

readercon 25 program guide



READERCON

*July 9-12, 2015
Burlington, MA
www.readercon.org*



*Guest of Honor
Nicola Griffith*



*Guest of Honor
Gary K. Wolfe*



*Memorial Guest of Honor
Joanna Russ*



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

We support the subversive notion that thinking can be fun.

readercon 25

The Boston Marriott Burlington
Burlington, Massachusetts
10–13 July 2014

Guests of Honor:

Andrea Hairston

Kit Reed











Memorial Guest of Honor:

Mary Shelley

program guide

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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 7/1/2014. 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 email, 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 2014.

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 978-606-6301 to reach an emergency first responder

Operation Hammond will be providing emergency first response service for Readercon 25. 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 9 AM to 6 PM; Sunday 9 AM to 1 PM
Information: Friday 10 AM to 9 PM; Saturday 9 AM to 6 PM; Sunday 9 AM to 1 PM
Con Suite: Friday 10 AM to midnight; Saturday 8:30 AM to midnight; Sunday 8:30 AM to 3 PM
Bookshop: Friday 3 PM to 7 PM; Saturday 10 AM to 6 PM; Sunday 10 AM to 2:00 PM
Blood Drive: Saturday 10 AM to 3:30 PM
Bake Sale: Saturday 9 AM to until we run out

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 3 hours and 6 hours, with a free membership to Readercon 26 when you work 8 or more hours.

Con Suite Sponsorships

Saturday 8:30 AM to 11:30 AM: Breakfast (sponsored by *DC in 2017*)

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

Sunday 9 AM to noon: Sunday Brunch (sponsored by *Helsinki in 2017*)



BALTICON 49



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ConClave 38

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Ygor's Books

Used and collectible hardcovers and paperbacks, most originally published from 1940-80, including many from the UK, plus issues of "Astounding" from the 1950s

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readercon 25 program

Program Guide

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)	CR	Create
F	Grand Ballroom Salon F	EM	Embrace/Empower
G	Grand Ballroom Salons G, H, I & J	ENL	Enliven
IN	Inspire	ENV	Envision
CL	Concierge Lounge (8th Floor)		

Thursday July 10

1. 8:00 PM F **Many Things Worry You, but Nothing Frightens You: Outgrowing Horror.** *Leah Bobet, Ellen Datlow, Elizabeth Hand (moderator), Kit Reed, Graham Sleight, Sonya Taaffe.* In the Nightmare Magazine essay “The H Word: The Failure of Fear,” Dale Bailey wrote about enjoying horror despite no longer finding it horrifying. How does what scares us change as we age? How does horror written for children differ from horror written for adults? Can you outgrow horror, or are adults and children simply frightened by different things?
2. 8:00 PM G **Power Differentials in Reviewing.** *Kevin Clark, John Clute, Amal El-Mohtar (leader), Lila Garrott, Alex Jablow, Gregory Wilson.* The Twitter sage @FILMCRITHULK wrote in a blog post, “REVIEWS ARE FUCKING WEIRD. NO ONE REALLY TALKS ABOUT IT, BUT THERE IS SOMETHING SO INHERENTLY WRONG WITH THEM. IT’S NOT JUST THE OBVIOUS THINGS, LIKE THE FACT THEY ARE SO OFTEN FILLED WITH THE WRONG KINDS OF INFORMATION TO GIVE BEFOREHAND AND MISSING THE INSIGHTS THAT WOULD TOTALLY BE MOST HELPFUL. THE REAL PROBLEM IS THAT THEY ARE A CONVERSATION OF EVALUATION WHEN THE READER IS AT A DISTINCT DISADVANTAGE. I.E. THEY HAVEN’T SEEN THE DAMN MOVIE. THIS REQUIRES THAT THE AUTHOR HAS TO DANCE AROUND THE SUBJECT ITSELF AND THUS TURNS THE WHOLE THING INTO NOTHING MORE THAN A HOLLOW GAME OF INNUENDO.” (Capitals in the original, obviously.) So is there an unavoidable asymmetry in reviews? Do we agree with HULK that it’s a bad thing? And, if so, what should be done about it?
3. 8:00 PM CR **The Map and the Story.** *Jonathan Crowe (leader), Chris Gerwel, Greer Gilman, Shira Lipkin.* Maps are a familiar sight in our field, but lately a number of stories have placed maps and

cartography at the core of the story itself. Maps serve as portals to other worlds, cartographers remake the world in a map's image, and mapmaking itself becomes a means to discuss the distance between perception and reality, between the map and the territory. Panelists will discuss the ways in which maps and cartography have escaped from the endpapers in recent works of fiction.

4. 8:00 PM ENL **East, West and Everything Between: A Roundtable on Latin@ Speculative Fiction.** *Matthew Goodwin, Carlos Hernández, Daniel José Older, Julia Rios, Sabrina Vourvoulias (leader).* This freeform conversation will look at where we've been, where we're going, the challenges of representing our own particular cultures within the umbrella term "Latin@," and the challenges of being Latin@ within a overwhelmingly Anglo genre. Are there insurmountable differences in regional Latinidad? Do we have to choose between being "vendidos" (sell-outs) or "pelados" (surviving—barely—by our wits)? Can we build platform in two languages (and if so, how)? How are we combatting the "Latinos don't read/Latinos don't write" fallacy?
5. 8:00 PM EM **Reading: Catt Kingsgrave.** *Catt Kingsgrave.* Catt Kingsgrave reads selections from the anthology, *A Thing of Rags and Patches*.
6. 8:00 PM ENV **Reading: John Chu.** *John Chu.* John Chu reads an excerpt of *A Cost-Benefit Analysis of the Proposed Trade-Offs for the Overhaul of the Barricade* which will be published at Tor.com at the end of July.
7. 8:30 PM EM **Reading: Erik Amundsen.** *Erik Amundsen.* Erik Amundsen reads *Jupiter and Gentian* Forthcoming in Apex.
8. 8:30 PM ENV **Reading: Adrienne J. Odasso.** *Adrienne J. Odasso.* Adrienne J. Odasso reads selections from both published and unpublished work to date.
9. 9:00 PM F **Theater and the Interrupted Ritual .** *C.S.E. Cooney, Greer Gilman, Andrea Hairston (moderator), Kenneth Schneyer.* Theater theorists have put forth the idea that most theater begins with an interrupted ritual. This goes back to ancient Greek theater, which generally literally began this way, but in modern theater we see this in more subtle ways, with characters making a cup of tea or sorting the mail when someone else comes in. At Arisia 2012, Andrea Hairston talked about theater and performance being tied to spiritual practice, which resonates with the idea of the interrupted ritual. How does this idea relate to storytelling in general, and what can writers do with it?
10. 9:00 PM G **What Won't You Write?.** *John Chu, Kameron Hurley, David Shaw (moderator), Romie Stott.* Charles Stross has said publicly that he won't write about children being harmed or exploited. Seanan McGuire refuses to write about female characters being raped. Many other writers have no-go topics. Panelists will discuss their personal choices for off-limits subject areas, and their reasons for the ban.
11. 9:00 PM CR **Where Is Clarion for Editors?.** *Leah Bobet, Ellen Datlow, Liz Gorinsky, Bart Leib, Julia Rios, Cecilia Tan (leader).* The speculative fiction field has many workshops for writers, such as the various Clarions, Odyssey, and Viable Paradise, not to mention MFA programs like Stonecoast where one can do genre work. But where's the "Clarion for Editors"? Some of the most vital work being done in our field is coming from web magazines, small publishers, digital publishers, and others who are largely forced to learn to edit "on the job." This discussion, led by Cecilia Tan, will examine the need for a structured workshop for aspiring and established editors, and propose ways that such a workshop might be made to happen.

