *The Shattered Goddess* (originally announced by the Donning Co. in the 1980s) These days he has an interview in every issue of *Orson Scott Card’s Intergalactic Medicine Show*.

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

David G. Shaw has been Program Chair four times in the twenty one years that have elapsed since he attended Readercon 3, has designed eight Souvenir Books and eleven Souvenir Book covers, and has served on the general and program committees for seventeen consecutive cons—a level of activity that made him a World Fantasy Award finalist (Special Award, Non-Professional) in 2010. In his non-Readercon life he has managed to change careers from research biochemist to college multimedia publisher to founder of Belm Design, a graphic and web design company. Somehow he found the time to marry She Who Must Be Obeyed (B. Diane Martin) and have a son, He Who Will Not Be Ignored (Miles). His scientific research has been published in various academic journals, while his articles about interactive gaming have appeared in *The Whole Earth Review* and the proceedings of the Computer Game Developer’s Conference. In his spare time he cooks and blogs about cooking. He lives and works in Somerville, MA.

Delia Sherman was born in Tokyo, Japan and brought up in Manhattan, where she now lives, after a brief (33-year) hiatus in Boston, MA. 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. *The Fall of the Kings* (Bantam Books, 2002), written with spouse Ellen Kushner, was nominated for both the Mythopoeic Award and the Spectrum Award for Gay SF. Two novels for younger readers, *Changeling* and *The Magic Mirror of the Mermaid Queen*, have been published by Viking (2006, 2009). *The Freedom Maze* is coming out in 2011 from Big Mouth House. Her adult short fiction has appeared in numerous magazines and anthologies, most recently “Gift from a Spring” in *Realms of Fantasy* (April 2008), *Salon Fantastique* (Thunder’s Mouth Press, 2006) and *Poe* (Solaris, 2009) as well as in thirteen volumes of *The Year’s Best Fantasy and Horror* (St. Martin’s, 1988, 1990, 1991, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2006, 2007, 2008) and two volumes of *The Year’s Best Fantasy* (EOS, 2005, 2009). Stories for younger readers have appeared in anthologies *A Wolf at the Door* (Simon & Schuster, 2000), *The Green Man* (Viking/Penguin, 2002), *Faerie Reel* (Viking/Penguin, 2004), *Coyote Road* (Viking/Penguin, 2007), and *Teeth* (HarperCollins, 2011). In collaboration with Ellen Kushner, she wrote the novella “The Fall of the Kings,” which appeared in *Bending the Landscape: Fantasy* (Borealis, 1996). She edited *The Horns of Elfland* (Roc, 1997) with Donald Keller and Ellen Kushner; *The Essential Bordertown* (Tor, 1998) with Terri Windling; and two volumes of *Interfictions*, the first with Theodora Goss (SBP, 2006) and the second with Christopher Barzak (SBP, 2009). She has taught at Clarion and Odyssey writing workshops, and Writing Children’s Fantasy in the Hollins University MFA Program in Children’s Literature. She is a founding member of The Interstitial Arts Foundation and edits the on-line critical journal *Interfictions Zero* with Helen Pilinovsky.

Alison Sinclair has published science fiction novels *Legacies* (Millennium (Orion), UK, 1995; HarperPrism, US, 1996), *Blueheart* (Millennium (Orion), UK, 1996; HarperPrism, US, 1998), and *Cavalcade* (Millennium (Orion), UK, 1998), collaborative SF novel *Throne Price* (Edge Science Fiction and Fantasy Publishing, Canada, 2003), and fantasy novels *Darkborn* (ROC, US, 2009), *Lightborn* (ROC, US, 2010), and *Shadowborn* (ROC, US, 2011). *Cavalcade* was shortlisted for the Arthur C Clarke award in 1999 and her short story “Suspended Lives”, about a telepresence surgeon, appeared in the Aurora-award winning anthology *Space, Inc* (edited by Julie Czerneda, DAW, 2003). After an odyssey through several higher learning institutions, various branches of science, and assorted cities in the western hemisphere, she now lives in Montréal, Canada, and works in Health Technology Assessment, where innovation meets evidence meets economics. Her website is at <http://www.alison Sinclair.ca/>.

