

**Readercon 24
Program Guide**

READERCON 25



Andrea Hairston
GUEST OF HONOR



Kit Reed
GUEST OF HONOR



Mary Shelley
MEMORIAL GUEST OF HONOR

... plus over
150 writers,
editors,
critics,
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literature.**



READERCON

BURLINGTON, MA
JULY 10-13, 2014
www.readercon.org

readercon 24

The Boston Marriott Burlington
Burlington, Massachusetts
11–14 July 2013

Guests of Honor:

Maureen F. McHugh

Patricia A. McKillip











Memorial Guest of Honor:

Roger Zelazny

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policies

-  Cell phones must be set to silent or vibrate mode in panel discussion rooms.
-  No smoking in programming areas or the Bookshop, by state law and hotel policy.
-  Only service animals in convention areas.
-  No weapons in convention areas.
-  Young children who are always with an adult are admitted free; others need a membership. See “Children Attending Readercon” on page 4 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.

Code of Conduct

This code of conduct is in effect as of 7/1/2013. Readercon’s convention committee wants Readercon to be a safe, enjoyable convention for everyone. To this end, everyone with a Readercon badge is required to abide by the Readercon code of conduct. By attending Readercon in any capacity, you agree to help create a space that is and feels as safe as possible by respecting other people’s physical and social boundaries. You can always find the Code of Conduct at readercon.org/CoC.

Physical Boundaries

Do not physically harm or endanger other people. Do not touch people or their personal effects—including clothing, assistive devices, bags, and on-duty service animals—without an express invitation. If you want to invite physical contact, do so verbally or with a friendly gesture, such as holding out a hand for a handshake. When sharing space with other people, engage in active demonstrations of respect and empathy. For example: Leave other people a clear path to the exit. Moderate the volume of your voice and the expansiveness of your gestures. Maintain an appropriate physical distance.

Social Boundaries

In all cases where someone has told you or demonstrated that they do not wish to interact with you, do not contact them in any fashion, including through an intermediary, unless and until they approach you of their own initiative.

policies

Readercon thrives on vigorous debate, but it is not acceptable to verbally attack people. Do not use slurs or make derogatory comments about a person, group, or category of people. This includes comments based on characteristics such as (but not limited to) actual or perceived race, national origin, sex, gender, sexual orientation, physical appearance, age, religion, ability, family or marital status, or socioeconomic class. When interacting with other people, engage in active demonstrations of respect and empathy. For example: Obtain ongoing consent for your interaction. Respect the variety of ways in which people signal that continued contact is unwelcome. Pay attention to verbal and non-verbal clues that the other party wishes to end the interaction; these clues can range from “Gosh, look at the time!” to the other person walking away from you. If you’re not certain the other person is enjoying your company, end the interaction yourself.

In Summary

Just as you do not owe anyone your time, your attention, or physical contact, no one owes you theirs. Interacting with people you don’t know well can be somewhat like first contact with an alien ambassador, so demonstrate peaceful intentions and do your best to be a credit to the human race.

Reporting a Problem

Call 913-READER-5 (913-732-3375) to reach Readercon’s safety team any time during the convention, day or night, from 6pm Thursday to 6pm Sunday. You can also send mail, either during or after the convention, to safety@readercon.org.

For more on Readercon’s safety policies and procedures, please see readercon.org/safety/.

Accessibility

Readercon endeavors to make this convention a welcoming experience for everyone. Accessibility accommodations are a vital part of ensuring a safe and enjoyable Readercon. If you have suggestions for improvements, please contact us at info@readercon.org.

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

policies

- We've updated our signage design and placement for improved legibility.

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.

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

Children Attending Readercon

There will be no child care provided at Readercon for 2013.

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 Children and Families may be contacted, and the child may be turned over to DCF's care.
- It's all about safety. We want our children to be safe, and we want yours to be as well.

at the con

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

Operation Hammond will be providing emergency first response service for Readercon 24. A team of responders will be available at all times between the opening of registration on Friday (10am) and the close of programming on Sunday (3pm). Please do not hesitate to call if you feel unwell, or if you encounter another attendee who needs medical attention.

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

If you have any questions about this service, please stop by the Information table.

Flyers

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

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

The Meaning of Badge Colors

Purple..... Guest of Honor
 OrangeProgram Participant
 RedCommittee
 Green Dealer

Hours

Registration: Friday 10 AM to 9 PM; Saturday 8 AM to 6 PM; Sunday 8 AM to 1 PM
Information: Friday 10 AM to 9 PM; Saturday 8 AM to 6 PM; Sunday 8 AM to 1 PM
Con Suite: Friday 10 AM to midnight; Saturday 8 AM to midnight; Sunday 8 AM to 3 PM
Bookshop: Friday 2:30 PM to 7 PM; Saturday 10 AM to 6 PM; Sunday 10 AM to 2:30 PM
Blood Drive: Saturday 10 AM to 3:30 PM

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. We have designated the bathroom in the Con Suite as gender-neutral.

Kaffeeklatsches

Kaffeeklatsches are small gatherings of attendees with a program participant, chatting informally. Because seating is limited, we ask that those interested *sign up in advance* at the Information table. The Kaffeeklatsches are in the Concierge Lounge (8th floor of the hotel, right outside the elevators).

Volunteer and Earn Exclusive Readercon Stuff!

Readercon is entirely volunteer-run. Our volunteers help with Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, go to Information—the person there will know what to do. It's fun, you'll meet new people, and you can earn Readercon incentives that are available to volunteers only. There are cumulative volunteer awards of Readercon-branded items for volunteering for 1 hour, 3 hours, and 6 hours, with a free membership to Readercon 25 when you work 8 or more hours.

Con Suite Sponsorships

Friday 3 PM to 5 PM: Afternoon Tea (sponsored by *Helsinki in 2015*)

Saturday 3 PM to 5 PM: Taste of Detroit (sponsored by *Detroit in 2014*)

Saturday 9 PM to 11 PM: Annual Dessert Party (cosponsored by *Boskone & Philcon*)

Sunday 9 AM to noon: Sunday Brunch (sponsored by *Helsinki in 2015*)



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FOR MORE INFORMATION AND MEMBERSHIPS,
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ALAMO is a Texas-based, non-profit organization.
"Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

Logo by Brad Foster.



We are bidding to organise the 73rd Worldcon in Finland, at the Helsinki Exhibition and Conference Centre, from 6 to 10 August, 2015.

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readercon 24 program

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

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

Location Key			
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
CL	Concierge Lounge (8th Floor)	RI	Rhode Island

thursday

- 8:00 PM F **The Bit I Remember.** *Ellen Brody, Lev Grossman, Rosemary Kirstein, Yoon Ha Lee, Sonya Taaffe (leader), Howard Waldrop.* What do we remember from books read long ago, and why? What makes these glowing moments stick in our heads? And conversely, what falls away only to startle us when we return to the narrative years later?
- 8:00 PM G **The News and the Abstract Truth.** *Robert Killheffer, Adrienne Martini, James Morrow, David G. Shaw (leader), Gayle Surrette.* The controversies surrounding Mike Daisey's *The Agony and the Ecstasy of Steve Jobs* and John D'Agata and Jim Fingal's *The Lifespan of a Fact* arose when art and truth collided. While fiction can play fast and loose with facts in order to tell a compelling story, monologues and essays are held to a higher standard. The authors of these books were surprised by audience reactions to the discovery that their "factual" accounts were fabrications; they claimed that their work was more "beautiful" or "lyrical" than the truth. But which are more important: true words, or beautiful words? Why do some writers think it necessary to take liberties with the truth in order to create great "nonfiction"?
- 8:00 PM ME **Have You Seen Me?: The Absent Children of Urban Fantasy.** *Toni L.P. Kelner, Shira Lipkin (leader), Natalie Luhrs, Veronica Schanoes, Romie Stott.* Real cities are full of children; urban fantasy cities (Bordertown and Sesame Street excepted) appear to be populated almost entirely by adults. In a series of blog posts on the nature of urban fantasy, Kip Manley, working off of Farah Mendlesohn's *Rhetorics of Fantasy*, posited that urban fantasy tends toward "immersive fantasies [hinging] on a rhetoric of ironic mimesis, taking for granted the wonders that distance its world from ours," and leading to a cynicism towards magic. Are children absent from urban fantasy because their innate inclination toward wonder and play would detract from that cynicism? What place might there be for children in this genre, and what are the reasons behind their exclusion?
Suggested by Victoria McManus.
- 8:00 PM RI **Readercon Recent Fiction Book Club: American Elsewhere.** *John Clute, F. Brett Cox (leader), Gemma Files, John E.O. Stevens.* Robert Jackson Bennett's *American Elsewhere* is a complex work that only gradually reveals its speculative nature, blending magic and technology with horror and humor and something like a murder mystery. Along the way it addresses and critiques concepts of normalcy, nostalgia, family (especially interactions between parents and children), home, and the American Dream. We'll examine it in the context of recent works that touch on similar topics, including Catherynne M. Valentine's "Fade to White," Daryl Gregory's *The Devil's Alphabet*, and Bennett's other novels of darkness and strangeness in the American heartland.
- 8:00 PM NH **Reading.** *Jim Freund.* Jim Freund reads the "Buddha and the Executioner" scene from *Lord of Light* by Roger Zelazny.
- 8:00 PM VT **Reading.** *Maria Dahvana Headley.* Maria Dahvana Headley reads the mummy-confectionery-cannibalism story "Bit-U-Men."

thursday

7. 8:30 PM NH **Reading.** *Paul Tremblay.* Paul Tremblay reads selections from an upcoming YA novel, *The Floating Boy and the Girl Who Couldn't Fly*, co-written by Stephen Graham Jones.
8. 8:30 PM VT **Reading.** *Charles Oberndorf.* Charles Oberndorf reads from "The Guest with Two Names and No Home," a time travel story set in the Congo.
9. 9:00 PM F **Apocalypse Then.** *Leah Bobet, Maureen F. McHugh, James Morrow, Romie Stott (moderator), Sabrina Vourvoulias.* In a 2012 interview published in the *Boston Review*, Junot Díaz told Paula Moya, "I always say if people [in the Dominican Republic] know about anything, they know about the end of the world. We are after all the eschaton that divided the Old World from the New." In this sense many worlds have ended, with a bang or a whimper. What can authors of post-apocalyptic stories learn from past apocalypses like the 1994 Rwandan genocide or the fall of Imperial Rome, and why are there so few works that present real-world events in this light?
10. 9:00 PM G **The Nuances of POV.** *John Chu, Eileen Gunn, James Patrick Kelly (moderator), Darrell Schweitzer, John E.O. Stevens.* When writing genre fiction, many authors begin with the approach that first-person point of view (POV) is useful for horror and heroic quests to bring immediacy to the story; third-person is necessary for epic world-building; and second-person is too confusing and best avoided. But POV is not so cut-and-dried. How can we deepen and expand our ideas of what constitutes POV to better understand and apply it in fiction? How can we broaden the discussion of POV to employ a more granular approach?
Suggested by John E.O. Stevens and Meriah Crawford.
11. 9:00 PM ME **The Endangered Alien.** *Andrea Hairston, Robert Killheffer (leader), Alex Dally MacFarlane, Phoebe North, Bud Sparhawk.* Science fiction sometimes becomes enamored of a theme for several years and then nearly abandons it for various reasons: microcosms in the 1920s, psionics or mutants in the 1940s and 1950s, etc. In recent years, aliens seem to have become less common. Novels by Paul McAuley, Kim Stanley Robinson, and Alastair Reynolds, and anthologies like Jonathan Strahan's *Edge of Infinity*, confine their action to the solar system, with little credible possibility for intelligent alien life. The classic alien-as-hideous-enemy and alien-overlord tropes have largely migrated to movies and TV. When aliens do appear, in novels like China Miéville's *Embassytown*, Peter F. Hamilton's *Great North Road*, and Malinda Lo's *Adaptation*, how are authors treating them? What purposes do they serve and what roles do they play?
12. 9:00 PM RI **Write What You Know All Too Well.** *Mike Allen, Gemma Files (leader), Shira Lipkin, Sonya Taaffe.* Gemma Files is currently making the transition from writing a series of novels (the Hexslinger series) to a stand-alone novel (*Experimental Film*), from historical fantasy to contemporary horror, and from something very separate from her life to something that actively riffs off it in a somewhat intimate, vulnerable-making way. She will discuss this process and invite others to talk about similarly intimate work they might have created or experienced.
13. 9:00 PM NH **Reading.** *Rosemary Kirstein.* Rosemary Kirstein reads a work to be determined.
14. 9:00 PM VT **Reading.** *Dennis Danvers.* Dennis Danvers reads from "All the Snake Handlers I Know Are Dead," forthcoming on *Tor.com*.
15. 9:30 PM NH **Reading.** *Sandra Kasturi.* Sandra Kasturi reads from the poetry book *Come Late to the Love of Birds*, and also from *Medusa Gorgon, Lady Detective*.
16. 9:30 PM VT **Reading.** *Ron Drummond.* Ron Drummond reads selections from "The First Woman on Mars," a 9000-word "hybrid transreal fictional essay" published in *White Fungus*.

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 **10:00 AM Ballroom Hallway** Registration opens.

 **10:00 AM Ballroom Lobby** Information opens.

 **10:00 AM Room 630** Con Suite opens.

17. **11:00 AM F 21st-Century Fey.** *Steve Berman, Richard Bowes, Elizabeth Hand (moderator), Patricia A. McKillip, Kathryn Morrow.* Graham Joyce's *Some Kind of Fairytale* describes a beautiful, grubby, hippie-like fairy world. This contrasts sharply with Tolkien's high-minded and high-cheekboned court, which could be very helpful to humans when it chose. In more contemporary lands, as in Holly Black's novels, the fey can be gratuitously cruel; in Elizabeth Hand's *Mortal Love*, her heroine is not technically a fairy, being a construct created by a wizard, but she demonstrates some of the possible motivations behind that casual cruelty. As far as we know, nobody has ever been to fairyland. Where do we get our ideas about it? *Proposed by Patricia A. McKillip.*

18. **11:00 AM G Comforting Fiction: Faux Estrangement in Fantasy.** *John Clute, James Morrow, Graham Sleight, Ruth Sternglantz, John E.O. Stevens (leader).* In 2011 China Miéville was discussing literature of estrangement and literature of recognition, and referred to "the clichés of some fantasy" as "faux estrangement." Yet these clichéd, faux-estranging works are often tremendously popular. What's so appealing to writers and to readers about recognition disguised as estrangement?

19. **11:00 AM ME The Fannish Inquisition.** *E.C. Ambrose, F. Brett Cox, Jim Freund (moderator), Adrienne Martini.* Many writers have had the experience of being asked, at a panel or at a signing, to elucidate some minor plot point of a barely-remembered story or novel written years earlier. Many panel moderators have dealt with audience members who see the question period as an opportunity to deliver their own elaborate theories or critiques. From the point of view of the author or moderator, how should such lapses of politesse be most tactfully handled? Which questions do you wish someone would ask? From the point of view of fans, how can you be sure you're asking meaningful questions that might interest other audience members besides yourself?

20. **11:00 AM RI The Works of Fredric Brown.** *Eileen Gunn (leader), Donald G. Keller, Barry N. Malzberg, Diane Weinstein, Jacob Weisman.* Fredric Brown, the winner of the 2012 Cordwainer Smith Rediscovery Award, is remembered largely as a mystery writer, but his influence on SF was immense. His story "Arena" was adapted on Star Trek and paid homage to by Joanna Russ; his mordant short shorts like "Knock" and "Answer" have entered the folklore of the field; and his novels *What Mad Universe?* and *Martians, Go Home* pioneered comic SF. He was perhaps the only SF writer of the early 1950s to predict, in *The Lights in the Sky Are Stars*, that a successful space exploration program in the 1960s would be virtually abandoned by the 1990s. This panel will explore his achievements and lasting legacy.

21. **11:00 AM NH Latino Speculative Fiction Writers Collective Group Reading.** *Daniel José Older, Julia Rios, Sabrina Vourvoulias.* Latino speculative fiction writers will read from their work.

22. **11:00 AM VT Reading.** *Yoon Ha Lee.* Yoon Ha Lee reads the first chapter of a space opera novel, *Ninefox Gambit*, in which a disgraced captain must retake a space fortress overtaken by heretics—with the aid of an undead tactician of dubious loyalty.

23. **11:30 AM VT Reading.** *Yves Meynard.* Yves Meynard reads from *Chrysanthe*.

24. **Noon F Of Gods and Goddesses.** *Richard Bowes, Lila Garrott (leader), Greer Gilman, Sandra Kasturi, Patricia A. McKillip, Sonya Taaffe.* Roger Zelazny's *Lord of Light* used gods and goddesses as modern characters. Powerful, imperious, vulnerable, gods seem to be everywhere again these days. In *American Gods*, *Gods Behaving Badly*, *The Hundred Thousand Kingdoms* et seq., *Discord's Apple*, *Going Bovine*, and other recent works, we meet familiar and unfamiliar deities who behave more often than not in recognizably human fashion rather than with a god-like dignity, power, and majesty. What draws writers to bring gods to earth and readers to the adventures in the modern world of characters as old as storytelling? And why is this trend increasing at this particular time? *Proposed by Patricia A. McKillip.*

25. **Noon G Writing Others I: Theory.** *Michael J. DeLuca, Andrea Hairston, Rose Lemberg, Maureen F. McHugh, Daniel José Older, Joan Slonczewski (leader), Sabrina Vourvoulias.* Authors who want to write outside their own experiences

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of race, ethnicity, culture, gender, and sexuality face a multitude of challenges. How do we present each character's unique perspective while celebrating their distinctive identity and avoiding stereotypes and appropriation? How is the research and writing process affected by differences between the author's and the character's levels of societal privilege? Is it possible to write about future diversity without oppression, or does today's reality require us to write in today's frame? Which authors have handled this well, and what form does "handling this well" take?

Proposed by Joan Slonczewski and Michael J. DeLuca.

26. Noon ME **How I Wrote *The Brides of Rollrock Island*.** Margo Lanagan. Margo Lanagan discusses the development of her newest novel, *The Brides of Rollrock Island*.

27. Noon RI **Absent Friends.** Jim Freund (moderator), Eileen Gunn. In the past year, the field lost editors Anne Devereaux Jordan and Jacques Sadoul; authors Ángel Arango, Harry Harrison, Margaret Mahy, Daniel Pearlman, Josepha Sherman, Boris Strugatsky, Jack Vance, and Gore Vidal; fans Jan Howard "Wombat" Finder, Marilee J. Layman, Danny Lieberman, and Paul Williams; and others. Come join us as we celebrate their lives and work.

28. Noon NH **Broad Universe Rapid Fire Reading.** E.C. Ambrose, Meriah Lysistrata Crawford, Anna Erishkigal, Sarah Pinsker, Jennifer Allis Provost. Broad Universe is a collective of women authors working together to support women in science fiction, fantasy, horror, and related genres. The group's signature event is the Rapid Fire Reading, wherein up to 10 members read short excerpts of their work.

29. Noon VT **Reading.** Gregory A. Wilson. Gregory A. Wilson reads "Sanction," a short story from the anthology *Time-Traveled Tales*.

30. 12:30 PM VT **Reading.** Scott Edelman. Scott Edelman reads "Things That Never Happened," forthcoming in *PostScripts*.

31. 1:00 PM F **The Silent History: A Killer Serial.** Leah Bobet, Samantha Henderson, Maureen F. McHugh, David G. Shaw (leader), Graham Sleight. *The Silent History* (www.thesilenthistory.com) bills itself as "a new kind of novel," a serialized story told in weekday installments over the course of six months. In addition to the daily first-person narratives there are also "field reports," reader-created first-person accounts in the story's universe that are tied to specific locations. Rather than distract, these elements immerse the reader in the world of the story. How can non-standard narrative structure, serialization, geolocation, and audience participation serve as a blueprint for future novels?

32. 1:00 PM G **Writing Others II: Practice.** Michael J. DeLuca, Rose Lemberg, Daniel José Older, Joan Slonczewski, Sarah Smith. This practical discussion, led by Joan Slonczewski and Michael J. DeLuca, is for writers who have read *Writing the Other*, or otherwise carefully studied the pitfalls of cultural appropriation, and decided to take the plunge of writing about people whose experiences differ significantly from the author's. How does one go about acquiring sufficient understanding of another culture, gender, or sexuality to write about it respectfully, productively, and effectively? We'll discuss research techniques and writing methods used by successful writers of the other, as well as problems and solutions we've encountered in our own work. Attending "Writing Others I: Theory" is recommended.

33. 1:00 PM ME **What the Future Is, and What the Future Is Not.** John Crowley, Glenn Grant, Vincent McCaffrey (leader), John Shirley, Bud Sparhawk. While looking backward, we can examine a past moment in time. Much of what we find there is with us today: part of our lives at present. Were we prescient enough, we could predict things and ways that would survive from our present into the future. Successful predictions would make our children rich, could make us famous (or infamous), and might change the world to come. This open discussion, led by Vincent McCaffrey, will attempt to predict which ideas, things, and methods will be useful or meaningful parts of the lives of those yet to come.

34. 1:00 PM RI **Speculative Poetry Workshop.** Mike Allen (leader), Margo Lanagan, Alex Dally MacFarlane. Speculative poetry can be defined a number of ways. One is that a speculative poem uses the trappings of science fiction, fantasy, horror, or more unclassifiable bends in reality to convey its images, narratives, and themes. Speculative poetry can unfold with the same subtlety and power that speculative fiction does, with considerably fewer words. Come prepared to write.

35. 1:00 PM NH **The Revelator Group Reading.** Richard Bowes, Matthew Cheney, Eric Schaller, Brian Francis Slattery, Sonya Taaffe. First published in 1876, the *Revelator* (www.revelatormagazine.com) made its debut as an online publication

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in 2011 under the editorship of Matthew Cheney and Eric Schaller. Each issue features fiction, non-fiction, poetry, art, and comix. It was in the *Revelator* that the first authenticated photographs of the Thunderbird, the Unktehila, and the giant squid appeared. It is with this grand tradition in mind that the current incarnation of the *Revelator* upholds its history-altering motto, “The Truth and All.” This multi-media presentation will feature readings, visuals, and performances from recent contributors.

36. 1:00 PM VT **Reading.** *Matthew Kressel.* Matthew Kressel reads a soon-to-be-published short story.

37. 1:30 PM VT **Reading.** *Lila Garrott.* Lila Garrott reads an excerpt from a novel in progress.

38. 2:00 PM F **Welcome to Readercon.** *Francesca Forrest, Rose Fox (leader), Graham Sleight, John E.O. Stevens.* “Tropes,” “reading protocols,” “the real year” of a book, “slipstream” fiction, “fantastika,” “intrusion fantasy”: Readercon panel blurbs (and hallway conversations) borrow vocabulary from a wide range of sources that new attendees may not have encountered. Veterans of other conventions may also be wondering where the costumes and filkers are. Readercon regulars and concom members provide a newcomer’s guide to Readercon’s written policies and well-worn habits as well as a rundown of our favorite critical...um...tropes.

39. 2:00 PM G **The Chair Became the Suit: Expressions of Disability in Speculative Fiction.** *Gwendolyn Clare, Lisa Janice (LJ) Cohen (leader), Shira Lipkin.* Disabled characters have gradually become more common in SF/F, including entities as different as Batgirl/Oracle, Nahadoth, Toothless, and Hodor. In genres that offer the possibility of writing out or eliding disability using technology or magic, what do we see when authors choose to feature it prominently instead? How do authors and characters handle questions of access—to physical spaces, to assistive devices, to therapeutic treatment, or to participation in the community?

Suggested by Sarah Pinsker.

40. 2:00 PM ME **Library of America Anoints Old SF.** *Matthew Cheney, John Clute, John Crowley (leader), Donald G. Keller, Peter Straub, Gary K. Wolfe.* First the Library of America published H.P. Lovecraft, then Philip Dick, and now nine novels that have even less standing beyond the SF fan base and were in fact never intended to go much farther. What’s changed—in the books, the readers, or the culture—that has allowed these works to be admitted to an august pantheon like the LoA? Are they really good, or just good of their kind?

Proposed by John Crowley.

41. 2:00 PM NH **Cambridge Science Fiction Workshop Group Reading.** *Heather Albano, E.C. Ambrose, James L. Cambias, F. Brett Cox, James Patrick Kelly, Ken Schneyer, Sarah Smith.* The Cambridge Science Fiction Workshop, founded in 1980, is the oldest professional SF/F writers group in New England, counting Hugo and Nebula nominees among its current members and alumni. Members will read short pieces or excerpts from recent works.

42. 2:00 PM VT **Reading.** *Peter Dubé.* Peter Dubé reads from the novel *The City’s Gates*.

43. 2:00 PM CL **Kaffeeklatsch.** *Elizabeth Bear, Scott Lynch.*

44. 2:00 PM E **Autographs.** *Allen Steele, Trent Zelazny.*

 2:30 PM E **Bookshop opens.**

45. 2:30 PM VT **Reading.** *Jeff Hecht.* Jeff Hecht reads “Waiting for Chronomatic,” published in *Nature*, and “The Speed of Dark Energy,” forthcoming from *Nature*.

 3:00 PM **Room 630** **Afternoon Tea.** Sponsored by *Helsinki in 2015.* (2 hours)

46. 3:00 PM F **Characters Who Break the Binary.** *Steve Berman, Liz Gorinsky (moderator), Alaya Dawn Johnson, Sonya Taaffe, JoSelle Vanderhooft.* Young adult literature often centers on questions of identity and a growing corpus of YA lit is exploring the lives of characters who are outside the gay/straight (monosexual) and male/female binaries: Corner in Leah Bobet’s *Above*, Fire in Kristin Cashore’s *Fire*, Dela and Ryko in Allison Goodman’s *Dragoneye* duology, A in David Levithan’s *Every Day*, and just about everyone in Alaya Dawn Johnson’s *The Summer Prince*. How do these characters relate to similar

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characters in adult paranormal romance, fantasy, and SF, such as Jay Lake's *Green*? And how can monosexual and gender-normative authors thoughtfully and respectfully write "the other" in this regard, avoiding stereotypes and understanding the numerous and varied ways that non-binary identities manifest?

47. 3:00 PM G **What the Other Sees as Other.** *Barbara Krasnoff (moderator), Maureen F. McHugh, Julia Rios, Vandana Singh, Sabrina Vourvoulias.* Maureen F. McHugh gets us so deeply into a character's head that while the character may be "other" to the reader, what really registers as "other" are the people who are "other" to the character. For example, in McHugh's short story "Special Economics," otherness is not about being Chinese, because all the characters are Chinese and in China; it's about being old, having ideas that are no longer current or relevant. We'll discuss this and other (ahem) examples of the depiction of otherness.

48. 3:00 PM ME **Knit One, Print Two: Handicrafts, Replicators, and the Future of Making.** *E.C. Ambrose, Natalie Luhrs, Adrienne Martini (leader), Eric Schaller, David G. Shaw.* Take your average 21st-century American knitter on board the *Enterprise* and the first thing they'd do is replicate a heap of yarn and some needles. The replicator might obviate the need for real plants and animals as sources for raw materials, but not the desire of people to create beauty out of those raw materials, or just to do something with their hands on long trips. Given this, why do we almost never see handicrafts in SF futures with replicators? What can futurists learn from the recent simultaneous booms of 3D printers (which are arguably proto-replicators) and handicrafts, both under the header of "making" and often employed and enjoyed by the same people? *Suggested by Rose Fox and Anil Menon.*

49. 3:00 PM RI **BARCC Presents: Sexual Assault Information 101.** *Stacey Lantz.* There's a lot of information and misinformation floating around regarding sexual assault. Trained facilitators from the Boston Area Rape Crisis Center will give a rundown of what's true and what's not, share some surprising facts, and help workshop participants understand why sexual assault is such a big problem, how we can help prevent it, and how to respond to survivors of assault. Note: The content of this workshop can bring up strong feelings. Participants will not be required to share any personal information or experiences. This program item will not be recorded.

50. 3:00 PM NH **Reading.** *Kit Reed.* Kit Reed reads a story from *The Story Until Now*.

51. 3:00 PM VT **Reading.** *Shira Lipkin.* Shira Lipkin reads a work to be determined.

52. 3:00 PM CL **Kaffeeklatsch.** *Michael Blumlein, Scott Edelman.*

53. 3:00 PM E **Autographs.** *Lev Grossman, Cecilia Tan.*

54. 3:30 PM VT **Reading.** *Harold Vedeler.* Harold Vedeler reads from the upcoming book *Doughnuts of the Gods*, a parody of ancient astronaut books.

55. 4:00 PM F **Questioning the Ostensibly Reliable Narrator.** *James Patrick Kelly (leader), John Kessel, Ian Randal Strock, Rick Wilber, Sheila Williams.* In a recent *Locus* roundtable discussion, several authors and critics agreed that, in Andy Duncan's words, "all fictional narrators are, to some extent, unreliable." Some may be deliberate liars; some may be prevaricators omitting crucial information (as in Agatha Christie's *The Murder of Roger Ackroyd*); some may believe themselves to be reliable (such as Conan Doyle's Dr. Watson); and some may distrust their own perceptions (such as Imp in Caitlín R. Kiernan's *The Drowning Girl*). How does fiction featuring supposedly reliable narrators change when it's approached by a reader who questions everything they're told?

56. 4:00 PM G **Race as a Social Construct in Speculative Fiction.** *John Chu, Andrea Hairston (leader), Alaya Dawn Johnson, Daniel José Older, Vandana Singh.* Race in speculative literature is often treated as a non-issue or grossly oversimplified: the Other is mapped onto elves and dwarves and aliens while all the human characters are white as milk, or human/Other hybrids inherit magical traits and boatloads of angst from their non-human parents in ways that parallel stereotypes about mixed-race people. How can we develop fantasy and science fiction that addresses race as a social construct (rather than a sub-species category), with all the messy complexities inherent in that? *Suggested by Gillian Daniels.*

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57. 4:00 PM ME **Writing About Music, Writing for Music.** *Kevin E.F. Clark (leader), Barry N. Malzberg, Caitlyn Paxson, Tom Purdom, John Shirley.* A group of musicians of varying backgrounds will discuss issues of writing about music: accurate representations of instruments, styles, historical music and its social context, the lives of musicians in different eras, and the technical language associated with music. We'll look at examples from music reviews, composers' own letters, and fiction written by non-musicians, and learn how to accurately represent music in text. We may also cover finding and collaborating with composers on songs, musicals, and operas.

Proposed by Kevin E.F. Clark.

58. 4:00 PM NH **Clockwork Phoenix 4 Group Reading.** *Mike Allen, Alison Campbell-Wise, C.S.E. Cooney, Gemma Files, Nicole Kornher-Stace, Barbara Krasnoff, Shira Lipkin, Yves Meynard, Ken Schneyer.* All of the critically acclaimed Clockwork Phoenix anthologies have officially debuted at Readercon since the series began in 2008. That bond deepened when editor and publisher Mike Allen launched the Kickstarter campaign for *Clockwork Phoenix 4* at Readercon 23. The campaign was a smashing success, and the latest lineup of boundary-pushing, unclassifiable stories has been bought and paid for. At this official reading, the new anthology's authors will share samples from their stories with everyone who helped make this book reality.

59. 4:00 PM VT **Reading.** *Bud Sparhawk.* Bud Sparhawk reads "Forgiveness," a short story.

60. 4:00 PM CL **Kaffeeklatsch.** *Ellen Datlow, James Morrow.*

61. 4:00 PM E **Autographs.** *Leah Bobet, Howard Waldrop.*

62. 4:30 PM VT **Reading.** *Amanda Downum.* Amanda Downum reads a work in progress.

63. 5:00 PM F **Agency and Gender.** *Eileen Gunn, Maria Dahvana Headley (leader), Rose Lemberg, Maureen F. McHugh, Paul Park.* When we talk about women's agency in literature we're often talking about violence: fighting off a would-be rapist or choosing to risk her life in battle, for instance. Men's agency is frequently demonstrated in a wider variety of ways. The notion of agency itself varies from one culture to another. How do cultural perspectives on gender and cultural concepts of agency inform characters' choices and the results of those choices? How are decisions related to cultural assumptions of gender (whom to sleep with, what to wear) portrayed differently from decisions unrelated to cultural gender?

64. 5:00 PM G **Under the Squee: The Popularity and Perils of Positive Reviews.** *John Clute, Jonathan Crowe, Phoebe North, Graham Sleight (leader), Liza Groen Trombi, Gary K. Wolfe.* In a 2012 piece on *Slate*, Jacob Silverman wrote that in contrast to "the algorithms of Amazon and Barnes & Noble, and the amateurism...of sites like GoodReads," professional reviewers "are paid to be skeptical, even pugilistic, so that our enthusiasms count for more when they're well earned." Yet fans give Hugo Awards to the generally positive reviews published in *Locus* and the squeeing of the *SF Squeecast*, so presumably those enthusiasms count for quite a lot. This leads to the critics' version of the argument for deliberately writing commercial fiction: if readers of reviews like enthusiasm, why shouldn't reviewers give them what they want? And how do Silverman's concerns over reputation, particularly having a reputation for honesty, play out in a whuffie-powered online world, where having a reputation for being fun, funny, or kind might count for more?

65. 5:00 PM ME **Writing (Hot and Heavy) Action.** *Elizabeth Bear, Nicholas Kaufmann (leader), Margo Lanagan, John Shirley, Cecilia Tan.* Good action scenes and good sex scenes have a surprising amount in common. This panel will discuss the best ways of approaching both. Expect the discussion to get raunchy and specific.

Proposed by Wesley Chu.

66. 5:00 PM RI **Readercon Classic Fiction Book Club: Tam Lin.** *Gwynne Garfinkle, Lila Garrott (leader), Caitlyn Paxson, Sonya Taaffe.* Pamela Dean's *Tam Lin*, which reimagines the Scottish ballad as an account of young, bright Janet Carter's tumultuous time at college in the 1970s, was lauded upon its publication in 1991 and has endured as a classic since. We'll explore its resonance and relevance to present-day readers and writers in the context of real-world events that recall Janet's experiences—lengthy wars, challenges to reproductive rights, and activism and tensions on college campuses—as well as the increasing popularity of folk tale retellings.

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67. 5:00 PM NH **Lethe Press Queer Reading.** *Steve Berman, Richard Bowes, Matthew Cheney, Peter Dubé, Sam J. Miller.* Lethe Press specializes in LGBT literature. Lethe Press authors will read works that skew heavily to the literary side of LGBT speculative writing.
68. 5:00 PM VT **Reading.** *Lev Grossman.* Lev Grossman reads from *The Magician's Land*, the in-progress third Magician novel.
69. 5:00 PM CL **Kaffeeklatsch.** *Barry N. Malzberg, Diane Weinstein.*
70. 5:00 PM E **Autographs.** *Ellen Datlow, Peter Straub.*
71. 5:30 PM VT **Reading.** *Mike Allen.* Mike Allen reads an excerpt from the novel *The Black Fire Concerto*.
72. 6:00 PM F **Real Utopia.** *Ted Chiang, John Crowley (leader), Anil Menon, Kathryn Morrow, Howard Waldrop.* Science fiction (in the widest sense) used to posit many perfect or vastly improved future societies, along with the failed societies that pointed towards necessary change. Have real societies grown so complex, or have we become so aware of their complexity, that the kinds of solutions once proposed seem impossible to even think about, much less strive for? And is that a loss or a gain?
Proposed by John Crowley.
73. 6:00 PM G **The Limits of “Willing Suspension of Disbelief”: Some Considerations from the Psychology and Neuroscience of Reading.** *John E.O. Stevens.* John E.O. Stevens will discuss how recent studies in psychology and cognitive neuroscience challenge the notion of “the willing suspension of disbelief” as the default manner in which readers approach a text. As we learn more about reading works and how the brain processes information, it becomes apparent that readers do not suspend disbelief so much as cultivate belief until it is undermined by poor writing or unbelievable assertions. This is a different way of looking at writing in general and fantastika in particular; if we are not suspending disbelief, but actively striving to believe, then writers and readers may be working together more closely than Coleridge’s formulation suggests.
74. 6:00 PM ME **Formatting for E-books.** *Lisa Janice (LJ) Cohen.* Current hardware and software standards place limits on how closely an e-book can match the typography of a print book. While there are methods of creating book applications that showcase the capabilities of high-end devices, the majority of e-book readers are still looking for a basic file that can be read on a variety of devices including dedicated e-readers and smartphones. Best practice for e-book design includes making the files backwards compliant while ensuring ease of readability. There are a variety of free and open source tools available for an e-book designer to take a manuscript from a word processor file to a fully compliant and well-designed e-book. LJ Cohen will give a rundown of all the options for DIY types and the simply curious.
75. 6:00 PM RI **BARCC Presents: How to Be a Good Bystander.** *Matthew Lowe, Lisa Peterson.* What can you do if you see someone harassing or assaulting another person? Trained facilitators from the Boston Area Rape Crisis Center will teach you how to safely act to challenge inappropriate sexual and violent behaviors in one’s community and environment. They will also discuss why people intervene in some situations but not others, and offer participants the opportunity to role-play interventions. Note: The content of this workshop can bring up strong feelings. Participants will not be required to share any personal information or experiences. This program item will not be recorded. PREREQUISITE: Sexual Assault Information 101.
76. 6:00 PM NH **Reading.** *James Patrick Kelly.* James Patrick Kelly reads from a work to be determined.
77. 6:00 PM VT **Reading.** *Barry B. Longyear.* Barry B. Longyear reads “Who Is Gretchen Galt?”
78. 6:00 PM CL **Kaffeeklatsch.** *Margo Lanagan, Sheila Williams.*
79. 6:00 PM E **Autographs.** *Elizabeth Bear, Daniel José Older.*
80. 6:30 PM VT **Reading.** Scott Lynch reads an excerpt from a forthcoming novel.