friday

12. 9:00 PM ENL **Readercon Classic Fiction Bookclub: *Memoirs of a Space Woman*.** *Amal El-Mohtar, Lila Garrott (leader), Sonya Taaffe.* Naomi Mitchison's 1962 exploration of a life lived nearly entirely in space has deep humanist themes. Mary's specialty in alien communication leads to a life and profession of embracing the Other, literally realized in her accidental pregnancy via a Martian. We'll discuss criticisms of the book's heteronormativity and biological determinism as well as the themes of Mary's immersion in alien cultures.
13. 9:00 PM EM **Reading: Shira Lipkin.** *Shira Lipkin.* Shira Lipkin reads recent short fiction and poetry.
14. 9:00 PM ENV **Reading: Bud Sparhawk.** *Bud Sparhawk.* Bud Sparhawk reads *The Suit* - published in *Analog*.
15. 9:30 PM EM **Reading: F. Brett Cox.** *F. Brett Cox.* F. Brett Cox reads "Where We Would End a War," a new short story, forthcoming in the original anthology *War Stories*, ed. Jaym Gates and Andrew Liptak (Apex, 2014).
16. 9:30 PM ENV **Reading: Ben Loory.** *Ben Loory.* Ben Loory reads a selection of new stories.

Friday July 11

Registration opens 10am

Information opens 10am

Con Suite opens 10am

17. 11:00 AM F **Empathy, Identification, and Stories .** *L. Timmel Duchamp (moderator), Andrea Hairston, Matthew Kressel, Julia Rios, Walt Williams.* At a panel at Arisia 2013, Andrea Hairston said, "I can only tell you a story if you're a human who can hear a story and imagine what it's like to be someone who isn't you." Tannarive Due added that access to stories matters: some children, for instance, can easily find books about characters like themselves, while others have to read books from outside a position of identification. Culture creates structures of identification and empathy; or, to put it another way, ways of feeling from within and ways of feeling from without. How do stories create structures of feeling, and how can writers and readers both benefit from awareness of these structures?
18. 11:00 AM G **This Whole Situation Is Monstrous!: Supernatural Excuses for Abusive Behavior.** *Leah Bobet (leader), Liz Gorinsky, Catt Kingsgrave, Natalie Luhrs, Veronica Schanoes, Peter Straub.* Paranormal romance for adults and teens often provides supernatural excuses for abusive behavior. For example, in Cassandra Clare's *The City of Lost Souls*, a character's abusive behavior as a teenager stems from his confusion over being turned into a werewolf. Years later the teens reunite, explanations are given, and the boy's redemption story briefly takes center stage in the narrative. Instead of focusing on abusers' redemption through human aspects overcoming monstrous aspects, and obscuring the unpleasant truth that abuse is a very human behavior, is there a better way to use the supernatural to talk about abuse?

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19. 11:00 AM CR **Teaching the Ghost Story: A Seminar for Instructors.** *Erik Amundsen, Michael Dirda, Gemma Files, Jack Haringa, Glen Hirshberg (leader)*. This presentation and conversation will help help instructors inspire fresh, compelling new work in the ghost story genre. Longtime writing teacher Glen Hirshberg will go over essential principles that all instructors will find useful when teaching writers of all levels, and will open the floor for the sharing of tips and techniques.
20. 11:00 AM ENL **Everything in Moderation: How to Moderate .** *E.C. Ambrose, Leah Bobet, Jim Freund, Victoria Janssen (leader), James Patrick Kelly*. An exceptional moderator is usually someone who has moderated panels in the past, understands the subject matter, knows a bit about the panelists, and realizes that they are there to guide the conversation—not to impress the audience with their brilliant insight. Good moderators know that you are here for the panelists, and they work hard to coax the quiet panelists into the discussion and nicely shut down the the hijackers. Moderation is a skill and an art. We invite you to learn from our best.
21. 11:00 AM EM **Reading: Elizabeth Hand.** *Elizabeth Hand*. Elizabeth Hand reads from *Wylding Hall*.
22. 11:00 AM ENV **Reading: Cecil Castellucci.** *Cecil Castellucci*. Cecil Castellucci reads from her new novel *Tin Star*.
23. 11:30 AM ENV **Reading: C.S.E. Cooney.** *C.S.E. Cooney*. C.S.E. Cooney reads from an unpublished novel “Miscellaneous Stones: Assassin,” and/or various other published or unpublished works.
24. Noon F **The Past Is a Terrible Place.** *K. Tempest Bradford (leader), Christopher Cevasco, John Chu, Adrienne J. Odasso, Walt Williams*. Compared to the present day, the past was filthy, bigoted, stratified, polluted, violent, and crude—whether thousands of years ago or yesterday. What possible appeal could travel into the past have? How does it vary based on your current socioeconomic status, or on the status you have (or can acquire) in the past with your knowledge of history, technology, and sociology? We’ll discuss various depictions of travel into the past, including Octavia Butler’s *Kindred*, Connie Willis’s *Doomsday Book*, and Eric Flint’s *Ring of Fire* series.
25. Noon G **Being an Editor Who Writes.** *Scott Edelman, Michael Kandel, Sandra Kasturi, Barbara Krasnoff (moderator), Warren Lapine, Ian Randal Strock*. Few people haven’t heard of the editor-as-failed-author stereotype. Being both an editor and an author means living with your own harshest critic—yourself. While some editors-to-writers avoid this pitfall by writing nonfiction, there are those who manage to straddle the line, and even find success as fiction writers. How do they manage to quiet the inner editor, and how do they know when to turn it back on?
26. Noon CR **Welcome to Readercon.** *Graham Sleight, John Stevens, Emily Wagner (moderator)*. 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.
27. Noon ENL **The Life of Mary Shelley.** *Gwynne Garfinkle, Theodora Goss, Theodore Krulik (leader), James Morrow, Adrienne J. Odasso*. A cartoon by Kate Beaton shows Mary Shelley mired in misery over her recent miscarriage and having to constantly fend off Lord Byron’s advances. She cries “Oh

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God this is monstrous!” before running off, presumably to write *Frankenstein*. We’ll take a slightly more nuanced look at the factors in Mary Shelley’s life that place her in the right place at the right time to make her such an influential force in the speculative genre.