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 three novels: *Spaceman Blues: A Love Song* (2007, Tor); *Liberation: Being the Adventures of the Slick Six after the Collapse of the United States of America* (2008, Tor); and *Lost Everything* (forthcoming, Tor). Short fiction has appeared in *Interfictions 2* (Sherman and Barzak, eds.) as well as *Glimmer Train*, *The Dirty Pond*, *Brain Harvest*, and *McSweeney's Internet Tendency*.

By day, he edits public policy publications; he is also an editor of the *New Haven Review*. He lives in Hamden, CT, with his wife and son, and plays as much music as he can.

Graham Sleight was born in 1972, lives in London, UK, and has been writing about sf and fantasy since 2000. He has been editor of *Foundation* from the end of 2007. His work has appeared in *The New York Review of Science Fiction*, *Foundation*, *Interzone*, and *SF Studies*, and online at *Strange Horizons*, *SF Weekly* and *Infinity Plus*. In 2006, he began writing regular columns for *Locus* (on "classic sf") and *Vector* (on whatever takes his fancy). He also blogs at the *Locus Roundtable* (<http://www.locusmag.com/Roundtable>). His essays have appeared in *Snake's-Hands: the Fiction of John Crowley* (eds. Alice K Turner and Michael Andre-Driussi, Wildside Press, 2003), *Supernatural Fiction Writers* (ed. Richard Bleiler, Charles Scribner's Sons, 2003), *Christopher Priest: the Interaction* (ed. Andrew M Butler, SF Foundation, 2005), *Parietal Games: Non-Fiction by and about M John Harrison* (eds. Mark Bould and Michelle Reid, SF Foundation, 2005), *Polder: A Festschrift for John Clute and Judith Clute* (ed. Farah Mendlesohn, Old Earth Books, 2006), *LGBTQ America* (ed. John Hawley, Greenwood, 2008), and *On Joanna Russ* (ed. Farah Mendlesohn, Wesleyan University Press, 2009). He has an essay forthcoming in *The Cambridge Companion to Modern Fantasy Literature* (eds. Edward James and Farah Mendlesohn, Cambridge University Press). He co-edited *The Unsilent Library: Essays on the Russell T Davies era of new Doctor Who* (SF Foundation, 2011) with Simon Bradshaw and Antony Keen. All being well, a couple of books with his name on should be out in the next year or so: a volume of collected reviews and essays (including the talks he's been giving at Readercon for the last few years), from Becon; and a book about the monsters in *Doctor Who*, from I B Tauris publishers. 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 the UK, he can also be found writing introductions to books in Gollancz's "SF Masterworks" series. In his day-job, he's Head of Publications at the Royal College of Paediatrics and Child Health in London. His website is at www.grahamsleight.com. Slightly alarmingly, this is his tenth Readercon.

Joan Slonczewski, the 2011 Hal Clement Science Guest at Boskone, researches bacteria in extreme environments and writes award-winning SF about future medicine, revolutions, and alien sexualities. In her latest book, *The Highest Frontier* (Tor Books, September 2011) a Kennedy daughter goes to college at an orbital space habitat protected from alien invasion by Homeworld Security. Slonczewski's Campbell-award winning classic, *A Door into Ocean* (Tor Books, 1986) creates a world covered entirely by ocean, inhabited by an all-female race of humans who use genetic engineering to defend their unique ecosystem. *Brain Plague* (Tor Books, 2000; Arc Manor, 2009) shows intelligent alien microbes that enhance human brain power — at a price. The genesis of these unique additive microbes is depicted in *The Children Star* (Tor Books, 1998; Arc Manor, 2009), a "creature feature" great for families. Slonczewski teaches biology at Kenyon College, including the notorious course "Biology in Science Fiction."