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Bookshop closes.

81. 7:00 PM F **A Red Cloak, A Glass Shoe.** *Theodora Goss (leader), Ken Houghton, Caitlyn Paxson, Julia Rios, Veronica Schanoes, Ann Tonsor Zeddies.* Clothing in fairy tales is often tremendously significant to the story. To swap clothing is to swap identities, class, or habitat; to fit into a certain shoe is to establish an identity that was only made possible through the right choice of dress. How do speculative stories, especially fairy tale retellings, approach this topic? What can today's writers learn from the sartorial preoccupation of the past?

82. 7:00 PM G **The Art of the Internet.** *Maureen F. McHugh.* New communication technologies give rise to new art forms. The art of the internet is not the art of books, television, or movies. Maureen F. McHugh will talk about what the art of the internet might be, and how we can develop that art ourselves.

83. 7:00 PM ME **Sociolinguistics and SF/F.** *John Chu, Rose Lemberg (leader), Alex Dally MacFarlane, Anil Menon, Sabrina Vourvoulias.* Sociolinguistics studies the ways in which language intersects with society. It looks at issues such as interactions of language with power, prestige, gender, hegemony, and literacy, bilingualism and multilingualism, translation, language birth, and language death to name but a few. We will look specifically at the kinds of tensions that are created in societies where people speak different languages or dialects depending on social and racial/ethnic status. We will also discuss genre books in which those topics have been explored, and consider sociolinguistics tools and concepts that may be useful to writers.

Proposed by Rose Lemberg.

84. 7:00 PM NH **Reading.** *James Morrow.* James Morrow reads an excerpt from the forthcoming novella "That Buck Rogers Stuff."

85. 7:00 PM VT **Reading.** *Samantha Henderson.* Samantha Henderson reads a short story, "Your Fairy Is Serenity Elfsong."

86. 7:00 PM CL **Kaffeeklatsch.** *Bud Sparhawk, Ian Randal Strock.*

87. 7:00 PM E **Autographs.** *Daryl Gregory, John Shirley.*

88. 7:30 PM VT **Reading.** *Nicholas Kaufmann.* Nicholas Kaufmann reads an excerpt from the forthcoming novel *Dying Is My Business.*

89. 8:00 PM F **The Magic of the 'Hood.** *Mikki Kendall (leader), Daniel José Older, John Shirley.* In a 2012 blog post, Troy L. Wiggins wrote, "As anyone who's ever lived in the 'hood (or in the projects) will tell you...it's an obstacle. It hinders happiness. It's a pit of targeted marketing of poison and struggle. It rubs one raw. Yet, the 'hood is also possessed of its own magic... The magic of the 'hood, the real, actual magic that spills out into our culture, is that of resilience. Kind of like a Bravery/Faith/Protect spell all in one, the 'hood prepares real life characters, hardens them, tempers them. They gain a combined sense of invincibility and vulnerability." Our panelists talk about drawing on this unique magic to create speculative works and characters that ring true to past and present denizens of the 'hood.

Suggested by Daniel José Older.

90. 8:00 PM G **The Wrong Future.** *Graham Sleight.* In this talk/polemic/rant, Graham Sleight will argue that 20th-century science fiction made a fundamental mistake in what it was asserting about the future. Individual authors have avoided this pitfall to differing extents, yet SF as a whole has fallen into this trap time and time again. He will discuss the work of Robert A. Heinlein, Arthur C. Clarke, Ursula K. Le Guin, J.G. Ballard, Octavia Butler, Thomas M. Disch, and others; the effects of the cyberpunk authors of the 1980s; and more recent genre blendings and crossovers.

91. 8:00 PM ME **Genetics.** *Michael Blumlein.* If the genetic code is the musical score, then epigenetics is the music. Our genetic sequence is only part of the story. The other part is how and when and why any particular gene is turned on or off and how these genes interact. This is the science of epigenetics. Unlike the fixed genetic "code," epigenetics is fluid. It changes in response to any number of factors, and it can evolve and adapt rapidly. Can such rapid changes be inherited? Can inheritance

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be driven by purpose, as Lamarck believed, or is it always the product of random chance? Dr. Michael Blumlein will explore these and other questions of genetics, epigenetics, and what lies beyond.

92. 8:00 PM RI **Life After Clarion.** *Ron Drummond, Scott Edelman, E.C. Myers, Resa Nelson (leader), Ken Schneyer.* The Clarion SF Workshop is one of the best in the world for budding science fiction, fantasy, and horror writers. Many of today's award-winning authors are Clarion graduates. For six weeks, Clarion students have the luxury of learning from top-notch authors and editors while living the life of a full-time writer. But once Clarion ends, what do you do next? How do you take what you learn at Clarion and apply it to your writing life and your real life? And how do you adjust from having the support of other writers to possibly having very little or none at all? Professional writers who graduated from Clarion in the 1980s, 1990s, and 2000s share their life-after-Clarion experiences.

Proposed by Resa Nelson.

93. 8:00 PM NH **Reading.** *Andrea Hairston.* Andrea Hairston reads "Will Do Magic for Small Change" with music by Pan Morigan.

94. 8:00 PM VT **Reading.** *Barbara Krasnoff.* Barbara Krasnoff reads the short story "The History of Soul 2065," which was published in *Clockwork Phoenix 4*.

95. 8:00 PM CL **Kaffeeklatsch.** *Debra Doyle, James D. Macdonald.*

96. 8:00 PM E **Autographs.** *Jeffrey A. Carver, Joan Slonczewski.*

97. 8:30 PM VT **Reading.** *Sonya Taaffe.* Sonya Taaffe reads a new novella, "The Boatman's Cure."

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

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

98. 9:00 PM ME **Avram Davidson, 1923–1993.** *Eileen Gunn, Darrell Schweitzer, Michael Swanwick, Howard Waldrop, Henry Wessells (leader).* Twenty years have passed since the death of Avram Davidson, and much of his writing has recently been brought back into print. This panel will assess the writer and his work.

Proposed by Henry Wessells.

99. 9:00 PM RI **How I Wrote *Salsa Nocturna*.** *Daniel José Older.* Daniel José Older discusses the formation of his debut collection, *Salsa Nocturna*.

100. 9:00 PM NH **The Banjo Apocalypse Crinoline Troubadours.** *C.S.E. Cooney, Nicole Kornher-Stace, Caitlyn Paxson.* The Banjo Apocalypse Crinoline Troubadours present a whirlwind of ghosts, space ballads, bone swans and more! Join them as they sing, read, and offer theatrical interpretations of their work.

101. 9:00 PM VT **Reading.** *Tom Purdom.* Tom Purdom reads a segment of the literary memoir published in the *New York Review of Books*.

102. 9:00 PM CL **Kaffeeklatsch.** *Jack M. Haringa, Joan Slonczewski.*

103. 9:00 PM E **Autographs.** *Debra Doyle, James D. Macdonald.*

104. 9:30 PM VT **Reading.** *Mikki Kendall.* Mikki Kendall reads an untitled story about Red Summer, Chicago, and magic.

105. 10:00 PM F **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 Barry N. 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, A. Merritt, and Katherine MacLean.

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106. 10:30 PM F **Meet the Pros(e).** *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.

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

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📅 8:00 AM Ballroom Hallway Registration opens.

📍 8:00 AM Ballroom Lobby Information opens.

🕒 8:00 AM Room 630 Con Suite opens.

107. 9:00 AM F **Ode to Unpublished First Novels.** *Daryl Gregory, Paul Park, Robert V.S. Redick (moderator), Allen Steele, Ann Tonsor Zeddies.* Many published novelists' first sales were not the first books they wrote. Though these early manuscripts may not be published or publishable, they are the works that first captured their authors' hearts and demanded to be written. Some authors mine their early works for useful bits to incorporate into other projects, while others dream of dusting them off, polishing them up, and finally sending them out into the world. Our panelists talk frankly about their unpublished first novels, what led them to languish, and whether they might eventually see the light of day.
Suggested by David Anthony Durham.

108. 9:00 AM G **The Work/Work Balance.** *Dale Bailey, Kevin E.F. Clark (leader), Resa Nelson, Tom Purdom, Bud Sparhawk.* There's the high-paying uncreative day job, the lower-paying day job that's in the creative field you love, the freelance gigs, the unpaid creative work, the amazing projects with wonderful people that take your sleep, time, and money but make life worth living. Then there are all those other people with just the one job, and who spend the rest of their "free time" having some sort of "fun." Kevin E.F. Clark will lead an open conversation about how creative types can balance making money, making art, and having a life. (Maybe not so much of that last one unless we squeeze it into the first two.)

109. 9:00 AM ME **Fictionmags.** *Paul Di Filippo (leader), Gordon Van Gelder.* The listserv Fictionmags has been in existence since 1999. Formed by David Pringle, ex-editor of *Interzone*, its formal remit is the study of all fiction-bearing magazines throughout history. Featuring approximately 175 members at any one time, it boasts such luminaries as Ellen Datlow, Gordon Van Gelder, Barry N. Malzberg, John Clute, and Scott Edelman. This panel will discuss Fictionmags's work and the resources it provides.
Proposed by Paul Di Filippo.


110. 9:00 AM RI **The Works of Patricia A. McKillip.** *Brian Attebery, Shira Daemon (moderator), Victoria Janssen, Faye Ringel.* In a long and lauded career, Patricia A. McKillip has questioned the shapes of genre stories, taking an egalitarian and polyphonic approach to point of view. In harmony with this questioning has been her thoughtful examination of identity, land, and time, from the classic Riddlemaster trilogy to *The Bards of Bone Plain*. Through all her works, lyrical storytelling has invoked the ties between language and magic: the way that magical transformations find their mirror in language rich with metaphor, the way that riddles in the text mirror the riddle of the text. These elements working in concert provide a consistently high level of reader interaction. An hour isn't long enough to even summarize the McKillip oeuvre, but we'll do our best to tour its many highlights as well as some choice gems that are often overlooked.

111. 9:00 AM NH **Reading.** *Elizabeth Hand.* Elizabeth Hand reads *Flash Burn*, the in-progress third Cass Neary novel.

112. 9:00 AM VT **Reading.** *Jedediah Berry.* Jedediah Berry reads "The Family Arcana," a story in cards.

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113. 9:00 AM CL **Kaffeeklatsch.** *E.C. Myers, Rick Wilber.*
114. 9:00 AM E **Autographs.** *John Crowley, David G. Hartwell.*
115. 9:30 AM VT **Reading.** *Cathy Butler.* Cathy Butler reads “A Dog Is for Life,” forthcoming in the collection *Twisted Winter*.

 10:00 AM E **Bookshop opens.**

◆ 10:00 AM **Ballroom Hallway** **Blood Drive opens.**

116. 10:00 AM F **To YA or Not to YA.** *Jordan Hamessley, E.C. Myers, Phoebe North, Charles Oberndorf, Veronica Schanoes (leader), Shveta Thakrar.* There are plenty of adult books with teen heroes, like Jeffrey Eugenides’s *Middlesex* and Lev Grossman’s *The Magicians*. Some books that were not aimed at teens when they came out are mostly read by them today, like Orson Scott Card’s *Ender’s Game*. Some books are marketed as YA in one country and adult in another. So what makes a book “a YA book”? Do we just know it when we see it, or is there a way to pin this down beyond listening to marketing campaigns?

117. 10:00 AM G **Intellectually Rigorous Fictional Data: Making Up Facts That Are True.** *Debra Doyle, Alex Dally MacFarlane, Margaret Ronald, Ken Schneyer, Harold Vedeler, Henry Wessells (leader).* How do you make up convincing fictional primary sources? No, not for purposes of seeking political office, but because you need to know the facts and how they underpin the world of your fiction and the lives of your characters. Imaginary books and letters are just the beginning, even if they never appear in the narrative. Which fictional data sources matter? How much is enough to make a narrative feel resilient and whole?
Suggested by Henry Wessells.

118. 10:00 AM ME **Making Love Less Strange: Romance for SF/F Writers.** *E.C. Ambrose, Paula Guran, Victoria Janssen (leader), Natalie Luhrs, JoSelle Vanderhooft.* When authors who aren’t familiar with romance-genre tropes incorporate romantic elements into speculative fiction, the resulting hybrids can look quite peculiar to romance readers. (Bruce Sterling’s *Love Is Strange* is a particularly striking recent example.) There can also be an aspect of reinventing the wheel; why struggle with the pacing of relationship development when romance authors have it all figured out? Our panel of envoys from Romanceland will explain the central themes and expectations of the romance genre, from “happily ever after” to physical and literary climaxes, to help SF/F authors looking for a wider audience hit all the notes that romance readers expect while avoiding the genre’s pitfalls.

119. 10:00 AM RI **From Page to Stage: Adapting and Performing Your Work for an Audience.** *C.S.E. Cooney, Caitlyn Paxson.* Caitlyn Paxson and C.S.E. Cooney will provide vocal warm-ups and exercises, as well as tips on articulation and breath control. Each will give brief performances while discussing eye contact, decibel level, and body language. Participants are encouraged to bring 1–3 paragraphs of their own writing to share aloud.

120. 10:00 AM NH **Reading.** *Maureen F. McHugh.* Maureen F. McHugh reads either new work or a story from *After the Apocalypse*.

121. 10:00 AM VT **Reading.** *Michael J. DeLuca.* Michael J. DeLuca reads “Remorse and the Pariah,” a mini-epic poem published in *Abyss & Apex*.

122. 10:00 AM CL **Kaffeeklatsch.** *Jeanne Cavelos, Jacob Weisman.*

123. 10:00 AM E **Autographs.** *James Patrick Kelly, John Kessel.*

124. 10:30 AM VT **Reading.** *Dale Bailey.* Dale Bailey reads from a work to be determined.

125. 11:00 AM F **A Visit from the “Suck Fairy”: Enjoying Problematic Works.** *John Benson, Cathy Butler, Barbara Krasnoff (leader), Yoon Ha Lee, Adrienne Martini, Kate Nepveu.* Encountering problematic elements within fictional works

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isn't uncommon. As readers develop awareness of racism, sexism, homophobia, and ableism—development that occurs on both a personal and a cultural level—they may be appalled to stumble across bigotry in childhood favorites or long-lauded classics, or struggle to appreciate a book that everyone around them is enjoying. Can you still love a work after you've seen something horrible within it, or does continuing to enjoy it mean tacitly approving of not only that specific work but problematic works in general? How can we make room for complex reactions in conversations among critics and readers?

126. 11:00 AM G **A New Mythology of the Civil War.** *Dennis Danvers, Mikki Kendall (leader), Scott Lynch, Romie Stott, Howard Waldrop.* In a 2012 piece for the *Atlantic*, Ta-Nehisi Coates wrote that the Lost Cause mythology of the American Civil War has settled so deeply in U.S. culture and historical understanding that it penetrates even our science fiction. (He was speaking of *John Carter of Mars* but might have been referring to many other works of SF.) “What we now need,” he wrote, “is new stories, and new narratives, that not only refuse to revel in historical escapism, but also resist the lure of blaxploitation. People like James McPherson and Benjamin Quarles have gifted us with a new history. What we need now, is a new mythology.” Who, if anyone, is undertaking the building of these new myths? And what are they reckoning with along the way?

127. 11:00 AM ME **The Art of Critique.** *Jeanne Cavelos, Ellen Datlow, Matthew Kressel (leader), Ken Liu, Eugene Mirabelli, Betsy Mitchell.* Criticism is a large part of a writer's life. What are the elements of a good short story or novel critique? How does one go about critiquing another writer's work? What are the most effective techniques? What types of things do we look for? Is there such a thing as destructive criticism or are all kinds of critique helpful? How does a writer learn what to listen to from a critique and what to ignore? We will explore these and other questions.
Proposed by Matthew Kressel.

128. 11:00 AM NH **Reading.** *Patricia A. McKillip.* Patricia A. McKillip reads from a work to be determined.

129. 11:00 AM VT **Reading.** *John Shirley.* John Shirley reads from a new book, *New Taboos*.

130. 11:00 AM CL **Kaffeeklatsch.** *Joan Slonczewski, Peter Straub.*

131. 11:00 AM E **Autographs.** *James Morrow, Kit Reed.*

132. 11:30 AM VT **Reading.** *Scott H. Andrews.* Scott H. Andrews, editor-in-chief of *Beneath Ceaseless Skies*, reads excerpts from recent and forthcoming BCS stories.

133. Noon F **Constellations of Genres.** *Ted Chiang, John Crowley, James Patrick Kelly (leader), Kit Reed, Veronica Schanoes, Gary K. Wolfe.* On Readercon 23's panel “Genre Transference,” James Patrick Kelly cited four genres a book can have: “The genre of the writer's intent, the genre of reader expectation, the genre of the critical review, and the commercial genre.” Let's dig deeper into this idea. Are there more genres than these four? How does the constellation of a book's various genres change the reader's experience, or the writer's career?

134. Noon G **Friendship Is Magic.** *E.C. Ambrose, Rose Lemberg, Kathryn Morrow (leader), JoSelle Vanderhoof, Sabrina Vourvoulias.* Heroes have friends and companions, while villains only have minions. Stern protagonists can be softened by romantic attachments that draw them back into the community, but the plot also requires that they be special, isolated by some terrible burden of privilege or unshareable secret. Loner stories are episodic (the gunslinger rides off to the next town, the gumshoe slouches off to the next case) while going from solitude to connection is perhaps the most common character development. This panel will examine how cultural narratives and values around heroism, personal development, sex and gender, class, family, and community affect the ways we write and read about being alone and being connected.

135. Noon ME **Unraveling the Unexamined Privilege of Safety.** *Liz Gorinsky, Victoria Janssen, Mikki Kendall, Shira Lipkin, Daniel José Older (leader).* When we talk about power and oppression, we often spend a lot of energy tailoring the tone and language so that privileged people stay “comfortable.” This happens in the context of a larger system already built to keep the powerful comfortable, and it comes at the cost of a deeper, truer conversation. Meanwhile, sexual harassment and oppressive behavior run rampant at cons and in online discussions, leading to emotionally and physically unsafe environments for people who are already struggling to feel a sense of belonging in the SF/F community. How do we craft our literature and our larger community in an inclusive, anti-oppressive way that creates more safety for those who lack it while encouraging those with more power and privilege to embrace vulnerability?
Suggested by Daniel José Older.

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136. Noon RI **The Works of Maureen F. McHugh.** *Nathan Ballingrud, Dennis Danvers, Gavin J. Grant, Alex Dally MacFarlane, Charles Oberndorf (moderator).* As Jo Walton said in a review of *Mission Child*, Maureen F. McHugh's work explores "chewy ideas rather than shiny ones." This is true of her novels, such as the Tiptree Award-winning *China Mountain Zhang*; her intense short stories, each of which contains an astonishing amount of narrative and conceptual complexity; and her alternate reality games, including the groundbreaking "I Love Bees." McHugh's work introduces the reader to communities large and small (families, subcultures, towns, nations, planets) and describes them with compassion, affectionate humor, and honesty. This panel will endeavor to give her rich, nuanced writing the close reading it deserves.

137. Noon NH **Reading.** *Michael Blumlein.* Michael Blumlein reads a story from the forthcoming collection *What the Doctor Ordered*.

138. Noon VT **Reading.** *Lisa Janice (LJ) Cohen.* Lisa Janice (LJ) Cohen reads a selection from *Derelict*, an unpublished SF novel.

139. Noon CL **Kaffeeklatsch.** *Lev Grossman, Paul Park.*

140. Noon E **Autographs.** *Gemma Files, Toni L.P. Kelner.*

141. 12:30 PM NH **Reading.** *Margo Lanagan.* Margo Lanagan reads excerpts from *Tender Morsels*, *The Brides of Rollrock Island*, and a short story.

142. 12:30 PM VT **Reading.** *Ben Loory.* Ben Loory reads a selection of new stories.

143. 1:00 PM F **Architects and Gardeners.** *Dale Bailey, Peter Dubé, Stacy Hill, James Patrick Kelly (moderator), Cecilia Tan, Gregory A. Wilson.* In a 2011 interview in the *Sydney Morning Herald*, George R.R. Martin declared there were two types of writers: architects, whose stories come from meticulous plotting and planning, and gardeners, who take an idea and allow it to grow into shape, uninhibited. "I am definitely more of a gardener," he said, adding, "In my Hollywood years when everything does work on outlines, I had to put on my architect's clothes and pretend to be an architect." Aside from fitting into a broader creative culture, what other benefits might there be (for new or established writers) to deliberately go against one's natural tendencies? Which types of stories are best developed with an architectural or gardening approach? And how does the writer's approach affect the reader's experience of the work?

144. 1:00 PM G **Authorial Metanarrative.** *Leah Bobet (leader), Lila Garrott, Theodora Goss, Glenn Grant, Alex Dally MacFarlane, Sonya Taaffe.* A number of authors build in subtle links between otherwise unconnected works. A link may not be something as literal as a common character or name; perhaps, instead, there's a repeated trope or event. Leah Bobet, discussing Patricia A. McKillip's works in a 2011 blog post, described this as writing "epic poetry, and the whole of [McKillip's] output is the poem." How do such links affect a reader's interpretation of or approach to a body of work, and what motivates authors to link their works together?
Suggested by Leah Bobet.

145. 1:00 PM ME **Economic Systems Past, Present, and Future.** *Romie Stott.* What were the responsibilities of a medieval serf, and did they result in an efficient use of land? Could the EU or African Union provide a blueprint for a federation of planets? Romie Stott will offer an overview of economic systems past, present, and theoretical, touching on gold standards, mercantilism, oligopolies, usury laws, non-Soviet communism, competitive advantage, and how tax policy can motivate altruistic behavior or create a black market. If you've ever wondered why diamonds cost more than water and whether that would change with replicators, this is the place for you.

146. 1:00 PM RI **Patricia McKillip's Magical, Musical Language.** *Faye Ringel.* Through a career now in its fifth decade, Patricia A. McKillip has maintained a high standard of prose style and magical invention. Whether creating magic through music or music through poetic language, her works exemplify all the meanings, magical and musical, of "enchantment." Drawing on novels covering the entire range of McKillip's career, Faye Ringel will combine close readings of poetic effects with analysis of McKillip's musical mages and magical musician characters.

147. 1:00 PM NH **Reading.** *John Crowley.* John Crowley reads unpublished work.

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148. 1:00 PM VT **Reading.** *F. Brett Cox.* F. Brett Cox reads a new work of fiction.
149. 1:00 PM CL **Kaffeeklatsch.** *Ken Liu, Maureen F. McHugh.*
150. 1:00 PM E **Autographs.** *Sandra Kasturi, Barry B. Longyear.*
151. 1:30 PM VT **Reading.** *E.C. Ambrose.* E.C. Ambrose reads a complete short story set in the medieval England of the Dark Apostle series.
152. 2:00 PM F **The Relationship of Reality and Fantasy.** *Scott H. Andrews, Andrea Hairston (leader), Anil Menon, James Morrow, Julia Starkey.* In a 2012 essay titled “PSA: Your Default Narrative Settings Are Not Apolitical,” Foz Meadows addressed the notion that “deliberately including POC, female and/or LGBTQ characters can only ever be a political action.” She demonstrated that history, the historical record, and commonly accepted historical narratives are in fact three distinct things, and pointed out the irony of fans who accept magic and dragons in their fantasy but balk at the idea of female pirates or a black Lancelot because they’re “unrealistic.” Whose reality does fantasy need to reflect in order to be believable? How can we use fantasy to shape and change our realities?
153. 2:00 PM G **Which Ideas Are Worth Keeping?** *Scott Edelman (leader), Daryl Gregory, Margo Lanagan, Yoon Ha Lee, Allen Steele.* Many writers have file folders of unfinished stories or novels that never jelled or never seemed quite publishable. How do you decide which ideas to reject, which to pitch, and which simply to follow through on based on your own convictions?
154. 2:00 PM ME **The Works of Roger Zelazny.** *F. Brett Cox (leader), Shira Daemon, Theodore Krulik, Howard Waldrop, Trent Zelazny.* Roger Zelazny is best known for the Chronicles of Amber, a sprawling, modern high-fantasy series of a family with god-like powers and their complex intrigues. The Amber universe was a limitless playground, and Zelazny’s ability to unearth one Amber story after another inspired many other authors to create “endless” series. Zelazny also wrote many novels and short stories unrelated to Amber, and most of his awards were won for non-Amber work. This panel will cover his writings both renowned and obscure, and trace his influence through subsequent generations of fantasy writers.
155. 2:00 PM RI **Odyssey Writing Workshop Presentation.** *Jeanne Cavelos.* Odyssey is an intensive six-week program for writers of fantasy, science fiction, and horror held each summer in Manchester, N.H. Guest lecturers have included George R.R. Martin, Elizabeth Hand, Ellen Kushner, Jane Yolen, Robert J. Sawyer, Nancy Kress, and Dan Simmons, and 58% of graduates have gone on to be published. Director Jeanne Cavelos will explain the structure of the program, the work required, and the pros and cons of workshops. Graduates will discuss their personal experiences.
156. 2:00 PM NH **Altered Fluid Group Reading.** *Paul Berger, Rajan Khanna, Sam J. Miller, E.C. Myers, Devin Poore, Mercurio D. Rivera.* Members of the Manhattan-based Altered Fluid writers group will read excerpts from their forthcoming works.
157. 2:00 PM VT **Reading.** *Nicole Kornher-Stace.* Nicole Kornher-Stace reads from the YA novel *Archivist Wasp*, forthcoming from Big Mouth House.
158. 2:00 PM CL **Kaffeeklatsch.** *Theodora Goss, Patricia A. McKillip.*
159. 2:00 PM E **Autographs.** *Eileen Gunn, Michael Swanwick.*
160. 2:30 PM VT **Reading.** *Daniel José Older.* Daniel José Older reads stories from the universe of *Salsa Nocturna*.
- 🎧 3:00 PM **Room 630** **Taste of Detroit.** Sponsored by *Detroit in 2014.* (2 hours)
161. 3:00 PM F **Teaching Utopia.** *John Crowley.* “Utopia as Fiction” was a topic of an English department creative writing class at Yale in spring 2013. Students had to read utopian fiction and write their own utopia: not dystopia, not futurist speculation, not edenic fantasy. John Crowley will discuss how this panned out, whether young people today can take utopian thinking seriously, and what their plans were like.

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162. 3:00 PM G **Drinking Horror's Blood.** *Elizabeth Hand (leader), Jack M. Haringa, David G. Hartwell, John Shirley, Peter Straub.* At least as far back as David Hartwell's *The Dark Descent* (1987), the argument's been made that horror is infecting/cross-pollinating with other genres. It's possible to think of horror as a kind of effect rather than (or in addition to) a genre in itself. But as elements of horror make their way into other genres, they can lose their scariness: vampires and werewolves become love interests and lust objects, while vengeful gods come across as petulant. What do non-horror genres gain by borrowing from horror, if not the horrific?

163. 3:00 PM ME **Making Readercon Safer.** *Rose Fox, Crystal Huff, Kate Nepveu, Kim Riek (leader), Veronica Schanoes.* In the best of all possible worlds, Readercon would be confidently safe and welcoming for all. What can each of us do, in our different roles, to get closer to that state? Join members of Readercon's concom and safety committee as we talk about safety and safe spaces. We invite you to share your concerns and suggestions in order to make Readercon 25 even better.

164. 3:00 PM RI **Special Short Stories.** *James Patrick Kelly (leader), Toni L.P. Kelner, Margo Lanagan, Ben Loory, Kit Reed, Michael Swanwick.* Some short stories hold a special place in the author's heart for one reason or another. Maybe it was an award-winner or gave birth to a series or earned a place in a particular anthology. The panelists will each discuss a single published short story. What was the genesis of the story? What particular challenges came up when writing it? How did it come to be published? Has it led to other opportunities, fan interactions, or new series? What makes it special?
Proposed by Toni L.P. Kelner.

165. 3:00 PM NH **Mythic Poetry Group Reading.** *Mike Allen, Leah Bobet, C.S.E. Cooney, Gemma Files, Gwynne Garfinkle, Andrea Hairston, Samantha Henderson, Nicole Kornher-Stace, Rose Lemberg, Shira Lipkin, Alex Dally MacFarlane, Dominik Parisien, Caitlyn Paxson, Julia Rios, Romie Stott, Sonya Taaffe, JoSelle Vanderhooft.* Over the past decade, speculative poetry has increasingly turned toward the mythic in subject matter, with venues such as *Strange Horizons*, *Goblin Fruit*, *Mythic Delirium*, *Stone Telling*, *Cabinet des Fées*, *Jabberwocky*, and the now-defunct *Journal of the Mythic Arts* showcasing a new generation of poets who've redefined what this type of writing can do. This reading will feature new and classic works from speculative poetry's trend-setters.

166. 3:00 PM VT **Reading.** *E.C. Myers.* E.C. Myers reads an excerpt from a YA novel in progress.

167. 3:00 PM CL **Kaffeeklatsch.** *Victoria Janssen, Cecilia Tan.*

168. 3:00 PM E **Autographs.** *Theodore Krulik, Maureen F. McHugh.*

◆ 3:30 PM **Ballroom Hallway** **Blood Drive closes.**

169. 3:30 PM VT **Reading.** *Paul Di Filippo.* Paul Di Filippo reads several pieces of flash fiction.

170. 4:00 PM F **Patricia A. McKillip Interviewed by Faye Ringel.** *Patricia A. McKillip, Faye Ringel.*

171. 5:00 PM F **Maureen F. McHugh Interviewed by Kelly Link.** *Kelly Link, Maureen F. McHugh.*

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

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

📖 6:00 PM E **Bookshop closes.**

172. 6:00 PM ME **The Tropes of Tresses.** *E.C. Ambrose, Lila Garrott (leader), Greer Gilman, Liz Gorinsky, Veronica Schanoes.* Hair has shaped the lives and destiny of Samson in the Bible, Rapunzel (in all her iterations), and blue- and fire-haired heroines of recent YA fantasy. Hair can be a source of power, a means of communication, and a signifier of identity. Why is hair such a potent element in speculative fiction? What cultural and literary antecedents give hair its significance, and how does it connect modern SF/F with the world of religion and myth?

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173. 6:00 PM F **Readercon Blog Club: “The Uses and Value of Realism in Speculative Fiction”.** *Elizabeth Bear (leader), John Crowley, Rose Lemberg, Scott Lynch.* In response to the Readercon 23 panel “Why Is Realistic Fiction Useful?”, Chris Gerwel wrote a blog post exploring the aesthetic uses of realism in spec fic and other literature. He says, “To be effective, fiction must communicate or reveal something true.... That truth is not necessarily factual (such-and-such happened), but is rather more nebulous and insightful (such-and-such could have happened).” Gerwel goes on to argue that “realistic” descriptions of fantastic things can be a way to help the audience to deal with these concepts, giving them better access to the underlying metaphors of a dragon or a spaceship. He closes by saying, “I believe that quotidian speculative fiction has its place in the genre. And that is precisely because it speaks to different truths than most speculative fiction: it speaks to the little heroisms of daily life, and to the practical challenges that arise from our human and social natures,” an idea that echoes discussions of early science fiction stories written by women, and offers an alternative to the conflation of “realistic” and “gritty.” We’ll discuss the place of the quotidian in speculative fiction and other aspects of Gerwel’s complex and intriguing essay, which resides at elflands2ndcousin.com/2012/07/17/the-uses-and-value-of-realism-in-speculative-fiction/ .
174. 6:00 PM NH **Reading.** *Vandana Singh.* Vandana Singh reads a short story in progress.
175. 6:30 PM RI **Reading.** *Sabrina Vourvoulias.* Sabrina Vourvoulias reads from the novel *Ink*.
176. 7:00 PM F **Speculative Poetry Open Mic.** *Mike Allen.* Mike Allen emcees an open mic for speculative poets. Sign up at the information desk.
177. 7:00 PM ME **Women’s Bodies, Women’s Power.** *Athena Andreadis (leader), Alex Dally MacFarlane, Kate Nepveu, Vandana Singh, Sabrina Vourvoulias.* In many times and places, cisgender girls and women have been evaluated by their bodies, including their choice of dress, sexual behavior, virginity, and fertility. Juxtaposed with this are the mystification and taboos surrounding menstruation, pregnancy, and menopause. This outlook has migrated wholesale into speculative literature. It’s still standard fare in fantasy for women to lose (or be thought to lose) any extranormal powers they possess when they first have penetrative sex, menstruate, or become pregnant, from André Norton’s *Witchworld* adepts to Zamia in Saladin Ahmed’s *Throne of the Crescent Moon*. Athena Andreadis will explore the tropes and assumptions around this issue, including variants applied to trans* and non-binary characters.
178. 7:00 PM RI **Worldbuilding by Worldseeing.** *John Crowley (leader), Sarah Smith, Romie Stott, Harold Vedeler.* Kipling’s *Kim*, Mayhew’s *London Labour and the London Poor*, Dickens’s “sketches”...who is writing about the present day this way, and what can worldbuilders learn from these Victorian-era worldseers? All these observers were at some remove; how does observation differ when one is part of the culture one is observing?
179. 7:00 PM NH **Reading.** *Henry Wessells.* Henry Wessells reads “The Beast Unknown to Heraldry,” a new short story, and from “The Windhill Bequest,” a work in progress.
180. 7:30 PM NH **Reading.** *Greer Gilman.* Greer Gilman reads from “Cry Murder! in a Small Voice,” a new novella forthcoming from Small Beer Press.
181. 8:00 PM F **A Most Readerconnish Miscellany.** *Mike Allen, C.S.E. Cooney, Lila Garrott, Andrea Hairston, John Kessel, Daniel José Older, Caitlyn Paxson, Sonya Taaffe.* C.S.E. Cooney and Mike Allen emcee an extravagant evening of music, theater, and readings to benefit the Boston Area Rape Crisis Center and Operation Hammond. Bring cash or credit cards to make donations toward these very worthy organizations, all while being entertained by exquisite performers including Andrea Hairston and Pan Morigan, Daniel José Older, John Kessel, Sonya Taaffe, C.S.E. Cooney and Caitlyn Paxson, and a cappella group Sassafrass. Don’t miss this unforgettable event.
182. 8:00 PM ME **The Gender of Reading Shame.** *Jordan Hamessley, Natalie Luhrs (leader), Julia Rios, Ann Tonsor Zeddies, Trent Zelazny.* In a 2012 post on *Book Riot*, Amanda Nelson wrote about bookstore shoppers who display signs of shame or embarrassment about their reading choices. She concluded that this behavior is highly gendered: “If men read ‘unliterary’ but stereotypically masculine genres it’s fine. If women read ‘unliterary’ but stereotypically feminine genres it’s deserving of a brown paper bag in the form of increased e-reader sales so you can read in public in peace.” Our panelists discuss

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their own experiences with reading shame or lack thereof, whether the gender hypothesis holds true within the speculative fiction-reading community, and why we read books we're ashamed of or feel shame about what we read.

Suggested by Ellen Kushner.