28. *Noon* EM **Broad Universe Rapid Fire Reading.** *Terri Bruce (leader), Lisa (LJ) Cohen, Randee Dawn, Justine Graykin, Ellen Larson, Jennifer Pelland, Morven Westfield, Trish Wilson, Phoebe Wray.* Broad Universe is a non-profit association dedicated to supporting 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* ENV **Reading: Matthew Kressel.** *Matthew Kressel.* Matthew Kressel reads from a new, unpublished short story.
30. *12:30 PM* ENV **Reading: L. Timmel Duchamp.** *L. Timmel Duchamp.* L. Timmel Duchamp reads from a novel in progress.
31. *1:00 PM* F **Book Recommendations from Professional Readers.** *Adam Lipkin, Sofia Samatar (leader), John Stevens, Liza Groen Trombi.* Booksellers, librarians, and book reviewers specialize in helping readers find and appreciate books new and old. This panel will let such folks tell you about the recent and upcoming titles they’re excited about, and help you discover books you’ll likely love. Do you adore Octavia Butler, “Sherlock” fanfic, and Tolstoy ... but don’t know what to read next? Let these professionals help you find your next favorite book!
32. *1:00 PM* G **The Difference Between Magic and Science .** *Max Gladstone, Lev Grossman, Andrea Hairston, Kenneth Schneyer (leader), J.M. Sidorova.* In an interview with Avi Solomon, Ted Chiang proposed that “The difference between magic and science is at some level a difference between the universe responding to you in a personal way, and the universe being entirely impersonal.” How can we complicate this statement? Are there magic systems that are entirely impersonal, and if so, are they indistinguishable from science and technology? Is science only possible in an impersonal universe? How do we make allowances for the personal applications of science and the impersonal applications of magic, and where do the boundaries between them lie?
33. *1:00 PM* CR **The Science of Space Colony Living.** *Lisa (LJ) Cohen, Glenn Grant, Geoff Hart, B Diane Martin (leader), Allen Steele, Ian Randal Strock.* Before the 1970s, not much science went into designing how people would live in space colonies either in zero-g or on other planets. In the 1970s NASA funded the now late Princeton physicist Gerard O’Neill to come up with what space colonies would look like. His work gave us alternative human habitats beyond the Earth that included giant rotating spaceships containing landscaped biospheres. Over the past ten years there has been much more discussion about space colonies and the science involved in answering the question: What will it take to set up colonies in space?
34. *1:00 PM* ENL **Dystopian Economies.** *Romie Stott.* Romie Stott’s “Economic Systems Past and Present” talk at Readercon 24 provided an overview of the economic terms and tools available to writers. This stand-alone follow-up talk will focus on dystopian economies. Stott will discuss what corporate states could look like (essentially, what happens if current multinationals get even more powerful and/or develop space programs), as well as other un-free economies like prestige economies and the ways conspicuous consumption and patronage change power structures. The talk will wrap with theorized utopian economies and why they are not likely to sustain expansion to a global (or universal) level, and

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more odds-favored ways heroes might seek to limit dystopia.

35. 1:00 PM EM **Latin@ Writers Read.** *Carlos Hernández, Daniel José Older, Julia Rios, Sabrina Vourvoulias (leader)*. In concert with the ‘East, West, and Everything Between’ roundtable about Latin@ SFF, panel participants will read from their own work and/or work of other Latin@ writers.
36. 1:00 PM ENV **Reading: Gwynne Garfinkle.** *Gwynne Garfinkle*. Gwynne Garfinkle reads from an ongoing series of poems inspired by classic films, TV, and pop culture.
37. 1:30 PM ENV **Reading: Caitlyn Paxson.** *Caitlyn Paxson*. Caitlyn Paxson reads excerpts from a YA novel described as “Buffy meets The Magician’s Nephew.”
38. 2:00 PM F **When the Magic Returns.** *John Chu, Max Gladstone, Daryl Gregory, Lev Grossman, Victoria Janssen (leader)*. The “return” of magic into a mundane world is one of very few ways in which we see fantasy set in the future. Why is this? What makes fantasy and futurity so incompatible? Why is the return of magic so often associated with apocalypse, while its banishment is usually the consequence of scientific or industrial progress? From Aarne-Thompson tale types like Richard Corbet’s “The Fairies’ Farewell” to Kim Harrison’s *Hollows* series, panelists will talk about the ways in which magic-as-technology can be explored.
39. 2:00 PM G **I’m a Believer.** *Graham Sleight*. Graham Sleight discusses the question of belief in sf and fantasy. What do we mean when we say we find a story believable? How much do stories require or demand our belief? And how much do characters have to believe the stories they’re in? Authors mentioned include Jane Austen, John Crowley, Dante, Greer Gilman, M. John Harrison, Kelly Link, Ursula K. Le Guin, Kim Stanley Robinson, John Scalzi, and Jo Walton—as well as the theories of Brian Attebery, John Clute, Thomas M. Disch, and Farah Mendlesohn. Sleight’s scribbled notes for the talk also suggest that it will discuss Cecil and Carlos, branding theory, hard SF, the Hovercraft of Disbelief, Monty Python, and Matt Smith. Probably.
40. 2:00 PM CR **Interstitial Arts Foundation Town Hall.** *Christopher Barzak, K. Tempest Bradford, Ellen Kushner (leader), Sofia Samatar, Delia Sherman*. The IAF is a group of “Artists Without Borders” who celebrate art that is made in the interstices between genres and categories. It is art that flourishes in the borderlands between different disciplines, mediums, and cultures. The IAF provides border-crossing artists and art scholars a forum and a focus for their efforts. Rather than creating a new genre with new borders, they support the free movement of artists across the borders of their choice. They support the development of a new vocabulary with which to view and critique border-crossing works, and they celebrate the large community of interstitial artists working in North America and around the world. The annual Interstitial Arts Foundation Town Meeting at Readercon is an exciting opportunity to catch up with the IAF and its many supporters, hear about what they’re doing to support the interstitial art community in 2014, offer ideas for future projects, and contribute your voice to the development of interstitial art.
41. 2:00 PM ENL **The Works of Kit Reed.** *F. Brett Cox (leader), John Stevens, Gary Wolfe*. In a long and remarkable career, it’s easy to agree with Reed’s own description of herself as “transgenred.” Paul Kincaid recently wrote, in reviewing *The Story Until Now*, that “there is no simple way of talking about Kit Reed’s fiction,” and Andrew Ervin commented that the collection “demonstrates the extent to which contemporary, literary fiction is finally catching up to the sorts of stories she has been penning for half a century.” This is not only true of the challenging and unsettling short fiction Reed have been publishing

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since 1958, but of her gender-challenging novels, including the SF classic *Armed Camps* and the recent, no less provocative *Son of Destruction*. Throughout a six-decade career that has never flagged, her deeply penetrating, often hilarious, and always perceptive take on American culture and character has created a body of work that Readercon is delighted to honor.

42. 2:00 PM EM **Fearful Symmetries Group Reading.** *Nathan Ballingrud, Gemma Files, John Langan.* Fearful Symmetries is a new all-original anthology edited by Ellen Datlow, published by Chizine Publications.
43. 2:00 PM ENV **Reading: Barry Longyear.** *Barry Longyear.* Barry Longyear reads an excerpt from the current sf novel-in-progress, *The War Whisperer*.
44. 2:00 PM CL **Kaffeeklatsch.** *Neil Clarke, Scott Edelman.*
45. 2:00 PM E **Autographs.** *Chesya Burke, Lisa (LJ) Cohen.*
46. 2:30 PM ENV **Reading: Paul Tremblay.** *Paul Tremblay.* Paul Tremblay reads selections from the upcoming, co-written YA novel, *Floating Boy and the Girl Who Couldn't Fly*.