Billee J. Stallings is the daughter of Will F. Jenkins who became known as "the Dean of Science Fiction;" under the pen-name Murray Leinster he published more than 1500 short stories and 100 books in his 50-year career. With her sister, Jo-an Evans, she has written a memoir of her father, *Murray Leinster: The Life and Works*, published by McFarland & Co. just two weeks before Readercon.

She lives in Moorestown, NJ, and has two children, five grandchildren and five great grandchildren.

Peter Straub is the author of nineteen novels: *Marriages* (Andre Deutsch, 1973), *Under Venus* (Stealth Press, 1985), *Julia* (Jonathan Cape, 1975), *If You Could See Me Now* (Jonathan Cape, 1977), *Ghost Story* (Jonathan Cape, 1979); the World Fantasy Award-nominated *Shadowland* (Coward McCann & Geohegan, 1980), the British Fantasy Award-winning *Floating Dragon* (Putnam, 1983), *The Talisman* (with Stephen King) (Viking/Putnam, 1984), the World Fantasy Award-winning *Koko* (Dutton, 1988), *Mystery* (Dutton, 1990), *The Throat* (Dutton, 1993)—these last three comprising the "Blue Rose Trilogy"—*The Hellfire Club* (Random House, 1996), the Stoker Award-winning *Mr. X* (Random House, 1999), *Black House* (with Stephen King) (Random House, 2001), *lost boy lost girl* (Random House, 2003), winner of both the Stoker and the International Horror Guild Awards, the Stoker Award-winning *In the Night Room* (Random House, 2004), and *Skylark* (Subterranean Press, 2009), an early variant of *A Dark Matter* (Doubleday, forthcoming 2010). He has published three collections of shorter fiction, *Houses Without Doors* (Dutton, 1990); the Stoker Award-winning *Magic Terror* (Random House, 2000), including the World Fantasy Award-winning "The Ghost Village" and "Mr. Clubb & Mr. Cuff," "winner of both the International Horror Guild and Stoker Awards; and the Stoker Award-winning *5 Stories* (Borderlands Books, 2007). His own honors include Grand Master at the World Horror Convention in 1998, the Bram Stoker Award for Lifetime Achievement in 2006, the International Horror Guild Living Legend Award in 2007, and the Barnes & Noble Writers for Writers Award in 2008. He has published one book of non-fiction, *Sides* (Cemetery Dance Publications, 2007), and three books of poetry, *Ishmael* (Turret Books, 1972), *Open Air* (Irish University Press, 1972), and *Leeson Park and Belsize Square* (Underwood Miller, 1983). He has edited *Peter Straub's Ghosts* (Borderlands Books, 1992), *Conjunctions 3: New Wave Fabulists* (Bard College, 2002), *H. P. Lovecraft: Tales* (Library of America, 2005), and forthcoming in October 2009, *The American Fantastic Tale* (Library of America, two vols.). His reviews have been published in *TL;S*, *The New Statesman*, and *The Washington Post*.

Straub is married to Susan Straub, founder of the Read to Me program. They have two now-grown children, Benjamin and Emma, and they live in a brownstone on the Upper West Side of New York City.

Gayle Surrette is infinitely curious. In pursuit of this trait, she works with Ernest Lilley on *SFRevu.com*, *GumshoeReview.com*, and *TechRevu.com*, and maintains a personal blog called *A Curious Statistical Anomaly* (<http://amperzen.com/blog>).

Michael Swanwick, a Guest of Honor at Readercon 13, is one of the most interesting and unpredictable 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 eight novels and five major collections of short fiction. His latest novel, *Dancing With Bears*, featuring the Post-utopian swindlers Darger & Surplus, has just been published by Night Shade Books.

Swanwick lives in Philadelphia with his wife, Marianne Porter.