183. 8:00 PM RI **The Xanatos Gambit.** *Jim Freund (moderator), Yoon Ha Lee, Scott Lynch, James D. Macdonald.* The tangled webs of schemers both good and bad have always had a presence in imaginative fiction. There are the wily king-killers, the intrigue-fomenting spinsters and widows, the bard who hides the knife beside the harp, the indispensable keeper of secrets, and more. What are the challenges in writing an especially clever character? How has the role of the schemer evolved, and what versions do we no longer see?

Suggested by Josh Jasper.

184. 8:00 PM NH **Reading.** *Darrell Schweitzer.* Darrell Schweitzer reads "Come, Follow Me," an unpublished short story.

185. 8:30 PM NH **Reading.** *Gemma Files.* Gemma Files reads "Two Captains," a short story due to appear in *Beneath Ceaseless Skies*.

🎧 9:00 PM Room 630 **Annual Dessert Party.** Cosponsored by *Boskone & Philcon.* (2 hours)

186. 9:00 PM ME **To Grandmother's House We Go (but She's Not There).** *Paul Di Filippo, Ron Drummond, Paula Guran, Maria Dahvana Headley (leader), Samantha Henderson.* In two recent novels, Alastair Reynolds's *Blue Remembered Earth* and Kim Stanley Robinson's *2312*, the protagonists are propelled by the death of a grandmother to explore and expand on her schemes and secrets. In folklore and fairytale traditions grandmothers often take similar roles as instigators of quests and providers of information, but usually they do it while alive. What is it about the grandmother role that makes grandmothers so central and important to these novels despite not being physically present in them?

187. 9:00 PM RI **Writing in Shared Worlds.** *Jim Freund (moderator), Nicholas Kaufmann, Barry B. Longyear, John Shirley.* Writing in shared worlds presents a unique set of pitfalls and opportunities. Each writer added to the mix brings additional nuances and complications, and keeping the expanding canon straight can be hard for both writers and readers. But when done well, it has produced some brilliant series (e.g. *Bordertown*, the *Cecelia and Kate* books). Our panelists discuss the challenges, solutions, and examples of the best shared-world works.

188. 9:00 PM NH **Reading.** *Leah Bobet.* Leah Bobet reads from a work to be determined.

189. 9:30 PM NH **Reading.** *Sarah Smith.* Sarah Smith reads from *Private Shrines*, co-written with Justus Perry.

190. 10:00 PM F **Reading.** *Howard Waldrop.* Howard Waldrop reads from a work to be determined.

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

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📅 8:00 AM Ballroom Hallway **Registration opens.**

📍 8:00 AM Ballroom Lobby **Information opens.**

🎧 8:00 AM Room 630 **Con Suite opens.**

🎧 9:00 AM Room 630 **Sunday Brunch.** Sponsored by *Helsinki in 2015.* (3 hours)

191. 9:00 AM F **Enclaves and Conclaves: Subsocietal Safe Spaces.** *Gwendolyn Clare, Shira Daemon, Resa Nelson (leader), John Shirley, Sabrina Vourvoulias.* People often form societies of commonality to act as safe spaces: LGBT community centers, religious social groups, Girl Scouts, D&D campaigns, speculative literature conventions. We rarely see this sort of sub-societal safe space in speculative fiction, finding instead more tangible safe spaces of domed cities, post-apocalyptic enclaves, or rails over a dangerous earth; and often, in fiction, the perimeter is breached. What does this say about our per-

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ceptions of safety and danger, our establishment and perpetuation of in-groups and out-groups, and our ambivalence toward purported utopias?

192. 9:00 AM G **The Researching Reader.** *John Crowley, Paul Di Filippo, Samantha Henderson (leader).* Blogger crystalpyramid described Hannu Rajaniemi's *The Quantum Thief* as "the most search engine-dependent piece of conventional literature I've ever read." George R.R. Martin's *Song of Ice and Fire* books are difficult to read without an external reference such as the Tower of the Hand fan website. An author's expectation that readers will draw on outside information sources suggests certain assumptions about the reader's economic resources, social class, and cultural background. How does the concept of the researching reader influence writers and the works they produce?

193. 9:00 AM ME **What Are You Doing with Your Backlist?** *David G. Hartwell, Barry B. Longyear, Betsy Mitchell (leader), Tom Purdom.* The advent of e-readers offers the potential of a brand new audience for backlist books that have never appeared in digital form. This panel will cover the options for republication in the digital age: self-publishing, partnering with a digital publisher, author collectives, and buying *à la carte* publicity and marketing. Hear about a variety of options from those who have been in the trenches.

Proposed by Betsy Mitchell.

194. 9:00 AM RI **Reading the Fantastic.** *Henry Wessells.* Henry Wessells will talk about reading and writing with reference to obscure but canonical texts, the notion of intellectually rigorous imaginary sources, and related topics.

195. 9:00 AM NH **Reading.** *Paul Park.* Paul Park reads a new short story, "The Mermaid and the Fisherman."

196. 9:00 AM VT **Reading.** *Rose Lemberg.* Rose Lemberg reads an excerpt from the secondary-world fantasy novel *Bridgers*, as well as a few poems set in the same universe.

197. 9:00 AM CL **Kaffeeklatsch.** *Neil Clarke, Amanda Downum.*

198. 9:00 AM E **Autographs.** *Lisa Janice (LJ) Cohen, Ben Loory.*

199. 9:30 AM NH **Reading.** *Allen Steele.* Allen Steele reads an excerpt from *V-S Day*, a forthcoming novel.

200. 9:30 AM VT **Reading.** *Rick Wilber.* Rick Wilber reads selections from the novelette "At Palomar," forthcoming from *Asimov's*.

 10:00 AM E

Bookshop opens.

201. 10:00 AM F **Workshopping as a Lifestyle.** *Jedediah Berry, Richard Butner, Craig Shaw Gardner, Theodora Goss (leader), Nicholas Kaufmann, Gregory A. Wilson.* Writing is often a lonely process, so it's perhaps unsurprising that workshops and critique groups are as popular as they are. But Junot Díaz has suggested that due to "workshopping as a lifestyle," many writers have shifted their focus "away from the organic orientation of readers and towards a really mutated, very narrow idea of writing for other writers." How can writers overcome this drawback of frequent workshopping while still enjoying its advantages? And when the assumption is that all your readers are writers, where does that leave readers who aren't?

202. 10:00 AM G **Digital Marginalia: A Conversation with Your Future Self.** *Neil Clarke, Michael J. DeLuca, David G. Shaw (moderator), Ruth Sternglantz, Gayle Surette.* Electronic reading devices allow us to carry huge libraries wherever we go. They also provide us with the ability to highlight, annotate, and share what we read. In a 2012 blog post, Clive Thompson described this enhanced reading experience as "a conversation with the author, with yourself, and in a weird way, if you take it along as a lifelong project... a conversation with your future self." According to Craig Mod, "The book of the past reveals its individual experience uniquely. The book of the future reveals our collective experience uniquely." What tools will we embed within digital texts to signal this shifting relationship with literature, and how will readers use them?

203. 10:00 AM ME **How I Wrote *The Summer Prince*.** *Alaya Dawn Johnson.* Alaya Dawn Johnson discusses the creation of her first novel for young adults, *The Summer Prince*.

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204. 10:00 AM RI **Gender and Power in Literature and Life.** *E.C. Ambrose, Cathy Butler, Eileen Gunn, Rose Lemberg, Daniel José Older (leader), Sabrina Vourvoulias.* This workshop, led by Daniel José Older, is a critical look at different ways that gender and power shape our realities and experiences of the world. With examples from the writing process and fantastical literature in particular, we will deconstruct dynamics of power and privilege on the gender spectrum.
205. 10:00 AM NH **Reading.** *John Kessel.* John Kessel reads from the novel-in-progress *Sunlight or Rock*.
206. 10:00 AM VT **Reading.** *Theodore Krulik.* Theodore Krulik reads the short story “Halflife.”
207. 10:00 AM CL **Kaffeeklatsch.** *Elizabeth Hand, Betsy Mitchell.*
208. 10:00 AM E **Autographs.** *Richard Bowes, Patricia A. McKillip.*
209. 10:30 AM VT **Reading.** *Debra Doyle.* Debra Doyle reads from a work to be determined.
210. 11:00 AM F **Framing the Fantastic.** *John Clute, Samantha Henderson, Patricia A. McKillip, Yves Meynard, Bud Sparhawk, John E.O. Stevens (leader).* We talk all the time about narrative, structure, and the content of fantastic stories, but we rarely discuss the textual elements authors use to frame them, such as prologues, flashback asides, and epilogues. This panel looks at how writers of the fantastic use these devices to delineate their stories and shape the reading of them. *Suggested by John E.O. Stevens.*
211. 11:00 AM G **The Shirley Jackson Awards.** *F. Brett Cox, Ellen Datlow, Jack M. Haringa, Maureen F. McHugh, Graham Sleight, Paul Tremblay.* In recognition of the legacy of Shirley Jackson’s writing, and with permission of the author’s estate, the Shirley Jackson Awards have been established for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic. Jackson (1916–1965) wrote classic novels such as *The Haunting of Hill House* and *We Have Always Lived in the Castle*, as well as one of the most famous short stories in the English language, “The Lottery.” Her work continues to be a major influence on writers of every kind of fiction, from the most traditional genre offerings to the most innovative literary work. The awards given in her name have been voted upon by a jury of professional writers, editors, critics, and academics, with input from a Board of Advisors, for the best work published in the calendar year of 2012 in the following categories: Novel, Novella, Novelette, Short Story, Single-Author Collection, and Edited Anthology.
212. 11:00 AM ME **Adventures in Linear and Nonlinear Narration.** *Yoon Ha Lee.* *Fallen London* (formerly known as *Echo Bazaar*) is a popular web-based game whose experience includes textual narrative served out through randomly-drawn “cards” and “storylets.” Recently its creators opened up a streamlined version of the platform, StoryNexus, for those who wish to author similar games. Yoon Ha Lee was commissioned to create a planetary romance game, *Winterstrike*, to help showcase the platform. Lee will discuss the similarities and differences between writing a short story (static, linear narrative) and a StoryNexus game (dynamic, fluid narrative), and compare both to the experience of writing an interactive fiction game (text adventure), *Moonlit Tower*.
213. 11:00 AM NH **Reading.** *C.S.E. Cooney.* C.S.E. Cooney reads from a work to be determined.
214. 11:00 AM VT **Reading.** *Elizabeth Bear.* Elizabeth Bear reads from the in-progress novel *Karen Memory*.
215. 11:00 AM CL **Kaffeeklatsch.** *Jim Freund, Julia Rios.*
216. 11:00 AM E **Autographs.** *Andrea Hairston, E.C. Myers.*
217. 11:30 AM VT **Reading.** *Veronica Schanoes.* Veronica Schanoes reads a revision of the Grimms’ “The Jew in the Thornbush.”
218. Noon F **Pining for the Fnords: The New Nostalgia.** *Elizabeth Bear, John Benson, Andrea Hairston, Elizabeth Hand (moderator), Robert Killheffer, Scott Lynch.* Well-received novels like John Scalzi’s *Redshirts*, Jo Walton’s *Among Others*, and Ernest Cline’s *Ready Player One* pointedly allude to the SF of decades past. In a controversial review in the *Los Angeles Review of Science Fiction*, Paul Kincaid suggested that contemporary SF is suffering from a feeling of exhaustion; “the genre

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is now afraid to engage with what once made it novel, instead turning back to what was there before” or reverting “to older, more familiar futures.” Others view this type of SF as celebrating its heritage. What’s driving this backward-looking urge, and to what extent is it positive or problematic?

219. Noon G **Writing for Younger Readers.** *Lisa Janice (LJ) Cohen, Jordan Hamessley, Alaya Dawn Johnson, E.C. Myers (leader), Phoebe North, Shveta Thakrar.* How do middle grade (MG) and young adult (YA) authors and editors write for children and teen readers? How do they make science fiction more accessible for kids, build complex fantasy worlds, and develop authentic characters with diverse backgrounds? This panel is ideal for anyone writing MG or YA or interested in finding books with plots as rich and complex as any novel targeted to adult readers.
Proposed by E.C. Myers.

220. Noon ME **Where Is My Metaverse? and Other 3D Woes.** *Jeff Hecht, B. Diane Martin.* 3D (or the illusion of 3D) has been around since the first stereoscopic viewing method was invented in 1838. This means that some form of 3D has been available to every science fiction writer. Is it any wonder that 3D is as ubiquitous as space travel or aliens in our fiction? 3D experiences in movies and books are rarely what can be achieved in real life. Diane Martin and Jeff Hecht will discuss the history of 3D and (time permitting) look at what is coming down the road for 3D in actual products. Warning: handheld lasers will probably be used.

221. Noon RI **Writing While Parenting.** *Jeffrey A. Carver, Gemma Files, Samantha Henderson, Toni L.P. Kelner, Mikki Kendall, Nicole Kornher-Stace (leader).* This panel will discuss the difficulties of parenting while writing (as opposed to working a job while writing, which is for the most part a very different challenge) and how the panelists have managed to reconcile their parenting duties with their writing needs and responsibilities. Panelists may include parents of small children and older children, writers who parent full-time, parents who write full-time, and children and spouses of writers.
Proposed by Nicole Kornher-Stace.

222. Noon NH **Reading.** *Matthew Cheney.* Matthew Cheney reads a new short story.

223. Noon VT **Reading.** *Nathan Ballingrud.* Nathan Ballingrud reads from *North American Lake Monsters: Stories*, published by Small Beer Press, which will debut at Readercon.

224. Noon CL **Kaffeeklatsch.** *Liz Gorinsky, Barry B. Longyear.*

225. Noon E **Autographs.** *Mike Allen, Rosemary Kirstein.*

226. 12:30 PM NH **Reading.** *Ellen Brody.* Ellen Brody reads “Circe Has Her Problems” by Roger Zelazny.

227. 12:30 PM VT **Reading.** *Athena Andreadis.* Athena Andreadis reads excerpts from *Planetfall* and *The Wind Harp*.

 **1:00 PM Ballroom Hallway Registration closes.**

 **1:00 PM Ballroom Lobby Information closes.**

228. 1:00 PM F **Egalitarian Character Trauma.** *Amanda Downum, Natalie Luhrs, Daniel José Older, Julia Rios (moderator), Sonya Taaffe.* In 2008, Ekaterina Sedia wrote a blog post titled “PSA: Female Trauma!” in which she generated a list of traumatic things that can happen to female characters (spanning a scale from “high heels” to “losing a limb”) that don’t involve sexual violence. In 2012, Seanan McGuire blogged about an anonymous correspondent who asked her “when” her female protagonists were “finally” going to be raped, implying that rape is an inevitable outcome of being a woman. How can we counteract the predominance of sexual(ized) threats to female characters? Is it enough to simply write other things and move the Overton window, or does the status quo need to be directly subverted? Who’s doing it right and what are some examples of doing it wrong?

229. 1:00 PM G **The Return of Queer/Were: Leader of the Pack.** *Liz Gorinsky, Julia Starkey, Ruth Sternglantz (leader).* At Readercon 23, “Queer/Were: Born This Way?” explored some ways in which works of queer urban fantasy/paranormal construct the convergence of queer and were as well as how authors of urban fantasy generally appropriate metaphors of queerness in the construction of their were characters. During the lively discussion that ensued, the shift of the werewolf

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from sad lonely figure to pack creature was noted, and Josh Jasper suggested that perhaps the queer were (whether or not sexually queer) of contemporary urban fantasy owed a debt to the rise of the queer civil rights movements. This talk builds off that suggestion.

230. 1:00 PM ME **Crowdfunding: The Glory and the Peril.** *Mike Allen (leader), Kevin E.F. Clark, Matthew Kressel, Ken Schneyer, Cecilia Tan.* In this troubled market, small publishers, authors, and editors are all turning to crowdfunding to get the backing for their cherished projects. Novelists, anthology editors, and magazine publishers are asking for funds on Kickstarter, Indiegogo, and other sites, and some are coming away triumphant. If you want to try it for yourself, how do you make it work? What do you avoid? What unexpected problems lurk? Author, editor, and publisher Mike Allen, veteran of a \$10,000 campaign to fund the anthology *Clockwork Phoenix 4*, will lead a discussion of what works, what doesn't, and what successful campaigners wish they'd done differently.

231. 1:00 PM RI **Writing for the Brain Damaged.** *Barry B. Longyear.* Brain damage through traumatic injury (traffic accidents, football injuries, muggings, falls, IED explosions, etc.) is one of the most underdiagnosed modern medical conditions. It can have a variety of effects on the physical and psychological processes of reading and writing, including choosing stories and honing craft. Barry Longyear will share his experiences and some techniques that have helped him work through this maze toward writing and reading success.

232. 1:00 PM NH **Reading.** *Theodora Goss.* Theodora Goss reads from the current novel-in-progress.

233. 1:00 PM VT **Reading.** *Daryl Gregory.* Daryl Gregory reads an excerpt from the new SF novel *Afterparty*.

234. 1:00 PM CL **Kaffeeklatsch.** *John Crowley, Eileen Gunn.*

235. 1:30 PM NH **Reading.** *Alaya Dawn Johnson.* Alaya Dawn Johnson reads from "They Shall Salt the Earth with Seeds of Glass," published in *Asimov's*.

236. 1:30 PM VT **Reading.** *Margaret Ronald.* Margaret Ronald reads a new short story.

237. 2:00 PM F **Stranger Danger: Secrets and Discoveries in Urban Settings.** *Amanda Downum, Lila Garrott (leader), Maria Dahvana Headley, Stacy Hill, Patricia A. McKillip, JoSelle Vanderhooft.* In folk stories the forest is full of dangerous secrets and the village is usually safe as houses. When the village becomes unsafe, it's because the forest has violated the sanctity of civilization, as when the wolf takes the place of Red Riding Hood's grandmother. However, a slew of recent books find their dangerous secrets within the confines of cities: the many neighborhoods in Kathleen Tierney's *Blood Oranges*, the occupied city in N.K. Jemisin's *The Shadowed Sun*, the monster-populated New York in Seanan McGuire's *Discount Armageddon*, the gas-filled walled Seattle of Cherie Priest's *Clockwork Century* series. What is it about modern life that leads writers and readers to look for discovery and the unknown in cities? How do we cross the border from safety to danger when it's not marked by anything so concrete as the edge of the forest?
Suggested by Josh Jasper.

238. 2:00 PM G **Teen Violence, Teen Sex.** *Steve Berman, Gwendolyn Clare, Jack M. Haringa (leader), Donald G. Keller, Phoebe North, Shveta Thakrar.* As seen in bestsellers like *The Hunger Games* and *The Daughter of Smoke and Bone*, today's literary teen heroes, and especially its heroines, are more likely to commit violence than to have sex. Coming of age and coming into your own is often marked in YA spec fic by survival and destruction rather than sexual awakening. How is the exploration of violence in books related to consensual sexual exploration, and cultural anxieties and mores around it, in real teens' lives?

239. 2:00 PM ME **Salt and Time and Lessons Learned.** *David G. Shaw.* What happens when a home cook with a comprehensive working knowledge of modernist techniques sets his sights on the ancient art of charcuterie? Find out in this account of the year-long Charcutepalooza competition, in which David G. Shaw was repeatedly humbled by the simple processes of curing, brining, grinding, smoking, binding, packing, stretching, and stuffing. Work samples may or may not be provided, depending on variables just barely within our control.

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240. 2:00 PM RI **Designing and Building a Book Collection.** *John Clute (leader), Ron Drummond, Greer Gilman, Jacob Weisman.* This panel will focus on how to shape a book collection as a meaningful embodiment of information that other people can access. Motives for collecting will be discussed, but the focus is on the books assembled, not the raconteur. *Proposed by John Clute.*

241. 2:00 PM NH **Reading.** *Craig Shaw Gardner.* Craig Shaw Gardner reads from a new novel, *Temporary Magic.*

242. 2:00 PM VT **Reading.** *Ken Schneyer.* Ken Schneyer reads a new short story.



2:30 PM E **Bookshop closes.**

243. 2:30 PM NH **Reading.** *Eileen Gunn.* Eileen Gunn reads from a work to be determined.

244. 2:30 PM VT **Reading.** *James D. Macdonald.* James D. Macdonald reads an excerpt from a forthcoming work.



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

245. 3:00 PM F **Readercon 24 Feedback Session.** *Rose Fox, Crystal Huff (leader), B. Diane Martin, Kim Riek, David G. Shaw.* Come tell the Readercon concom and hotel staff what worked well at this year's convention and what can be improved next year.

readercon 24 committee and staff

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

Crystal Huff was Convention Chair.

Kim Riek was Assistant Conchair and the Chair of the Safety Committee, which is made up of Richard Duffy, Rose Fox, Kate Nepveu, Miriam Newman, Naomi Rivkis, Veronica Schanoes and Nightwing Whitehead.

B. Diane Martin was Hotel Liaison. Diane also served as liaison to the Cordwainer Smith Rediscovery Award Committee.

Rachel Silber was Guest of Honor Liaison.

David G. Shaw designed and managed the web site. **Merryl Gross** managed the membership database. Crystal and Kim answered questions at info@readercon.org. David handled Google Apps administration with assistance from Adina and Stefan.

This year’s program subcommittee (program chair **Rose Fox**, chair emeritus David G. Shaw, assistant chair **Emily Wagner**, and committee members Amal El-Mohtar, Erin Kissane, Miriam Newman, Kim Riek, Bethany Sherwood, Graham Sleight, Sonya Taaffe, and Gary K. Wolfe) collectively created and developed most of the panels and collaborated on writing all of the descriptions. Many thanks to the people who sent us panel ideas, including Leah Bobet (“Authorial Metanarrative”), Meriah Crawford (“The Nuances of POV”), Gillian Daniels (“Race as a Social Construct in Speculative Fiction”), Matt Denault (“Let the Games Continue”), David Anthony Durham (“Ode to Unpublished First Novels”), Josh Jasper (“Stranger Danger” and “The Xanatos Gambit”), Ellen Kushner (“The Gender of Reading Shame”), Victoria McManus (“Have You Seen Me?”), Anil Menon (“Knit One, Print Two”), Daniel José Older (“The Magic of the Hood” and “Unraveling the Unexamined Privilege of Safety”), Sarah Pinsker (“The Chair Became the Suit”), John E.O. Stevens (“Framing the Fantastic” and “The Nuances of POV”), and Henry Wessells (“Intellectually Rigorous Fictional Data”). For talks, discussions, workshops, performances, and other special-interest items, we thank the leaders for their ideas, enthusiasm, expertise, and write-ups.

Special thanks to the Boston Area Rape Crisis Center for developing the “Sexual Assault Information 101” and “How to Be a Good Bystander” workshops and providing facilitators to lead them.

Our program sign-up and creation system was updated for 2013 by the talented and tireless **Xtina Schelin** and Matthew Sheahan, with assistance from David G. Shaw.

Rose Fox constructed the schedule and pocket program. **Adina Adler** edited and laid out the Program Guide, with Rose producing the program listing, **Louis West** editing the bio-bibliographies, **Roza Anthony** doing proof-reading, and David G. Shaw providing general oversight and layout expertise. David was speaker to printer for the Program Guide, Pocket Program, Thursday Schedule, and other at-con handouts. **Eemeli Aro** converted the schedule to Konopas.

Richard Duffy and **Ellen Brody** edited the Souvenir Book, proofread it with Roza Anthony, and compiled the bibliographies for it. Bill Sherman solicited ads. **Nevenah Smith** did layout and design. David G. Shaw was speaker to printer.

Jan Dumas and **Tanya Washburn** are working together to make Readercon accessible to every one.

Stefan Krzywicki produced all the signage including room signs and name tents. **Louise J. Waugh** built the schedule / flyer tower and created lunch chits. Rose generated the Meet the Pros(e) Party quotes.

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

Adina Adler is managing the Information Table.

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

Sound Effect, Record, and Track Management are being handled by **Bill Sherman**, **Billy Leetch**, and **Michael Matthew**.

Nicholas Sheckman is the Bookshop Coordinator.

Rachel Sockut manages the Con Suite.

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

Steve Huff, **Michael “Lucky” Leuchtenburg**, and **Alan McAvinney** are taking care of Logistics.

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

Readercon would like to say
Thank You
to our Staff, Volunteers, and Community
for their support.

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

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

For more information, please consult our website, operationhammond.com .

program participant bio-bibliographies

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

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

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

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

Some things that might not be obvious about the bibliographies:

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

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

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

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

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

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

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

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

About SF Awards

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Boréal Awards are awarded at the Boréal convention.

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

The Grand Prix de la Science-Fiction et du Fantastique Québécois is presented annually by a jury to an author for the whole of their 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 LGBT community.

The Rhysling Awards are selected by the members of the Science Fiction Poetry Association.

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 **Maureen F. McHugh** and **Patricia A. McKillip** are in the Readercon 24 Souvenir Book.]



Mike Allen returns to Readercon with great news! Last year at Readercon 23, he launched a Kickstarter campaign to fund his newest short fiction anthology, *Clockwork Phoenix 4*, and ultimately raised more than \$10,000. As proof of the project's success, he'll have copies of the anthology with him (and seven of the contributing authors, too). He launched the first three books in the series at Readercons past and is proud to be able to continue that tradition, and grateful to all the supporters and backers who made it possible.

In addition to that, Mike's first novel, *The Black Fire Concerto*—a dark fantasy of music, magic, and the undead—is being released as a trade paperback and as an e-book by Haunted Stars Publishing. He'll be reading from that novel and using candy and chocolate to bribe people to come listen.

His own short stories have appeared in *Weird Tales* (during the Ann VanderMeer years), *Beneath Ceaseless Skies*, *Not One of Us*, and the anthologies *Cthulhu's Reign*, *Steam Powered: Lesbian Steampunk Stories*, and *Solaris Rising 2: The New Solaris Book of Science Fiction*.

He's employed his voice talents recording podcasts for *Clarkesworld Magazine* and *StarShipSofa*, and with periodic help from his fellow scary movie fan Shalon Hurlbert, he records a mostly monthly column, "Tour of the Abattoir," for the horror podcast *Tales to Terrify*.

In addition to the four volumes in the *Clockwork Phoenix* series, he's edited and published a long running do-it-yourself poetry journal, *Mythic Delirium*, which has just been transformed and relaunched as a webzine that will showcase both fiction and poetry. You can find it and other Mythic Delirium Books productions at mythicdelirium.com.

Mike lives in Roanoke, VA, with his wife and frequent editing assistant Anita (who will be at Readercon), and their dog Loki and felines Pandora and Persephone (who will not be.) By day he works as the arts columnist for the Roanoke Times.

You can find Mike at descentintolight.com and on Twitter as [@mythicdelirium](https://twitter.com/mythicdelirium).



E.C. Ambrose is the author of The Dark Apostle series of historical fantasy novels, beginning with *Elisha Barber* (July, 2013, DAW) and continuing with *Elisha Magus* (July 2014, DAW forthcoming). Published works include "Spoiler Alert" (non-fiction, *Clarkesworld*, January 2013), "The Romance of Ruins" (non-fiction, *Clarkesworld*, March 2012) and "Custom of the Sea," winner of the Tenebris Press Flash Fiction Contest 2012. A YA fantasy series, *Anointed by the Enemy*, is in progress, starting with *Kinslayer*. E.C. is a graduate of the Odyssey Writing workshop, a participant in the Codex on-line neo-pro writers' workshop, and a member of the Cambridge Science Fiction Writers Workshop.

In addition to writing, E. C. works as an adventure guide. Past occupations include founding a wholesale business, selecting stamps for a philatelic company, selling equestrian equipment, and portraying the Easter Bunny on weekends. E.C. blogs about the intersections between history and fantasy at ecambrose.wordpress.com. Sample chapters and a short story set in Elisha's world can found online at www.theDarkApostle.com.



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

Combining her interests, Athena wrote *To Seek Out New Life: The Biology of Star Trek* (Crown, 1998), a stealth science book that investigates biology, psychology, and sociology through the lens of the popular eponymous series. She reviewed books for *Harvard Review* for a decade, and wrote speculative fiction and non-fiction on a wide swath of topics. In 2003, she won a National Education Award for her essay "The Double Helix: Why Science Needs Science Fiction." She contributed a chapter to *50 Voices of Disbelief* (Wiley-Blackwell, 2009), is quoted in Jon Turney's *The Rough Guide to the Future* (Penguin, 2010), two of her poems have been reprinted in *The Moment of Change* (Aqueduct, 2012) and her story "Planetfall" was translated for *Nova Fantasyka* in 2013 and will be included in *Apex World SF 3*. She conceived of and edited the feminist space opera anthology *The Other Half of the Sky*, published in April 2013 by Candlemark and Gleam to rave reviews (so far).

Athena's stories and poems have appeared in *Crossed Genres*, *Cabinet des Fées*, *Stone Telling*, *Bull Spec*, and elsewhere, and her essays and reviews have appeared in the likes of *Scientific American*, *The Huffington Post*, *H+ Magazine*, *io9*, *Science in My Fiction*, *Strange Horizons*, *SF Signal*, and *World SF*. Excerpts of her longer fiction works, art inspired by her fiction, and many articles cross-posted in other venues can be found on her website, *Starship Reckless*.

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, but 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 venues such as *Weird Tales*, *Space and Time*, and *On Spec*. He is Editor-in-Chief and Publisher of the Hugo Award-nominated fantasy e-zine *Beneath Ceaseless Skies* which *Locus* has called "a premier venue for fantastic fiction, not just online but for all media." 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.



Brian Attebery is a scholar and editor focusing on fantasy and science fiction, perhaps best known as co-editor with Ursula K. Le Guin and Karen Joy Fowler of *The Norton Book of Science Fiction* (Norton, 1993). His most recent book is *Parabolas of Science Fiction*, edited with Veronica Hollinger, and featuring contributions by Gary Wolfe, Lisa Yaszek, Timmi Duchamps, and many others (Wesleyan University Press, 2013). His book *Decoding Gender in Science Fiction* (Routledge, 2002) is an alternate history of the genre through the lens of gender. He has published two books on fantasy—*The Fantasy Tradition in American Literature* (Indiana UP, 1980) and *Strategies of Fantasy* (Indiana UP, 1992)—with a third appearing in 2014 from Oxford University Press with the probable title *Stories about Stories: Fantasy and Myth*. He received the 1991 Distinguished Scholarship Award from the International Association for the Fantastic in the Arts in 1991, the Mythopoeic Scholarship Award in Myth and Fantasy Studies in 1992, the 2009 Honor Article Award from the Children's Literature Association, and the SFRA's Pilgrim Award for Lifetime

Achievement in Scholarship in 2009. His lone venture into fiction, a fairy-tale retelling titled “Fairest,” appeared in *Strange Horizons* in 2006. He teaches English and music (cello) at Idaho State University and is editor of the *Journal of the Fantastic in the Arts*. He is married to folklorist Jennifer Eastman Attebery.



Dale Bailey has published three novels: *The Fallen* (Signet, 2002) a finalist for the International Horror Guild Award; *House of Bones* (Signet, 2002); and a collaborative crime novel, *Sleeping Policemen* (Golden Gryphon Press, 2006), written with Jack Slay, Jr. Dale is also the author of a study of contemporary horror fiction, *American Nightmares: The Haunted House Formula in American Popular Fiction* (Bowling Green State University Popular Press, 1999), and a regular column on death and grieving for *The Dodge Magazine*, published by the world’s leading manufacturer of embalming equipment and chemicals. A frequent contributor to *The Magazine of Fantasy & Science Fiction*, Dale has published short fiction in *SciFiction*, *Tor.com*, *Asimov’s*, *Amazing Stories*, *Alchemy*, *Lovecraft Unbound*, *Queen Victoria’s Book of Spells*, *Oz ReImagined*, *Pulphouse*, and the *Charlotte Observer*. His stories have been reprinted in *Rosebud*, *The Year’s Best Fantasy & Horror*, *Year’s Best Fantasy 5*, *Nebula Awards 31*, *Nebula Awards Showcase 2007*, two collections of *The Best from Fantasy & Science Fiction*, *Best New Horror 15, 16, and 24*, *The Year’s Best Horror and Dark Fantasy 2010*, and *The Best Horror of the Year, Volume 2*, among other places. They have been collected in *The Resurrection Man’s Legacy and Other Stories* (Golden Gryphon Press, 2003). In addition to the Nebula-finalist title story, the collection includes “Death and Suffrage,” winner of the International Horror Guild Award, and basis of the “Homecoming” episode of *Masters of Horror* on the Showtime television network. His short story “The End of the World as We Know It” was a finalist for a Nebula in 2006, and he was a Shirley Jackson Finalist for “The Crevasse” (with Nathan Ballingrud) in 2009.

A graduate of Bethany College, Dale holds a Master’s degree and a Ph.D. in American Literature from the University of Tennessee. He lives in Hickory, North Carolina, with his wife, Jean, and daughter, Carson.



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

He won a Shirley Jackson Award in 2007 for the short story “The Monsters of Heaven,” which appeared in the 21st *Year’s Best Fantasy and Horror* (Datlow, Link, and Grant, eds.). “Sunbleached” has been also nominated for a Shirley Jackson Award; it first appeared in *Teeth: Vampire Tales* (Datlow and Windling, eds.). “The Crevasse,” written with Dale Bailey, was a 2009 Shirley Jackson finalist and appeared in *The Best Horror of the Year Vol. 2* (Datlow, ed.) and *The Year’s Best Dark Fantasy and Horror 2010* (Guran, ed.). “You Go Where it Takes You” appeared in the 17th *Year’s Best Fantasy and Horror*. Other stories have appeared in *Naked City* (Datlow, ed.), *Visions Fading Fast* (McMahon, ed.), *The Del Rey Book of Science Fiction and Fantasy* (Datlow, ed.), *The Thackery T. Lambhead Pocket Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), *F&SF*, and *The Silver Web*.

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

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



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

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

Her second standalone, *Undertow* (Bantam Spectra, 2007), was a PKD finalist. The *Jacob’s Ladder Trilogy* from Spectra comprises *Dust* (2007; Gaylactic Spectrum finalist), *Chill* (2010; Philip K. Dick finalist), and *Grail* (2011). The *Edda of Burdens* series from Tor includes *All the Wind-wracked Stars* (2008; Gaylactic Spectrum finalist), prequel *By the Mountain Bound* (2009; Gaylactic Spectrum finalist), and sequel *The Sea Thy Mistress* (2011). The *Eternal Sky* series includes the World Fantasy and Locus finalist novella *Bone and Jewel Creatures* (Subterranean, 2010), *Range of Ghosts* (just out from Tor), *Book of Iron* (novella, forthcoming from Subterranean in November), and *Shattered Pillars* and *Steles of the Sky* (from Tor in 2013 and 2014). Her collaboration with Sarah Monette, *The Iskryne* series, includes *A Companion to Wolves* (2007; Lambda finalist), *The Tempering of Men* (2011), and *An Apprentice to Elves* (coming in 2013), all from Tor.

The table of contents for her forthcoming second collection, *Shoggoths in Bloom* (Prime, in November), hasn’t been finalized, but it should include the 2007 Hugo, Sturgeon, and Asimov’s Readers Poll winning and Locus finalist short story “Tideline,” 2006 British SF finalist “Sounding,” 2007 WSFA Small Press finalist “Orm the Beautiful,” 2008 Locus short story finalist “Boojum” (with Sarah Monette), “Ile of Dogges” (with Monette) from the 24th *The Year’s Best Science Fiction* (Dozois, ed.), “The Horrid Glory of Its Wings” from the 2010 *The Year’s Best Dark Fantasy and Horror* (Guran, ed.), “Dolly” from the 29th Dozois *Year’s Best*, and the 2008 Hugo winner and Locus finalist title novelette.

Bear is a regular instructor at the Viable Paradise writing workshop on Martha’s Vineyard and has also taught at Clarion and Clarion West. She grew up in New England and lived in Las Vegas for seven years. She now resides in central Massachusetts, where she shares half of an eleventy-two year old house with a giant ridiculous dog. She has no plans to leave the Northeast ever again, except on brief exploratory excursions—and regular visits to western Wisconsin, the domicile of her partner, notorious (and brilliant) fantasist, Scott Lynch.



John Benson is editor and publisher of *Not One of Us*, a long-running (1986—present) hardcopy magazine about people (or things) out of place in their surroundings: outsiders, social misfits, aliens in the SF sense—anyone excluded from society for whatever the reason. (See not-one-of-us.com.) More than 120 stories and poems from the pages of *Not One of Us* have been reprinted or honorably mentioned in best-of collections. He

also edited *The Best of Not One of Us* (Prime, 2006). From 1984 through 1987, he served as editor of the horror magazine *Doppelgänger*.