Bookshop opens 3pm

47. 3:00 PM F **Plot Without Conflict.** *Liz Duffy Adams, F. Brett Cox (leader), Samuel Delany, Eileen Gunn, Shira Lipkin, Anil Menon.* In Western writing, conflict is considered essential to plot. The classic three- and five-act structures taught in writing courses and workshops revolve around a central conflict. But does plot require conflict? The Japanese kishōtenketsu structure is built on four acts: introduction, development, twist, and reconciliation—best known to Western readers as the structure of four-panel manga. Deep and rich stories are told within this structure, which, by comparison, shows the three-act structure to be fundamentally confrontational. What can writers steeped in Western notions of plot conflict learn from a careful analysis of alternate structures?
48. 3:00 PM G **Speculative Fiction and World War I.** *John Clute, Felix Gilman, Victoria Janssen (leader), Jess Nevins, Graham Sleight, Sonya Taaffe.* On 28 July 1914, Austria-Hungary declared war on Serbia, and World War I began. Hugo Gernsback had not yet named science fiction at the time, but proto-SF stories inspired by the war exist, many early SF writers would draw inspiration from their experiences of the wartime era, and alternate history stories of WWI are numerous. WWI had a tremendous effect on fantasy and horror stories as well, with surrealist, expressionist, and apocalyptic modes flourishing alongside tales of lost arcadias. Looking back 100 years later, how did WWI shape the readers and writers of speculative fiction and the genre as a whole?
49. 3:00 PM CR **Militarism and Pacifism in Speculative Fiction.** *Chris Brown, Michael Cisco, Kameron Hurley (leader), James Morrow, Bud Sparhawk.* Wars and military service often feature prominently in genre fiction, as plot devices, settings, occupations, and motivations. The presence of a standing military in a culture implies conflict—past or present or future, realized or potential. Wars in speculative settings are often presented as inescapable and morally unambiguous; it's hard to be a pacifist when the enemy is a group of vampires or aliens bent on human extinction. How do we write about military spaces and their implications for created cultures? What can be done in military settings that can't be done in civilian ones? And how do we make space for pacifism and critiques of militarism as well as battlefield action and military strategy?

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50. 3:00 PM ENL **Speculative Poetry Workshop.** *Romie Stott.* Romie Stott leads a speculative poetry workshop for poets of all levels. Writing prompts will be provided, and poets are welcome to request feedback and collaboration from other participants.
51. 3:00 PM EM **Long Hidden Group Reading.** *Rose Fox (leader), Claire Humphrey, Michael Janairo, Ken Liu, Sunny Moraine, Daniel José Older, Sarah Pinsker, Sofia Samatar, Sabrina Vourvoulias.* *Long Hidden* (edited by Rose Fox and Daniel José Older) is an anthology of speculative stories from the margins of history. Our participants will read from their stories, which dive deep into the hidden truths of marginalized people throughout history and around the world.
52. 3:00 PM ENV **Reading: Mikki Kendall.** *Mikki Kendall.* Mikki Kendall reads an untitled story set in the same universe as “If God Is Watching”.
53. 3:00 PM CL **Kaffeeklatsch.** *Glen Hirshberg, Mary Rickert.*
54. 3:00 PM E **Autographs.** *E.C. Ambrose, Barry Longyear.*
55. 3:00 PM IN **Russian Traditions of Science Fiction and Fantasy.** *Michael Kandel, J.M. Sidorova (leader).* Scholarly interest in the Russian traditions of speculative fiction has been growing in the recent years, examining authors such as Nikolai Gogol, Mikhail Bulgakov, Alexei Tolstoy, the Strugatsky brothers, Ludmila Petrushevskaya, and Victor Pelevin. Does Russian SF merely thread genre tropes through the Russian world outlook? Or does it tell us something unique about our recent past and our near future?
56. 3:30 PM ENV **Reading: Scott Edelman.** *Scott Edelman.* Scott Edelman reads “And, Behold, It Was Very Good”.
57. 4:00 PM F **Rape, Race & Speculative Fiction.** *Chesya Burke, Mikki Kendall (leader), Rose Mambert, Sabrina Vourvoulias.* Rape as a plot device can be highly problematic. We’ve certainly seen it used as the only trauma or the worst trauma that can happen to a woman in fiction. But what happens when writers from marginalized communities include it in their fiction as a way of exploring painful history that has gone unacknowledged? We will discuss Nnedi Okorafor’s *Who Fears Death*, Andrea Hairston’s *Redwood and Wildfire*, and other examples. This panel will cover some very sensitive topics, so please be respectful of yourself and others.
58. 4:00 PM G **Being a Good Literary Citizen .** *Cecil Castellucci, Ben Loory, Kate Maruyama, Paul Park, Kit Reed (leader), Rick Wilber.* The SF community is strong, vibrant, and varied. At this panel, we’ll talk about ways that writers can give something back to the community that supports them. How can younger writers benefit from the experience and knowledge of older writers, and vice versa? How does the connection between teachers and students enliven the field? How can we “pay it forward”?
59. 4:00 PM CR **The Polymath, or the Life and Opinions of Samuel R. Delany, Gentleman.** *Samuel Delany, David Shaw.* Samuel R. Delany’s career has been groundbreaking in numerous ways. Learn more about his life and work and join us as we screen *The Polymath, or the Life and Opinions of Samuel R. Delany, Gentleman*, a documentary by Fred Barney Taylor about America’s great “philosophical, confessional, and fictional genius” (and Readercon 2 Guest of Honor).
60. 4:00 PM ENL **The Immediate Influence of Mary Shelley .** *F. Brett Cox (leader), Andrea Hairston, Theodore Krulik, Jess Nevins, Diane Weinstein.* At least since Brian Aldiss’s history of the genre,

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Billion Year Spree, it's been a commonplace that Mary Shelley founded modern science fiction by writing *Frankenstein; Or, the Modern Prometheus* (1818). But instead of talking in general terms about her influence on science fiction, this panel focuses specifically on the works that came immediately afterwards. How much did Mary Shelley influence 19th-century science fiction? What individual works, and what trends, stemmed from her pioneering visions?

61. 4:00 PM EM **Reading: James Patrick Kelly.** *James Patrick Kelly.* James Patrick Kelly reads a bit of a new story.
62. 4:00 PM ENV **Reading: Allen Steele.** *Allen Steele.* Allen Steele reads "The Prodigal Son", an upcoming novella in the Arkwright series being published in Asimov's Science Fiction.
63. 4:00 PM CL **Kaffeeklatsch.** *Gavin Grant, Yoon Ha Lee.*
64. 4:00 PM E **Autographs.** *Kenneth Schneyer, Peter Straub.*
65. 4:00 PM IN **The Banjo Apocalypse Crinoline Troubadours.** *C.S.E. Cooney, Amal El-Mohtar, Nicole Kornher-Stace, Caitlyn Paxson.* The Banjo Apocalypse Crinoline Troubadours are friends, writers, performers, and musicians who've banded together to share their work with the world. Scattered across the globe, they do not so much travel together as spontaneously occur. Whenever two or more are gathered, you can be sure of a well-dressed apocalypse. BACT performances include music, poetry, storytelling, and theatrical readings: all original work and accompanied by the harp and banjo. Hear tell of witches, ghost-hunters, and ballads from a distant star! Marvel at sea kings, ancient cities, and much, much more!
66. 4:30 PM ENV **Reading: Nathan Ballingrud.** *Nathan Ballingrud.* Nathan Ballingrud reads An excerpt from "The Visible Filth," a forthcoming novella.
67. 5:00 PM F **Retroactive Genre and Literary Identity.** *Erik Amundsen, Matthew Cheney (leader), Jack Haringa, David Hartwell, Veronica Schanoes, Romie Stott.* Robert Jackson Bennett wrote in a blog post, "The constantly-changing opinions on genre bear a striking similarity to ongoing debates in psychology, sometimes, with opinions on, say, manic-depression slowly growing to be the dominant opinion; and, maybe, that opinion on who these people are, what they do, and how they feel, will change to become something else in five years. However, just because a psychological opinion changes does not mean the people being studied change with it, much like how birds are happily oblivious to any sea change in ornithology." Can books or authors be "happily oblivious" to shifts in the popular understanding or construction of genre? When we retroactively apply genre labels that didn't exist when a book was created, such as referring to *Frankenstein* as science fiction (or even as steampunk), how does that affect our reading of the work?
68. 5:00 PM G **The Tension of Satisfaction and Subversion.** *Michael Cisco, Lev Grossman, Ellen Kushner (leader), Yves Meynard, Eugene Mirabelli, Kit Reed.* When reading, we can derive pleasure from having our expectations met and the conventions of the genre or form satisfied. But we also derive pleasure from having those conventions and expectations subverted, exploded, and turned inside out. There's a natural tension between those two drives which affects both a story's artistic effectiveness and its commercial appeal. That tension is inherently tied to perceptions and definitions of genre, and to the criteria by which the reading public examines literary works. How then, does that tension work? How do stories strike a balance between conventions and reader expectations, while still offering innovation or subversion? How does our own understanding of that balance affect how the criteria we use to examine

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literary works?