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*, *Strange Horizons*, *Lone Star Stories*, *Goblin Fruit*, *Alchemy*, *Sybil's Garage*, *Cabinet des Fées*, *Flytrap*, *Say...*, and the anthologies *Mercy of Tides* (ed. Margot Wizansky), *TEL: Stories* (ed. Jay Lake), *Mythic* (ed. Mike Allen), and *Jabberwocky* (ed. Sean Wallace); shortlisted for the 2004 SLF Fountain Award and 2008 Dwarf Stars Award; nominated yearly since 2003 for the Rhysling Award; and reprinted in *The Year's Best Fantasy and Horror: 21st Annual Collection* (eds. Ellen Datlow, Kelly Link and Gavin J. Grant), *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). A respectable amount of this work can be found in *Postcards from the Province of Hyphens* and *Singing Innocence and Experience* (Prime Books, 2005), including her Rhysling-winning poem "Matlacihuatl's Gift." Her poem "Postscripts from the Red Sea" was recently published in a limited handbound edition by Papaveria Press. She holds master's degrees in Classics from Brandeis and Yale. Most recently, she named a Kuiper belt object.

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 s/f/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 s/f/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*

(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.cecilian.com.

Paul G. Tremblay is the author of the novels *The Little Sleep* and *No Sleep Till Wonderland* (Henry Holt). He's also the author of the short speculative fiction collections *In the Mean Time* (Chizine Publications) and *Compositions for the Young and Old*, and the novellas *City Pier: Above and Below* and *The Harlequin and the Train*. Paul has been a fiction editor for *Chizine* and *Fantasy Magazine*, and is the co-editor (with Sean Wallace) of *Fantasy*, *Bandersnatch*, and *Phantom*. Coming in October 2011 is *Creatures!* an anthology of monster stories he co-edited with John Langan. For the past four years, Paul has also been a juror or governing board member for the Shirley Jackson Awards.

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

Liza Groen Trombi is Editor-in-Chief of *Locus* magazine. Born in Oakland, California, she has a degree in literature from San Francisco State University and studied editing with *Edutecera* in Berkeley before joining the magazine. For *Locus*, she travels to world conventions and conferences participating in panels, attending awards events, interviewing authors, and meeting with publishers. She writes for both the magazine and the website, compiles book listings, and tries to catch the watermelons before they hit the ground. She has won three Hugo Awards. She is also one of the organizers of the SF Awards Weekend in Seattle, comprising the Locus Awards Ceremony, the SF Hall of Fame ceremony, and other associated events; serves on awards juries; and has published several titles for the Locus Press imprint. Trombi is also a director and CFO of the board of the Locus Science Fiction Foundation.

She still lives in Oakland, with her husband and two beautiful young daughters.

Eric M. Van was a World Fantasy Award finalist (Special Award, Non-Professional) in 2010 for his work as co-C.E.O. and longtime Program Chair of this very convention. Many years previously, he was database manager for the Philip K. Dick Society; his observations on PKD have appeared in the *New York Review of Science Fiction*. The outline (really a skeleton draft) for his novel *Imaginary* is approaching 80,000 words in length. A former Baseball Operations consultant for the Boston Red Sox, he hopes to have found a new sabermetrics job by the time this appears. He has an interview in the hardcover edition of *Interviews*

from *Red Sox Nation* (ed. David Laurilia), is a co-author of *The Red Sox Fan Handbook* (ed. Leigh Grossman), has contributed to *The Boston Globe* and still contributes to Red Sox message board the Sons of Sam Horn. A former rock critic for local 'zines and the semi-official historian of reunited Boston rock legends Mission of Burma, he now does more film and TV criticism (mostly for his blog). At the turn of the millennium he spent four years at Harvard University, as a Special Student affiliated with the Graduate Department of Psychology. He has just begun work on *Feeling the Future: Where Feelings Come From and What They Mean*, the first of at least three planned books presenting his paradigmatic neuroscience ideas. 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, a post for which he has twice won the Hugo Award for Best Editor Short Form (2007 and 2009). 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.fandsf.com.

His books as editor include (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), and *The Very Best of Fantasy & Science Fiction* (Tachyon, 2009). Most recently he edited an anthology of stories about climate change, *Welcome to the Greenhouse* (OR Books, 2011).