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

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



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

He's edited the genre anthologies *So Fey: Queer Fairy Fiction* (Lethe, 2007; *Gaylactic Spectrum* finalist), *Magic in the Mirrorstone* (Mirrorstone, 2008), *The Touch of the Sea* (Lethe, 2012), the annuals *Wilde Stories: The Year's Best Gay Speculative Fiction* (Lethe 2008-2011; Lambda finalist in 2008 and 2010), and *Heiresses of Russ: The Year's Best Speculative Fiction* (Lethe, 2011). Outside the genre, he's co-edited (with Toby Johnson) *Charmed Lives* (White Crane, 2006; Lambda finalist), edited the *Best Gay Stories* annual (Lethe, 2008-), and edited two anthologies aimed at gay teens for Bold Strokes Books: *Speaking Out* (2011), featuring inspirational short fiction; and *Boys of Summer* (2012), romantic tales.

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



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 including *Conjunctions*, *Unstuck*, and *Fairy Tale Review*, and online at *Tor.com* and *Interfictions*. He serves as roaming editor for Small Beer Press.



Michael Blumlein is the author of the novels *The Movement of Mountains* (St. Martins, 1988), *X,Y* (Dell, 1993), and *The Healer* (Pyr, 2005), the novella *The Roberts* (Tachyon Pub., 2011), and the award-winning story collection (including the Readercon award) *The Brains of Rats* (Scream Press, 1997). His newest novel,

just completed, is titled *Ageless*. His second story collection, *What The Doctor Ordered*, will be released this year.

He has been nominated twice for the World Fantasy Award, twice for the Bram Stoker Award and short-listed for the Tiptree Award. He has written for the stage and for film, and his novel *X,Y* was made into a feature-length movie. In addition to writing, Dr. Blumlein practices and teaches medicine at the University of California at San Francisco.



Leah Bobet is the author of *Above*, an Andre Norton Award- and Aurora Award-nominated young adult urban fantasy novel (Arthur A. Levine Books/Scholastic, 2012), as well as an urbanist, linguist, bookseller, and activist. She is the editor and publisher of *Ideomancer Speculative Fiction*, a resident editor at the Online Writing Workshop for Science Fiction, Fantasy, and Horror, and a contributor to speculative web serial *Shadow Unit*. Her second novel, *On Roadstead Farm*, will appear from Clarion/Houghton Mifflin Harcourt in 2014.

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

Her poetry has been nominated for the Rhysling Award, the Pushcart Prize, and the 2013 Aurora Award ("Hold Fast"; *Strange Horizons*, June 2012) and she is the recipient of the 2003 Lydia Langstaff Memorial Prize. Between all that, she collects fabulous hats, is learning to can her own vegetables, and contributes in the fields of civic engagement, food security and urban agriculture. For more, visit: www.leahbobet.com or @leahbobet on Twitter.



Richard Bowes ("Rick") has four new releases this year. *The Queen, the Cambion and Seven Others* (Aqueduct Press, Mar 2013) consists of eight modern Fairy Tales and an essay, "The Secret History of Small Books." *Minions of the Moon* (Lethe Press, Mar 2013, also in e-book format) is a new edition of the semi-autobiographical 1999, Lambda Award winning novel about addiction and doppelgangers. Pieces of *Minions* were previously published in *F&SF*. "On Death and the Deuce," was included in the *Datlow/Windling Years Best Fantasy and Horror #6*. "Streetcar Dreams" won the World Fantasy Award for best novella in 1998. *Dust Devil on a Quiet Street* (Lethe Press, Jul 2013) is set mainly in Greenwich Village and consists of fourteen previously published dark fantasy tales. These have been on World Fantasy, Nebula and other short lists, have won The International Horror Guild and Million Writers awards and been included in a dozen Year's Best volumes. *If Angels Fight* (Fairwood Press, Sep 2013) is a short story collection. The title story, set partially in the intensely political world of 1950's Irish Boston, won the World Fantasy Award for novella in 2008, got nominated for a Nebula and was included in five Year's Best anthologies.

Bowes' earlier books are the Nebula Novel finalist *From the Files of the Time Rangers* (Golden Gryphon, 2005), a fix-up novel concerning Greek gods and U.S. politics. The stories appeared mostly in *Sci Fiction* and *F&SF* and include the 2001 and 2002 Nebula finalist novelettes "The Ferryman's Wife" and "The Mask of the Rex." Bowes published two earlier short story collections *Transfigured Night and Other Stories* (iPublish /

Time Warner, 2001), later expanded into *Streetcar Dreams and Other Midnight Fancies* (PS, 2006) after his novella won a World Fantasy Award. In the mid-1980s, Warner/Questar published Bowes' *Warchild* (1986) and its sequel *Goblin Market* (1988) about telepathic teenagers on a crusade to save the parallel worlds and alternate universe. Warner/Questar also published *Feral Cell* (1987) about Capricorn, an alternate world, and Cancer, which is this world. Bowes began this when he discovered he had abdominal cancer and finished it as he was cured.

In the last twenty years he's published almost seventy short stories in magazines such as *F&SF*, *Lightspeed* and *Icarus* and in original anthologies such as *After*, *Where Thy Dark Eye Glances*, *Supernatural Noir* and *Bloody Fabulous*.



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



Catherine Butler ("Cathy") is a Mythopoeic Award-winning critic and the author of six fantasy novels for children and young adults, including *Timon's Tide* (McElderry, 2000), *Calypso Dreaming* (HarperCollins, 2002), *The Fetch of Mardy Watt* (HarperCollins, 2004), *Death of a Ghost* (HarperCollins, 2006) and *The Lurkers* (Usborne, 2006; Southern Schools Book Award Finalist)—all published as Charles Butler. She has also authored short fiction for Barrington Stoke and for her forthcoming edited collection, *Twisted Winter* (A&C Black, September 2013).

Cathy's critical work includes, in addition to many articles and chapters, *Four British Fantasists* (ChLA/Scarecrow, 2006, as Charles Butler; Mythopoeic Scholarship Award, 2009); and *Reading History in Children's Books* (Palgrave, 2012, with Hallie O'Donovan). Her numerous edited collections include a special issue of *The Journal of the Fantastic in the Arts* (co-edited, as Charles Butler, December 2010) and the first critical collection on Roald Dahl, *Roald Dahl: a New Casebook* (Palgrave, 2012, with Ann Alston). She is Associate Editor of the journal *Children's Literature in Education*, reviews in the online *Armadillo Magazine*, is a regular blogger at the *Awfully Big Blog Adventure* and keeps her own Livejournal blog under the name Steepholm.

Cathy lives in Bristol, UK, and has two children. She is an Associate Professor of English Literature at the University of the West of England.



Richard Butner runs the Sycamore Hill Writers' Conference. His chapbook *Horses Blow Up Dog City & Other Stories* was published by Small Beer Press in 2004. His story "Ash City Stomp" appeared in *Year's Best Fantasy & Horror* (Datlow, Link, and Grant, eds.) and was shortlisted for the Speculative Literature Foundation's Fountain Award. More recently, his story "Holderhaven," originally published in *Crimewave 11: Ghosts*, was a nominee for the Shirley Jackson Award. Other short fiction includes appearances in *The Magazine of Fantasy & Science Fiction*, *Electric Veloci-*

pede, *Lady Churchill's Rosebud Wristlet*, *SciFiction*, *Crossroads* (Cox and Duncan, eds.), and *When the Music's Over* (Shiner, ed.).

His nonfiction, on topics ranging from computers to cocktails to architecture, has appeared in a variety of magazines and newspapers. He performs with Bare Theatre, the Nickel Shakespeare Girls, and Urban Garden Performing Arts. He is currently writing and collaborating on a performance piece for Urban Garden, entitled "The Other White Man." He lives in North Carolina.



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

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

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

Carver's novels also include *The Infinity Link* (Bluejay/Tor, 1984), *The Rapture Effect* (Tor, 1987), *Roger Zelazny's Alien Speedway: Clypsis* (Bantam, 1987), and *From a Changeling Star* (Bantam Spectra, 1989) and its sequel *Down the Stream of Stars* (Bantam Spectra, 1990). The latter two later turned out, to his surprise, to be connected to *The Chaos Chronicles*. All of Carver's works are available in ebook form. Go to www.starrigger.net/ebooks.htm for a complete listing. Some are available for free download; see www.starrigger.net/Downloads.htm.

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

Teaching writing has become an important part of Carver'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, Carver put the whole thing up online, where it's available free to all (but geared to younger writers) at www.writesf.com. He has also taught at the New England Young Writers Conference at Bread Loaf in Vermont, and at the Odyssey Workshop. In addition, he is co-founder (with Craig Shaw Gardner) of the occasional Ultimate SF Writing Workshop right here in the Boston area.

Carver lives outside Boston with his wife Allysen, his two daughters, Captain Jack (a border-collie/lab), and Moonlight (a rare Egyptian

desert sand cat). His interests include flying, faith, underwater exploration, and astronomy; his blog, *Pushing a Snake Up a Hill*, is at starrigger.blogspot.com.



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

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

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



Matthew Cheney's fiction and nonfiction have appeared in *Logorrhea* (Klima, ed.), *Interfictions* (Sherman and Goss, eds.), *Strange Horizons*, *Weird Tales*, *SF Site*, *The Internet Review of Science Fiction*, *Electric Velocipede*, *Lady Churchill's Rosebud Wristlet*, *One Story*, and elsewhere. He has fiction forthcoming in *Nightmare* magazine and *Where Thy Dark Eye Glances*

(ed. Berman). He wrote the introductions to Wesleyan University Press's editions of Samuel R. Delany's *The Jewel-Hinged Jaw* (2009), *Starboard Wine* (2012), and *The American Shore* (forthcoming). He is the former series editor for *Best American Fantasy* (Prime Books 2007, 2008; Underland Press 2010) and the co-editor with Eric Schaller of the occasional online magazine *The Revelator*. His blog, *The Mumpsimus*, was nominated for a World Fantasy Award in 2005, and he has been a juror for the Speculative Literature Foundation's Fountain Award and the 2011 Shirley Jackson Awards. He lives in New Hampshire, where he has taught at Plymouth State University and is now a PhD in Literature student at the University of New Hampshire.



Ted Chiang is the author of the collection *Stories of Your Life and Others* (Small Beer Press, 2010, Tor, 2002, Locus Award). His short fiction has won numerous awards: "Tower of Babylon" (*Omni*, 1990, Nebula), "Story of Your Life" (*Starlight 2*, 1998, Nebula and Sturgeon), "Seventy-Two Letters" (*Vanishing Acts*, 2000, Sidewise), "Hell is the Absence of God" (*Starlight 3*, 2001, Hugo, Locus and Nebula), "The Merchant and the Alchemist's Gate" (Subterranean Press and *F&SF*, 2007, Nebula and Hugo), "Exhalation" (*Eclipse 2*, 2008, BSFA, Locus and Hugo), and "The Lifecycle of Software Objects" (Subterranean Press, 2010, Hugo and Locus). He received the John W. Campbell Award for Best New Writer (1992) and is a graduate of the Clarion Writers Workshop (1989). He lives outside Seattle, Washington with his partner Marcia Glover.



John Chu is a singing, juggling, improvising micro-processor designer. His short fiction has appeared in *Bloody Fabulous* (Sedia, ed.), *Boston Review*, *Asimov's*, and *Tor.com*. He is an alumnus of the 2010 Clarion Writers Workshop and a current member of the BRAWL writers' group.



Kevin Clark is a composer and producer of creative projects of all kinds, a strategy and crowdfunding consultant, contributor to every issue of #24MAG, and communications manager at New Music USA. His compositions explore the relationship between words and music, and almost always originate in literature and end in theater or the internet. His music has been set to T.S. Eliot, Shakespeare, Anglo-Saxon poetry, and haiku written for the walls of a restaurant bathroom.



Neil Clarke is the editor and publisher of *Clarkesworld Magazine* (Hugo winner for Best Semiprozine: 2010, 2011, finalist: 2009, and current nominee; World Fantasy finalist, Special Award Non-professional: 2009, 2010, 2012) and Hugo nominee for Best Editor Short Form for the last two years. He is also the owner of Wyrms Publishing, an ebook designer for Prime Books and Cheeky Frawg, and has spent over twenty years working in the educational technology field.

At Readercon 23, Neil experienced a near-fatal heart attack. He extends his thanks and appreciation to the Readercon community for their support during that difficult time.

Neil currently lives in Stirling, NJ, with his wife and two children. *Clarkesworld* may be found online at clarkesworldmagazine.com.



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

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

Emeritus), which has won the British SF Award for nonfiction, the 2012 Eurocon, and a Hugo Award for 2012.

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

Book reviews and other criticism have been assembled in *Strokes: Essays and Reviews 1966–1986* (Serconia, 1988; Readercon Award winner), *Look at the Evidence: Essays and Reviews* (Serconia, 1996; Locus winner, Hugo finalist), *Scores: Reviews 1993–2003* (Becon, 2003; Hugo and Locus finalist), and *Canary Fever: Reviews* (Becon, 2009; Hugo and British SF finalist). *The Darkening Garden: A Short Lexicon of Horror* (Payseur & Schmidt, 2006; Locus and International Horror Guild finalist) argues that horror—which is to say Planetary Recognition—is central to 21st century fantastika; the central pieces assembled in *Pardon This Intrusion: Fantastika in the World Storm* (Becon, 2011) further this argument. He has published two novels: *The Disinheriting Party* (Allison and Busby, 1977), which is not sf, and *Appleseed* (Orbit/Little Brown/Tor, 2001; Tip-tree finalist and New York Times Notable Book), which is sf.

Projects include an expansion of *The Darkening Garden* by WorldCon 2014, and a collection of reviews, which may be called *Stay*.



Lisa Janice Cohen is the author of *The Between* (Interrobang Books, 2012) a YA fantasy, and *Derelect* (YA SF in progress). Her short story “I Was a Teenage Alien” will appear in the anthology *Invasion: A Themeology* (Charles Borouch, ed, HDWPbooks, forthcoming September 2013). Lisa's poetry has appeared in numerous ezines and journals including: *Amaze: The Cinquain Journal*, *Gunpowder River Poetry*, *Loch Raven Review*, *Poems Niedergasse*, *Stirring: A Literary Collection*, *The Writer's Hood*, *World Haiku Review*, and *New Solutions*. She is co-editor of *Pen-Ultimate: A Speculative Fiction Anthology* (Interrobang Books, forthcoming, July 2013)

Her professional writing includes multiple chapters in *Chronic Pain Management for Physical Therapists* (Butterworth-Heinemann, 1997), “The behavioral role of physical therapy in pain management” (Harriët Wittink MS, PT, OCS, Lisa Janice Cohen MS, PT, OCS in *Current Review of Pain*, 1998, Volume 2, Issue 1, pp 55-60), and “Chronic Pain” (*Physical Rehabilitation, 5th edition*, FA Davis, 2007).

Lisa lives in the Boston area with her family, two dogs, and the occasional international student.



C.S.E. Cooney (“Claire”) won the 2011 long form Rhysling for her poem “The Sea-King's Second Bride”; “Dogstar Men” was a short form finalist the same year. Both can be found in her poetry collection *How to Flirt in Faerieland and Other Wild Rhymes* (Papaveria, 2012). Her story “The Last Sophia” appeared in Rich Horton's *The Year's Best Science Fiction and Fantasy* 2012. Her several novellas may be found online at *Black Gate Magazine* and *GigaNotoSaurus*, and her short stories may be found in *SteamPowered II: More Lesbian Steampunk Stories* (Vanderhooft, ed.) and *Clockwork Phoenix 3* (Allen, ed.), at *Apex*, *Subterranean*, *Strange Horizons*, *Podcastle*, *Goblin Fruit*, *Cabinet des Fées* and *Mythic Delirium*. She lives in Westerly, Rhode Island.



F. Brett Cox's fiction, poetry, 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 publication, “The Amnesia Helmet,” is available at Eclipse Online: www.nightshadebooks.com/2013/01/21/the-amnesia-helmet-by-f-brett-cox. Forthcoming in 2013 are a poem, “First Rodeo,” in the anthology *Manifest West: Contemporary Cowboy*, and a short story, “Maria Works at Ocean City Nails,” in the *New Haven Review*.

His 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), and he has also published surveys of the work of George Saunders and Kevin Brockmeier for the American Writers Supplement reference series. 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*. He has recently begun work on a book-length study of Roger Zelazny for the University of Illinois Press “Modern Masters of Science Fiction” series.

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.



Jonathan Crowe's long-running blog, *The Map Room*, has been called “one of the finest map blogs on the Internet”; since wrapping it up in 2011 he has been rather diffidently exploring the history and design of fantasy maps and blogging at his personal website, jonathancrowe.net. Other significant web projects include DFL, a blog about last-place finishes at the Olympics that made him world famous for 15 minutes in 2004; Garter-snake.info, a website for garter snake keepers; and Snakes on Film. Jonathan studied European history at the universities of Winnipeg, Waterloo and Alberta, which circuitously led to stints as a reporter for a small-town newspaper, a writer of briefing notes, and an editor of government regulations and executive correspondence. He lives in Shawville, Quebec, with his partner, Jennifer Seely, their three cats, and an uncomfortable number of snakes.



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

His first three novels constitute the omnibus *Otherwise: Three Novels* (Harper Perennial, 2002): *The Deep* (Doubleday, 1975), *Beasts* (Doubleday, 1976), and *Engine Summer* (Doubleday, 1979), a Campbell Memorial runner-up and British SF finalist which was selected by David Pringle for *Science Fiction: The 100 Best Novels*. *Little, Big* (Bantam, 1981) was a World Fantasy and Mythopoeic winner, Hugo, Nebula, Locus, Balrog, and British SF Finalist, and was selected by Pringle for *Modern Fantasy: The 100 Best Novels*; a 25th [sic] Anniversary Edition with illustrations by

Peter Milton which is forthcoming from Incunabula. The four volumes of *Ægypt* consist of World Fantasy and Arthur C. Clarke finalist *The Solitudes* (as *Ægypt*, Bantam, 1987, and selected by Pringle for *Modern Fantasy: The 100 Best Novels*), World Fantasy finalist *Love and Sleep* (Bantam, 1994), *Daemonomania* (Bantam, 2000), and Locus finalist *Endless Things* (Small Beer, 2007); all four appear in a uniform edition from Overlook. More recent novels are *The Translator* (William Morrow, 2002), *Lord Byron's Novel: The Evening Land* (William Morrow, 2005), and *Four Freedoms* (William Morrow, 2009). Lifetime Achievement or no, the latter is about workers building a bomber during World War II and is without nameable fantasy content.

Novelties and Souvenirs: Collected Short Fiction (Perennial, 2004) incorporates his earlier collections *Novelty* (Bantam, 1989) and *Antiquities* (Incunabula, 2004) and includes 1983 British SF short story finalist "Novelty," 1985 Hugo, Nebula, and Locus short story finalist "Snow," 1996 Locus winner and Hugo and SF Chronicle short story and Sturgeon finalist "Gone," and 1989 World Fantasy winner and Nebula and SF Chronicle novella finalist *Great Work of Time* (also Bantam, 1991); as well as "In Blue" from Nebula Awards 25 (Bishop, ed.), and "Missolonghi 1824," "Exogamy," and *An Earthly Mother Sits and Sings* (Dreamhaven, 2000) from the 4th, 7th, and 14th *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.). *The Girlhood of Shakespeare's Heroines* (2005) and *Conversation Hearts* (2008) are chapbooks from Subterranean. Other uncollected short fiction appears in *Shadows II* (Grant, ed.) and *Naked City* (Datlow, ed.).

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



Shira Daemon's fiction has appeared in *Strange Kaddish* (Meth and Mainhardt, eds.), *Blood Muse* (Friesner and Greenberg, ed.), *Splatterpunks II* (Sammon, ed.), *Xanadu III* (Yolen, ed.), *Writers of the Future 11*, and *Tomorrow Speculative Fiction*. Her reviews have appeared in the *New York Review of Science Fiction* (1991-4), and her *Locus* column (1995-7). She reviewed Patricia McKillip's *Riddle of Stars* series for *Magill's Guide to Science Fiction and Fantasy Literature*, and has published various pieces in literary encyclopedias and other odd places.

She is married to Kenneth L. Houghton. Their latest joint productions are Valerie Jenna Rose and Rosalyn Pandora Houghton. Shira has recently completed a Master's Program in Speech and Language Pathology, and plans to begin teaching language skills and pragmatics to a whole new generation of humans.



Dennis Danvers is the author of novels *Wilderness* (Poseidon 1991, HarperCollins 2010; Bram Stoker and Locus finalist), *Time and Time Again* (S & S 1994), *Circuit of Heaven* (Eos, 1998; *New York Times* Notable), *End of Days* (Eos, 1999, *New York Times* Notable), *The Fourth World* (Eos, 2000), *The Watch* (Eos, 2002; *New York Times* Notable; *Booklist* 10 Best SF novels, *School Library Journal* Best Books of 2002), and *The Bright Spot* (Bantam 2005, under the pseudonym Robert Sydney).

Recent short fiction, "Leaving the Dead" was published in the May issue of *Lightspeed*, and "All the Snake Handlers I Know Are Dead" is forthcoming from Tor.com. "Christmas in Hollywood Cemetery" will appear in *Remapping Hallowed Ground*, a Civil War themed anthology of fiction and poetry. His short fiction has also appeared in *The Magazine of*

Fantasy and Science Fiction, *Electric Velocipede*, *Lady Churchill's Rosebud Wristlet*, *Richmond Noir*, *Strange Horizons*, *Intergalactic Medicine Show*, *New Delta Review*, *Review La Booche*, *Sou'wester*, *Realms of Fantasy*, and *Space and Time*.

He holds a Ph.D. in literature and an MFA in fiction writing and has taught writing and literature at all levels. He currently teaches fiction writing and science fiction and fantasy literature at Virginia Commonwealth University in Richmond, Virginia and writes full time. He lives with wife, Sarah Weisiger, and dog, Ethel, in Richmond.



Ellen Datlow, a Guest of Honor at Readercon 11, has been editing science fiction, fantasy, and horror short fiction for over thirty 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 currently acquires short stories for Tor.com.

She has edited more than fifty anthologies including *Blood Is Not Enough* (William Morrow, 1989; World Fantasy finalist), *Alien Sex* (Dutton, 1990; World Fantasy and Locus finalist), *A Whisper of Blood* (William Morrow, 1991; World Fantasy and Locus finalist), *Little Deaths* (Millennium/Dell, 1994; World Fantasy winner and British Fantasy finalist), *Off Limits: Tales of Alien Sex* (St. Martin's, 1996), *Twists of the Tale: Stories of Cat Horror* (Dell, 1996), *Lethal Kisses—Revenge and Vengeance* (Orion, 1996), *Vanishing Acts* (Tor, 2000; World Fantasy and Locus finalist), *The Dark: New Ghost Stories* (Tor, 2003; International Horror Guild winner and World Fantasy, Stoker, and Locus finalist), *Inferno: New Tales of Terror and the Supernatural* (Tor, 2007; World Fantasy, IHG, and Shirley Jackson winner and Stoker finalist), *The Del Rey Book of Science Fiction and Fantasy* (2008; World Fantasy finalist), *Poe: 19 New Tales Inspired by Edgar Allan Poe* (Solaris, 2008; Shirley Jackson winner and World Fantasy and Stoker finalist), *Nebula Awards Showcase 2009* (Roc, 2009), *The Best Horror of the Year, Volumes One to Four* (Night Shade, 2009 to 2012), *Lovecraft Unbound* (Dark Horse, 2009; Stoker, Locus, and Shirley Jackson finalist), *Tails of Wonder and Imagination* (Night Shade, 2010), *Darkness: Two Decades of Modern Horror* (Tachyon, 2010), *Teeth: Vampire Tales* (HarperCollins, 2011), *Supernatural Noir* (Dark Horse, 2011; Stoker finalist), *Naked City: Tales of Urban Fantasy* (St. Martin's, 2011), *Blood and Other Cravings* (Tor, 2011; Stoker and Shirley Jackson finalist), and *Hauntings* (Tachyon, 2013).

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

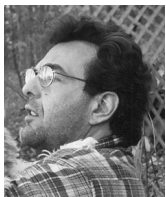
was a Locus finalist, with 18 winning; 13 and 17 won Stokers (11-12, 14-16 finalists), five volumes were British Fantasy finalists (12, 14, 15, 17, 19), while 12 was also an IHG finalist. With Nick Mamatas, she edited *Haunted Legends* (Tor, 2010; Stoker winner and World Fantasy and Shirley Jackson finalist). Forthcoming are *Lovecraft's Monsters* (Tachyon), *Fearful Symmetries* (Chizine), and *The Cutting Room* (Tachyon).

Datlow has won four Hugos as best professional editor (2001, 2004) or best editor, short form (2008, 2009), won one for Best Webzine (SCIFICTION), and has been a finalist 12 other times (1989-95, 2000, 2002-3, 2005, 2007). She won a World Fantasy Special Award: Professional for 1994 and was a finalist 8 other times (1988-90, 1993, 1997, 2000-2002); her nine total World Fantasy Awards ties her (with Terri Windling) for the most in the award's history. After being a Locus finalist as best editor fifteen times (1988 to 2001, 2003), she has won it eight consecutive years from 2004 to 2011. She has won the Shirley Jackson Award twice. She was named recipient of the 2007 Karl Edward Wagner Award, given at the British Fantasy Convention for "outstanding contribution to the genre." She recently was given the Lifetime Achievement Award by the Horror Writers Association.

Datlow co-hosts the Fantastic Fiction at KGB monthly reading series, and has taught several times at Clarion West, and once at Clarion South. She lives in New York City with two cats. You can follow her at ellen-datlow.livejournal.com, on facebook, and on twitter.



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



Paul Di Filippo's *More Plumage from Pegasus* will appear in the fall of 2013 (PS Publishing) as will his thirteenth story collection, *Wikiworld And Other Imaginary Latitudes* (Chizine Press). The title story appeared in the 2008 *Science Fiction: the Best of the Year* (Horton, ed.). His first anthology, *Freaks in a Box: The Myths of Media*, includes stories by the likes of Ballard and Gibson and appears next month from NonStop Press. While they wait for these, readers might enjoy venting steam about why their favorite book was omitted from *Science Fiction: The 101 Best Novels 1985-2010*, co-authored with Damien Broderick as a companion to David Pringle's 1984 *Science Fiction: The 100 Best Novels*, and published by NonStop last month.

The new collection follows *The Steampunk Trilogy* (Four Walls Eight Windows, 1995; Locus finalist), *Ribofunk* (Four Walls Eight Windows, 1996), *Destroy All Brains!* (Pirate Writings, 1996), *Fractal Paisleys* (Four Walls Eight Windows, 1997; World Fantasy finalist; includes "Lennon Spex," 1992 Nebula short story finalist, and "The Double Felix," British SF short fiction winner), *Lost Pages* (Four Walls Eight Windows, 1998; Philip K. Dick runner-up; includes "Campbell's World," 1993 SF Chronicle short story finalist, and "Alice, Alfie, Ted and the Aliens," 1997 Tiptree finalist), *Strange Trades* (Golden Gryphon, 2001; includes "Kid Charlemagne," 1987 Nebula short story finalist, and "Karuna, Inc.," 2002 World Fantasy novella finalist), *Little Doors* (Four Walls Eight Windows, 2002; includes "Singing Each to Each," 2000 British SF short fiction finalist), *Babylon Sisters and Other Posthumans* (Prime, 2002; includes "Mudpuppy Goes to Town," 1994 British SF short fiction finalist), *Neutrino Drag* (Four Walls Eight Windows, 2004; title story from the 19th *the Year's Best Science Fiction*, Dozois, ed.), *The Emperor of Gondwanaland*

and *Other Stories* (Thunder's Mouth, 2005; includes "Ailoura" from *Year's Best SF 8*, Hartwell and Cramer, eds., "And the Dish Ran Away With the Spoon" from the 21st Dozois *Year's Best*, "Sisyphus and the Stranger" from the 22nd, and the title story from the 2006 *Fantasy: The Best of the Year*, Horton, ed.), *Shuteye for the Timebroker* (Thunder's Mouth, 2006), and *Harsh Oases* (PS, 2009; includes "The Singularity Needs Women!," 2006 Locus novelette finalist, and "Femaville 29" from the 20th *Year's Best Fantasy and Horror*, Datlow, Grant, and Link, eds.). His novella *A Year in the Linear City* (PS, 2002) was a Hugo, World Fantasy, Sturgeon, and Locus finalist.

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

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

Paul lives in Providence, RI with his partner of nearly forty years, Deborah Newton.



Amanda Downum is the author of *The Necromancer Chronicles* series from Orbit: *The Drowning City* (2009; Gemmell Morningstar finalist), *The Bone Palace* (2010; Tiptree finalist), and *Kingdoms of Dust* (2012). Her short fiction has been published in *Lovecraft Unbound* (Datlow, ed.), *Strange Horizons*, *Realms of Fantasy*, and *Weird Tales*. Most recent appearances are "Red" in *Brave New Love: 15 Dystopian Tales of Desire* (Guran, ed.) and "Blue Valentine" in *End of an Aeon* (McKenna and McKenna, eds.). She lives near Austin, TX, with her long-suffering husband and too many animals. Her house has a spooky attic. Her day job sometimes lets her dress up as a giant worm and scare children.



Debra Doyle was born in Florida and educated in Florida, Texas, Arkansas, and Pennsylvania—the last at the University of Pennsylvania, where she earned her doctorate in English literature, concentrating on Old English poetry. While living and studying in Philadelphia, she met and married her collaborator, **James D. Macdonald**, and subsequently traveled with him to Virginia, California, and the Republic of Panamá. Doyle and Macdonald left the Navy and Panamá in 1988 in order to pursue writing full-time. They now live in a big 19th-century house in Colebrook, New Hampshire, where they write science fiction and fantasy for children, teenagers, and adults. They have collaborated on many novels, including the *Circle of Magic* series: *School of Wizardry*, *Tournament and Tower* (= *Secret of the Tower*), *City by the Sea* (= *The Wizard's Statue*), *The Prince's Players* (= *Danger in the Palace*), *The Prisoners of Bell Castle* (= *The Wizard's Castle*), *The High King's Daughter* (all Troll Books, 1990), *Mystery at Wizardry School* (Hodder, 2003) and *Voice of the Ice* (Hodder, 2004); the *Mageworlds* series from Tor: *The Price of the Stars* (1992), *Starpilot's Grave* (1993), *By Honor Betray'd* (1994), *The Gathering Flame* (1995), *The Long Hunt* (1996), *The Stars Asunder* (1999), and *A Working of Stars* (2002); and the *Bad Blood* series from Berkeley: *Bad Blood* (1993), *Hunters' Moon* (1994), and *Judgment Night* (1995). Other novels include *Knight's Wyrd* (Harcourt Brace, 1992; Mythopoeic Aslan (YA) Award

winner), *Vampire's Kiss* (Harper, 1994 as by Nicholas Adams), and *Googleman* (Harcourt Brace, 1996). Under the pseudonym Douglas Morgan, they published the military technothriller *Tiger Cruise* (Forge, 2000) and a collection of annotated sea chanties, *What Do You Do With a Drunken Sailor* (Swordsmith, 2002). James D. Macdonald is also the author of *The Apocalypse Door* (Tor, 2002). Their most recent works are alternate-historical fantasies set during the Civil War, from Eos: *Land of Mist and Snow* (2006), and *Lincoln's Sword* (2010).

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

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



Ron Drummond's "The First Woman on Mars," was published in English and Chinese in May 2013 as the lead article in issue 13 of the Taiwan-based international art journal *White Fungus*.

In 2009, Samuel R. Delany privately published a 30-copy edition of Drummond's collection of essays and occasional writings, *Shapes of Redemption*, which included his critical fiction on the novels of Steve Erickson, "The Frequency of Liberation," first published in *SF Eye* in 1993, along with essays and meditations on the music of Carter Scholz, Antonin Rejcha, Hector Berlioz, and Jethro Tull. Drummond's uncollected music writings include an in-depth profile of composer Pauline Oliveros, an interview with jazz guitar legend Pat Martino, programmatic essays for Northwest Sinfonietta, and a long essay for Classical Net on the Tokyo String Quartet. Drummond's short story, "Troll" appeared in the CalArts literary journal *Black Clock*, and his long anecdotal essay about Joanna Russ was published in the December 2011 issue of *The New York Review of Science Fiction*; a new short story, "Submersible Moonphase," will be published in Vol. 3 of Encyclomedia's *Encyclopedia* in Spring 2014.

Ron Drummond has edited fourteen of Samuel R. Delany's forty books and six of John Crowley's thirteen. His small press Incunabula has brought out fine-press editions of Delany's *They Fly at Çiron* and *Atlantis: Three Tales* and Crowley's *Antiquities: Seven Stories* (a 1994 World Fantasy Award finalist), with the long-awaited new edition of *Little, Big* nearing completion. As a designer, Drummond created a 9/11 memorial, *A Garden Stepping into the Sky* (2002-3), and submitted it to the official international design competition for the WTC memorial. The design was the subject of a documentary film by Gregg Lachow, was featured on

CNN.com, and drew praise from architecture critic Herbert Muschamp. Drummond is also the co-designer with John D. Berry of the new edition of *Little, Big*.

A native of Seattle and a 1987 Clarion West graduate, Drummond currently lives on the banks of the Hudson River within shouting distance of the house where Herman Melville wrote *Typee* and *Omoo*.



Peter Dubé is the author of the novels *Hovering World* (DC Books, 2002) and *The City's Gates* (Cormorant, 2012), as well as the novella *Subtle Bodies* (Lethe, 2010), a Shirley Jackson finalist. He has a collection of prose poems forthcoming this year from Rebel Satori entitled *Conjure: A Book of Spells*. Dubé's short fiction collection, *At the Bottom of the Sky* (DC, 2007), was long-listed for the ReLit Award for Canadian Independent publishing, and includes "Janus," selected for *Best Gay Stories 2008* (Berman, ed.), and "Lycaon," selected for Berman's *Wilde Stories 2008: The Best of the Year's Gay Speculative Fiction*. "Echo" appeared in *Wilde Stories 2009* and "Blazon" in *Wilde Stories 2011*. Dubé is the editor of three anthologies of short fiction and/or inter-genre writings: *Madder Love: Queer Men and the Precincts of Surrealism* (Rebel Satori, 2008), and *Best Gay Stories 2011 and 2012* (Lethe).

In addition to writing fiction, Dubé regularly works as an art critic and cultural journalist and has had work appear in magazines like *ESSE*, *Espace Sculpture*, *Canadian Art*, and *C Magazine* and commissioned catalogues for institutions such as the Leonard & Bina Ellen Gallery of Concordia University and the SKOL Centre. Dubé is a graduate of the Master's Program in Creative Writing at Concordia University. He lives in Montreal with his partner, the artist Mathieu Beauséjour, where he works as a freelance writer and translator. His website is peterdube.com.



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.



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

Her story “Spectral Evidence” won the 2006 ChiZine/Leisure Books short story contest. “Each thing I show you is a piece of my death” (co-written with her husband Stephen J. Barringer), appeared in *Clockwork Phoenix 2* (Allen, ed.) and the 2nd *The Best Horror of the Year* (Datlow, ed.), was a 2009 Shirley Jackson novelette finalist. “The Jacaranda Smile,” in the 2010 *The Year’s Best Dark Fantasy and Horror* (Guran, ed.) was a 2009 Jackson short story finalist. Other recent short fiction appears in *Hauntings* (Datlow, ed.), *The Grimscribe’s Puppets* and *A Season in Carcosa* (both Pulver, ed.), *Magic* (Oliver, ed.), *Mighty Unclean* (Breedlove, ed.), *Dark Faith Invocations* (Broaddus and Gordon, ed.), *Clockwork Phoenix 4* (Allen, ed.), and *Best New Horror 23* (Jones, ed.). Her short story “Two Captains” will soon appear in *Beneath Ceaseless Skies*, while its sequel “The Salt Wedding” will be published by *Kaleidotrope* in early 2014.

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



Francesca Forrest’s latest story, “Tithe of Days,” appeared in issue 49 of *Not One of Us*. Earlier work has appeared in *Kaleidotrope*, *Podcastle*, *StereoOpticon* (Speer, ed.), *Lace and Blade 2* (Ross, ed.), and *Strange Horizons*. Her poetry has appeared in *Scheherazade’s Bequest*, *Not One of Us*, and elsewhere, and has been long-listed for the Rhysling in 2008 and 2009. She lives in western Massachusetts with her husband and varying numbers of her four children, plus an enchanted cat and guinea pigs.