69. 5:00 PM ENL **The Satirist's Progress.** *Marc Abrahams, F. Brett Cox, Alex Jablow, James Morrow (leader), Paul Tremblay.* In an interview at Clarkesworld Magazine, Nick Mamatas said, "Speculative fiction has become much less about transparent allegories or satires and such, and much more about itself," while also asserting that "Even if it's only a minor current within speculative fiction, satire will always have a place in it, because exaggeration is crucial to satire. You cannot satirize the here and now simply through reproduction of it via bourgeois realism." In response, Paul Tremblay offered examples of three picaresque novels "devoid of speculative fiction elements" that he considered satirical: *A Confederacy of Dunces* by John Kennedy Toole, *Treasure Island!!!* by Sara Levine, and *Home Land* by Sam Lipsyte. To what extent has the core of genre SF moved away from satire? And is satire possible within pure realism?
70. 5:00 PM EM **Cambridge SF Workshop Group Reading.** *E.C. Ambrose, James Cambias, Kenneth Schneyer (leader), Sarah Smith.* The Cambridge Science Fiction Workshop, founded in 1980, is the oldest professional SFF writers group in New England, counting Hugo and Nebula finalists and winners among its current members and alumni. Members will read short pieces or excerpts from recent works.
71. 5:00 PM ENV **Reading: Lisa (LJ) Cohen.** *Lisa (LJ) Cohen.* LJ Cohen reads a selection from *Derelict*, an SF novel.
72. 5:00 PM CL **Kaffeeklatsch.** *Victoria Janssen, Tom Purdom.*
73. 5:00 PM E **Autographs.** *Ellen Datlow, Rose Mambert.*
74. 5:30 PM ENV **Reading: Chris Gerwel.** *Chris Gerwel.* Chris Gerwel reads from a recently finished (but as-yet unpublished) fantasy thriller entitled *Ground Truth*, an espionage thriller where the act of drawing a map has the effect of changing reality.
75. 6:00 PM F **Can Heroes Be Happy?.** *E.C. Ambrose, K. Tempest Bradford (leader), Cecil Castellucci, Adam Lipkin, Sarah Pinsker.* In defense of DC Comics's policy that superheroes can't get married, Dan DiDio says, "Heroes shouldn't have happy personal lives. They are committed to being that person and committed to defending others at the sacrifice of their own personal interests.... It's wonderful that they try to establish personal lives, but it's equally important that they set them aside." In response, at The Mary Sue, Susana Polo wrote, "[Gay] kids need heroes who do the things that their environment tells them are impossible. They need gay heroes who grow up to be loved by the men and women that they love, in stable, healthy, and, yes, legally sanctioned relationships. They need heroes, as well as real people, to show them that it gets better. That. Is what heroes. Are for." Let's use this as a jumping-off point for discussing different concepts of heroes and heroism.
76. 6:00 PM G **Education in Speculative Fiction.** *Greer Gilman, Lev Grossman, Rosemary Kirstein, Faye Ringel, Delia Sherman (leader), Rick Wilber.* Schools and educational settings abound in genre fiction. *Ender's Game, Harry Potter, A Wizard of Earthsea, Lovecraft's Miskatonic University...* why? Is it SF/F's roots in juvenilia, or does the school setting lend itself in particular to made-up worlds where the protagonists (and readers) have much to learn about how it works? Or is it that writers have so much of their lives shaped by their educational experiences that we necessarily incorporate them?
77. 6:00 PM CR **A Fondness for Fanfic.** *Catt Kingsgrave, Adrienne J. Odasso, Margaret Ronald, Kenneth Schneyer (leader), Cecilia Tan.* Our panelists readily admit that they still write fanfic while making pro sales, and talk about why the two types of writing scratch different itches. What are the risks

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of admitting to a history of writing fanfic? What about current adventures in other people's universes—is there a point at which your fanfic needs have to go unmet?

78. 6:00 PM ENL **The Convergence of Utopia and SF**. *Lila Garrott, Chris Gerwel (leader), Kameron Hurley, Paul Park, John Stevens*. In a blog post about Readercon 24's utopia panels, Chris Gerwel wrote, "Utopian thought is a systemic 'what if' game: If we adjust the systems that shape our society, how will our society change?" Observing that "what if?" is at the heart of science fiction, Gerwel adds, "Can we have science fiction that isn't utopian? Or can we have a utopia which isn't science fictional?" This panel will tackle these and other deep questions about the nature of utopia and its relationship with SF.
79. 6:00 PM EM **Pink Narcissus Press Group Reading**. *Debra Doyle, Duncan Eagleson, Jeff Hecht, Nancy Hightower, Rose Mambert (leader), James Morrow, Sarah Smith, Allen Steele*. Pink Narcissus Press authors read from their work.
80. 6:00 PM ENV **Reading: Christopher Cevasco**. *Christopher Cevasco*. Christopher Cevasco reads the first chapter from his latest book, *Eventide*, a novel of English resistance and rebellion in the years immediately following the Norman Conquest of 1066.
81. 6:00 PM CL **Kaffeeklatsch**. *Liz Gorinsky, Theodora Goss*.
82. 6:00 PM E **Autographs**. *Felix Gilman, Max Gladstone*.
83. 6:30 PM ENV **Reading: Michael Cisco**. *Michael Cisco*. Michael Cisco reads Published excerpts from his novel *Unlanguage*.

Bookshop closes 7pm

84. 7:00 PM F **Storyability, Tellability, and Speculative Fiction**. *Judith Berman (leader), John Clute, Alex Jablow, Tom Purdom, Graham Sleight*. Graham Sleight's Readercon 24 talk, "The Wrong Future," tied Harvey Sacks's concept of a scenario being storyable—something that can be told as a story, and is worth telling to others—to SF. Sleight cited the TARDIS and transporters as technology that make scenarios more storyable because they cut out all the "get this character from point A to point B" concerns, and suggested that space travel is storyable in a way that climate change, for example, is not—unless it leads to (or is escaped by) the singularity, which is. Which speculative scenarios are more or less storyable, and why? And how does Sacks's companion concept of tellability—being entitled or permitted to tell a story—connect with speculative fiction's focus on the protagonist, and with recent discussions on who gets to star in and narrate speculative works?
85. 7:00 PM G **Romance Recs for Spec Fic Fans**. *Saira Ali, Beth Bernobich, Rose Fox, Victoria Janssen (leader), Natalie Luhrs, Cecilia Tan*. At Readercon 24, "Making Love Less Strange" discussed ways for spec fic authors to incorporate romance into their work. Building on that, this panel will provide and invite recommendations of romance novels that spec fic fans will enjoy and authors can learn from. Some examples include Meljean Brook's *The Iron Duke*, a steampunk police procedural; Isabel Cooper's *No Proper Lady*, starring a time-traveling demon-battling assassin; and Sara Creasy's *Song of Scarabeus*, an action-packed cyberpunk space opera. Prepare to take notes.
86. 7:00 PM CR **An Illustrated Guide to Fantasy Maps**. *Jonathan Crowe*. Why do the maps in fantasy novels look the way they do? Could they be different? Jonathan Crowe describes fantasy map design elements, looks at good and bad executions of the fantasy map design, compares fantasy maps with their

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real-world historical equivalents, and explores some new and different takes on the fantasy map.