JoSelle Vanderhooft is an author, editor, and poet with several credits to her name. Her poetry books include *Fathers, Daughters, Ghosts & Monsters*, *The Memory Palace*, *The Handless Maiden and Other Tales Twice-Told*, and *Ossuary*, which was a finalist for the 2008 Bram Stoker Award. Anthologies include *Sleeping Beauty*, *Indeed*, *Steam-Powered: Lesbian Steampunk Stories*, *Steam-Powered II: More Lesbian Steampunk Stories* (forthcoming September, 2011), *Bitten by Moonlight* (forthcoming October, 2011), and with Catherine Lundoff, *Hellebore & Rue*. Her work has been featured in Ellen Datlow's *The Year's Best Horror #1* and shortlisted for the Gaylactic Spectrum Award. She is also the editor of Drollerie Press' Flyleaf (LGBTQ speculative fiction) and Grotesqueries (general horror) imprints, and a reviewer for *Publishers Weekly*, *Booklist*, and the Lambda Literary Association. A displaced Utahian, she lives in Florida with her partner and one boisterous orange tabby named Oscar.

Harold Torger Vedeler has written an eclectic mix of science fiction and fantasy, ranging from "Valley of Bones" (*Not One of Us* #34, co-written with the prophet Ezekiel) and *Ilium* (*Not One of Us Special Midrash*), which received an Honorable Mention in *Year's Best Fantasy and Horror*. His short novel *Intersect: A Love Story* (iUniverse, 2003) elicited the following from SFSite: "Intelligent and thoughtful, this look at the expectations of fame challenges us, showing us that as technology grows, the nature of fame, the nature of entertainment, could have even more dreadful implications than we'd considered."

Vedeler's most widely-read work, however, is his parody, written under a pseudonym to protect his legitimate career as a professional purveyor of mischief, of John Norman's infamous *Gor* novels: *Gay*, *Bejeweled Nazi Bikers of Gor*, which he insists

on making available for free for adults only on the internet (at <http://books.adultfanfiction.net/story.php?no=544176437>), thereby probably denying himself a small fortune in royalties from the National Organization of Women and others of Norman's many fans.

In his other life, Vedeler has a PhD in Assyriology from Yale University and teaches Ancient History at a variety of universities in Connecticut.

Alicia Verlager ("Kestrell") is a writer, book reviewer, and disability and technology advocate. She received an M.S. from MIT's Comparative Media Studies program in 2006. Her thesis *Decloaking Disability: Images of Disability and Technology in Science Fiction Media* explores the intersections of SF, disability, and cultural attitudes toward disability and technology. Her science fiction memoir (Part 1, Part 2) was included in *The Inner History of Devices: Technology and Self*, an anthology, edited by Sherry Turkle (Cambridge, MA: MIT Press, 2007). Her literacy narrative "Literacy as Process: The Multiple Literacies of Blind Readers" was published in *The Journal of Media Literacy* (Fall, 2008).

Kestrell has also acted as a consultant for WGBH and the MIT Gambit Lab in developing accessible games. She writes book reviews for *Green Man Review*. Her latest project involved blogging about how her new prosthetic eyes were created (ask her to show you her Delirium eyes). Kestrell lives in the attic of an old Victorian house in Dorchester, MA, with her game designer husband, Alex Kay, and yes, far too many books.