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. He is also the podcast editor for *Light-speed* and *Nightmare*, where the readings are produced by SkyboatMedia.com. Jim lives in Brooklyn with writer Barbara Krasnoff and a myriad of stuffed toy penguins.



Craig Shaw Gardner’s most recent novel is *Temporary Monsters* (Ace, Oct. 2013) and his career retrospective collection of horror stories (largely written for Charles L. Grant’s anthologies) is *A Cold Wind in July* (Necon e-books 2011). He is better known as the author of four trilogies for Ace: the fantasy spoof *The Exploits of Ebenezerum*, comprising *A Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty with Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement with Death* (1989); the SF spoof trilogy *The Cineverse Cycle: Slaves of the Volcano Gods* (1989), *Bride of the Slime Monster* (1990), and *Revenge of the Fluffy Bunnies* (1990); and an Arabian Nights trilogy: *The Other Sinbad* (1991), *A Bad Day For Ali Baba* (1992), and *The Last Arabian Night* (1993; 1992, Headline (UK) as *Scheherazade’s Night Out*). The first three trilogies have been published as omnibuses from the SFBC. *Dragon Sleeping* (1994) did indeed turn out to start a trilogy for Ace, and was followed by *Dragon Waking* (1995) and *Dragon Burning* (1996). Yet another Ace trilogy (supposedly written by one “Peter Garrison”) came out after that: *The Changeling War*, *The Sorcerer’s Gun* (both 1999), and *The Magic Dead* (2000). An original horror novel, *Dark Whispers*, was written under the name Chris Blaine for Berkeley’s *Abaddon Inn* series (1995).

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

Craig has also written novelizations of the film *Lost Boys* (Berkeley, 1987), the game *Wishbringer* (Avon, 1988), and the films *Batman* (Warner, 1989), *Back to the Future 2 and 3* (Berkeley, 1989 and 1990), and *Batman Returns* (1992). His novel *The Batman Murders* (Warner, 1990) was the first title in a series of original Batman novels. Of late, he has written deeply serious books *Spiderman: Wanted Dead or Alive* (Putnam, 1998), *Buffy the Vampire Slayer: Return to Chaos* (Pocket, 1998), *Angel: Dark Mirror* (Simon Spotlight, 2004), and (even more serious) *Battlestar Galactica: The Cylons Secret* (Tor, 2006). Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He has even joined the 21st century by putting all the Ebenezerum books out in e-book format.

He lives in Arlington, Massachusetts. You can find out more about Craig’s Fabulous Lifestyle by visiting CraigShawGardner.com.



Gwynne Garfinkle’s short fiction and poetry have appeared in such publications as *Interfictions*, *Mythic Delirium*, *Strange Horizons*, *The WisCon Chronicles*, volume 4 (Kelso, ed.), *Shimmer*, *Space and Time*, *Goblin Fruit*, *Aberrant Dreams*, *A Fly in Amber*, *Clean Sheets*, *Scarlet Letters*, *Gynomite: Fearless, Feminist Porn* (Belile, ed.), *Big Bridge*, *Exquisite Corpse*, *Bridges*, and *Tales of Magic Realism by Women: Dreams in a Minor Key* (Sturgis, ed.). Her poem “bell, book, candle” was nominated for a Rhysling Award (2013) and placed on the *Strange Horizons* Readers’ Poll (2012). Her poem “Scarlet Ode” (published in *Goblin Fruit*) received an Honorable Mention from The Best Horror of the Year (2008). Her reviews and features on music and poetry have appeared in such publications as the *Los Angeles New Times*, *LA Weekly*, *BAM*, and *News Clips and Ego Trips: The Best of Next... Magazine 1994-98* (Thomas, ed.). For more about her work, visit her website: gwynnegarfinkle.com.



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



Greer Gilman was a Guest of Honor at Readercon 20. Her novella *Cry Murder! In a Small Voice*—a Jacobean revenge procedural with Ben Jonson investigating—will be coming out this fall from Small Beer Press. Her *Cloud & Ashes: Three Winter's Tales* (Small Beer, 2009) won a Tiptree in 2010, and was a Mythopoeic finalist. “Jack Daw’s Pack,” the first of the tales, was a 2000 Nebula novelette finalist; the second, “A Crowd of Bone,” a 2003 World Fantasy novella winner. *Unleaving*, a novel-length story, completes the triptych. All three are set in the Northern mythscape of her first novel *Moonwise* (Roc, 1991; reprinted in hardcover Prime, 2005), itself a Tiptree and Mythopoeic finalist and a Crawford winner, and nominated by David G. Hartwell at Readercon 18 as the single novel most emblematic of Readercon. “Down the Wall,” a Cloudish story, appeared in the *Salon Fantastique* (Datlow and Windling, eds., Thunder’s Mouth Press, 2006). Her poem “She Undoes” from *Faces of Fantasy* (Tor Books, 1996) has been thrice reprinted, most recently in *The Moment of Change* (2012, Aqueduct Press). “The Moon-Hare” came out in *Mythic Delirium* 19 (Mike Allen, Fall 2008). “The Journeyman; or, Endymion Blunt Lays By His Pipe” appeared in the *Readercon 20 Program Book*.

Her chapter on “The Languages of the Fantastic” appears in the Hugo-nominated *Cambridge Companion to Fantasy Literature* (Mendlesohn and James, eds.); her essay, “Girl, Implicated: The Child in the Labyrinth in the Fantastic” in the *Journal of the Fantastic in the Arts* 19.2 (2008). In 2006, she gave a paper on “Shakespearean Voices in the Literature of the Fantastic” to the Shakespeare Association of America. Two conversations with Michael Swanwick have appeared in *Foundation* (Autumn 2001 and Spring 2009).

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

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



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

Liz came to Tor after studying English, psychology, and computer science at Columbia College in New York City, but draws just as frequently on the skills she learned during a three-year stint as president of the Columbia University Science Fiction Society. In her free time, she volun-

teers with the Museum of Comic and Cartoon Art and watches a ton of theatre. She lives in Alphabet City in Manhattan.



Theodora Goss was born in Hungary and spent her childhood in various European countries before her family moved to the United States. Although she grew up on the classics of English literature, her writing has been influenced by an Eastern European literary tradition in which the boundaries between realism and the fantastic are often ambiguous. Her publications include the short story collection *In the Forest of Forgetting* (2006); *Interfictions* (2007), a short story anthology coedited with Delia Sherman; *Voices from Fairyland* (2008), a poetry anthology with critical essays and a selection of her own poems; and “The Thorn and the Blossom” (2012), a novella in a two-sided accordion format. She has been a finalist for the Nebula, Crawford, Locus, and Mythopoeic Awards, and on the Tiptree Award Honor List. She has won the World Fantasy Award.



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

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

His story “Heads Down, Thumbs Up” appears in *Year’s Best Fantasy 6* (Hartwell and Cramer, eds.), and “Widows in the World” in the 2012 *The Year’s Best SF and Fantasy* (Horton, ed.); his collaboration with Link, “Sea, Ship, Mountain, Sky” appears in the 14th *The Years Best Fantasy and Horror* (Datlow and Windling, eds.). Other short fiction has appeared in *Polyphony 4* (Layne and Lake, eds.), *Sex in the System* (Tan, ed.), *Salon Fantastique* (Datlow and Windling, eds.), *The Lone Star Stories Reader* (Marin, ed.), *Strange Horizons*, *The Third Alternative*, *Sci Fiction*, and *Aberrations*. He used to work at Avenue Victor Hugo Bookshop in Boston. He lives in Massachusetts with his family.



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

Glenn’s reviews and nonfiction have appeared in *Science Fiction Eye*, *The Montreal Gazette*, *The New York Review of Science Fiction*, *Science Fiction Studies*, *boING boING*, *Singularity*, *Going Gaga*, and *Virus23*. He edited and published three issues of the ‘zine *Edge Detector*, and was a founder and contributor to the underground comic ‘zine *Mind Theatre*. His 1990 article “A Memetic Lexicon” has spread virally, appearing in dozens of magazines, journals, and websites, and in five other languages. His illustrations can be seen in the *GURPS: Traveller* line of SF RPG books from Steve Jackson Games; he was a 2000 Aurora artistic achievement finalist. Born in London, Ontario, he has lived in Montréal since 1989. He is the

Montreal Regional Contact for the annual Burning Man festival in Nevada. His blog “Collapsing Stars” can be found at glenngrant.ca.



Daryl Gregory writes genre-mixing novels, short stories, and the occasional comic book. His first novel was the fantasy / science fiction / horror mash-up *Pandemonium* (Del Rey, 2008), which won the Crawford Award and was short-listed for the World Fantasy Award, the Shirley Jackson Award, the Locus Awards, and the Mythopoeic Award. Gregory's second novel, the hard SF Southern gothic murder mystery *The Devil's Alphabet* (Del Rey, 2009), was a finalist for the Philip K. Dick award and was named one of the best SF books of the year by *Publishers Weekly*. *Raising Stony Mayhall* (Del Rey, 2011), a zombildungsroman about the nicest undead boy in the world, was named one of the best SF books of the year by *Library Journal*. His next book is *Afterparty* (Tor, winter 2014), a near-future SF novel about neuroscience and the numinous.

Some of his short fiction was collected in *Impossible and Other Stories* (Fairwood Press, 2011), which was named one of the best SF books of the year by *Publishers Weekly*. Many of those stories appeared in *F&SF* and *Asimov's*, and were reprinted in various year's best collections. The story “Second Person, Present Tense” won the 2005 Asimov's Readers Choice Award for novelette and was a finalist for the SLF Fountain Award and for the Theodore Sturgeon Memorial Award.

His comic book work includes the *Planet of the Apes* series and *Dracula: The Company of Monsters* mini-series for Boom! Studios, and the graphic novel *The Secret Battles of Genghis Khan* for IDW.

He lives in State College, PA with his wife, and two nearly-adult children, and a statue of Captain America.



Lev Grossman is the author of four novels. Of them, he says, “The first was called *Warp* (St. Martin's, 1997), and the less said about it the better. The second was called *Codex* (Harcourt, 2004), and it was a literary thriller, sort of like *The Da Vinci Code* but with less kung-fu fighting and better scholarship. It was a best-seller in the U.S., Britain and Spain, and possibly other places that didn't tell me. *The Magicians* (Viking, 2009) is a fantasy novel, and honestly I don't know why I ever wrote any other kind. It was a *New York Times* bestseller, as was the sequel, *The Magician King* (Viking, 2011).”

Grossman is a senior writer at *Time* magazine, where he covers books and technology, and he has also written for, among others, *Wired*, the *Wall Street Journal*, *The Believer*, *Salon*, *The Village Voice* and NPR. In 2011 he won the John W. Campbell award for Best New Writer at Worldcon, and in 2013 he was a finalist for the Nona Balakian Citation for Excellence in Criticism. He lives in Brooklyn with his wife, the novelist and English professor Sophie Gee, and three children.



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 Sheckley, 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.



Paula Guran is senior editor for Prime Books and its new digital imprint, Masque Books. She edited the Juno fantasy imprint for six years from its small press inception through its incarnation as an imprint of Simon & Schuster's Pocket Books. Guran is the editor of the annual *Year's Best Dark Fantasy and Horror* series of anthologies (2010-present) and editor of numerous other anthologies: *Embraces: Dark Erotica* (Venus or Vixen, 2000; International Horror Guild finalist), *Best New Paranormal Romance* (Juno, 2006), *Best New Romantic Fantasy 2* (Juno, 2007), and for Prime except where noted, *Zombies: The Recent Dead* (2010), *Vampires: The Recent Undead* (2011), *Halloween* (2011), *New Cthulhu: The Recent Weird* (2011), *Brave New Love* (Constable-Robinson/UK; Running Press/US), 2012), *Witches: Wicked Wild & Wonderful* (2012), *Obsession: Tales of Irresistible Desire* (2012), *Extreme Zombies* (2012), *Ghosts: Recent Hauntings* (2012), *Rock On: Greatest Hits of Fantasy and Science Fiction* (2012), *Season of Wonder* (2012), *Future Games* (2013), *Weird Detectives: Recent Investigations* (2013), *After the End: Recent Apocalypses* (2013), *Mammoth Book of Angels & Demons* (Constable-Robinson/UK; Running Press/US), 2013), and, coming later this year, two all-original anthologies *Halloween: Magic, Mystery, and the Macabre* and *Once Upon a Time: New Fairy Tales*.

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

Guran has contributed reviews, interviews, and articles to numerous professional publications and books. She began producing the horror portion of the pioneering professional Web publication *OMNI Online* in 1996 and became the literature editor of Universal Studios' *HorrorOnline* in October 1998. She recently served as nonfiction editor for *Weird Tales* magazine, reviewed regularly for *Publishers Weekly* for over a decade, and was review editor for *Fantasy*, a columnist for *Cemetery Dance*, and editor of the “Print” section of *Cinemasfantastique* magazine. She mentored and was a contributing editor for the innovative online PDF publication *The Spook*. Earlier she was fiction editor for *Gothic.Net* webzine and edited and published *Wetbones*, a print magazine of cutting edge dark fiction.

Guran chaired the Horror Writers Association Bram Stoker Awards Jury for two terms and is a former member of the HWA's Board of Trustees. She served as a World Fantasy Award judge in 2001 and administered the International Horror Guild Awards from 1997 until its demise in 2008. She worked for Stealth Press—a publisher of sf/f/h and more—in marketing, as online content editor, and other capacities. Guran has also done a great deal of other various and sundry work in speculative fiction including agenting, teaching, and publishing. The mother of four, she lives in Akron, Ohio.



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

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

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



Jordan Hamessley London is a children's book editor at Grosset and Dunlap/Price Stern Sloan, an imprint of the Penguin Young Readers Group. She is the editor of Adam-Troy Castro's middle grade horror series *Gustav Gloom*, including *Gustav Gloom and the People Taker* (2012) and *Gustav Gloom and the Nightmare Vault* (2013). The third book in the series, *Gustav Gloom and the Four Terrors*, goes on sale this August. She also edits Edgar Award winners Dori Hillestad Buter and Ben H. Winters. Additionally, she edits NYT best-selling author Ann Hood's *The Treasure Chest* middle grade fantasy series. She is a former assistant editor of John Joseph Adams' *Lightspeed Magazine*.

Prior to her work as an editor, Jordan worked as a professional actress in New York City where she frequently played elves, magical mice, and other mythical creatures.



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

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

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

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



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

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



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

He has co-edited 27 anthologies with Kathryn Cramer (q.v.), including five Locus finalists, and two with Glenn Grant (q.v.). Alone or with others, he has edited *The Battle of the Monsters and Other Stories* with L. W. Curry (Gregg, 1976), World Fantasy winner *The Dark Descent* (Tor, 1987), *The World Treasury of Science Fiction* (Little, Brown, 1989), *Foundations of Fear* (Tor, 1992), *Christmas Stars* (Tor, 1992), World Fantasy finalist *Christmas Forever* (Tor, 1993), *The Screaming Skull and Other Great American Ghost Stories* (Tor, 1994), *Christmas Magic* (Tor, 1994), *Screaming Skull II* (Tor, 1995), Locus finalists *Year's Best SF 1* through 6 (HarperPrism, 1996–1999, Eos 2000–1), *Visions of Wonder* with Milton T. Wolf (Tor, 1996), *Bodies of the Dead and Other Great American Ghost Stories* (Tor, 1997), Locus finalist *The Science Fiction Century* (Tor, 1997), *Centaurus: The Best of Australian Science Fiction* with Damien Broderick (Tor, 1999), *The Mammoth Book of 20th Century Science Fiction: Volume One and Two* (Robinson, 2003–4), *The Palencar Project* (Tor, 2012) and *The Sword and Sorcery Anthology* with Jacob Weisman (Tachyon, 2012). Two more are forthcoming in 2013.

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

Hartwell is the author of *Age of Wonders: Exploring the World of Science Fiction* (Walker/McGraw-Hill, 1984; revised edition Tor, 1996). His book reviews and articles have appeared in *Crawdaddy* (1968–74) and *Locus* (1971–3), *Publishers Weekly*, *Top of the News*, and *The New York Times Book Review*, and in *Editors on Editing* (Gross, ed.) and other books. He has been a founder and administrator of a number of sf institutions: the World Fantasy Convention and Award since 1975 (board chairman since 1978); the Philip K. Dick Award since 1982 to 2012; executive board member of the International Association for the Fantastic in the Arts since 1995; and Sercon from 1987 to its 1991 demise (Readercon, conceived simultaneously and independently, having essentially made it redundant). He was a judge of the first Readercon Small Press Awards. He is an Advisory Board member of the SF Hall of Fame and Museum and presently a Hall of Fame Judge. He received the Skylark Award from NESFA in 2006 and was made a Fellow of NESFA in 2008.

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



Maria Dahvana Headley is the New York Times best-selling co-editor (with Neil Gaiman) of the recently released young-adult monster anthology *Unnatural Creatures* (Harper Childrens), which benefits 826DC, and is full of a variety of amazing stories about the things that walk the night. She's the author of the dark fantasy/alt-history/monster Cleopatra novel *Queen of Kings* (Dutton/Transworld) and the internationally bestselling memoir *The Year of Yes* (Hyperion), and has also written short nonfiction for the New York Times, Elle, and many other magazines.

Her short story "Give Her Honey When You Hear Her Scream" (Lightspeed, John Joseph Adams, ed, July 2012) was a Nebula finalist, and will also be anthologized in *The Year's Best Fantasy & Science Fiction 2013* (Rich Horton, ed. Prime). "Game," a novelette originally published in *Subterranean Online* (ed. William Schaffer) will be anthologized in *The Year's Best Dark Fantasy & Horror 2013* (Paula Guran, ed. Prime). "Seeräuber" also appeared in *Subterranean Online*. Both "Game" and "Give Her Honey When You Hear Her Scream" appeared on *Locus Magazine's* 2012 Recommended Reading list.

In 2013 thus far, the SF worm-apocalypse short story "The Traditional" has appeared on *Lightspeed* and *io9.com*. The forest-monster short story "Moveable Beast" appears in *Unnatural Creatures*. "Such & Such Said to So & So," a noir fantasy tale about speakeasies and sentient cocktails appears in the anthology *Glitter & Mayhem*, edited by John Klima, Lynne M. Thomas and Michael Damien Thomas. In the recent Pandemonium London anthology *The Lowest Heaven*, a collaboration with the Royal Observatory, she's responsible for "The Krakatoan," the story about Earth, which will simultaneously appear in *Nightmare Magazine*.

Brief overview of recent interests include under known rare and speculative items - things like Casanova's madcap utterly peculiar hollow earth epic, *Icosameron*, and J.J. Grandville's proto-Surrealist insect and metamorphosing eyeball art from the mid-1840's, along with worldwide mummy making practices, and tattoos of all kinds. She grew up on a sled dog ranch in rural Idaho, and recently moved from Seattle back to NYC, her personal pick for best imaginary city in the world. Most easily found on Twitter at @MARIADAHVANA, or www.mariadahvanaheadley.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-shorts. "On 202" appeared in *Year's Best Horror X* (Wagner, ed.), and other fiction has appeared in *New Dimensions 8* and *9* (Silverberg, ed.), *Vampires* (Yolen and Greenberg, eds.), *Alien Pregnant by Elvis* (Friesner and Greenberg, eds.), *Visions of Tomorrow* (Dial and Easton, eds.), *Futures from Nature* (Gee, ed.), and *Analog*, *Asimov's*, *Daily Science Fiction*, *Interzone*, *Odyssey*, *After Hours*, and *Twilight Zone*.

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



Samantha Henderson is the author of two novels from *Wizards of the Coast*: *Heaven's Bones* (2008), a dark Victorian fantasy inspired by the Ravenloft role-playing game; and *Dawnbringer* (2011), a Forgotten Realms tie-in.

Her short fiction has been published in *Strange Horizons*, *Realms of Fantasy*, *Chizine*, *Bourbon Penn*, *Abyss & Apex*, *Shimmer*, *Lovecraft's eZine*, *Running with the Pack* (Prime, 2010), and *The Feathered Edge* (Sky Warrior, 2012). Stories include "The Red Bride," reprinted in *The Year's Best Fantasy and Science Fiction* (Prime, 2011), and "Besides Calais," reprinted in *Steampunk Revolutions* (Ann VanderMeer, ed.). Sam's fiction has been podcast on *Escape Pod*, *Podcastle*, and *The Drabblecast*, and her short story "Bottles" was made into an award-winning film in 2010. Upcoming publications include *Aliens: Recent Encounters* (MacFarlane, ed.), *Zombies: Shambling Through the Ages* (Berman, ed.), both from Prime Books, and *The Red Bride*, a short story collection from Gryffynperch Books.

Her poetry has appeared in *Goblin Fruit*, *Weird Tales*, *New Myths*, *Jabberwocky*, *Stone Telling* and *Dreams and Nightmares*, and her first poetry collection, *The House of Forever*, was released in 2012 (Raven Electric Ink). She is the co-winner (with Kendall Evans) of the 2010 Rhysling Award for "The Astronaut Asylum," published by Mythic Delirium. She edits the speculative poetry magazine *inkscrawl*, and reviews for *Publisher's Weekly*.

Sam lives on the outskirts of Los Angeles with her husband Martin, two daughters, and an assortment of dogs, rabbits, and a porch cat.



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



Ken Houghton is a former *The New York Review of Science Fiction* staffer and *Publisher's Weekly* reviewer. He tries to read *F&SF* stories to his children, with limited success (J.K. Rowling, Rick Bloody Riordan, Bruce Coville). The telephone he uses to send mail, tell time, read articles and books, do research, play games, and ask for directions often runs out of power, leaving him thinking that *not* having a flying car is probably a good thing. His essay on mummy horror fiction, "Eau de Nile, Oh Denial!" will be reprinted in *The Best of The Scream Factory* (2013).



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

Janssen has sold over thirty short stories, many of them genre, including stories in *Sex in the System* (Tan, ed.), *So Fey* (Berman, ed.), and *Periphery* (Jamneck, ed.). Her most recent story, "8:00 PM: Appointment Tee Vee," will appear in the next edition of *The Mammoth Book of Best New Erotica*. For a full list of her publications, please visit her website at victoriajanssen.com. She's a regular blogger for both *Heroes & Heartbreakers* (romance) and *The Criminal Element* (mystery), and reviews for *Publisher's Weekly*. You can follow her on twitter @victoriajanssen.



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

Her first two published stories were chosen for Hartwell and Cramer Year's Best anthologies: Carl Brandon Parallax finalist "Shard of Glass" in *Year's Best Fantasy 6* and "Third Day Lights" in *Year's Best SF 11*. Her most recent short story, "They Shall Salt the Earth with Seeds of Glass," appeared in the January 2013 issue of *Asimov's*. "Love Will Tear us Apart," originally in *Zombies vs. Unicorns* (Black and Larbalestier, eds.) is in *Wilde Stories: The Year's Best Gay Speculative Fiction 2011* (Berman, ed.). Other short fiction has appeared in *Creatures* (Tremblay and Langan, eds.), *Welcome to Bordertown* (Black and Kushner, eds.), *Strange Horizons*, *Subterranean*, *Interzone*, and *Tor.com*.

She lives in New York City, where she eats vegetarian Indian food and haunts coffee shops with her writing group, Altered Fluid.



Sandra Kasturi was born in Estonia to a Sri Lankan father and Estonian mother, but is an American citizen and a permanent resident in Canada. She is a writer, poet, book reviewer and Bram Stoker Award-winning editor, and the co-publisher of the two-time World Fantasy Award-nominated press, ChiZine Publications. She is also co-creator of the children's animated series, *Sinister Horde*. Sandra's work has won several prizes for writing, including first prize in *ARC Poetry Magazine's* 10th Annual Poem of the Year Contest for "Old Men Smoking." She has also been shortlisted for the Troubadour International Poetry Prize, *THIS Magazine's* Great Canadian Literary Hunt, *ARC Poetry Magazine's* 12th Annual International Poem of the Year Contest, *Glimmer Train's* Very Short Fiction Contest, the Rhysling Award, the Aurora Award, the Elgin Award and CV2's Two-Day Poem Contest.

Her poetry, fiction and non-fiction have appeared in various magazines and anthologies, including *Taddle Creek*, *ON SPEC*, *Prairie Fire*, *Contemporary Verse 2*, *Shadows & Tall Trees*, several of the *Tesseract* anthologies, *Evolve*, *Evolve 2*, *Chilling Tales*, *A Verdant Green*, *Star*Line*, *The Rhinoceros and His Thoughts*, *Annex Echo*, *80! Memories & Reflections on Ursula K. Le Guin*, *Other Tongues: Mixed-Race Women Speak Out*, and *Girls Who Bite Back: Witches, Slayers Mutants and Freaks*. Sandra managed to snag an introduction from Neil Gaiman for her poetry collection, *The Animal Bridegroom* (Tightrope Books, 2007). Her second collection, *Come Late to the Love of Birds*, came out in 2012 (Tightrope Books). She is currently working on her third poetry book, *The Secret Histories* (Tightrope Books, 2014), and a mythological noir, *Medusa Gorgon, Lady Detective*. She is fond of Manhattans without the cherry and Michael Fassbender, with or without a cherry, as he pleases.



Nicholas Kaufmann is the author of the Stoker finalist novella *General Slocum's Gold* (Burning Effigy, 2007) and the Shirley Jackson and ITW Thriller finalist novella *Chasing the Dragon* (ChiZine, 2010). He also wrote the 3rd book in the Gabriel Hunt series (as by Hunt), *Hunt at World's End* (Dorchester, 2009), and the novel *Dying Is My Business* (St. Martin's Griffin, forthcoming October 2013). He is the editor of *Jack Haringa Must Die! Twenty-Eight Tales of Madness, Terror and Strictly Grammatical Murder* (Merricat, 2008), a fundraising anthology on behalf of the Shirley Jackson Awards in which Jackson Advisory Board member Jack M. Haringa meets ever more colorful demises at the hands of numerous notable authors, including Laird Barron, Paul G. Tremblay, John Langan, and Craig Shaw Gardner.

Kaufmann's short story collections are *Walk In Shadows: Collected Stories* (Prime, 2003) and *Still Life: Nine Stories* (Necon E-Books, 2012). His story "The Sorcerer's Apprenticebot" appears in *Zombies vs. Robots: This Means War!* (IDW, 2012), and his Lovecraftian jazz story "The Rest Is Noise" will be appearing in *Dark Fusions* (PS, 2013). Other short fiction has appeared in *The Mammoth Book of Best New Erotica Vol. 3* (Jakubowski, ed.), *The Best American Erotica 2007* (Bright, ed.), *Shivers V* (Chizmar, ed.), *Cemetery Dance*, *City Slab*, and the forthcoming *All-American Horror of the 21st Century: The First Decade, 2000-2010*.

He wrote popular monthly columns on the horror and dark fantasy genres for two websites, *Fear Zone* and *The Internet Review of Science Fiction*. In addition, his non-fiction has appeared in *On Writing Horror* (Castle, ed.), *Dark Scribe*, *Annabelle*, *Fantastic Metropolis*, *Hellnotes*, and *Rue Morgue*. He has served on the Board of Trustees for the Horror Writers Association and is a member of the International Thriller Writers.

Outside of writing, he has been professionally immersed in books for most of his adult life, as the Publicity Manager for a small literary press, a pitchman for a widely respected PR firm specializing in TV and radio author appearances, a bookstore clerk, an independent bookstore

owner (the late, lamented Tell-Tale Books in Carroll Gardens, Brooklyn), a manager for Barnes & Noble, and a development associate for a top literary and film agent. He and his wife currently live in Brooklyn, NY.



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, including 1989 Readercon Award winner *Strokes*. He co-edited, with Ellen Kushner and Delia Sherman, *The Horns of Elfland* (Roc, 1997), and contributed a handful of entries to *The Encyclopedia of Fantasy* (Clute and Grant, eds.). His most recent publication is an essay in *Fighting the Forces: What's At Stake in Buffy the Vampire Slayer* (Wilcox and Lavery, eds.). He lives in New York City, and works as a proofreader.



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

His second collection, *Strange But Not a Stranger* (Golden Gryphon, 2002), includes 1993 Tiptree finalist "Chemistry," 1998 Sturgeon, Tiptree, and Locus novelette finalist "Lovestory," 1999 Hugo novelette winner "1016 to 1," and 2001 Hugo, Nebula, and Sturgeon finalist novelette "Undone," as well as *Asimov's* Reader Poll winner "The Prisoner of Chillon" from the 4th Dozois *Year's Best*, "Glass Cloud" from the 5th (actually a version of the opening of his novel *Look Into the Sun*) and "The Pyramid of Amirah" from *Year's Best Fantasy 3* (Hartwell and Cramer, eds.).

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

Numerous acclaimed stories remain uncollected. "Saint Theresa of the Aliens," in *Sacred Visions* (Cassutt and Greeley, eds.), was a 1984 Nebula novelette finalist, "Ninety Percent of Everything," with Jonathan Lethem and John Kessel from the September 1999 *F&SF*, a 1999 Nebula novella finalist, "Don't Stop," from the June, 2007 *Asimov's*, a 2007 Nebula short story finalist, "Going Deep," in the 4th *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), a 2009 Nebula and Locus short story finalist, and "Plus or Minus," in the 5th Strahan, a Hugo, Nebula, and Locus novelette finalist. "Death Therapy" is in *The Best Science Fiction of the Year #8* (Carr, ed.), "Friend," with Jon Kessel, in the 2nd Dozois *Year's*

Best, “Solstice” in the 3rd Dozois and in *Mirrorshades* (Sterling, ed.), and “Home Front” is in the 6th Dozois. Other short fiction appears in *Analog Yearbook II* (Schmidt, ed.), *Universe 12* (Carr, ed.), *Armageddon!* (Pournelle and Carr, eds.), *Christmas Magic* (Hartwell, ed.), *Beyond Singularity* (Dann and Dozois, eds.), *The Future We Wish We Had* (Lickiss and Greenberg, eds.), *F&SF*, *Asimov’s*, *Escape Pod*, *Daily Science Fiction*, *Albedo One*, *Nature*, *Omni Online*, *Twilight Zone*, *Amazing*, and *Galaxy*.

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

He has written a column on the internet for *Asimov’s since 1998*; his own website is www.jimkelly.net. His latest publishing venture is the ezine *James Patrick Kelly’s Strangeways* on Kindle and Nook, and he produces two podcasts: *James Patrick Kelly’s StoryPod* on Audible and the *Free Reads Podcast*. He is on the faculty of the Stonecoast Creative Writing MFA Program at the University of Southern Maine and the Board of Directors of the Clarion Foundation.



Toni L.P. Kelner has published novels, short stories, limericks, and a surprising variety of author bios. In her spare time, she edits anthologies. Though she considers herself primarily a mystery novelist, there is mounting evidence to the contrary; she has a Lifetime Achievement Award from *Romantic Times* and her forthcoming book will feature an ambulatory skeleton named Sid. Kelner’s Laura Fleming Southern mystery series is made up of eight books, the first two from Zebra and the others from Kensington: *Down Home Murder* (1993), *Dead Ringer* (1994), *Trouble Looking for a Place to Happen* (1995), *Country Comes to Town* (1996), *Tight as a Tick* (1998), *Death of a Damn Yankee* (1999; *Romantic Times* Reviewers’ Choice Award finalist), *Mad as the Dickens* (2001), and *Wed and Buried* (2003). The “Where are they now?” mysteries from Berkley Prime Crime, about a freelance entertainment reporter specializing in articles about the formerly famous, are *Curse of the Kissing Cousins* (2009), *Who Killed the Pinup Queen?* (2010), and *Blast from the Past* (2011).

With Charlaire Harris, she has edited six urban fantasy anthologies for Ace: *Many Bloody Returns* (2007), *Wolfsbane and Mistletoe* (2008), *Death’s Excellent Vacation* (2010), *Home Improvement: Undead Edition* (2011), *An Apple for the Creature* (2012), and *Weird World of Sports* (forthcoming in April 2014). Five of the four debuted on the *New York Times* Best Seller list, and they have high hopes for the sixth. Kelner’s story “The Death of Erik the Redneck” (in *Malice Domestic 5*, Whitney, ed.) was an Agatha finalist, “Bible Belt” (in *Ellery Queen Mystery Magazine*) an Anthony and Macavity finalist, “Sleeping with the Plush” (in *Alfred Hitchcock Mystery Magazine*) an Agatha winner and an Anthony finalist, “How Stella Got Her Grave Back” (in *Many Bloody Returns*, Harris and Kelner, eds.) an Anthony finalist, “Skull and Cross-Examinations” (in *Ellery Queen*) an Agatha and Anthony finalist, “Keeping Watch Over His Flock” (in *Wolfsbane and Mistletoe*) a Macavity finalist, “The Pirate’s Debt” (in *Ellery Queen*) a Derringer finalist, “In Brightest Day” (in *Home Improvement: Undead Edition*, Harris and Kelner, eds.) a Derringer finalist, and “Pirate Dave and the Captain’s Ghost” (in *An Apple for the Creature*, Harris and Kelner, eds.) a Derringer finalist. Other short stories have appeared in *Murder Under the Tree* (LaFarge, ed.), *Murder Most Merry* (Sconamiglio, ed.), *Tar Heel Dead* (Shaber, ed.), *Midnight Louie’s Pet Detectives* (Douglas, ed.), *Magnolias and Mayhem* (Marks, ed.), *A Hot and Sultry Night for Crime* (Deaver, ed.), *Criminal Appetites* (Marks, ed.), *Undertow* and *Riptide* (both Alexander, Flora, and Oleksiw eds.), *Crimes*

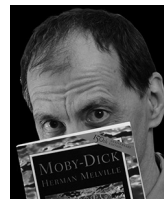
by *Moonlight* (Harris, ed.), *Delta Blues* (Haines, ed.), *Death’s Excellent Vacation* (Harris and Kelner, eds.), *Damn Near Dead 2* (Crider, ed.), *The Wild Side* (VanName, ed.), and the forthcoming *Weird World of Sports*, as well as *Alfred Hitchcock* and *Murderous Intent Mystery Magazine*.

Kelner recently adopted a pseudonym for her new mystery series, and she is attempting to get used to the name Leigh Perry. Leigh Perry is currently behind schedule on the second of the Family Skeleton Mysteries. The first, *A Skeleton in the Family*, will be published by Berkley Prime Crime in September.

Kelner—and/or Perry—lives in Massachusetts with her husband, fellow writer Stephen P. Kelner, Jr.; their two daughters; and two guinea pigs.



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



John Kessel, twice winner of the Nebula Award, is the author of two solo novels, the Nebula and Campbell Memorial finalist *Good News from Outer Space* (Tor, 1989) and *Corrupting Dr. Nice* (Tor, 1997), both of which, with new introductions, have been released as ebooks (Baen, 2012). Kessel has also written one novel in collaboration with his alter ego James Patrick Kelly, *Freedom Beach* (Bluejay, 1985).

A career retrospective collection *The Collected Kessel* (Baen, 2012), containing forty-two stories with afterwords to each, is available as an ebook. His first collection of short fiction, World Fantasy and Locus finalist and *New York Times* Notable Book *Meeting in Infinity* (Arkham House, 1992), includes the 1982 Nebula winner and Hugo and SF Chronicle finalist novella “Another Orphan,” 1988 Nebula short story and Sturgeon finalist “Mrs. Shummel Exits a Winner,” and 1991 Sturgeon and Locus winner and Hugo and Nebula finalist short story “Buffalo,” as well as “Hearts Do Not in Eyes Shine” from the 1st *The Year’s Best Science Fiction* (Dozois, ed.), “A Clean Escape” from *Masterpieces: The Best Science Fiction of the Century* (Card, ed.), “The Pure Product” from *The Best of the Best: 20 Years of the Year’s Best Science Fiction* (Dozois, ed.), “Judgment Call” from *The Best of F&SF: A 40th Anniversary Anthology* (Ferman, ed.), and “Invaders” from *The Norton Book of Science Fiction* (Le Guin and Attebery, eds.).