87. 7:00 PM ENL **Emotion, Archives, Interactive Fiction, and Linked Data** . *Leah Bobet (leader), Toni L.P. “Leigh Perry” Kelner, Sarah Smith, Walt Williams*. In a 2013 blog post, archivist Mx A. Matienzo drew a line between the “linked data” of interactive fiction (IF) and the connections within an archive of materials and works. Matienzo suggested creating a hybrid of the two that would bolster the emotional impact of fiction with links to relevant factual information—or, from the other side, that would bolster the intellectual weight of nonfiction with more nebulous but equally important information about feelings, thoughts, and experiences. How else can archivists, authors, and others collaborate on hybrid storytelling that brings these disparate components together?
88. 7:00 PM EM **Tabula Rasa Group Reading**. *Jennifer Marie Brissett, Justin Key, Barbara Krasnoff (leader), Sabrina Vourvoulis*. Tabula Rasa is an NYC-based writers group made up of experienced, published science fiction/fantasy/horror writers. Each member will be reading a portion of a story, published or not yet published.
89. 7:00 PM ENV **Reading: Vandana Singh**. *Vandana Singh*. Vandana Singh reads an extract from the new novella “Entanglement” coming out in the Project Hieroglyph anthology in Fall 2014.
90. 7:00 PM CL **Kaffeeklatsch**. *Marc Abrahams, Gemma Files*.
91. 7:00 PM E **Autographs**. *Glen Hirshberg, John Langan*.
92. 7:30 PM ENV **Reading: Greer Gilman**. *Greer Gilman*. Greer Gilman reads from “Exit, Pursued by a Bear”, Ben Jonson’s next case.
93. 8:00 PM F **Creating and Embodying Genres**. *John Clute (leader), Samuel Delany, Chris Gerwel, John Langan, Yves Meynard*. In discussions of literature there is a tendency to identify books that establish a genre as separate from books that embody that genre, as if the former creates the conditions which the latter successfully fulfills. Consider for instance Anne Rice’s *Interview with a Vampire* vs. Laurell K. Hamilton’s *Guilty Pleasures*, Philip K. Dick’s *The Man in the High Castle* vs. Harry Turtledove’s *Southern Victory Series*, and Michael Moorcock’s *The Warlord of the Air* vs. K.W. Jeter’s *Infernal Devices*. What is the relationship between such books? Is it only historical distance that makes us look at a book one way instead of another? And what about works contemporary to but eclipsed by the genre-creators and/or embodyers—where do they fit in?
94. 8:00 PM G **Synchronous and Asynchronous Media Consumption**. *K. Tempest Bradford, Kevin Clark, David Shaw (leader), Rick Wilber*. In recent decades, the consumption of television has changed from primarily synchronus to primarily asynchronus due to the advent of time-shifting technologies and archive sharing. Books have always been consumed asynchronously, being read in basically the same format for years or centuries. Publishers try to create synchronus consumption by instituting book embargoes, midnight launch parties, and secret launch dates, while TV producers encourage realtime social media discussions as episodes are airing. What’s the perceived benefit of synchronus media consumption, and how does it inform the culture around a book or a show?
95. 8:00 PM CR **Growing Godzilla: The Genetic Basis for Monsters**. *Eric Schaller*. Eric Schaller explains everything you ever needed to know about the genetic basis for monsters, with horrifying visuals to thrill viewers with any level of science background.
96. 8:00 PM ENL **Dealing with Discouragement**. *Lisa (LJ) Cohen, F. Brett Cox, Gemma Files*,

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Barbara Krasnoff (leader), Bud Sparhawk. As writers, we learn very early on to handle rejection, but how do you handle it when a story you're sure is good is rejected by 20 different publications? Or when your carefully crafted novel is shrugged off by five different agents? Or your self-published novella is bought by only 25 people, all of them friends and relatives? Or your fantasy novel disappears from public view after a couple of weeks? This discussion, led by Barbara Krasnoff, will cover personal strategies to deal with disappointments, rejection, and other setbacks.

97. 8:00 PM EM **Reading: Daniel José Older.** *Daniel José Older.* Daniel José Older reads from the upcoming novel *Half-Resurrection Blues*.
98. 8:00 PM ENV **Reading: Felix Gilman.** *Felix Gilman.* Felix Gilman reads from *The Revolutions / Rise of Ransom City*.
99. 8:00 PM CL **Kaffeeklatsch.** *Max Gladstone, Lev Grossman.*
100. 8:00 PM E **Autographs.** *Kameron Hurley, Toni L.P. "Leigh Perry" Kelner.*
101. 8:00 PM IN **Speculative Poetry Open Mic.** *Saira Ali (leader), Amal El-Mohtar.* Speculative poetry covers a broad range of forms and topics. Creators and fans of speculative poetry are invited to come to this open mic and perform their favorite works. Sign up at the info desk.
102. 8:30 PM ENV **Reading: Walt Williams.** *Walt Williams.* Walt Williams reads a selection from the novel *The Garden at the Roof of the World*, published last August by DragonWell Publishing.

Registration closes 9pm

Information closes 9pm

103. 9:00 PM CR **Parallels Between the Evolution of Human Language and Genetics.** *J.M. Sidorova.* Reprising her 2013 talk at the Art+Science salon at the Tacoma Art Museum, Julia Sidorova will give a popular science-level overview of parallels between evolution of human languages and human genomes/epigenomes as tools of expression and communication, with examples. The presentation will be based in serious academic literature on the subject, though will also aim to provoke imagination and just have some intellectual fun.
104. 9:00 PM ENL **The Gothic in 19th-century Science Fiction.** *Jess Nevins.* Jess Nevins will describe the influence of the Gothic on 19th-century science fiction. The dominant genre at the turn of the 19th century, the Gothic would peak in 1820 and then dwindle away until it became, in John Sutherland's words, little more than a minor byway of Victorian fiction, returning only at the end of the century. Yet its tropes, motifs, and plot elements were highly influential on the science fiction of the century, including Mary Shelley's *Frankenstein* (1819) and the anti-Gothic Edisonades.
105. 9:00 PM EM **Circlet Press Group Reading.** *Cecilia Tan (leader).* For over twenty years, Circlet Press has been the only publisher specializing in erotic science fiction and fantasy. Contributors to the recent best-of collection *Fantastic Erotica* and other Circlet books will read excerpts from their work.
106. 9:00 PM ENV **Reading: Max Gladstone.** *Max Gladstone.* Max Gladstone reads excerpts from *Full Fathom Five*, his next novel (out July 15.)
107. 9:00 PM CL **Kaffeeklatsch.** *Greer Gilman, Jack Haringa.*

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108. 9:00 PM E **Autographs.** *Leah Bobet, Rick Wilber.*

109. 9:30 PM ENV **Reading: Paul Park.** *Paul Park.* Paul Park reads from the new novel, *All Those Vanished Engines.*

110. 10:00 PM F **The Cordwainer Smith Rediscovery Award.** *Gordon Van Gelder.* The Smith Award, honoring a writer worthy of being rediscovered by today's readers, is selected annually by a panel of judges that includes Readercon 4 Guest of Honor Malzberg. Past winners include Olaf Stapledon, R.A. Lafferty, Edgar Pangborn, Henry Kuttner and C.L. Moore, Leigh Brackett, William Hope Hodgson, Daniel F. Galouye, Stanley G. Weinbaum, A. Merritt., and Katherine MacLean.