Howard Waldrop was a Guest of Honor at Readercon 15. His next short novel will be *The Moone World*, Wheatland Press and Easton Press, 2011, followed by *The Search for Tom Perdue*, Subterranean Press, forthcoming. His novels include *The Texas-Israeli War: 1999* (co-author with Jake Sanders), Ballantine, 1974; and *Them Bones*, Ace SF Specials, 1984, Mark V. Ziesing, 1989. Novellas and separate publications include: *A Dozen Tough Jobs*, Mark V. Ziesing, 1989; *You Could Go Home Again*, Cheap Street, 1993; *Flying Saucer Rock and Roll* (The National Treasure Edition), Cheap Street Publishers, 2001; "A Better World's In Birth!" (novelette), Golden Gryphon Press, 2003. His collections include: *Howard Who?*, Doubleday, 1986, Small Beer Press, 2008; *All About Strange Monsters of the Recent Past: Neat Stories by Howard Waldrop*, Ursus Imprints, 1987; *Strange Things in Recent Close-Up: The Nearly Complete Howard Waldrop*, Legend (Century Hutchinson) UK, 1989 (contents of *Howard Who?* and *All About Strange Monsters of the Recent Past* in one volume); *Strange Monsters of the Recent Past*, Ace, 1991 (contents of *All About Strange Monsters of the Recent Past* with the addition of *A Dozen Tough Jobs*); *Night of the Cooters: More Neat Stories by Howard Waldrop*, Ursus Imprints/Mark V. Ziesing, 1991; *Night of the Cooters: More Neat Stuff*, Legend (Random Century) UK, 1991; *Going Home Again*, Eidolon Publications (Perth, Australia), 1997, St. Martin's Press, 1998; *Dream-Factories and Radio-Pictures*, Wheatland Press, 2003; *Custer's Last Jump! and Other Collaborations*, Golden Gryphon Press, 2003; *Heart of Whitenesse*, Subterranean Press, 2005; *The Horse of a Different Color (That You Rode In On) / The King of Where-I-Go*, 2006, WSFA Press; *Things Will Never Be the Same: A Howard Waldrop Reader: Selected Short Fiction 1980-2005*, 2007, Old Earth Books; *Other Worlds, Better Lives: Selected Long Fiction 1989-2003*, 2008, Old Earth Books. Waldrop is the author of a veritable plethora of short stories that have appeared in numerous anthologies and in *The Magazine of Fantasy & Science Fiction*, *Asimov's*, SCIFI.com, and many other venues.

Kaaron Warren has published two novels and three short story collections, with more on the way. She writes horror, science fiction and dark fantasy. Her first novel, *Slight*, 2009, Angry Robot Books, ed. Lee Harris) was shortlisted for an Aurealis Award and the Ned Kelly First Novel Award, and won the Ditmar Award, the Australian Shadows Award and the Canberra Critics

Circle Award for Fiction. Her second novel, *Walking the Tree* (2010, Angry Robot Books, ed. Lee Harris) was shortlisted for a Ditmar Award. Her novel *Mistification* (Angry Robot Books, ed. Lee Harris) will be published in 2011.

Kaaron's first short story collection, *The Grinding House* (2005, CSFG Publishing, ed. Donna Hanson) was shortlisted for a Ditmar Award and an Australian Shadows Award and won the ACT Publishers Award for Best Fiction. *The Glass Woman* collection was the North American edition of this book, published by Prime Books in 2007. Her third collection, *Dead Sea Fruit* (2010, Ticonderoga Publications, ed. Russell B. Farr) was shortlisted for an Aurealis Award. Her upcoming collection is four stories, part of the Twelfth Planet Press *Twelve Planets* series: <http://www.twelfthplanetpress.com/uncategorized/twelve-planets-announcement>. Her first published short story was "White Bed" (Women's Redress Press anthology, *Shrieks*, 1993). She has since published over 50 short stories, including the Aurealis Award winning "A Positive", (*Bloodsongs* magazine, Bambada Press, 1997, since made into a short movie by Bearcage Productions), the Ditmar Award winning "The Grinding House" (*The Grinding House*) and the Ditmar Award winning "Fresh Young Widow" (*The Grinding House*). This story was reprinted in both the Brimstone Press *Best Horror* anthology and the Mirrodance Books *Best SF & F* anthology.