The Pure Product (Tor, 1997) includes 1993 Hugo and Nebula novelette finalist “The Franchise” and 1996 Nebula novelette and Sidewise short form finalist “The Miracle of Ivar Avenue,” as well as “Some Like it Cold” and “Gulliver at Home” from the 13th and 15th Dozois *Year’s Best*; it also reprints five of the notable stories from the earlier collection (“Buffalo,” “Hearts,” “Escape,” “Product,” and “Invaders.”) His collection, *The Baum Plan for Financial Independence and Other Stories* (Small Beer, 2008), includes the 1998 World Fantasy short story finalist “Every Angel is Terrifying,” 2000 Sturgeon finalist “The Juniper Tree,” 2002 Tiptree winner and Nebula, Sturgeon, and Locus finalist novella “Stories for Men,” 2002 Ignottus (Spanish SF) foreign short story and Sidewise short form finalist “The Invisible Empire,” 2003 Sturgeon finalist “It’s All True,” 2007 Sturgeon finalist “The Last American,” 2008 Nebula and Shirley Jackson winner and Hugo, World Fantasy, and Locus finalist novelette “Pride and Prometheus,” and the 2004 Sturgeon finalist title story.

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

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

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



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



Rosemary Kirstein’s novel *The Steerswoman* (Del Rey, 1989), first volume of the series of the same name, was selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010* and was a Compton Crook finalist. It and its sequel, *The Outskirter’s Secret* (1992), were reissued as *The Steerswoman’s Road* (2003). Volumes 3 and 4, *The Lost Steersman* and *The Language of Power*, appeared in 2003 and 2004, and she is working on the untitled Volume 5 after having done much work on Volume 6, *The City in the Crags*. Ebook versions of all four volumes will be released this year. 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—however, the semi-secret extra messages sometimes imbedded in the hovertext/tooltips of photos will not work on an iPad. You have to use a mouse.



Nicole Kornher-Stace is the author of the novel *Desideria* (Prime, 2008) and the novella *The Winter Triptych* (Papaveria, 2011). Her latest novel, *Archivist Wasp*, is forthcoming from Small Beer Press’s YA imprint, Big Mouth House, in 2014. “Pieces of Scheherazade” was in *Best American Fantasy* (VanderMeer and VanderMeer, eds.), and other short fiction has appeared in *Steam-Powered II* (Vanderhooft, ed.), *The Mammoth Book of Steampunk* (Wallace, ed.), *Clockwork Phoenix 3 and 4* (Allen, ed.) and regularly in *Fantasy*, and has been nominated for the Pushcart Prize. Her poetry collection *Demon Lovers and Other Difficulties* (Goblin Fruit, 2009) includes “The Changeling Always Wins,” the 2009 Rhysling short form runner-up; other poetry has appeared in *Apex*, *Goblin Fruit*, and *Lone Star*.

She lives in New Paltz, NY, with one husband, three ferrets, a preschooler in the midst of plotting world domination, and many, many books. She can be found online on Facebook, at nicolekornherstace.com, or at wirewalking.livejournal.com.



Barbara Krasnoff’s short fiction has appeared in the anthologies *Memories and Visions* (Sturgis, ed.), *Such A Pretty Face* (Martindale, ed.), *Escape Velocity: The Anthology* (Nelder and Blevins, eds.), *Descended From Darkness* (Sizemore and Ainsworth, eds.), *Clockwork Phoenix 2* (Allen, ed.), *Crossed Genres: Year Two* (Holt, Jennings, and Leib, eds.), *Broken Time Blues* (Holt and Gates, eds.), *Subversion* (Leib, ed.), *Fat Girl in a Strange Land* (Holt and Leib, eds.), and *Menial* (Jennings and Darrach, eds.). Her work has also appeared in the publications *Amazing Stories*, *Lady Churchill’s Rosebud Wristlet*, *Descant*, *Weird Tales*, *Sybil’s Garage*, *Escape Velocity*, *Behind the Wainscot*, *Doorways*, *Apex*, *Electric Velocipede*, *Space and Time*, *Crossed Genres*, *Atomic Avarice* and *Cosmos*. Most recently, her story “The History of Soul 2065” is appearing in *Clockwork Phoenix 4* (Allen, ed.) while “Under the Bay Court Tree” will be in an upcoming issue of *Space and Time*. Her poem “Memorials” appeared in *Poetica*.

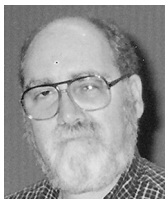
Barbara is also the author of a YA non-fiction book, *Robots: Reel to Real* (Arco, 1982), and is currently Sr. Reviews Editor for *Computerworld*. She is a member of the NYC writers group Tabula Rasa, and lives in Brooklyn, NY, with her partner Jim Freund.



Matthew Kressel is the author of numerous short stories that have appeared in *Lightspeed*, *Clarkesworld*, *Beneath Ceaseless Skies*, *Interzone*, *Electric Velocipede*, *Apex*, the anthologies *After* (Datlow & Windling, eds.), *Naked City* (Datlow, ed.), *People of the Book* (Wallace & Swirsky, eds.), *The Mammoth Book of Steampunk* (Wallace, ed.), and elsewhere. Joyce Carol Oates said of his story, “The Sounds of Old Earth” (*Lightspeed*, January 2013), “This is a powerful story that is both tragic & hopeful—unexpectedly. And beautifully written.”

He was a 2010 World Fantasy finalist (Special Award—Non-Professional) for the magazine *Sybil’s Garage* and for Senses Five Press (publisher of the 2008 World Fantasy anthology winner *Paper Cities*, Sedia, ed.).

For nearly a decade he has been a member of the Altered Fluid writing group. When he’s not studying Yiddish or learning to play the trumpet, he co-curates the Fantastic Fiction at KGB reading series with Ellen Datlow in Manhattan. His blog and website are at matthewkressel.net.



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

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



Margo Lanagan is a four-time winner of the World Fantasy Award for Short Story (“Singing My Sister Down,” *Black Juice*), Collection (*Black Juice*, Eos/Harper Collins, 2005), Novel (*Tender Morsels*, Knopf, 2008) and Novella (“Sea-Hearts,” in *X⁶: a novellanology*, ed. Keith Stevenson, Coeur de Lion Publishing, 2009). This last was expanded into her most recent novel *The Brides of Rollrock Island* (Knopf, 2012; longlisted for the Carnegie Medal, winner of Ditmar Award for Best Novel; finalist for the inaugural Stella Prize, finalist for 2 Aurealis Awards and a NSW Premier’s Literary Award).

Besides *Black Juice*, Margo’s other collections are *White Time* (Eos/Harper Collins, 2006; includes the stories she drafted as a participant in Clarion West 1999), *Red Spikes* (Knopf, 2007), *Yellowcake* (Knopf, 2012) and *Cracklescape* (Twelfth Planet Press, 2012.; includes the Shirley Jackson finalist “Bajazzle”).

Margo’s numerous uncollected fiction includes the following award-winning stories: “A Pig’s Whisper” (*Agog! Ripping Reads*, ed. Cat Sparks, 2006; *Year’s Best Fantasy and Horror #20*, ed. Ellen Datlow, Kelly Link and Gavin Grant, Griffin, 2007); “The Fifth Star in the Southern Cross” (*Dreaming Again*, ed. Jack Dann and Janeen Webb, 2008; *The Year’s Best Science Fiction & Fantasy*, ed. Rich Horton, 2009); “The Goose” (*The Del Rey Book of Science Fiction and Fantasy*, ed. Ellen Datlow, Del Rey, 2008. Reprinted in *Year’s Best Australian Science Fiction and Fantasy*, ed. Bill Congreve and Michelle Marquardt, MirrorDanse, 2010; *Year’s Best Dark Fantasy and Horror 2010*, ed. Paula Guran); “Mulberry Boys” (*Blood and Other Cravings*, ed. Ellen Datlow, Tor, 2011; *The Year’s Best Science Fiction and Fantasy*, ed. Rich Horton, Prime Books, 2012; *The Best Horror of the Year Volume 4*, ed. Ellen Datlow, Night Shade Books); “The Miracle Aquilina” (*Wings of Fire*, ed. Jonathan Strahan and Marianne Jablon, Night Shade Books, 2010; *The Best Science Fiction and Fantasy of the Year: Volume Five*, ed. Jonathan Strahan, Night Shade Books, 2011); “Crow and Caper, Caper and Crow” (*Under My Hat*, ed. Jonathan Strahan, 2012; *The Best Science Fiction and Fantasy of the Year: Volume Seven*, ed. Jonathan Strahan, Night Shade Books, 2013)

Margo lives in Sydney, Australia, with her partner Steven and the transient presence of their two adult sons.



Yoon Ha Lee’s short story collection *Conservation of Shadows* came out this year from Prime Books. It includes “The Black Abacus” (appeared in *Science Fiction: The Best of 2002*, ed. Robert Silverberg & Karen Haber), “The Unstrung Zither” (appeared in *Year’s Best SF 15*, ed. David G. Hartwell & Kathryn Cramer), “Flower, Mercy, Needle, Chain” (Theodore Sturgeon

Award finalist; appeared in *The Year’s Best Science Fiction: Twenty-Eighth Annual Collection*, ed. Gardner Dozois, and *The Year’s Best Science Fiction & Fantasy 2011*, ed. Rich Horton), “Ghostweight” (Theodore Sturgeon Award finalist; appeared in *The Year’s Best Science Fiction: Twenty-*

Ninth Annual Collection, ed. Gardner Dozois, and *The Year’s Best Science Fiction & Fantasy 2012*, ed. Rich Horton), “Conservation of Shadows” (appeared in *The Year’s Best Dark Fantasy & Horror 2012*, ed. Paula Guran), “A Vector Alphabet of Interstellar Travel” (appeared in *Year’s Best SF 17*, ed. David G. Hartwell and Kathryn Cramer). Lee lives in Louisiana and has not yet been eaten by gators.



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

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

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

With her husband Gavin J. Grant, she edited the fantasy half of *The Year’s Best Fantasy and Horror* (St. Martin’s) and edits the ‘zine *Lady Churchill’s Rosebud Wristlet*, as well as running Small Beer Press; see Gavin’s entry for a full bibliography of their collaboration, for which they have won three awards and been a finalist a dozen other times. She lives in Northampton, Massachusetts.



Shira Lipkin’s short fiction and poetry have appeared in *Clockwork Phoenix 4* (ed. Mike Allen, 2013), *Interfictions 2* (eds. Delia Sherman and Christopher Barzak, 2009), *Strange Horizons*, *Stone Telling*, *Apex Magazine*, *Mythic Delirium*, *Through The Gate*, *Niteblade*, *Steam-Powered: Steampunk Lesbian Stories* (ed. JoSelle Vanderhoof), *ChiZine*, *Cabinet des Fées*, *Lone Star Stories*, *Electric Velocipede*, *Abyss & Apex*, *Polu Texni*, and the benefit anthology *Ravens in the Library* (eds. Phil Brucato and Sandra Buskirk, 2009). Her poem “The Library, After” won the 2012 Rhysling Award for Best Short Poem, and her poem “Mushroom Barley Soup: An Invocation”

is nominated for Best Long Poem this year. Her short story “The Angel of Fremont Street” was shortlisted for the 2010 StorySouth Million Writers Award; her stories “Salt Brides” and “The Library, After” were nominated for the Micro Award; and her poems “When Her Eyes Open” and “The Changeling’s Lament” were nominated for the Rhysling Award. “The Changeling’s Lament” was nominated for the Pushcart Prize and has been reprinted in “Here, We Cross” (ed. Rose Lemberg, 2012). “I Am Thinking of You in the Spaces Between” was shortlisted for the Million Writers Award, is on Tangent Online’s 2011 Recommended Reading List, and has been reprinted in *The Book of Apex: Volume Three of Apex Magazine* (ed. Catherynne M. Valente, 2012). “Splinter” is on Tangent Online’s 2012 Recommended Reading List and will be reprinted in *The Book of Apex: Volume Four of Apex Magazine* (ed. Lynne M. Thomas, 2013). Shira can also be found on programming at Wiscon, Arisia, Boskone, and PiCon.

She lives in Boston with her family and the requisite cats, and works in community outreach and mobilization at the Boston Area Rape Crisis Center. She is currently at work on a novel that is eating her brain - come to her reading to hear some of it. You can follow her movements at shiralipkin.com and shadesong.livejournal.com. Please do. She likes the company.



Ken Liu is the author of “The Paper Menagerie” (Hugo, Nebula, World Fantasy Award winner, short story, 2011), “The Man Who Ended History: A Documentary” (Hugo and Nebula finalist, novella, 2011), “Mono no aware” (Hugo finalist, short story, 2012), “The Bookmaking Habits of Select Species” (Nebula finalist, short story, 2012), “The Waves” (Nebula finalist, novelette, 2012), and “All the Flavors” (Nebula finalist, novella, 2012). His short fiction has appeared in *Analog*, *Apex*, *Asimov’s*, *Clarkesworld*, *F&SF*, *Lightspeed*, *Nature*, and *Strange Horizons*, among other places. He lives in Massachusetts with his wife Lisa and their daughters.



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

The omnibus *Infinity Hold* 3 (Authors Guild backinprint, 2002) includes the Philip K. Dick and Prometheus finalist title novel (Questar, 1989) and its sequels, 1996 magazine serial *Kill All the Lawyers*, and the final novel of the trilogy, *Keep the Law*. His non-series novels are *Sea of Glass* (St. Martin’s/Avon, 1987; named by the Readercon Bio-Bibliography editor as the single most underrated sf novel of all time), the autobiographical mainstream *Saint Mary Blue* (SteelDragon, 1988), *Naked Came the Robot* (Questar, 1998), *The God Box* (Signet, 1989), and *The Homecoming* (Walker, 1989). For mystery readers, there are his two Joe Torio novels from Enchanteds, *The Hangman’s Son* (2011) and *Just Enough Rope* (2012); the third in the series, *whose title is being kept secret*, might be revealed at this year’s Readercon.

Jagers & Shad: ABC is for Artificial Beings Crimes (Enchanteds, 2011) is a complete collection of his *Analog* sf mysteries, including the An-

lab novella winners “The Good Kill” and “Murder in Parliament Street.” His non-series collections are *It Came From Schenectady* (Bluejay, 1984) and *Dark Corners* (Enchanteds, 2011). “Alten Kameraden,” in the April-May 2010 *Asimov’s*, was a Sideways finalist. Other short fiction is in *Tales from the Spaceport Bar* (Scithers and Schweitzer, ed.), *Alien Encounters* (Finder, ed.), *Liavek* (Bull and Shetterley, eds.), *Spaceships and Spells* (Yolen, Greenberg, and Waugh, eds.), *Catfantastic V* (Norton and Greenberg, eds.), *Future Wars* (Segriff and Greenberg, eds.), *Absolute Magnitude* (Lapine and Pagel, eds.), *Asimov’s*, *Analog*, *F&SF*, *Absolute Magnitude*, *SciFiction*, and *Amazing*.

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



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



Natalie Luhrs is the Acquisitions Editor for Prime Books’ new digital imprint, Masque Books. Previously, she was the senior science fiction and fantasy reviewer for *RT Book Reviews* and curated that section of the magazine for almost eight years. As a resident of the second smallest state in the U.S., she is daily faced with the fact that the state is too small to hold her awesomeness and therefore she commutes to the endlessly variable landscape of New Jersey in the wee morning hours for her day job. She’s also an avid knitter and spinner. She sounds off about books and book-adjacent issues at Radish Reviews (radishreviews.com)



Scott Lynch is the author of three novels in the Gentleman Bastard sequence for Gollancz/Spectra. *The Lies of Locke Lamora* (2007) was a World Fantasy, British Fantasy, Crawford, Compton Crook, and Locus first novel finalist; its sequels are *Red Seas Under Red Skies* (2007), and *The Republic of Thieves* (forthcoming October 2013). His short fiction has appeared in *Swords and Dark Magic* (Anders and Strahan, eds.), *Tales of the Far West* (Skarka, ed.), *Fearsome Journeys* (Strahan, ed.) and the forthcoming *Rogues* (Dozois and Martin, eds.). He was a Campbell New Writer finalist for 2006 and 2007 and won the British Fantasy best newcomer for 2007. He currently lives in Wisconsin, where he has been a volunteer firefighter since 2005. He shares a commuting relationship with his Massachusetts-based partner, author Elizabeth Bear.



James D. Macdonald: see Debra Doyle



Alex Dally MacFarlane is a writer, editor and historian, pursuing an MA in Ancient History at King's College London. When not researching the transmission of legendary narratives, she writes stories. Some of her most recent work is about the Tuvicen, a group of nomadic people living in the far future on a different planet. The Tuvicen novelette "Under Falna's Mask" can be read in *The Other Half of the Sky* (Andreadis and Holt, eds.), and the story "Unwritten in Green" in *Futuredaze: An Anthology of YA Science Fiction* (Strom-Martin and Underwood, eds.). Two poems in this future have also been published: "Sung Around Alsar-Scented Fires" in *Stone Telling*, reprinted in *Here, We Cross: a collection of queer and genderfluid poetry from Stone Telling 1-7* (Lemberg, ed.), and "Tadi" in *Strange Horizons*.

Other stories and poems, many of them about foxes, women or history—or all three—have appeared in *The Moment of Change* (Lemberg, ed.), *The Mammoth Book of Steampunk* (Wallace, ed.), *Steam-Powered 2: More Lesbian Steampunk Stories* (Vanderhooft, ed.), *Strange Horizons*, *Beneath Ceaseless Skies*, *Shimmer*, *Clarkesworld Magazine*, *Stone Telling*, *Goblin Fruit*, *Through the Gate*, *Mythic Delirium*, *Expanded Horizons* and *Crossed Genres*. "Feed Me the Bones of Our Saints", which has been translated into Bulgarian and placed third in the *Strange Horizons* readers' poll for Best Story, will be reprinted in *Heiresses of Russ 2013: The Year's Best Speculative Lesbian Fiction* (Berman and Johnson, eds.).

Alex has recently started to edit science fiction anthologies, debuting with *Aliens: Recent Encounters* (Prime, 2013), a wide ranging approach to the question of encountering alien life. Her next anthology will be *The Mammoth Book of SF Stories by Women* (Constable & Robinson, 2014), a powerful, important selection of science fiction stories that will showcase the unforgettable contributions women have made to the genre in recent decades.



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

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

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

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

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

The omnibus *The Passage of the Light: The Recursive Science Fiction of Barry N. Malzberg* (NESFA, 1994) was edited by Mike Resnick and Anthony R. Lewis and includes *Dwellers of the Deep*, *Gather in the Hall of the Planets*, *Herovit's World*, "A Galaxy Called Rome," "Prose Bowl," "Corridors," and seven additional short stories (three previously uncollected). "No Hearts, No Flowers" is in the 2nd *The Year's Best Fantasy* (Datlow and Windling, eds.), "The Timbrel Sound of Darkness" with Kathe Koja in *Best New Horror 5* (Jones and Campbell, eds.), "Shiva" in *Year's Best SF 5* (Hartwell, ed.), and "Ursus, Triad, Later" and "What We Did That Summer," both with Koja, are in the 10th and 15th *The Year's Best Fantasy and Horror*.

Other uncollected short fiction can be found in *Mars, We Love You* (Hippolito and McNelly, eds.), *Science Fiction Adventures from Way Out, The Graduated Robot, Journey to Another Star, Long Night of Waiting, The Missing World, Survival from Infinity, and Vampires, Werewolves and Other Monsters* (all Elwood, ed.), *Every Crime in the Book* (Mystery Writers of America), *Final Stage* (Ferman and Malzberg, eds.), *Miniature Mysteries* (Asimov, Greenberg and Olander, eds.), *101 Mystery Stories* (Pronzini and Greenberg, eds.), *Graven Images* (Ferman, ed.), *Laughing Space* (Asimov and Jeppson, eds.), *100 Hair Raising Little Horror Stories* (Sarrantonio and Greenberg, eds.), *Shadows 2 and 4* (Grant, ed.), *Dark Lessons* (Muller and Pronzini, eds.), *Best Detective Stories of the Year 1980 and 1981* (Hoch, ed.), *Tales of the Dead* (Pronzini, ed.), *The Second and Seventh Omni Books of Science Fiction*, *Omni Visions Two, A Whisper of Blood, Little Deaths, Twists of the Tale, The Del Rey Book of Science Fiction and Fantasy*, and *Blood and Other Cravings* (all Datlow, ed.), *New Dimensions 12* (Silverberg and Randall, eds.), *100 Great Fantasy Short Short Stories* (Asimov, Carr, and Greenberg, eds.), *Asimov's Aliens and Outworlders* (McCarthy, ed.), *Witches* (Asimov, Greenberg,

and Waugh, eds.), *Universe 15* (Carr, ed.), *100 Ghastly Little Ghost Stories* (Dziemianowicz, Weinberg, and Greenberg, eds.), *In the Field of Fire* (Dann and Dann, eds.), *Bug-Eyed Monsters and Bimbos*, *Alternate Presidents*, *More Whatdunits*, *Alternate Outlaws*, *Again Alternate Worldcons*, *Alternate Tyrants*, *Men Writing Science Fiction as Women*, *Space Cadets*, and *I, Alien* (all Resnick, ed.), *Tropical Chills* (Sullivan, ed.), *A Treasury of American Mystery Stories* (McSherry, Waugh and Greenberg, eds.), *Phantoms*, *Horse Fantastic*, and *Christmas Bestiary* (all Greenberg and Greenberg, eds.), *Foundation's Friends*, *After the King*, and *Vampire Detectives* (all Greenberg, ed.), *Dick Tracy: The Secret Files* (Collins and Greenberg, eds.), *Universe 1* and *2* (Silverberg and Haber, eds.), *Cold Shocks* (Sullivan, ed.), *Machines that Kill* (Saberhagen, ed.), *MetaHorror* (Etchison, ed.), *Alladin*, *Dinosaur Fantastic*, *Sherlock Holmes in Orbit*, *Witch Fantastic*, and *Return of the Dinosaurs* (all Resnick and Greenberg, eds.), *Tales of Riverworld* (Farmer, ed.), *Temporary Walls* (Ketter and Garcia, eds.), *Journeys to the Twilight Zone* (C. Sterling, ed.), *Honor of the Regiment* (Fawcett, ed.), *Weird Tales from Shakespeare* (Kerr and Greenberg, eds.), *Love in Vein* (Brite and Greenberg, eds.), *Alien Pregnant By Elvis* (Friesner and Greenberg eds.), *Deals With the Devil* (Resnick, Estleman, and Greenberg, eds.), *Dark Voices 6* (Sutton and Jones, ed.), *How to Save the World* (Sheffield, ed.), *Forbidden Acts* (Collins, Greenberg, and Kramer, eds.), *Wheel of Fortune* (Zelazny, ed.), *Tombs* (Kramer and Crowther, eds.), *Alternate Skiffy* (Resnick and Nielsen Hayden, eds.), *In the Shadow of the Wall* (Tetrick, ed.), *Polyphony 3* and *6* (Layne and Lake, eds.), *Conqueror Fantastic* (Sargent, ed.), *Stars* (Ian and Resnick, eds.), *Fate Fantastic* (Greenberg and Hoyt, eds.), *F&SF*, *Amazing*, *Alfred Hitchcock's*, *Fantastic*, *Omni*, *Mike Shayne's*, *Asimov's*, *Baen's Universe*, *SF Age*, *NonStop*, *Twilight Zone*, *Man From U.N.C.L.E.*, *Postscripts*, *Weird Tales*, *Realms of Fantasy*, *Galaxy*, *Espionage*, *Fantasy Book*, *Skullduggery*, and *Ellery Queen's*.

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

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



B. Diane Martin has served on the Readercon Committee for the past nineteen conferences and has served as ConChair seven times. She is extremely honored to be a 2009 World Fantasy finalist (Special Award—Non-Professional) for her work with Readercon.

Diane is an attorney and a founder of several technology startups. She continues 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 lives with her husband, David G. Shaw, and their son Miles (He Who Will Not Be Ignored) in a Somerville, MA, Victorian home filled with books, music, games, art, and cookware.



Adrienne Martini is a Contributing Editor at Locus Magazine. She is the author of two non-fiction books—*Hillbilly Gothic: A Memoir of Madness and Motherhood* (Free Press/Simon and Schuster, 2006) and *Sweater Quest: My Year of Knitting Dangerously* (Free Press/Simon and Schuster, 2010).

She was the SpecFic Floozy for Bookslut.com before writing about the field for the Baltimore City Paper and the Washington Post's Book World. She holds degrees in theatre and journalism, is a reformed newspaper editor and now teaches college students in Oneonta, New York. She has two kids, one husband and a lot of yarn and books. She also feels strange when forced to write about herself in the third person.



Vincent McCaffrey is the author of *Hound* (Small Beer Press, 2009) and *A Slepyng Hound to Wake* (Small Beer Press, 2011), the first two parts of a trilogy from Small Beer Press concerning bookseller Henry Sullivan and his unfortunate talent for encountering murder while looking for something to read. He has recently completed *The Knight's Tale: a Novel of the Future*, the first part of an epic science fiction story that he hopes will find a large and appreciative audience, just as soon as he finds a kind agent and an even kinder publisher. While sending out queries for this novel, he has also been busy writing a sf novella, *I Am John McGuire* and is in the process of self-publishing this through his website.

After selling books at the Avenue Victor Hugo Bookshop in Boston for nearly thirty years, and helping to raising three children in nearby Brookline, Vince currently lives in Abington, Massachusetts, with his wife, Thais, and sells books on the internet to pay for his writing habit. More words on the subject can be found at his website, vincentmccaffrey.com.



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



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

His first novel in English, *The Book of Knights* (Tor, 1998), was a Mythopoeic finalist; the 1999 French version was *Le Livre des chevaliers* (Alire). It took a good long while, but *Chrysanthe*, his second, appeared in 2012 from Tor. His stories in English include "Tobacco Words" in *Year's Best SF 2* (Hartwell, ed.) and others in *Tesseract Q* (Vonarburg and Brierley, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseract 4* (Toolis and Skeet, eds.), *Prairie Fire* (Dorsey and Jonasson, eds.), *Tesseract 6* (Sawyer and Klink, eds.), *Tesseract 8* (Dorsey and Clute, eds.), *Tesseract 9* (Hopkinson and Ryman, eds.), *Island Dreams* (Lalumière, ed.), *Is Anybody*

Out There? (Gevers and Halpern, eds.), *Tomorrow, Edge Detector*, and *On Spec*. English collaborations with Jean-Louis Trudel under the pen name of Laurent McAllister are in *Arrowdreams* (Shainblum and Dupuis, eds.) and *Witpunk* (Halpern and Lalumière, eds.).

His other books in French are *La Rose du désert*, a short-story collection (Le Passeur, 1995; winner of the Prix Boréal for best book); *Chanson pour une sirène*, a novella in collaboration with Elisabeth Vonarburg (Vents d'Ouest, 1995); *Le Mage des fourmis*, a YA fantasy novel (Médiaspaul, 1996); a YA fantasy diptych, *Le Vaisseau des tempêtes* and *Le Prince des Glaces* (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* (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 with Trudel as McAllister (Médiaspaul, 2001, 2003, and 2005); the novella *Un Oeuf d'acier* (éditions Vents d'Ouest, 1997); and three published in 2009: *Suprématie* (Bragelonne), a Boréal and Aurora winner by McAllister, and two short-story collections, one by McAllister (*Les leçons de la cruauté*) and one of his own stories (*L'enfant des Mondes Assoupis*), both from Alire.

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

He holds a Ph.D. in Computer Science from the Université de Montréal and earns a living as a software developer. In 2006, he released a commercial graphics program for the Mac, available at synthimax.com. He has distinguished himself [sic] of late by winning a string of Kirk Poland competitions, but lost his crown in 2012.



Eugene Mirabelli ("Gene") won first prize for Literary Fiction in the 2013 Independent Publisher (IP or "IPPY") Book awards for his most recent novel, *Renato, the Painter*. The Awards program was created to highlight the year's most distinguished books from independent publishers, as judged by librarians and booksellers.

Gene generally writes mainstream fiction, but his short stories are often in the field of science fiction or fantasy. All but one of his short tales have appeared in either *Fantasy & Science Fiction* or *Asimov's*. They include the Nebula short story finalist "The Woman in Schrodinger's Wave Equations" which was also included in *Nebula Awards Showcase 2008* (Bova, ed.), and "Falling Angel" and "Catalog" in the 2009 and 2010 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). The most recent, "This Hologram World," appeared in *Asimov's* in October, 2012, and "The Shore at the Edge of the World" is scheduled to appear F&SF this fall. His work has been anthologized and published in Czech, French, Hebrew, Polish, Russian and Sicilian. His novel, *The Language Nobody Speaks*, is one of the few erotic novels from the West to be translated and published in Muslim Turkey.

Gene's mainstream novels often deal with affairs of the heart and should not be left around the house where youngsters might read them. His first, *The Burning Air* (Houghton Mifflin, 1959), was published fifty-four years ago. (Viking/Curtis, 1972), *The World at Noon* (Guernica, 1994), *The Book of the Milky Way* (*Third Coast*, Winter 1996; nominated for the Pushcart Prize), *The Language Nobody Speaks* (Spring Harbor, 1999), *The Passion of Terri Heart* (Spring Harbor, 2004), *The Queen of the Rain Was in Love with the Prince of the Sky* (Spring Harbor, 2008), *The Goddess in Love with a Horse* (Spring Harbor, 2008), and *Renato, the Painter*, published last year by McPherson & Co.

His work has appeared in literary journals such as *Third Coast* and the *Michigan Quarterly* and online at sites such as Andrei Codrescu's *Esquisite Corpse*, and been anthologized in this country, as well as in Canada

and France. In addition to his novels and short stories, he's written mininovellas and poems—let's be frank, those were mere verses—book reviews, and numerous journal articles on politics, economics, culture, and society.

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



Betsy Mitchell has been a New York science fiction/fantasy editor for more than 30 years, holding senior positions at Baen, Bantam Spectra, Warner Books, and the Random House Publishing Group, where she spent ten years as Vice President/Editor-in-Chief of Del Rey. She currently runs her own editing business, Betsy Mitchell Editorial Services, and is building a genre list at digital publisher Open Road Integrated Media.

She has edited more than 150 titles, including such works as *Gentlemen of the Road* by Michael Chabon, *Bearers of the Black Staff* by Terry Brooks, *Virtual Light* by William Gibson, and *Empire of Ivory* by Naomi Novik (all *New York Times* bestsellers); the Hugo Award-winner *Hyperion* by Dan Simmons, and the Nebula Award-winner *Parable of the Talents* by Octavia Butler. She received a World Fantasy Award for co-editing the anthology *Full Spectrum 4*.

In May 2004 she oversaw the launch of Del Rey Manga and went on to edit a number of graphic novels, including the #1 *New York Times* best-sellers *The Exile* by Diana Gabaldon, *Odd is on Our Side* by Dean Koontz and Fred van Lente, and *Blood Work* by Kim Harrison.



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

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

Within the realm of his circumscribed but devoted readership, Morrow is best known for the Godhead Trilogy from Harcourt Brace/Harvest, comprising World Fantasy and Imaginare winner and Hugo, Nebula, Arthur C. Clarke, and Locus finalist *Towing Jehovah* (1994), Locus finalist and *New York Times* Notable Book *Blameless in Abaddon* (1996), and *The Eternal Footman* (1999). Subsequent efforts are the Campbell Memorial runner-up and Locus, Tiptree, and British SF finalist *The Last Witchfinder* (William Morrow/Perennial), and Campbell memorial finalist *The Philosopher's Apprentice* (William Morrow/Perennial, 2007). His earlier novels are *The Wine of Violence* (Holt, Rinehart and Winston/Ace, 1981), *The Continent of Lies* (Holt, Rinehart and Winston/Baen, 1984), Campbell Memorial runner-up and Nebula finalist *This Is the Way the World Ends* (Henry Holt/Ace, 1986), and World Fantasy winner and Nebula, Campbell Memorial, Locus, and Mythopoeic finalist *Only Begotten Daughter* (Morrow/Ace, 1990).

Novella *City of Truth* (Legend (UK)/St. Martin's/Harvest, 1991) was a Nebula winner, while *Shambling Towards Hiroshima* (Tachyon, 2009) was a Sturgeon winner and Hugo, Nebula, and Locus novella finalist. His short fiction collections are World Fantasy and Locus finalist *Bible Stories for Adults* (Harcourt Brace/Harvest, 1996), which includes 1988 Nebula short story winner "Bible Stories for Adults, No. 17: The Deluge"

and 1991 Locus short story finalist “Daughter Earth” as well as “Spelling God with the Wrong Blocks” in *Nebula Awards 23* (Bishop, ed.) and “Abe Lincoln in McDonald’s” in *The 1990 Annual World’s Best SF* (Wollheim and Saha, eds.); and *The Cat’s Pajamas and Other Stories* (Tachyon, 2004), which includes 2000 Nebula novelette finalist “Auspicious Eggs” and the 2001 Sturgeon finalist title story, as well as “Apologue” in *Year’s Best Fantasy 2* (Hartwell and Cramer, eds.) and “The War of the Worldviews” in *Science Fiction: The Best of 2002* (Silverberg and Haber, eds.). The early *Swatting at the Cosmos* (Pulphouse, 1990) was subsumed by these.

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

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

A full-time fiction writer, the author makes his home in State College with his wife, his son, an enigmatic sheepdog named Molly, and a loopy beagle called Harley. Jim recently burdened his agent with the manuscript of *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* (Tor, 2007).



E.C. Myers (“Eugene”) is the author of two novels in the Coin series: *Fair Coin* (Pyr, 2012; Norton Award winner and Compton Crook finalist) and *Quantum Coin* (Pyr, 2012).

His short fiction has appeared in *Blood Sisters* (de Moss, ed.), *Loving the Undead* (Sanger, ed.), *Touched by Wonder* (Gamber, ed.), *Sporty Spec* (Romanko, ed.), *Shimmer*, *Sybil’s Garage*, *Andromeda Spaceways*, *Tales from Moreauvia*, *Fictitious Force*, *Raven Electrick*, *Farrago’s Wainscot*, and *From the Asylum*. “Lost in Natalie” (co-written with Mercurio D. Rivera) is forthcoming in *Space & Time*. He graduated from Clarion West in 2005 and is a member of the prolific writing group Altered Fluid. He is also an

assistant editor of *Nightmare Magazine* and blogs *Star Trek* reviews at TheViewscreen.com.

Eugene was assembled in the U.S. from Korean and German parts and currently resides in Philadelphia with his wife, Cora; a mild-mannered dog; and the requisite two cats. You can visit his website at ecmyers.net and follow him on Twitter: @ecmyers.



Resa Nelson is the author of the *Dragonslayer* series from Mundania Press: *The Dragonslayer’s Sword* (2008, EPPIE Award finalist), *The Iron Maiden* (2011), *The Stone of Darkness* (2012), and *The Dragon’s Egg* (2012). *Our Lady of the Absolute* (Mundania Press, 2010) is a stand-alone. Her short fiction appears in *Mortis Operandi* (Luzzatto and Pagliassotti, eds.), *Women of Darkness II* (Ptacek, ed.), *Infinite Loop* (Constantine, ed.), *2041* (Yolen, ed.), *Future Boston* (Smith, ed.), *Marion Zimmer Bradley’s Sword and Sorceress XXIII* (Waters, ed.), *SF Age*, *Oceans of the Mind*, *Fantasy*, *Brutarian Quarterly*, *Tomorrow*, *Paradox*, *Buzzy Magazine*, and *Aboriginal SF*. She is currently at work on a new standalone novel and a spin-off series based on the *Dragonslayer* series. She is a 1985 Clarion graduate.

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



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



Phoebe North was raised in suburban New Jersey, and received her MFA from the University of Florida in 2006. She is a graduate of the Viable Paradise workshop, and a reviewer with *Strange Horizons*. Her first novel, *Starglass* (Simon and Schuster Books for Young Readers, forthcoming 2013), debuts this month. She currently lives in New York state with her husband and her cat. www.phoebenorth.com



Charles Oberndorf, a native Clevelander, is the author of three novels and five stories. His novels, all published by Bantam Spectra, are *Sheltered Lives* (1992), *Testing* (1993), and *Foragers* (1996). His short stories have appeared in *Full Spectrum*, *Asimov’s SF*, and *The Magazine of Fantasy and Science Fiction*. His story, “Another Life,” also appeared in Hartwell and Cramer’s *Years Best SF #15* as well as Horton and Wallace’s *War and Space*.