111. 10:30 PM F **Meet the Pros(e).** . 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.

Con Suite closes at Midnight

Saturday July 12

Registration opens 8am

Information opens 8am

Con suite opens 8:30am, breakfast sponsored by DC in 2017

Bookshop opens 10am

Blood Drive 10am

112. 10:00 AM F **When the Other Is You.** *Chesya Burke, Samuel Delany, Peter Dubé, Mikki Kendall, Vandana Singh, Sabrina Vourvoulias (leader).* Being part of an underrepresented group and trying to write our experience into our work can be tricky. We might have internalized some prejudice about ourselves, we might not have the craft to get our meaning across perfectly, and even if we depict our own experience totally accurately (as Chimamanda Ngozi Adichie observed in her TED Talk "The Danger of a Single Story"), we do so while struggling against the expectation that our experience is or isn't "representative" or "authentic." How do we navigate the pitfalls and responsibilities of being perceived as spokespeople? What potentially pernicious dynamics allow us that dubious privilege in the first place? Which works make us cringe with their representations of us, and which make us sigh with relief and recognition?

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113. 10:00 AM G **Imaginative Resistance.** *Matthew Cheney, Felix Gilman, Kameron Hurley, Anil Menon, James Morrow (leader), Paul Park.* In *Mimesis As Make-Believe*, Kendall Walton describes a reader's "... curious reluctance to allow fictional worlds to differ in fundamental moral respects from the real world as we understand it." This reluctance, now called imaginative resistance, manifests when a reader is willing to accept fantastical claims as long as they don't violate a personal belief. Even readers who accept the logic behind the decision in "The Cold Equations" (which not all readers do) will balk at the inevitable conclusion. How does this resistance affect the interplay between reality and fantasy when it comes to morality? Why are we comfortable with dragons, but not with lovable murderers? Do authors have enough control to overcome this resistance?
114. 10:00 AM CO **Fictionmags.** *John Clute, Jess Nevins, Gordon Van Gelder (leader).* 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 Malzberg, John Clute, Paul DiFilippo, and Scott Edelman. This panel will discuss Fictionmags and the resources it provides.
115. 10:00 AM ENL **The Limits of "Reading Protocols".** *John Stevens.* In discussions of reading the fantastic, some observers use the idea of "reading protocols" to describe the particular way that readers engage and process the literature. Many analysts of fantastika, including Samuel Delany, James Gunn, and Jo Walton, characterize how the literature is read as the embrace of a formal schema that permits the reader to properly understand fantastic texts. But the idea of a protocol can be both a problematic concept and a limiting optic for examining how fantastic literature is read. John E.O. Stevens will briefly summarize the prominent uses of reading protocols in fantastic literary criticism and discuss the limitations of that idea and why we need to think beyond this conception to better comprehend how readers comprehend and immerse themselves in fantastic literature.
116. 10:00 AM EM **Reading: Kit Reed.** *Kit Reed.* Kit Reed reads an excerpt from the forthcoming novel, *Where*. Q&A time to follow.
117. 10:00 AM ENV **Reading: Beth Bernobich.** *Beth Bernobich.* Beth Bernobich reads an excerpt from her novel *The Time Roads*, forthcoming from Tor Books.
118. 10:00 AM CL **Kaffeeklatsch.** *Ken Liu, Sarah Pinsker.*
119. 10:00 AM E **Autographs.** *Amal El-Mohtar, Gemma Files.*
120. 10:30 AM ENV **Reading: Lev Grossman.** *Lev Grossman.* Lev Grossman reads from *The Magician's Land*.
121. 11:00 AM F **Life in Space: Fact and Fiction.** *Saira Ali, Cecil Castellucci, Tom Purdom, Allen Steele (leader), Gayle Surrence.* Life in space has been a backbone of science fiction from the beginning. More recently, works about space have focused less on the glory/excitement of the experience and have instead focused on the practicalities: politics (Kim Stanley Robinson's *Mars* series), neglect (J.G. Ballard's *Memories of the Space Age*), or outright disaster (Alfonso Cuarón's *Gravity*). What has caused this shift from fiction to fact? Has the passing of the Golden Ages of both science fiction and space exploration played a role in how writers approach their subject matter?
122. 11:00 AM G **Criticism in the Service of the Field.** *Chris Gerwel, Andrea Hairston, Donald Keller, Robert Killheffer (moderator), Natalie Luhrs.* An editor performs quality assurance (QA) on a book,

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making it the best book it can be. Literary critics might be seen as taking the QA role for the entire industry of publishing, or the specific portion of it in which they ply their trade. How does the practice of criticism change if critics of speculative fiction take it as their goal to help the field be the best it can be?

123. 11:00 AM CR **How to Write for a Living When You Can't Live Off Your Fiction.** *Leah Bobet, Barbara Krasnoff (leader), Adam Lipkin.* You've just been laid off from your staff job, you can't live on the royalties from your fiction writing, and your significant other has taken a cut in pay. How do you pay the rent? Well, you can find freelance work writing articles, white papers, reviews, blogs, and other non-SFnal stuff. Despite today's lean journalistic market, it's still possible to make a living writing, editing, and/or publishing. Let's talk about where and how you can sell yourself as a professional writer, whether blogging can be done for a living, and how else you can use your talent to keep the wolf from the door. Bring whatever ideas, sources, and contacts you have.
124. 11:00 AM ENL **Absent Friends.** *Michael Cisco, John Langan (leader), Sonya Taaffe, Gordon Van Gelder.* In the past year, the field has lost many beloved writers, editors, artists, and fans. Come join us as we celebrate their lives and work.
125. 11:00 AM EM **Reading: Delia Sherman.** *Delia Sherman.* Delia Sherman reads from a current WIP, *The Great Detective.*
126. 11:00 AM ENV **Reading: Chesya Burke.** *Chesya Burke.* Chesya Burke reads from *Let's Play White.*
127. 11:00 AM CL **Kaffeeklatsch.** *Michael Dirda, Peter Straub.*
128. 11:00 AM E **Autographs.** *James Patrick Kelly, Kit Reed.*
129. 11:30 AM ENV **Reading: Veronica Schanoes.** *Veronica Schanoes.* Veronica Schanoes reads an unpublished story excerpt.
130. Noon F **New Models of Masculinity.** *Erik Amundsen, John Benson, Kameron Hurley (leader), Catt Kingsgrave, Bart Leib.* In a comment on Chuck Wendig's blog, Nobilis Reed wrote, "I think one of the ways that speculative fiction can really change the world in a way that it needs right now, is to provide models of masculinity that don't involve oppressing people." There's no denying that today's speculative heroes are frequently brooding, violent, incapable of healthy relationships, and otherwise not exactly role model material. This panel will brainstorm ways to create fictional men and masculine people who we'd actually want to spend time with.
131. Noon G **Genre Fiction as Educational Activism.** *Judith Berman, Jack Haringa, Mikki Kendall (leader), Veronica Schanoes, Sarah Smith.* Last year's Civil War panel addressed how common core standards in US public education are removing traditionally silenced voices, lesser-known events and perspectives affecting marginalized groups from the history narrative taught in schools. To what extent can genre fiction supply or address this deficit? How can the explicit narrative-building in fiction challenge or shore up the implicit narrative-building of school-taught history? What differences, if any, are present in how genre and non-genre books perform their activism? Who out there is deliberately setting out to challenge these systems in their writing, and how can we support them?
132. Noon CR **R.A. Lafferty at 100.** *F. Brett Cox, Jim Freund (leader), Jeff Hecht.* 2014 marks the centennial of R.A. Lafferty, a favorite Readercon author. This panel will introduce Lafferty to those who do not know his works and give the rest of us an opportunity to celebrate his many achievements.