A large number of her stories have been recommended reading in the Datlow Year's Best lists, and two have been reprinted in those collections, "Dead Sea Fruit" (*Fantasy Magazine*, Prime Books, ed. Sean Wallace, 2005, shortlisted, Aurealis Awards, Best Horror story. Reprinted, *Year's Best Horror and Fantasy 20*, Tor Books, 2006. Reprinted, *Year's Best Fantasy and Science Fiction 3*, 2006, Mirrodance Books) and "The Gaze Dogs of Nine Waterfall" (*Exotic Gothic 3*, AshTree Press, ed. Danel Olson, 2009. Shortlisted Aurealis Award and Australian Shadows Award. Reprinted *Year's Best Horror 2*, NightShade Books, 2010, will be reprinted in Ekaterina Sedia's *Bewere the Night*, from Prime Books).

Kaaron has the following stories upcoming: "The Five Loves of Ishtar" is part of the three novella series about the goddess from Gilgamesh Press: <http://gilgameshpress.com/2011/03/11/ishtar-out-in-november/>. "The History Thief", for *Visions Fading Fast*, Gary McMahon's novella series from Pendragon Press: <http://www.pendragonpress.net/books/visions-fading-fast-volume-one-edited-by-gary-mcmahon-ppc/>. "A Pot to Piss In" for Lee Harris and Scott Harrison's *Voices from the Past* from H&H Books. All proceeds go to Great Ormond Street Hospital: http://www.hhbooks.org/?page_id=7. "All You Can Do Is Breathe", in Ellen Datlow's *Blood and Other Cravings* from Tor Books.

Kaaron has lived in Melbourne, Sydney and Fiji. She now lives in Canberra, Australia with her family. Her Twitter name is @KaaronWarren, and her web page is <http://kaaronwarren.wordpress.com/>.

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, Nancy Kress, James Morrow, Thomas M. Disch, and Ellen Klages, as well as anthologies edited by David Hartwell, Ellen Datlow, Jeff and Ann VanderMeer, James Patrick Kelly and John Kessel, and Sheila

Williams. Weisman's fiction and nonfiction 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 and 2009 for his work at Tachyon.

Along with his wife, Rina Weisman, and moderator Terry Bisson, he runs the SF in SF reading series in San Francisco.

Henry Wessells is author of a collection of short stories, *Another Green World* (2003, Temporary Culture); bibliographer and editor of Avram Davidson (*The Other Nineteenth Century*, [2001, Tor]; *Limekiller*, [2003, Old Earth Books]; and *The Scarlet Fig*, [2005, Rose Press]), all co-edited with Grania Davis; and editor and publisher of Temporary Culture, whose titles include the Hugo Award nominated *Hope-in-the-Mist* by Michael Swanwick and *Forever Peace: To Stop War* by Joe Haldeman & Judith Clute, as well as the Avram Davidson website <http://avramdavidson.org> and the Endless Bookshelf <http://endlessbookshelf.net>. He is an antiquarian bookseller with the firm of James Cummins Bookseller in New York City. <http://endlessbookshelf.net/wessells.html>

Rick Wilber is the editor of *Future Media* (Tachyon, 2011), an anthology that reprints classic non-fiction and fiction about various possible futures for the mass media. The anthology includes work by James Patrick Kelly, Kit Reed, Cory Doctorow, Paul Levinson, Ray Bradbury, Norman Spinrad, Ray Bradbury, Robert Shekley, Gregory Benford, Henry Jenkins, Marshall McLuhan, Kate Wilhelm, Joe Haldeman and many more. Rick has also recently signed with Tor Books for a trilogy about his S'hudonni Empire and its impact on a colonized Earth. Rick is the author of two other novels, two short story and essay collections, a memoir, and some fifty short stories in various magazines and anthologies. A longtime journalism and mass-media professor, he also writes college textbooks. He is also administrator for the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. He lives in St. Petersburg, Florida.