Charlie is completing (for Harper Collins) his fourth novel, *The Translation of Desire*, whose second chapter earned an Ohio Arts Council Grant in 1999. He just finished the first draft of an sf story that’s meant to feel like a marriage between Alice Munro and Stephen King. He’s working on a novella set in the Hundred Worlds universe of his short stories “Oracle” and “Writers of the Future”; two novellas set in the same universe as “Another Life,” which will form a triptych; a time travel story set in the Congo; and a biographical novel about Abe Osheroff, a Spanish Civil

War veteran and radical activist. The opening section of the chapter set during Freedom Summer earned a Community Partnership in Arts and Culture Grant, a \$20,000 grant given in Cuyahoga County, the monies sourced from taxes on tobacco sales.

Charlie is a graduate of Clarion East (1987), where he studied under Karen Fowler, Lucius Shepard, Kate Wilhelm and Damon Knight. He is a member of three writing workshops. While Readercon GOH Maureen McHugh lived in Twinsburg, both she and Charlie were members of the East Side Writers, founded by Sarah Willis, and the Cajun Sushi Hamsters from Hell, founded by Geoffrey Landis and Mary Turzillo. Charlie has written book reviews for the *Cleveland Plain Dealer*, *The Volunteer: the Journal of the Veterans of the Abraham Lincoln Brigade*, and *The New York Review of Science Fiction*.

Charlie is married with a 25-year-old son. He teaches seventh-grade English at University School where he is the Chi Waggoner Chair in Middle School Writing.



Daniel José Older is a Brooklyn-based writer, composer, and paramedic. “Salsa Nocturna”, Daniel’s debut ghost noir collection, was hailed as “striking and original” by *Publishers Weekly*. He has facilitated workshops on storytelling, music and anti-oppression organizing at public schools, religious houses, universities, and prisons. His soul band Ghost Star performs

original multimedia theater productions about New York history around the city, and he’s composed scores for nationally known filmmakers, puppeteers and choreographers. His short stories have appeared in *Tor*, *PANK*, *Strange Horizons*, *Crossed Genres*, and *The Subversion Anthology*. Daniel is working towards his MFA in creative writing at Antioch University, Los Angeles and is represented by Eddie Schneider at JABberwocky Literary Agency. He is currently co-editing the forthcoming anthology, “Long Hidden: Speculative Fiction From The Margins Of History” with Rose Fox. You can find his thoughts on writing, read his ridiculous ambulance adventures and hear his music at ghoststar.net/ and @djolder on twitter.



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

His short fiction collection *If Lions Could Speak* (Wildside, 2002) includes 1996 Locus short story finalist “The Last Homosexual,” 1997 World Fantasy and Locus short story and Sturgeon finalist “Get a Grip,” and the title story, a 2002 British SF short fiction finalist. “The Persistence of Memory, or ‘This Space for Sale,’” in the 2010 *The Year’s Best Science Fiction and Fantasy* (Horton, ed.), was a 2009 World Fantasy short story finalist, and *Ghosts Doing the Orange Dance*, just out from PS Publishing in an expanded, illustrated chapbook edition, was a 2010 Nebula novella and Sturgeon finalist. “Fragrant Goddess” is in the 21st *The Year’s Best Fantasy and Horror* (Datlow, Link, and Grant, eds.), “Mysteries of the Old Quarter” in the 2012 *The Year’s Best Dark Fantasy and Horror* (Guran, ed.), and his pseudo-Norse edda, “Ragnarok,” is in *Year’s Best SF*

17 (Hartwell and Cramer, eds.) and is nominated for this year’s Rhysling. Other uncollected short fiction is in *Monochrome: The Readercon Anthology* (Cholfin, ed.), *Conjunctions 39* (Straub, ed.), *Sideways in Crime* (Anders, ed.), *Other Earths* (Lake and Gevers, eds.), and *Strange Plasma*. He lives in Berkshire County with his wife Deborah and his children Lucius and Miranda.

Caitlyn Paxson is a writer and storyteller. She has pursued studies in folklore, and performance in the United States, Canada, England, Scotland and France. She is the Managing Artistic Director of the Ottawa StoryTellers, and is assistant editor of *Goblin Fruit*. “Carnivale of Abandoned Tales” was the cover story of Issue 10 of *Shimmer*, and her short fiction and poetry has also appeared in *Cabinet des Feés*, *New Fairy Tales*, *Mythic Delirium*, and *Stone Telling*. “To the Royal Society of Cryptozoologists, from the Concerned Daughter of a Member” (*Goblin Fruit*, Winter 2008) was nominated for the Rhysling Award. She lives in Canada with a magician, a cat, two harps, and a banjo.



Tom Purdom’s latest works are a novelette “Warlord” (*Asimov’s*, April-May 2013) and a short story “A Stranger from a Foreign Ship” scheduled for the September *Asimov’s*, which should be on sale around the time of Readercon. “Warlord” is the third novelette in a series of sequels to his 1966 sword and planet Ace Double *The Tree Lord of Imeten*. His 2011 *Asimov’s* novelette “A Response from EST17” appeared in the 29th *The Year’s Best Science Fiction* (Dozois, ed.). His 1999 Hugo novelette finalist “Fossil Games” is in *Year’s Best SF 5* (Hartwell, ed.). “Greenplace” is in *World’s Best Science Fiction 1965* (Wollheim and Carr, eds.), “Canary Land” in *Year’s Best SF 3* (Hartwell, ed.), “Bank Run” in the 2006 *Science Fiction: The Best of the Year* (Horton, ed.), and “The Mists of Time” in the 25th Dozois *The Year’s Best*.

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

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



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

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



Robert V.S. Redick is the author of the nautical epic fantasy series *The Chathrand Voyage Quartet*, published by Gollancz and Del Rey. The series began with *The Red Wolf Conspiracy* (2007) and concluded in February 2013 with *The Night of the Swarm*. He is at work on a new fantasy series.

Robert has short stories appearing this year in two anthologies: *Fearsome Journeys* (Solaris Books, ed. Jonathan Strahan, May) and *Unfettered* (Grim Oak Press, ed. Shawn Speakman, July). He will be teaching at the Shared Worlds summer camp in July. After World Fantasy in Brighton this year, Robert will continue east to Indonesia, where he'll be living with his compañera until mid-2014.

Robert's essay "Uncrossed River" won the 2005 New Millennium Writings Award for nonfiction. His unpublished first novel, *Conquistadors*, was a finalist for the 2002 Thomas Dunne Novel Award. He has lived and traveled extensively in Argentina, Colombia, and elsewhere in South America, and worked for the antipoverty organization Oxfam.

Redick supplements his writing income with an online turtle counseling service. More at Robertvsredick.com



Kit Reed's career in a nutshell, in a 2011 review by James Lovegrove in the *Financial Times*: "She calls herself trans-genred, acknowledging that her fiction is too fantastical for most literati and too literary for most fans of the fantastic." Although she prefers the one-graf bio, this one's been expanded by the indefatigable Eric Van.

Trans-genred it is. The new novel is *Son of Destruction* (Severn House, UK 2012, US 2013) – the inside story of a spontaneous human combustion in polite society in Fort Jude, FL, which is more drawn-from-life than not. Cover painting by Joseph Reed. Introduced by Gary K. Wolfe, her new "best-of" collection, *The Story Until Now: A Great Big Book of Stories*, ranges from so-called "classics" like "The Food Farm" as well as six new and never-before-collected stories. She's happy to report that more than a third first appeared in this century, most recently in the January *Asimov's SF*. The Automatic Tiger on the cover is from a painting by Joseph Reed. Her collection *What Wolves Know*, from PS Publishing, was a 2011 Shirley Jackson nominee.

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

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

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

A 1964 Guggenheim fellow, she was the first American recipient of an international literary grant from the Abraham Worsell Foundation. Resident Writer at Wesleyan University, she also serves on the board of the Authors League Fund. The surviving Scottie is Killer (disguised as the Venerable Mackiller Reed, as the kennel club rejects aggressive dog names). He's named after *Enclave's* twelve-year-old hacker, Killer Stade; he could care less about the loss of the beautiful MacBride of Frankenstein in 2010.



Faye Ringel retired in 2009 from her position as Professor of Humanities, U.S. Coast Guard Academy; she was named Professor Emerita in 2010. She is the author of *New England's Gothic Literature* (E. Mellen, 1995) and the chapters on Lovecraft and New England Gothic in *A Companion to American Gothic* (2013); essays in *The Year's Work in Medievalism 1991 and 1995*, *Into Darkness Peering: Race and Color in the Fantastic* (Leonard, ed.), *Ballads Into Books: The Legacies of Francis James Child* (Cheesman and Rieuwerts, eds.), *Views of Middle Earth* (Clark and Timmons, eds.; 2000-2002 Mythopoeic finalist for Inklings Studies), *After History* (Prochazka, ed.), *Scholarly Stooges* (Seeley, ed.). Reference book entries appear in *Handbook of Gothic Literature*; *The Encyclopedia of New England*; *Supernatural Literature of the World: An Encyclopedia*; *The Encyclopedia of the Gothic*; and *Encyclopedia of the Vampire: The Living Dead in Myth, Legend, and Popular Culture*. She has also published articles and presented conference papers on (among other subjects) New England vampires, urban fantasy, demonic cooks, neo-pagans, Lovecraft, King, Tolkien, McKillip, Yiddish folklore and music, and on the fiction of Greer Gilman. Faye has reviewed books for *Journal of the Fantastic in the Arts*, *Necrofile*, *Gothic Studies*, *The NEPCA Newsletter*, and *The Journal of American Culture*.

Her CD of traditional music with fiddler Bob Thurston is *Hot Chestnuts: Old Songs, Endearing Charms*. She sings and plays piano with the Klezmer band Klezmenschen, with April Grant as The Midnight Belles, and with Judith Thurston as Good Company.



Julia Rios is a Hugo finalist this year as part of the fiction editing team for *Strange Horizons*, an online magazine of science fiction and fantasy. She is also a writer, podcaster, and narrator.

"Oracle Gretel" (2012) sold out of its initial extremely limited print run as a handbound chapbook, but will soon be available again in *Heiresses of Russ 2013: The Year's Best Lesbian Speculative Fiction* (Lethe Press, 2013, Steve Berman and Tenea D. Johnson, editors), and in audio format on PodCastle. "Love and the Giant Squid" is part of *Pen-Ultimate: A Speculative Fiction Anthology* (2013, Lisa J. Cohen and Talib Hussain, editors), which is launching at Readercon 24. Other short fiction and poetry has appeared in *Daily Science Fiction*, *Jabberwocky*, *Niteblade*, *Goblin Fruit*, and *Fantastique Unfettered*. Julia is the staff interviewer for *Stone Telling: The Magazine of Boundary-crossing Poetry*, and other non-fiction has appeared in *Apex Magazine* and *Queers Dig Time Lords* (Mad Norwegian Press, 2013, Sigrid Ellis and Michael D. Thomas, editors).

Her work discussing QUILTBAG content in speculative fiction as the host of the Outer Alliance Podcast has twice landed her on the Galactic Suburbia Award Honor List (for activism and/or communication that advances the feminist conversation in the field of speculative fiction). Outer Alliance podcast interviewees include past Readercon guest of honor, Elizabeth Hand, and current participants, Christopher Barzak, Elizabeth Bear, JenniferPELLand, and more. Julia is also part of the podcasting team on the Skiffy and Fanty Show, where more general discussions of speculative fiction occur. She narrates poetry for the *Strange Horizons* podcast, and occasional stories for PodCastle and Pseudopod. Julia is half Mexican, but her (fairly dreadful) French is better than her Spanish.



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



Eric Schaller is a professor of biological sciences at Dartmouth College in New Hampshire, where he lives in a peach-colored house with his wife Paulette and a cairn terrier named Z. His story "The Assistant to Doctor Jacob" is in the 16th *Year's Best Fantasy and Horror* (Windling and Datlow, eds.), "Three Urban Folk Tales" is in the 2006 *Fantasy: Best of the Year* (Horton, ed.) and *Best of the Rest 4* (Youmans, ed.), and "How the Future Got Better" is forthcoming in *The Time Traveler's Almanac* (VanderMeer and VanderMeer, eds.). Other short fiction has appeared in *The Thackery T. Lambshead 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.), *Triangulation: Last Contact* (Ramey and Lackey, eds.), *Bestiary: The Best of A Cappella Zoo* (Ochsner, ed.), *SciFiction*, *Postscripts*, *Lady Churchill's Rosebud Wristlet*, *Polyphony*, *New Genre*, *Shadows and Tall Trees*, *Sybil's Garage*, *Pedestal Magazine*, *Nemonymous*, *A cappella Zoo*, *The Dream People*, *Lore*, *Dead Lines*, and *Gone Lawn*, and is forthcoming in *Kaleidotrope*.

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



Veronica Schanoes is a writer as well as an Assistant Professor in the Department of English at Queens College-CUNY, where her field of specialty is children's literature. Her first book, on contemporary feminist revisions of Western European fairy tales, is called *Fairy Tales, Myth, and Psychoanalysis: Feminism and Retelling the Tale*, and is forthcoming from

Ashgate Press. She is currently at work on projects about sequels to *Alice's Adventures in Wonderland* and on representations of the Holocaust in children's fiction.

Her novella, "Burning Girls," will be appearing on Tor.com in June, and has some absolutely gorgeous art to go along with it, and her short story "Phosphorus" is part of *Queen Victoria's Book of Spells*, edited by Ellen Datlow and Terri Windling. Her fiction has also appeared in *Strange Horizons*, *Lady Churchill's Rosebud Wristlet*, and *Interfictions*.



Kenneth Schneyer ("Ken") phases in and out of this reality according to the combined cycles of several variable stars. His short fiction has appeared in *Analog*, *Strange Horizons*, *Clockwork Phoenix 3 & 4* (Allen, ed.), *Beneath Ceaseless Skies*, *Ideomancer*, *Bull Spec*, *First Contact: Digital Science Fiction Anthology 1* (Hoffman, ed.), *Daily Science Fiction*, *Abys & Apex*,

Cosmos Online, *GUD*, *the Newport Review*, *Odyssey: Adventures in Science*, *Nature Physics*, *Comets & Criminals*, and *SQ Mag*. His stories have also been podcast on *Escape Pod*, *The Drabblecast*, and *Toasted Cake*. He has published nonfiction on the constitutive rhetoric of legal texts, appearing in the *University of Michigan Journal of Law Reform*, the *Rutgers Law Review*, and the *American Business Law Journal*. He is a graduate of Wesleyan University, the University of Michigan Law School, and the 2009 Clarion Writers Workshop. He consorts with the Cambridge Science Fiction Workshop and Codex Writers.

During his strange career, he has worked as an actor, a dishwasher, a corporate lawyer, an IT project manager, and the assistant dean of a technology school. Right now he is Professor of Humanities and Legal Studies at Johnson & Wales University, where he teaches both Cyberlaw and the Science Fiction literature course. He enjoys studying history, astronomy, chemistry, feminist theory, and practically anything else, and he cooks better than you do. Born in Detroit, he now lives in Rhode Island with one singer, one dancer, one actor, and something striped and fanged that he sometimes glimpses out of the corner of his eye. He blogs, sort of, at ken-schneyer.livejournal.com, and can also be found loitering around Facebook and Twitter.



Darrell Schweitzer is the author of the novels *The White Isle* (Fantastic/Owlswick, 1980), *The Shattered Goddess* (Starblaze/Wildside, 1983), and *The Mask of the Sorcerer* (NEL/Wildside, 1995), expanded from the 1991 World Fantasy novella finalist "To Become a Sorcerer." The sequel is the collection of linked stories *Seiken: The Book of the Sorcerer* (Wildside, 2004). His

fix-up novella *Living with the Dead* (PS, 2008) was a Shirley Jackson finalist.

His short fiction collections are *We Are All Legends* (Starblaze/Wildside, 1981), including “Divers Hands” in the 7th *The Year’s Best Horror Stories* (Page, ed.); *Tom O’Bedlam’s Night Out and Other Strange Excursions* (Ganley, 1985); chapbook *The Meaning of Life and Other Awesome Cosmic Revelations* (Borgo, 1989); World Fantasy finalist *Transients and Other Disquieting Stories* (Ganley, 1993), the title story in the 14th *The Year’s Best Fantasy Stories* (Saha, ed.); *Refugees from an Imaginary Country* (Ganley, 1999); World Fantasy finalist *Necromancies and Netherworlds: Uncanny Stories*, with Jason Van Hollander (Wildside, 1999); *Nights: Tales of the Ominous and Magical* (Wildside, 2000); *The Great World and the Small: More Tales of the Ominous and Magical* (Wildside, 2001); *Deadly Things: A Collection of Mysterious Tales* (Wildside Mystery Double, 2011); *Echoes of the Goddess* (Wildside, 2013) and *The Emperor of the Ancient Word* (Wildside, 2013).

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

As a poet, Schweitzer is probably best known for rhyming “Cthulhu” in a limerick. Despite this, he has won the 2006 *Asimov’s Reader’s Poll* for “Remembering the Future,” included in *Ghosts of Past and Future* (Wildside, 2009); his earlier volume of serious poetry is *Groping Toward the Light* (Wildside, 2000). His somewhat frivolous chapbooks from Zadok Allen are *Non Compost Mentis* (1995), *Poetica Dementia* (1997), *Stop Me Before I Do It Again!* (1999), *They Never Found the Head: Poems of Sentiment and Reflection* (2001), *The Innsmouth Tabernacle Choir Hymnal* (2004), and *The Arkham Alphabet Book: Being a Compilation of Life’s Lessons in Rhyme for Squamous Spawn* (2006). His nonfiction books are *Lovecraft in the Cinema* (T-K Graphics, 1975), *The Dream Quest of H.P. Lovecraft* (Borgo, 1978), *Conan’s World and Robert E. Howard* (Borgo, 1978), *Pathways to Elfland: The Writings of Lord Dunsany* (Scarecrow, 1989), and two books of essays, *Windows of the Imagination* (Wildside, 1998) and Mythopoeic finalist *The Fantastic Horizon: Essays and Reviews* (Wildside, 2009). With George Scithers and John M. Ford he co-authored *On Writing Science Fiction (The Editors Strike Back!)* (Owlswick, 1981). He has edited the non-fiction anthologies or critical symposia *Discovering H.P. Lovecraft* (as *Essays Lovecraftian*, T-K Graphics, 1976/ Wildside); for Borgo, *Exploring Fantasy Worlds* (1985), *Discovering Stephen King* (1985), *Discovering Modern Horror Fiction I and II* (1985 and 1988), *Discovering Classic Horror* (1992), and *Discovering Classic Fantasy* (1996); and for Wildside, *The Thomas Ligotti Reader* (2003), *The Neil Gaiman Reader* (2006), and *The Robert E. Howard Reader* (2010).

Schweitzer was an assistant editor at *Asimov’s* (1977–1982) and *Amazing* (1982–86) and co-editor (and occasionally sole editor) of *Weird Tales*

(1988–2007); he and George Scithers were 1991 World Fantasy winners (Special Award–Professional) for the latter. With Scithers, he edited two anthologies for Avon, *Tales from the Spaceport Bar* (1987) and *Another Round at the Spaceport Bar* (1989). He edited *The Secret History of Vampires* (DAW, 2007) and *Cthulhu’s Reign* (DAW, 2010), with Martin H. Greenberg, *Full Moon City* (Gallery, 2010), and *That Is Not Dead* (PS Publishing, forthcoming). *Weird Trails: The Magazine of Supernatural Cowboy Stories, April 1933* (Wildside, 2004) was actually an original anthology disguised as a pulp magazine facsimile. He has also edited two volumes of rare material by Lord Dunsany, *The Ghosts of the Heavyside Layer* (Owlswick, 1980) and *The Ginger Cat and Other Lost Plays* (Wildside, 2004).

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

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



David G. Shaw has been Program Chair four times in the twenty three years that have elapsed since he attended Readercon 3, has designed eight Souvenir Books and eleven Souvenir Book covers, and has served on the general and program committees for eighteen consecutive cons—a level of activity that made him a World Fantasy Award finalist (Special Award–Non-Professional) for 2009. In his non-Readercon life, he has managed to change careers from research biochemist to college multimedia publisher to chief technology officer of Blopboard, a social media site that emphasizes data visualization. Somehow he found the time to marry She Who Must Be Obeyed (B. Diane Martin) and have a son, He Who Will Not Be Ignored (Miles). His scientific research has been published in various academic journals, while his articles about interactive gaming have appeared in *The Whole Earth Review* and the proceedings of the Computer Game Developer’s Conference. In his spare time he cooks and blogs (blog.belm.com) about cooking. He lives and works in Somerville, MA.



John Shirley is a novelist, screenwriter, television writer, songwriter and author of numerous story collections. He is a past Guest of Honor at a World Horror Convention, and won the Bram Stoker Award for his story collection *Black Butterflies*. His screenplays include “The Crow”. He has written teleplays for *Poltergeist: The Legacy*, *Deep Space Nine* and other shows. His novels include *City Come A-Walkin’*, *A Splendid Chaos*, *Silicon Embrace*, *Demons* (Del Rey Books, latest edition 2012), the *A Song Called Youth* trilogy (Warner Books, Prime Books published the omnibus 2012), *Webbones* (Mark Ziesing and eReads, latest edition 2010), *Bioshock: Rapture* (Tor 2012), *Bleak History* (Simon & Schuster 2009) and *Everything is Broken* (Prime Books, 2012). His newest books are *New Taboos* (PM Press, 2013) and *Doyle After Death* (Harper Collins, 2013). His latest story collection is *In Extremis: The Most Extreme Stories of John Shirley* (Underland Press, 2012). His two-CD album of songs, *Broken Mirror Glass*, was recently released from Black October Records. He has written eighteen song lyrics recorded by the Blue Oyster Cult.



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

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



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, and stands down this year. His work has appeared in *The Washington Post*, *The New York Review of Science Fiction*, *Foundation*, *Interzone*, and *SF Studies*, and online at *Strange Horizons*, *SF Weekly*, and *Infinity Plus*. From 2006-12, he wrote a column for *Locus* on classic sf.

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

He has written about Doctor Who in various contexts, most recently in the book *The Doctor’s Monsters: Meanings of the Monstrous in Doctor Who* (I B Tauris, 2012). He co-edited the BSFA-award nominated *The Unsilent Library: Essays on the Russell T. Davies Era of the new Doctor Who* (SF Foundation, 2011) with Simon Bradshaw and Antony Keen. The BSFA award winner that year was *The Encyclopedia of Science Fiction* (sf-encyclopedia.com), for which he is also an editor—though very much a junior partner—along with John Clute, David Langford, and Peter Nicholls. *The Encyclopedia of Science Fiction* won a Hugo Award last year as Best Related Work. He was a judge for the Arthur C. Clarke Award in 2006 and 2007. He is a judge for the Shirley Jackson Awards this year, and is also part of the judging panel for the Crawford Award.

All being well, a couple more 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), and a volume of essays on classic sf, expanded from his *Locus* columns. He also has an essay forthcoming in *Parabolas of Science Fiction* (Attebery and Hollinger, eds.). In his day-job, he’s Head of Governance at the Royal College of Paediatrics and Child Health in London. His website is grahamsleight.com.



Joan Slonczewski researches bacteria in extreme environments and writes award-winning SF about future medicine, revolutions, and alien sexualities. In *The Highest Frontier* (Tor Books, 2011; Campbell Award) a Kennedy daughter goes to college at an orbital space habitat protected from alien invasion by Homeworld Security. Slonczewski’s earlier 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 addictive 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.”



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

Her “novels for the computer” include the interactive dark fantasy *King of Space* (Eastgate Systems, 1991) and two web serials, the fantasy *Doll Street* (1996) and the near-future sf *Riders* (1996-’97). She is currently exploring the future of interactive fiction at PulpCentral, the software that Neal Stephenson and Greg Bear are using for *The Mongoliad*.

Her stories appear in *Impossible Futures* (with Justus Perry; Easton and Klein-Dial, eds., September 2013), *Death’s Excellent Vacation* (Harris and Kelner, eds.), *Best New Horror 5* (Jones and Campbell, eds.), *Christmas Forever* (Hartwell, ed.), *Future Boston* (Smith, ed.), *Tekka*, and *F&SF*. Sarah is a member of the Cambridge Speculative Fiction Workshop and the Northeast All-Stars, as well as the Interstitial Arts Working Group. She lives in Brookline, Massachusetts, with her family.



Bud Sparhawk has published one novel, *Vixen* (Cosmos, 2008), and two story collections, *Sam Boone: Front to Back* (Foxacre Press, 2001) and *Dancing with Dragons* (Wildside Press, 2008). His novellas “Primrose and Thorn” (*Analog*, May 1996), “Magic’s Price” (*Analog*, March 2001), and “Clay’s Pride” (*Analog*, July/August 2004) were Nebula Award nominees. His work has appeared in *Year’s Best SF #11* (EOS, David Harwell, ed.), *The Years Best Science Fiction*, *Fourteenth Annual Collection*, (St Martins Press, Garner Dozois, ed.), plus numerous other short stories in *Analog*, *Asimov’s* and other publications.

Bud recently retired as Vice President of a small consulting company to write full-time. He resides in Annapolis Maryland with his wife of fifty-four years and sails as frequently as possible on the Chesapeake Bay. He writes a weekly blog on the pain of writing at budsparhawk.blogspot.com.



Julia Starkey (“Sparkmonster”) gained renown for her ability to drop knowledge bombs during online discussions. She created a public list of links about racism to help people link drop information during discussions of race. Julia has worked on a variety of convention committees assisting with programming, accessibility issues, and publications.

Julia has essays published in the *Wiscon Chronicles* vol 3-6 (2009-2012) and *Lessons from the Fat-O-Sphere: Quit Dieting and Declare a Truce with Your Body* (2009).

Julia is getting a Masters in Library Science to go along with her degree in Folklore and Mythology. She dislikes Dewey and prefers categorizing books using Library of Congress system.



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

His novels include *Orbital Decay*, *Clarke County*, *Space*, *Lunar Descent*, *Labyrinth of Night*, *The Jericho Iteration*, *The Tranquility Alternative*, *A King of Infinite Space*, *Oceanspace*, and *Chronospace*. During the last decade, he has devoted most of his attention to the Coyote series —*Coyote*, *Coyote Rising*, *Coyote Frontier*, *Coyote Horizon* and *Coyote Destiny*—along with three spin-off novels set in the same universe: *Spindrift*, *Galaxy Blues*, and the forthcoming *Hex*. His official website is www.allensteele.com and the Coyote fan site is www.coyoteseries.com

Steele has published over 75 stories, principally in *Asimov’s*, *Analog*, *Fantasy & Science Fiction*, *Science Fiction Age*, and *Omni*, as well as in dozens of anthologies and small-press publications. His short fiction has been reprinted in five collections: *Rude Astronauts*, *All-American Alien Boy*, *Sex and Violence in Zero-G*, *American Beauty*, and *The Last Science Fiction Writer*. He has also written reviews and essays for a number of publications, including *The New York Review of Science Fiction*, *Locus*, *Science Fiction Chronicle*, and *SF Age*, and he is a former columnist for *Absolute Magnitude* and *Artemis*.

His work has received two Hugo Awards (both for Best Novella), two Locus Awards (for Best First Novel and Best Novella), four Asimov’s Readers Awards (three for Best Novella, one for Best Novelette), an Anlab Award (for Best Novelette), a Science Fiction Chronicle Reader Award (for Best Novella), a Science Fiction Weekly Reader Appreciation Award (for Best Novella), and a Seiun Award (for Best Foreign Short Story). His stories have also earned four Hugo nominations, three Nebula Award nominations, two Sidewise Award nominations, and a Theodore Sturgeon Award nomination. Steele was also a nominee for the John W. Campbell Award.

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

He lives in western Massachusetts with his wife and their two dogs.



Ruth Sternglantz has spent her entire adult life working with words and making books of one sort or another, first as an editorial intern at Farrar, Straus & Giroux, later as an academic, and now—since 2004—editing LGBTQ fiction for Bold Strokes Books. She edits, inter alia, works on paranormal romance, post-apocalyptic fantasy, and gothic suspense; many of the books she’s edited have gone on to be winners and finalists for awards, including the ForeWord Book of the Year, Lambda Literary Award, and Romance Writers of America chapter contests. The list of authors whose “imaginative” literary works she edits includes Radclyffe/L.L. Raand, Rebecca S. Buck, Robin Summers, Lillian Q. Irwin, Greg Herren, and Nora Olsen. For more information on these writers, check out boldstrokesbooks.com.

A medievalist by training, Ruth chose that area of study because of its emphasis on the fantastic, and maybe a little because of Monty Python. In that guise, she co-edited the essay collection *SATURA: Studies in Medieval Religion and Education* (with Nancy Reale; Shaun Tyas, 2001) and a 15th century manuscript, *The Mirroure of the Worlde: A Critical Edition of Bodley 283 with Notes and Glossary* (with Robert R. Raymo and Elaine Whitaker; University of Toronto, 2003). She holds a PhD in English from New York University (1993) and a JD from the University of Pennsylvania (2005), but no, she has no plans to attend medical school, thanks for asking. She loves reading and writing and talking about old books, but she thinks working with living authors and taking care of their words is the best job in the world. She can be found on Twitter @resternglantz, and she lives outside of Boston, MA.



John E.O. Stevens writes fiction, criticism, reviews, and the occasional academic paper. He has a regular column at the Hugo-winning SF Signal website on fantastic literature and its cultures. John’s publications include: “Between Wishes and Fire,” *Le Zaporogue* 13, Winter 2013; “The Scorn of the Peregrinator” for *Beneath Ceaseless Skies* #110 (November 2013); “Experience is the Only Kind of Story: The Fiction of J. M. McDermott,” in *BULL SPEC* #7 (Spring 2012); “The Mad King Laughing in the Cellar: Eric Basso and *Decompositions*,” *Weird Fiction Review*, 8 March 2012; “The Improbable, Inevitable Domestication of the Great Old Ones: H. P. Lovecraft’s Iconic Influence on 21st-Century Fantastic Literature and Culture,” published in *Apex Magazine* #28 (September 2011); and “Ekstase og undren ved fantastisk: En euforisk meditation,” in *PROXIMA: Dansk Science Fiction Tidsskrift* No. 94 (Efterår 2011). He is currently working on two books (one fiction, one non-fiction) and writes about books and fantastika at his blog. When not reading or writing, he is a bookseller, father to an amazing daughter, obsessive biblioholic, and ogrish curmudgeon.



Romie Stott (pronounced like Romeo without the ending o) is poetry co-editor of *Strange Horizons* and a member of the steering group for *New Scientist’s Arc Magazine*. Her genre-bending short fiction and poetry have appeared in *Strange Horizons*, *Arc*, *Superficial Flesh*, *Black Words on White Paper*, *New Verse News*, *Jerseyworks*, and *She Nailed a Stake Through His Head* (Lieder, ed.), and on the Toasted Cake podcast. As nonfiction editor and reviewer for the now-defunct e-zine *Reflection’s Edge*, she wrote extensively about the mechanics of and possibilities for speculative fiction. Her short story “A Robot Walks Into a Bar...” won the 2012 Intel/Arc Tomorrow Project “Future Pleasures” Prize, and her historical fantasy feature screenplay *Ratcatcher* was a top 10 finalist in the 2012 American Zoetrope Screenplay Competition.

As a narrative filmmaker (working mainly as Romie Faienza), Romie has been a guest artist at the Institute of Contemporary Art (Boston), the

Dallas Museum of Art, and the National Gallery (London). She is the writer/director of the short films “The Origin of the Milky Way,” “The Sleeping People” (part of Jonathan Lethem’s Promiscuous Materials Project), and “Aperture,” and the feature film *Hayseeds & Scalawags*. She has worked in various roles on more than 100 movies. For a more extensive list and to view her work, visit romiesays.tumblr.com.

Romie has degrees in filmmaking, economics, and music. She lives near Boston.



Peter Straub was a Guest of Honor at Readercon 23. He is the author of seventeen novels, which have been translated into more than twenty languages. They include *Ghost Story*, *Koko, Mr. X*, *In the Night Room*, and two collaborations with Stephen King, *The Talisman* and *Black House*. He has written two volumes of poetry and two collections of short fiction, and he edited the Library of America’s edition of H. P. Lovecraft’s *Tales* and the forthcoming Library of America’s 2-volume anthology, *American Fantastic Tales*. He has won the British Fantasy Award, eight Bram Stoker Awards, two International Horror Guild Awards, and three World Fantasy Awards. In 1998, he was named Grand Master at the World Horror Convention. In 2006, he was given the HWA’s Life Achievement Award. In 2008, he was given the Barnes & Noble Writers for Writers Award by Poets & Writers. At the World Fantasy Convention in 2010, he was given the WFC’s Life Achievement Award.



Ian Randal Strock (ianrandalstrock.livejournal.com) is the owner and publisher of Gray Rabbit Publications, LLC, and its speculative fiction imprint, Fantastic Books (www.FantasticBooks.biz). He is also the Editor and Publisher of SFScope.com, the online trade journal of the speculative fiction fields. Previously, he was the News Editor of *Science Fiction Chronicle*, the Editor and Founder of *Artemis Magazine*, the Associate Editor of *Analog* and *Asimov’s* SF magazines, and the Deputy Editorial Page Editor of Boston’s *Daily Free Press*. Books he has worked on as a freelance editor have been published by Alyson, Doubleday, Padwolf, and St. Martin’s. When he worked at *Analog* and *Asimov’s*, he co-edited *Writing Science Fiction and Fantasy* (St. Martin’s, 1991, 1997) with the magazines’ editors. His first book, *The Presidential Book of Lists: From Most to Least, Elected to Rejected, Worst to Cursed—Fascinating Facts About Our Chief Executives*, was published by Random House’s Villard imprint in October 2008. Ian won the Anlab (Readers’) Award from *Analog* for Best Short Story of 1996 (“Living It Is the Best Revenge”) and for Best Fact Article of 1996 (“The Coming of the Money Card: Boon or Bane?”). His most recent story, “1-9-4-blue-3-7-2-6-gamma-tetrahedron,” was his second appearance in *Nature* (5 January 2012), while most of his short fiction has appeared in *Analog*.

His other writing has appeared in *Absolute Magnitude*, *Games*, *The Sterling Web*, and a series of op-ed pieces have appeared in the *Los Angeles Times*, the *Chicago Tribune*, the *Philadelphia Inquirer*, and the *New York Daily News*.



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



Michael Swanwick was a Guest of Honor at Readercon 13. His novel, *In the Drift* (Locus first novel finalist, Ace, 1985), was a fix-up incorporating 1981 SF Chronicle winner and Nebula finalist novelette “Mummer Kiss” (he was a Campbell new writer finalist for that year) and 1984 Nebula finalist novella “Marrow Death.” It was followed by *Vacuum Flowers* (Arbor, 1987); Nebula and SF Chronicle winner, *New York Times* Notable Book, and Hugo, Campbell Memorial, and Arthur C. Clarke finalist *Stations of the Tide* (Morrow, 1991), selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*; Hugo, Nebula, Locus, and SF Chronicle novella finalist *Griffin’s Egg* (Legend/St. Martin’s, 1991); World Fantasy, Arthur C. Clarke, and Locus finalist *The Iron Dragon’s Daughter* (Millenium/AvoNova, 1993) incorporating 1992 Nebula novella finalist “Cold Iron,” and, set in the same world, Locus finalist *The Dragons of Babel* (Tor, 2008); Hugo, Locus, British SF, and Sidewise finalist *Jack Faust*, (Avon, 1997); Hugo, Nebula, Campbell Memorial, and Locus finalist *Bones of the Earth* (Eos/HarperTorch, 2002), expanded from the 1999 Hugo winner and Nebula and Locus short story finalist “Scherzo with Tyrannosaur”; and Campbell Memorial finalist *Dancing with Bears* (NightShade, 2011), a Darger and Surplus novel (see below).

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

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

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

Locus finalist *The Best of Michael Swanwick* (Subterranean, 2008) combines nineteen of the aforementioned (plus “North of Diddy-Wah-Diddy” from *Tales of Old Earth*) with *Griffin’s Egg* and 2008 Hugo short story and Sturgeon finalist “From Babel’s Fall’n Glory We Fleed.” 1997 World

Fantasy finalist *A Geography of Unknown Lands* (Tiger Eyes, 1997), now contains only one unique story (“The Wireless Folly”). *Moon Dogs* (Ann A. Broomhead and Timothy P. Szczesuil, eds., NESFA, 2000) combines the 2000 Hugo and Locus short story finalist title story, *Griffin’s Egg*, and both essays from *The Postmodern Archipelago* (see below) with other otherwise uncollected stories and essays.