D. Harlan Wilson is an award-winning novelist, short story writer, literary critic, editor, screenwriter, and English professor. Hundreds of his stories and essays have appeared in magazines, journals and anthologies throughout the world in several languages. His first novel, *Dr. Identity, or, Farewell to Plaquemia* (Raw Dog Screaming Press), received the Wonderland Book Award for best novel of 2007, and his short film *The Cocktail Party*, directed by Brandon Duncan, won multiple awards in 2007 at film festivals and conferences, including an official selection at Comic-Con. His latest books include two novels, *Codename Prague* (RDSP) and *Peckinpah: An Ultraviolet Romance* (Shroud), a fiction collection, *They Had Goat Heads* (Atlatl Press), and a work of literary theory, *Technologized Desire: Selfhood & the Body in Postcapitalist Science Fiction* (Guide Dog Books). Wilson is also the editor-in-chief of *The Dream People*, an online journal of irreal texts, and the reviews editor of *Extrapolation*, the oldest American academic journal of speculative fiction criticism. He lives online at www.dharlanwilson.com and dharlanwilson.blogspot.com.

Gregory A. Wilson is currently an Associate Professor of English at St. John's University in New York City, where he teaches creative writing and fantasy fiction along with various other courses in literature. He has published eleven articles and book chapters on a variety of academic subjects; his first academic book, *The Problem in the Middle: Liminal Space and the Court Masque* (Clemson University Press), was published in 2007, and his first novel, a work of epic fantasy entitled *The Third Sign*, was published by Gale Cengage in 2009. He regularly reads from his work and serves as a panelist at conferences across the country, and is a member of Codex, the Writers' Symposium, Backspace, and several other author groups on and offline. He is represented by Roger Williams of the Publish or Perish Literary Agency and is currently submitting his second and third novels, *Icarus* and

Grayshade respectively, to agents and publishers. He is in the planning stages for a proposed anthology of stories considering speculative fiction and politics, co-edited by Martin Greenberg and Hugo nominee John Helfers, with a number of well-known authors already on board. He is also the co-host (with fellow speculative fiction author Brad Beaulieu) of *Speculate! The Podcast for Writers, Readers and Fans*, a show which discusses (and interviews the creators of) speculative fiction of all sorts and types. See and hear the details at www.speculatesf.com.

He is also the lead singer and trumpet player for the progressive rock band *The Road* (www.thebandtheroad.com), which recently released its second album *Monomyth*, nominated for Best Foreign Record in Progwards 2010. He lives with his wife Clea, daughter Senavene—named at his wife’s urging for a character in *The Third Sign*, for which he hopes his daughter will forgive him—and dog Lilo in Riverdale, NY. His virtual home is <http://www.gregoryawilson.com>.

Paul Witcover’s first novel, *Waking Beauty* (HarperCollins, 1997), was short-listed for the Tiptree Award. He is also the author of *Tumbling After* (HarperCollins, 2005), *Dracula: Asylum* (Dark Horse, 2006), and the collection *Everland* (PS Publishing, 2009), which received nominations for the World Fantasy and Shirley Jackson awards. With Elizabeth Hand, he co-created and co-wrote the DC Comic *Anima*. His biography of Zora Neale Hurston was published by Chelsea House in 1991. He attended Clarion in 1980. His reviews appear in *Realms of Fantasy* magazine and in *Locus* magazine.

Gary K. Wolfe is contributing editor and senior reviewer for *Locus* magazine, where he has written a monthly review column since 1991 and currently sits on the board of the Locus Science Fiction Foundation. He 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 a forthcoming chapter in *The Cambridge Companion to Fantasy*. His second reviews collection, *Bearings: Reviews 1997-2001*, appeared in April 2010 from Becon, and a collection of his academic essays, *Evaporating Genres: Essays on Fantastic Literature*, will appear at the end of this year from Wesleyan University Press. Wolfe has also edited *Up the Bright River*, the first posthumous collection of Philip Jose Farmer stories, which will appear from Subterranean Press in December.

A graduate of the University of Kansas (where he studied with James Gunn) and the University of Chicago, Wolfe is Professor of Humanities and English at Roosevelt University in Chicago. He often finds himself confused with two other GWs, and finds one of these confusions to be quite flattering.

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.

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