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

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

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

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

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



Sonya Taaffe has a confirmed addiction to myth, folklore, and dead languages. A respectable amount of her poetry can be found in *Postcards from the Province of Hyphens* (Prime, 2005), including her 2003 Rhysling long-form winner “Matlaciuhatl’s Gift,” and in *A Mayse-Bikhl* (Papaveria, 2011). Although *Singing Innocence and Experience* (Prime, 2005) reprints “Gift” and contains another half-dozen poems, it is mostly stories, including 2003 SLF Fountain finalist “Retrospective.” Her poem “Muse,” collected in *Dwarf Stars 2008* (Kolodji and Wilson, eds.), was the 2007 Dwarf Star runner-up, and her poem “Follow Me Home” was reprinted in *The Year’s Best Fantasy and Horror: 21st Annual Collection* (Datlow, Link and Grant, eds.). Her novella *The Dybbuk in Love* (Prime, 2005) was reprinted in *Best New Fantasy* (Wallace, ed.), “On the Blindsides” in *Fantasy: The Best of the Year 2006* (Horton, ed.), and “The Depth Oracle” in *Best New Romantic Fantasy 2* (Guran, ed.).

Others of her stories can be found in *Beyond Binary: Genderqueer and Sexually Fluid Speculative Fiction* (Mandelo, ed.), *People of the Book: A Decade of Jewish Science Fiction & Fantasy* (Wallace and Swirsky, eds.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Sky Whales and Other Wonders* (Nazarian, ed.), *Jabberwocky* (Wallace, ed.), *TEL: Stories* (Lake, ed.), *Mythic* (Allen, ed.), *You Have Time for This* (Budman and Hazuka, eds.), and *The Best of Not One of Us* (Benson, ed.), and poems in *The Moment of Change: An Anthology of Feminist Speculative Poetry* (Lemberg, ed.), *Here, We Cross: A Collection of Queer and Genderfluid Poetry from Stone Telling* (Lemberg and Narayan, eds.), *The Alchemy of Stars: Rhysling Award Winners Showcase* (Allan, ed.), and the annual *Rhysling Anthology* from 2005 to 2013. Other poems and stories have appeared in such markets as *Not One of Us*, *Sirenia Digest*, *Strange Horizons*, *Mythic Delirium*, *ChiZine*, *Stone Telling*, *Goblin Fruit*, *Moral Relativism Magazine*, *Through the Gate*, *inkscrawl*, *Archaeopteryx: The Newman Journal of Ideas*, *The Cascadia Subduction Zone*, *Apex*, *The Pedestal*, *Sybil’s Garage*, *Cabinet des Fées*, *Zahir*, *Flytrap*, *Tales of the Talisman*, *Electric Velocipede*, and *Fantasy*.

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



Cecilia Tan (“ctan”) is the author of *The Velderet: A Cybersex S/M Serial*, a novel-length pulp adventure in which perverts fight to save their world (Circler Press, 2001), and the erotic sf/f short fiction collections *Telepaths Don’t Need Safewords* (Circler Press, 1992), *Black Feathers: Erotic Dreams* (HarperCollins, 1998), and *White Flames: Erotic Dreams* (Running Press, 2008). Her short stories have appeared in dozens of magazines and anthologies, most recently *Periphery: Erotic Lesbian Futures* (ed. Lynne Jamneck, Lethe Press, 2008) and *Aqua Erotica 2* (Melcher Media, 2006). Her most recent inclusion in *Best American Erotica* (Touchstone, 2006) is for the short-short stories “The Magician’s Assistant” and “Seduction,” originally published in *Five Minute Erotica* (ed. Carol Queen, Running Press, 2005). “Thought So” was reprinted in *Best Women’s Erotica 2003* (ed. Marcy Sheiner, Cleis Press). “In Silver A” was awarded an Honorable Mention in the Best of Soft SF contest. “Pearl Diver” was included in *Best American Erotica 1996* (ed. Susie Bright, Touchstone, 1996). Other short fiction with sf/fantasy or magical realist content appears in the following anthologies: *By Her Subdued*, (Rosebud Books, 1995), *No Other Tribute* (Masquerade Books, 1995), *Dark Angels* (Cleis Press, 1995), *Herotica 5* (Plume, 1997), *Eros Ex Machina* (Masquerade, May 1998), *To Be Continued* (Firebrand, November 1998), *To Be Continued, Take Two* (Firebrand, May 1999).

As publisher and editor of Circler Press, she has edited many anthologies of erotic science fiction and fantasy including *Best Fantastic Erotica* (2008), *Erotic Fantastic: The Best of Circler Press* (2002), *Mind & Body* (2001), *Sextopia: Stories of Sex and Society* (2000), *Sexcrime* (2000), *Stars*

Inside Her: Lesbian Erotic Fantasy (1999), *Fetish Fantastic* (1999), *Cherished Blood* (1997), *Wired Hard 2* (1997), *SexMagick 2* (1997), *Tales from the Erotic Edge* (1996), *Erotica Vampirica* (1996), *Genderflex* (1996), *The New Worlds of Women* (1996), *S/M Futures*(1995), *S/M Pasts* (1995), *Selling Venus* (1995), *Of Princes and Beauties* (1995), *TechnoSex* (1994), *The Beast Within* (1994), *Blood Kiss* (1994), *Forged Bonds* (1993), *SexMagick* (1993), and *Worlds of Women* (1993), all from Circler. In 2005 she edited an anthology of erotic science fiction for Thunder's Mouth Press entitled *Sex In The System* that included such notables as Joe Haldeman, Shariann Lewitt, and Scott Westerfeld. *SM Visions: The Best of Circler Press* came from Masquerade Books in 1994, and she also wrote the introduction to a new edition of John Norman's *Tarnsman of Gor* for that publisher. Tan received her master's degree in professional writing and publishing from Emerson College in 1994. She teaches erotic writing workshops and is a member of dormant BASFFWG (Boston Area Science Fiction Fantasy Writers Group). Tan also edits the annual preseason look at the New York Yankees, *Bombers Broadside* (Maple Street Press, annually), is a Senior Writer at *Gotham Baseball Magazine*, and still maintains an online baseball magazine, *Why I Like Baseball* (www.whylilikebaseball.com). More biographical info, political essays, and updates can be found at www.cecilian.com.



Shveta Thakrar has published short stories in *Demeter's Spicebox* ("Lavanya and Deepika") and *Steam-Powered 2* ("Not the Moon But the Stars"), and is hard at work on her second novel, a young adult urban fantasy involving stars. Shveta would eat books for dinner, if people would let her. Since they won't, she settles for writing South Asian-flavored fantasy. Drawing on her heritage, her experience growing up with two cultures, and her M.A. in German Literature, she likes to explore the magic that is just out of sight as well as the kind found right in front of our faces. Other things that interest her include feminism, cultural and racial notions of beauty, and how language influences how we think.



Paul Tremblay is the author of two novels from Holt featuring narcoleptic Boston detective Mark Genevich, Stoker first novel finalist *The Little Sleep* (2009) and *No Sleep Till Wonderland* (2010). His third novel, the dystopian/satire *Swallowing a Donkey's Eye* was published by Chizine Publications in 2012. A YA novel, *The Floating Boy and the Girl Who Couldn't Fly*, co-written with Stephen Graham Jones is due to be published in spring 2014. His short fiction collections are *Compositions for the Young and Old* (House of Dominion, 2004) and *In the Mean Time* (ChiZine, 2010), which includes 2007 Stoker short fiction finalists "There's No Light Between Floors" and "The Teacher" as well as "The Two-Headed Girl" in *Real Unreal: Best American Fantasy III* (Cheney and Brockmeier, eds.) and "Headstone in Your Pocket" in the 2010 *The Year's Best Dark Fantasy and Horror* (Guran, ed.).

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

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



Liza Groen Trombi is Editor-in-Chief of *Locus* magazine. Born in Oakland, California, she has a degree in literature from San Francisco State University and studied editing with *Editcetera* in Berkeley before joining the magazine. She runs the SF Awards Weekend in Seattle, serves on various awards juries, and has published several titles for the Locus Press imprint. Trombi also serves as Board President of the Locus Science Fiction Foundation. She has won four Hugo Awards for Best Semiprozine (2005-7, 2012) for her work at *Locus* and has been a finalist the four interceding years.

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



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

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

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

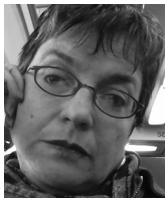


JoSelle Vanderhooft is an author, editor, and poet with several credits to her name. Her poetry books include *Fathers, Daughters, Ghosts & Monsters*, *The Memory Palace*, *The Handless Maiden and Other Tales Twice-Told*, and *Ossuary*, which was a finalist for the 2008 Bram Stoker Award. Anthologies 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 Utahan, she lives in Florida with her partner and one boisterous orange tabby named Oscar.



Harold Torger Vedeler ("Torger") has written an eclectic mix of science fiction and fantasy, including the novel *Intersect: A Love Story* (iUniverse, 2003) and stories in *Not One of Us*, including a collaboration with the prophet Ezekiel ("Valley of Bones," #34). His most widely-read work, however, is his parody, written under the pseudonym "Verisillius of Er" to protect

his legitimate career as a professional purveyor of mischief, of John Norman's infamous *Gor* novels: *Gay, Bejeweled Nazi Bikers of Gor*. He insists on distributing it for free as a limited-edition privately published chapbook and on the internet (at 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. Most recently, he has been hard at work with his friend V.R.Y. Silly on *Doughnuts of the Gods*, a parody of ancient astronaut theories in particular and pseudoscience in general. In his other life, Vedeler has a PhD in Assyriology from Yale University and teaches Ancient History at Central Connecticut State University.



Sabrina Vourvoulias is the author of *Ink* (Crossed Genres, 2012), a novel that draws on her memories of Guatemala's armed internal conflict, and of the Latin@ experience in the United States. It was named to Latinidad's Best Books of 2012. Her short story "La Gorda and the City of Silver" appeared in *Fat Girl in a Strange Land* (Holt and Leib, eds.). Other short fiction has appeared in *Menial: Skilled Labor in Science Fiction* (Darrach and Jennings, eds.), and *Crossed Genres Year Two*; "Collateral Memory" appears in *Strange Horizons* in July. Her poetry has appeared in *Graham House Review* (Balakian and Smith, eds.), *Dappled Things*, *La Bloga's Floricanto*, *Poets Respond to SB 1070*, and *Cabinet des Fées*.

She is the managing editor of *Al Día News* in Philadelphia; her news writing has garnered awards from the New York Press Association, Pennsylvania Newspapers Association and Philadelphia Press Association. Sabrina's blog, *Following the Lede*, was a finalist for the Latinos in Social Media award in 2011. She is a member of the Words Are In Order writing group.

She lives in Pennsylvania with her husband, Bryan; their daughter, Morgan; and a dog whose behavior ensures that her name is frequently replaced by a Spanish expletive.



Howard Waldrop was a Guest of Honor at Readercon 15. His next short novel will be *The Moone World*, Small Beer Press and Easton Press (forthcoming), 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!" (novellette), 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 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.



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 authors such as Peter S. Beagle, James Tiptree, Jr., Michael Swanwick, Nancy Kress, James Morrow, Thomas M. Disch, and Ellen Klages, as well as anthologies edited by David G. Hartwell, Ellen Datlow, Jeff and Ann VanderMeer, James Patrick Kelly and John Kessel, and Sheila Williams. He was a World Fantasy finalist for 1998 (Special Award: Non-Professional) and again for 2008 and 2009 (Special Award: Professional).

Weisman's short fiction has appeared in *Baseball Fantastic* (Kinsella, ed.), *Gaslight* (Gish, ed.), and *Realms of Fantasy*, and his nonfiction in *The Nation*, *The Louisville Courier-Journal*, *The Seattle Weekly*, and *The Cooper Point Journal*. He is coeditor, with David Sandner, of *The Treasury of the Fantastic: Romanticism to Early Twentieth Century Literature* (Tachyon, 2001) and, with Hartwell, *The Sword & Sorcery Anthology* (Tachyon, this June). Along with his wife, Rina Weisman, and moderator Terry Bisson, he runs the SF in SF reading series in San Francisco.



Henry Wessells is the author of a collection of short stories, *Another green world* (Temporary Culture, 2003), and *Against the art of war* (Temporary Culture, 2013) with Ernest Hilbert, and with etchings by Judith Clute; a regular contributor to *The New York Review of Science Fiction*; bibliographer and editor of Avram Davidson (*The Other Nineteenth Century* [Tor, 2001], *Limekiller* [Old Earth, 2003], and *The Scarlet Fig* [Rose, 2005], co-edited with Grania Davis; and most recently *The Wailing of the Gaulish Dead* [The Nutmeg Point District Mail, 2013]); and editor and publisher of Temporary Culture, whose titles include *Forever Peace. To Stop War by Joe Haldeman and Judith Clute and Hugo finalist Hope-in-the-Mist by Michael Swanwick*. Temporary Culture also maintains the Avram Davidson website (avramdavidson.org) and *The Endless Bookshelf* (endlessbookshelf.net). The Windhill Bequest (Contents Magazine, 2013) is a recent fiction relating to a longer work in progress. Wessells is an antiquarian bookseller with the firm of James Cummins Bookseller in New York City.



Rick Wilber's recent publications are *Sweepcast* (Tor, early 2014), the first of a trilogy set in his S'hudonni Mercantile Empire, and the novelette, "At Palomar" (*Asimov's*, July 2013), his second alternate-history story featuring World War II spy and major-league baseball player, Moe Berg. The first story is "Something Real" (*Asimov's*, April/May 2012). The two stories will be presented together in an upcoming issue of *SpaceShipSofa.com*. Rick's *Future Media* anthology (Tachyon, 2011) made the Best Non-Fiction Books of 2011 list from Popmatters.com. The book reprints classic non-fiction and fiction James Patrick Kelly, Kit Reed, Cory Doctorow,

Paul Levinson, Ray Bradbury, Norman Spinrad, Ray Bradbury, Robert Sheckley, Gregory Benford, Henry Jenkins, Marshall McLuhan, Kate Wilhelm, Joe Haldeman and many more.

Rick is the author of the psychological thriller *The Cold Road* (Forge, 2004) and mystery *Rum Point: a Baseball Novel* (McFarland, 2009); he has just turned in his first sf novel proper, *The Sweep*, to Tor. It's the first of a trilogy set in his S'hadonni Mercantile Empire, introduced in the linked stories collected in *To Leuchars* (Wildside, 2001). With Richard Mathews, he edited the anthology *Subtropical Speculations: Anthology of Florida Science Fiction* (Pineapple, 1991). His other story collection is *Where Garagiola Waits and Other Baseball Stories* (University of Tampa, 1999); the title story and others are fantastic. Uncollected speculative fiction is in *Chrysalis 6* (Toregeson, ed.), *Subtropical Speculations*, *Alien Sex* (Datlow, ed.), *Grails* (Gilliam, Greenberg, and Kramer, eds.), *Quest to Riverworld* (Farmer, ed.), *Tales From the Great Turtle* (Anthony and Gilliam, eds.), *The Book of Kings* (Greenberg and Gilliam, eds.), *Adventures in the Twilight Zone* (C. Serling, ed.), *Baseball Fantastic* (Kinsella, ed.), *F&SF*, *Analog*, *Science Fiction Age*, *Pulphouse*, *Asimov's*, *Offworld*, and *Aboriginal SF*.

He edited the newsletter of the International Association for the Fantastic in the Arts in 1991–2, and in 2006 received their special Stephen R. Donaldson Award for exceptional support and service to the organization. He is also administrator for the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. A longtime journalism and mass-media professor, he also writes college textbooks. He lives in St. Petersburg, Florida.



Gregory A. Wilson is currently an Associate Professor of English at St. John's University in New York City, where he teaches creative writing, fantasy fiction and science fiction along with various other courses in literature. He is the author of the epic fantasy *The Third Sign* (Gale Cengage, 2009) and is currently submitting two more novels, *Icarus* and *Grayshade*, to agents and publishers. He has recent short stories in the 2012 Foreword Book of the Year nominated *When the Villain Comes Home* (Greenwood and Harbowy, eds.) and *Triumph Over Tragedy*, an anthology to benefit the victims of Hurricane Sandy, alongside authors like Marion Zimmer Bradley and Robert Silverberg (Kaelin, ed.).

With two-time Hugo nominee John Helfers, he is in the planning stages for a political speculative fiction anthology, with a number of well-known authors already on board. He co-hosts *Speculate! The Podcast for Writers, Readers, and Fans* (speculatesf.com) with Brad Beaulieu. He has written three articles for the *SFWA Bulletin*, and is a member of Codex, the Writers' Symposium, and several other author groups on and offline. Wilson is the author of *The Problem in the Middle: Liminal Space and the Court Masque* (Clemson University, 2007) and numerous articles and book chapters on a variety of academic subjects. He is also the lead singer and trumpet player for the progressive rock band *The Road* (thebandtheroad.com), which recently released its second album *Monomyth*, nominated for Best Foreign Record in 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 gregoryawilson.com.



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.

His critical work on science fiction and fantasy includes *The Known and the Unknown: The Iconography of Science Fiction* (Eaton Award, 1981), *David Lindsay*, *Critical Terms*

for *Science Fiction and Fantasy: A Glossary and Guide to Scholarship*, *Harlan Ellison: The Edge of Forever* (with Ellen R. Weil), *Soundings: Reviews 1992–1996*, (British Science Fiction Association Award for best nonfiction, 2006; finalist for the Locus Award and the Hugo Award), *Bearings: Reviews 1997–2001* (finalist, Hugo Award), *Sightings: Reviews 1997–2001*, and *Evaporating Genres: Essays on Fantastic Literature* (Locus Award, 2012).

Wolfe 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 *The Cambridge Companion to Science Fiction* and the *Cambridge Companion to Fantasy*. Wolfe edited *Up the Bright River*, the first posthumous collection of Philip Jose Farmer stories, *The Best of Joe Haldeman* (with Jonathan Strahan), and the two-volume *American Science Fiction: Nine Classic Novels of the 1950s*, (Library of America, 2012), for which he also developed a website. With Jonathan Strahan, he hosts the weekly Coode Street Podcast, twice nominated for a Hugo Award.

A graduate of the University of Kansas and the University of Chicago, Wolfe is Professor of Humanities at Roosevelt University in Chicago.



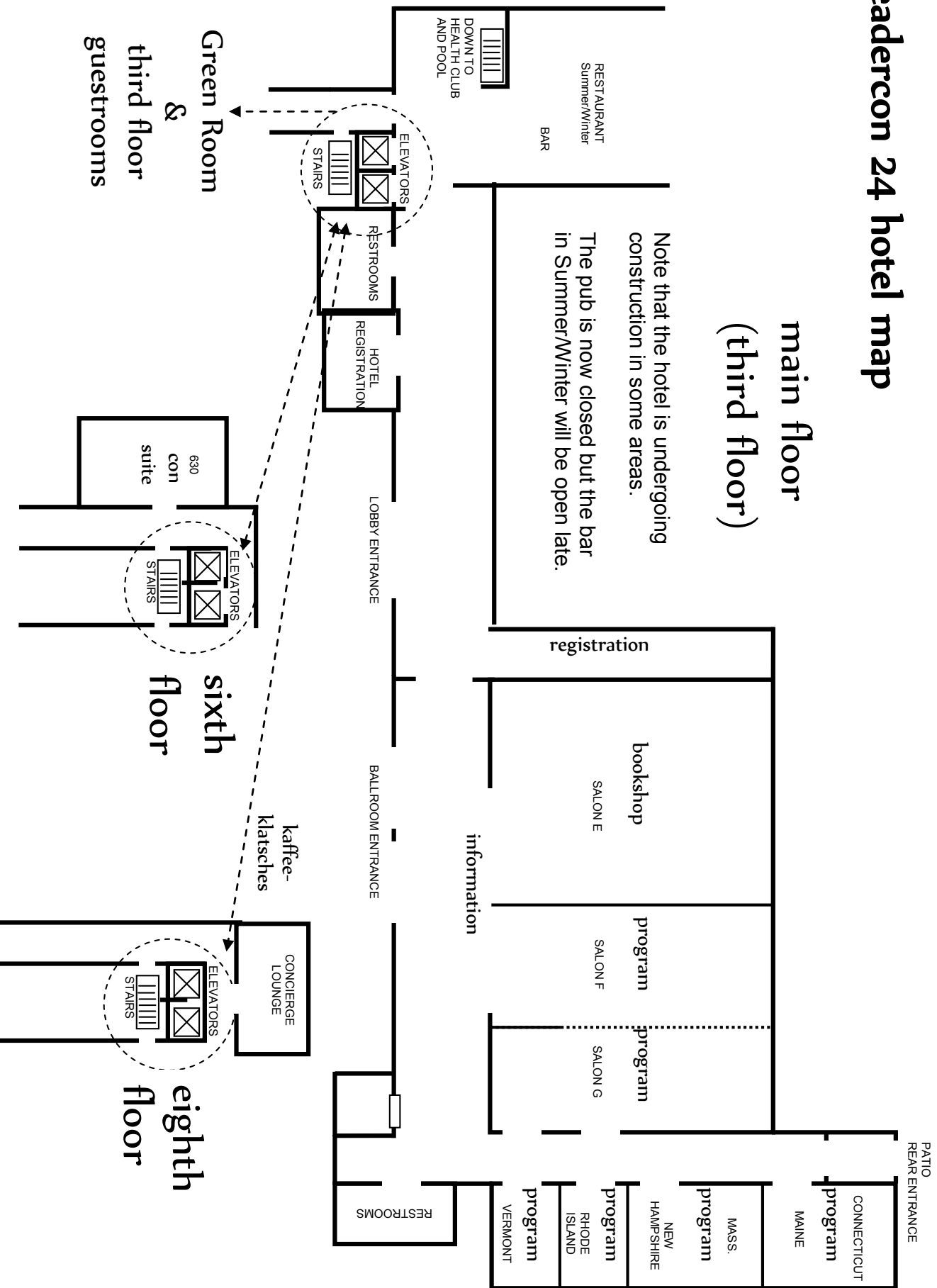
Ann Tonsor Zeddies recently made a foray into mainstream fiction with “Waiting to Show Her” in *Speaking Out: LGBTQ Youth Stand Up* and “Portrait of the Artist As A Young Swamp Thing” in *Boys of Summer* (both Berman, ed.). Her first five novels are all from Del Rey: *Deathgift* (1989) and sequel *Sky Road* (1993); as Tony Anzetti, Philip K. Dick finalist *Typhon's Children* (1999) and sequel *Riders of Leviathan* (2001); and (back to her own name) their prequel, Philip K. Dick finalist *Steel Helix* (2003). Historical sf noir *Blood and Roses: A Jayne Taylor Novel* (Phobos, 2005) may be the first of a series. Her earlier stories are in *The Ultimate Silver Surfer* (Lee, ed.) and *Magic in the Mirrorstone* (Berman, ed.). Ann recently moved back to her native Michigan, where she rejoices that the trees are the right height.

readercon 24 hotel map

main floor (third floor)

Note that the hotel is undergoing construction in some areas.

The pub is now closed but the bar in Summer/Winter will be open late.



Readercon 24 Pocket Program

THURSDAY									
Time	Panels	Readings		Special Interest Panels, Discussions, Talks, Etc.			Kaffeeklatsches		Autographs
	Salon F	Salon G	NH / MA	VT	ME / CT	RI	Concierge Lounge	Salon E**	
8:30 PM	The Bit Remember Brody, Grossman, Kristin, Lee, Taaffe, Waldrop	The News and the Abstract Truth Killiferer, Martini, J. Morrow, Shay, Surrette	Freund Trenblay	Headley Oberdorf	The Absent Children of Urban Fantasy Keller, Lipkin, Lums, Schanoss, Stott	Book Club: <i>American Elsewhere</i> Cute, Cox, Fies, Stevens	Sign up in advance for Kaffeeklatsches and poetry open mic at the information Desk, beginning at 10 a.m. on Friday.		
9:30 PM	Apocalypse Then Bobel, McHugh, J. Morrow, Stott, Vourovillas	The Nuances of POV Chu, Gunn, Kelly, Schweitzer, Stevens	Kristen Kasturi	Danvers Drummond	The Endangered Alien Harston, Killiferer, MacFarlane, North, Sparhawk	Write What You Know All Too Well Allen, Fies, Lipkin, Taaffe			
FRIDAY									
	Salon F	Salon G	NH / MA	VT	ME / CT	RI	Kaffeeklatsches	Autographs	
11:00 AM	21st-Century Fey Berman, Boves, <u>Hard</u> , McKillip, K. Morrow	Faux Estrangement in Fantasy Cute, J. Morrow, Sleight, Stenglanz, Stevens	Latino Spec Fic Writers Collective	Lee Majnard	The Fannish Inquisition Ambrose, Cox, <u>Freund</u> , Martini	The Works of Fredric Brown Gunn, Keller, Matzberg, Wenstein, Weisman	Concierge Lounge	Salon E**	
11:30 AM	Of Gods and Goddesses Boves, <u>Garott</u> , Gilman, Kasturi, McKillip, Taaffe	Writing Others I: Theory DeLuca, Harston, Lemberg, McHugh, Oler, Sionczewski, Vourovillas	BroadUniverse	Wilson Edelman	How I Wrote <i>The Brides of Rollrock Island</i> Lanagan	Absent Friends <u>Freund</u> , Gunn			
12:00 PM	The Silent History: A Killer Serial Bobel, Henderson, McHugh, Shaw, Sleight	Writing Others II: Practice DeLuca, Sionczewski, et al.	<i>The Revelator</i>	Kressel Garrott	What the Future Is, What the Future Is Not Crowley, Gil Grant, McCaffrey, Shirley, Sparhawk	Speculative Poetry Workshop Allen et al.			
12:30 PM	Welcome to Readercon Forrest, Fox, Sleight, Stevens	Expressions of Disability in Speculative Fiction Clare, Cohen, Lipkin	Cambridge SF Workshop	Hecht Dubié	Library of America Anoints Old SF Cheney, <u>Cute</u> , <u>Crowley</u> , Keller, Straub, Wolfe	Speculative Poetry Workshop Allen et al.	Bear, Lynch	Boves, Zalazny	
1:00 PM	Characters Who Break the Binary Berman, <u>Gorinsky</u> , Johnson, Taaffe, Vanderhooft	What the Other Sees as Other <u>Kazandji</u> , McHugh, Rios, Singh, Vourovillas	Reed	Lipkin Vedler	Handicrafts, Replicators, the Future of Making Ambrose, Lums, <u>Martini</u> , Schaller, Shaw	BARCC Presents Sexual Assault Information 101 Lantz	Bear, Lynch	Berman, Tan	
1:30 PM	Questioning the Ostensibly Reliable Narrator Kelly, Kessel, Strock, Wilber, Williams	Race as a Social Construct in Speculative Fiction Chu, Harston, Johnson, Oler, Singh	<i>Clockwork Phoenix 4</i>	Sparhawk Downum	Writing About Music: Writing for Music Clark, Matzberg, Paxson, Purdon, Shirley	Book Club: <i>Tam Lin</i> Garfinkle, <u>Garrott</u> , Paxson, Taaffe	Burnlin, Edelman	Grossman, Tan	
2:00 PM	Agency and Gender Gunn, <u>Headley</u> , Lemberg, McHugh, Park	The Popularity and Perils of Positive Reviews Cute, Crowe, North, Sleight, Trombi, Wolfe	Lethe Press Queer Reading	Grossman Allen	Writing (Hot and Heavy) Action Bear, Kaufmann, Lanagan, Shirley, Tan	Book Club: <i>Tam Lin</i> Garfinkle, <u>Garrott</u> , Paxson, Taaffe	Dallow, Morrow	Bobel, Waldrop	
2:30 PM	Real Utopia Chiang, <u>Crowley</u> , Merton, K. Morrow, Waldrop	The Limits of "Willing Suspension of Disbelief" Stevens	Kelly	Longyear Lynch	Formatting for E-books Cohen	BARCC Presents How to Be a Good Bystander Lowe, Peterson	Lanagan, Williams	Dallow, Straub	
3:00 PM	A Red Cloak, A Glass Shoe Goss, Houghton, Paxson, Rios, Schanoss, Zeddes	The Art of the Internet McHugh	J. Morrow	Harston Kaufmann	Sociolinguistics and SFF Chu, Lemberg, MacFarlane, Merton, Vourovillas	Life After Clanton Drummond, Edelman, Myers, Nelson, Schreyer	Sparhawk, Strock	Gregory, Shirley	
3:30 PM	The Magic of the Hood Kendall, Oler, Shirley	The Wrong Future Sleight	Harston	Krasnof Taaffe	Genetics Burnlin	How I Wrote <i>Salsa Nocturna</i> Oler	Doyle, Macdonald	Carter, Sionczewski	
4:00 PM	(setup)		Banjo Apocalypse Cinoline Troubadours		Avram Davidson, 1922-1993 Gunn, Schweitzer, Swanwick, Waldrop, Weszels			Harriga, Lipkin	Doyle, Macdonald
4:30 PM	Cordwainer Smith Rediscovery Award (Malzberg)		Purdum Kendall		Registration: Ballroom Hallway Information: Ballroom Lobby Bookshops: Grand Ballroom Salon E Autograph sessions: In the Bookshop Con Suite: Room 630				
5:00 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 9 PM, Saturday 9 AM – 6 PM, Sunday 9 AM – 1 PM Friday 10 AM – 9 PM, Saturday 9 AM – 6 PM, Sunday 9 AM – 1 PM Friday 2:30 PM – 7 PM, Saturday 10 AM – 6 PM, Sunday 10 AM – 2:30 PM ** except when Bookshop is closed they are in the Ballroom Lobby, directly outside Salon E				
5:30 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
6:00 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
6:30 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
7:00 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
7:30 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
8:00 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
8:30 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
9:00 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
9:30 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
10:00 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				
10:30 PM	Meet the Prose(s) Party (120+ min.)		Kendall		Friday 10 AM – 12 AM, Saturday 9 AM – 12 AM, Sunday 9 AM – 3 PM				

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Underlined panelists are leaders.
Moderators are *underlined and italicized*.

Readercon 24 Pocket Program

SATURDAY

Time	Panels	Readings				Special Interest Panels, Discussions, Talks, Etc.			Kaffeeklatsches	Autographs
		Salon F	Salon G	NH / MA	VT	ME / CT	RI	Concerts Lounge		
9:00 AM	Salon F Ode to Unpublished First Novels Gregory, Park, <u>Redick</u> , Steele, Zaddies		The Work/Work/Balance Bailey, <u>Clark</u> , Nelson, Purdom, Sparhawk	Hand	Berry Butler	Fictionmags <u>Di Filippo</u> , Van Gelder	The Works of Patricia A. McKillip <u>Atchery</u> , <u>Daemon</u> , Janssen, Ringel	Myers, Wilber	Crowley, Hartwell	
10:00 AM	To YA or Not to YA Harnesy, Myers, North, <u>Orendorf</u> , Schanoes, Thakkar		Making Up Facts That Are True Doyle, MacFarlane, Ronald, Schreyer, Vedder, <u>Wessells</u>	McHugh	DeLuca Bailey	Romance for SF/F Writers Ambose, Guran, Janssen, Lihns, Vanderhooft	From Page to Stage Cooney, Paxson, et al.	Cavelos, Weisman	Kelly, Kessel	
11:00 AM	A Visit from the "Suck Fairy" Benson, Butler, <u>Kazantff</u> , Lee, Martin, Nephieu		A New Mythology of the Civil War Danners, Kendall, Lynch, Slot, Waldrop	McKilip	Shirley Andrews	The Art of Critique Cavelos, Dallow, <u>Kessel</u> , Liu, Mitchell, Mitchell	The Works of Maureen F. McKHugh Ballingrud, Danners, Ga, Grant, MacFarlane, <u>Orendorf</u>	Slonczewski, Straub	J Morrow, Reed	
12:00 PM	Constellations of Genes Chiang, Crowley, Kelly, Reed, Schanoes, Wolfe		Friendship Is Magic Ambose, Lamberg, K, Morrow, Vanderhooft, Yourvoulas	Burlin Lanagan	Cohen Loory	Unraveling the Unexamined Privilege of Safety Gornitsky, Janssen, Kendall, Liphin, <u>Older</u>	Patricia McKillip's Magical, Musical Language Ringel	Grossman, Park	Files, Keiner	
1:00 PM	Architects and Gardeners Bailey, Dubé, Gliman, Hill, Kelly, Tan, Wilson		Authorial Metanarrative Bobel, Garrott, Goss, Gl, Grant, MacFarlane, Tarffe	Crowley	Cox Ambose	Economic Systems Past, Present, and Future Slot	Odyssey Writing Workshop Presentation Cavelos	Liu, McHugh	Kasuri, Longyear	
2:00 PM	The Relationship of Reality and Fantasy Andrews, Harnison, Merton, J. Morrow, Stakley		Which Ideas Are Worth Keeping? <u>Edelman</u> , Gregory, Lanagan, Lee, Steele	Altered Fluid	Korner-Space Older	The Works of Roger Zelazny <u>Cox</u> , Daemon, Krulik, Waldrop, Zazary	Special Short Stories Kelly, Keiner, Lanagan, Loory, Reed, Swanwick	Goss, McKilip	Gunn, Swanwick	
3:00 PM	Teaching Utopia Crowley		Drinking Horror's Blood <u>Hard</u> , Haringa, Hawthell, Shirley, Straub	Mythic Poetry Di Filippo	Myers	Making Readercon Safer Fox, Huff, Nephieu, <u>Rek</u> , Schanoes		Janssen, Tan	Krulik, McHugh	
4:00 PM	Salon F 4 PM: Patricia McKillip Interviewed by Faye Ringel									
6:00 PM										
6:30 PM										
7:00 PM										
7:30 PM										
8:00 PM										
8:30 PM										
9:00 PM										
9:30 PM										
10:00 PM										
SUNDAY										
Time	Panels	Readings				Special Interest Panels, Discussions, Talks, Etc.			Kaffeeklatsches	Autographs
		Salon F	Salon G	NH / MA	VT	ME / CT	RI	Concerts Lounge		
9:00 AM	Salon F Subsocial Safe Spaces Clare, Daemon, Nelson, Shirley, Yourvoulas		The Researching Reader Crowley, Di Filippo, Henderson	Park Steele	Lemberg Wilber	What Are You Doing with Your Backlist? Hartwell, Longyear, Mitchell, Purdom	Reading the Fantastic Wessells	Downum, Clarke	Cohen, Loory	
10:00 AM	Workshopping as a Lifestyle Berry, Butler, Gardner, Goss, Kauffman, Wilson		Digital Marginalia Clarke, DeLuca, <u>Straw</u> , Stenglanz, Surette	Kessel Kessell	Krulik Doyle	How I Wrote The Summer Prince Johnson	Gender and Power in Literature and Life Older et al.	Hand, Mitchell	McKilip, Steele	
11:00 AM	Framing the Fantastic Clare, Henderson, McKillip, Meynard, Sparhawk, Stevens		The Shirley Jackson Awards McHugh et al.	Cooney	Bear Schanoes	Adventures in Linear and Nonlinear Narration Lee	Writing While Parenting Carver, Files, Henderson, Keiner, Kendall, Komter-Space	Fraund, Rios	Harnison, Myers	
12:00 PM	Pining for the Fjords: The New Nostalgia Bear, Benson, Harnison, <u>Hard</u> , Kilheiter, Lynch		Writing for Younger Readers Cohen, Harnesy, Johnson, <u>Myers</u> , North, Thakkar	Cheney Body	Ballingrud Andreas	Where Is My Metaverse? and Other 3D Woes Hecht, Martin	Writing for the Brain Damaged Longyear	Gornitsky, Longyear	Allen, Kristin	
12:30 PM	Egalitarian Character Trauma Downum, Lihns, <u>Older</u> , Rios, Tarffe		The Return of Queen/Here: Leader of the Pack Stenglanz et al.	Goss Johnson	Gregory Ronald	Crowdfunding: The Glory and the Peril <u>Allen</u> , Clark, Kressel, Schreyer, Tan	Designing and Building a Book Collection <u>Clute</u> , Durmond, Gliman, Weisman	Crowley, Gunn		
2:00 PM	Secrets and Discoveries in Urban Settings Downum, Garrott, Headley, Hill, McKillip, Vanderhooft		Teen Violence, Teen Sex Berman, Clare, <u>Haming</u> , Keller, North, Thakkar	Gardner Gunn	Schreyer Maddonaid	Salt and Time and Lessons Learned <u>Straw</u>				
3:00 PM	Readercon 24 Feedback Session									

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