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133. Noon ENL **Writing and the Visual Arts.** *Greer Gilman, Shira Lipkin, Eric Schaller, Romie Stott (leader), Diane Weinstein.* Writers who are also photographers and visual artists may find that the two fields influence each other in surprising ways, whether by bringing narrative to image-making or by writing from a camera-influenced viewpoint. Panelists will discuss this experience and the ways they find the written and visual media complimentary or antithetical. Does the camera never lie, or does it create fiction? Is a picture worth a thousand words or is a word worth a thousand pictures?
134. Noon EM **Interfictions Group Reading.** *Gwynne Garfinkle, Theodora Goss, Anil Menon, Sofia Samatar (leader), Sonya Taaffe.* Contributors to the Interfictions online magazine read from their work.
135. Noon ENV **Reading: Peter Straub.** *Peter Straub.* Peter Straub reads an excerpt from a novel-in-progress, *Riderless Horse*.
136. Noon CL **Kaffeeklatsch.** *Samuel Delany, Warren Lapine.*
137. Noon E **Autographs.** *James Morrow, Cecilia Tan.*
138. Noon IN **Voice Workshop for Storytellers.** *Andrea Hairston, Pan Morigan.* As a reader and a storyteller, your voice is your most important instrument. Do you want to learn new techniques for fine-tuning your voice? Would you like to learn how to project your voice powerfully without fatigue? Would you like to explore dramatic voice-techniques that will keep an audience riveted as you read to them? Come prepared to work your breath, move your body, and make noise with Andrea Hairston and Pan Morigan. This workshop will give you a toolbox of voice warm-ups and practices that will set you on the path to your own natural and unique sound.
139. 12:30 PM ENV **Reading: Toni L.P. “Leigh Perry” Kelner.** *Toni L.P. “Leigh Perry” Kelner.* Toni L.P. “Leigh Perry” Kelner reads *A Skeleton in the Family* --or at least part of it.
140. 1:00 PM F **Integrating Exposition.** *Jeanne Cavelos, Glenn Grant, Daryl Gregory, Mary Rickert, Sarah Smith (leader), Melanie Tem.* In a 2013 interview with Paul Holdengräber at the NYPL, William Gibson noted that the description of cyberspace in *Neuromancer* came not from a character’s dialogue or a block of narrative text, but from a television show for children that Case and Molly encountered while channel-surfing. Gibson described this device as a way of both sneaking exposition into the text and selling it to the reader. As the announcer extols the wonders of cyberspace to the show’s viewers, the reader is encouraged to buy in just as those viewers would, with the credulity of a child. It also helps to set the scene; Gibson said he hears it in the tone of post-WWII PSAs about the wonders of atomic everything, a retrofuturistic touch that contrasts cleverly with *Neuromancer*’s gritty atmosphere. What are other ways of making exposition work for the narrative rather than interrupting it?
141. 1:00 PM G **Audience-centric Narratives .** *Judith Berman, L. Timmel Duchamp (leader), Gwynne Garfinkle, Chris Gerwel, James Patrick Kelly.* Several subgenres of speculative fiction, such as horror, satire, and slipstream, focus on creating a particular feeling or experience within the reader, rather than on the more typical plot-driver of a protagonist’s inner or outer conflicts. The failure mode of this sort of writing is manipulation and didacticism. What makes an audience-centric story successful, from the author’s point of view and the reader’s?
142. 1:00 PM CR **The Shiny, Candy-like Zombie: Commoditizing the Undead.** *Dale Bailey, Scott Edelman, Catt Kingsgrave, John Langan, Sarah Langan (leader).* On Twitter, M. John Harrison wrote about the appeal of zombies: “You can hate them without feeling wrong. You can kill them like eating sweets. Then you’re hungry again & you can kill more. They’re fully dehumanised. There’s no off-

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season, no moral limitation. They're the *enemy*. What's not to love? They're what we really want." So do we like zombies because they're the consumer-friendly, ambiguity-free face of implacable evil? Are they, in fact, the most perfectly commoditised monsters?

143. 1:00 PM ENL **The Works of Andrea Hairston.** *Ken Houghton (leader), Mikki Kendall, Emily Wagner.* In her career Andrea Hairston has worked magic with her ability to create experiences. Although many of her works might be categorized as genre fiction, she's transcended such boundaries again and again. Hairston's work as a playwright and a professor have clearly influenced her stories until it becomes something in which a reader can fully immerse themselves. In *Mindscape* she wove together a complex tapestry of cross cultural conflict as well as human reactions to change wrought by an unknown outside force. In *Redwood and Wildfire*, Hairston orchestrated a tale with its own music intermingling with a historical perspective that often goes unheard. Reshaping the expected approaches to science fiction and fantasy, Hairston grounds her tales in traditions beyond the expected European structures. She brings the rich cultural and social diversity of the African diaspora into her work at every turn. And through all of her works shines her talent for theater, for being a true Griot sharing truth via fiction while invoking the magic of language, and the wonder that it can bring to our lives. These elements working in concert provide a consistently high level of reader interaction—and reader delight!—that we can only hope to do justice to in this panel.

144. 1:00 PM EM **Reading: Margaret Ronald.** *Margaret Ronald.* Margaret Ronald reads an excerpt from a recent short story.

145. 1:00 PM ENV **Reading: James Morrow.** *James Morrow.* James Morrow reads a scene from a recently published novella, "The Madonna and the Starship."

146. 1:00 PM CL **Kaffeeklatsch.** *Nicholas Kaufmann, Barry Longyear.*

147. 1:00 PM E **Autographs.** *Adrienne J. Odasso, Tom Purdom.*

148. 1:30 PM EM **Reading: K. Tempest Bradford.** *K. Tempest Bradford.* K. Tempest Bradford reads a new steampunk story.

149. 1:30 PM ENV **Reading: Sofia Samatar.** *Sofia Samatar.* Sofia Samatar reads from a work-in-progress, *The Winged Histories*, the sequel to *A Stranger in Olondria*.

150. 2:00 PM F **Becoming a Better Reader.** *Marc Abrahams, Robert Jackson Bennett, Leah Bobet, Michael Dirda, Yoon Ha Lee, Resa Nelson (leader).* In a 2013 Twitter comment, Caitlín R. Kiernan wrote, "Too often, the problem isn't that an author needs to be a better writer, but that a reader needs to be a better reader." As readers, we can sometimes tell whether we liked a book, but it's much harder to step outside and evaluate ourselves as ideal readers and how our pleasure/displeasure in a work relates to what the author was trying to do. How can we become different readers, or better readers? What makes one reader better than another, in the context of a given work or in general? Is there even such a thing as a better reader, or are there only readers who are more or less prepared for a particular book?

151. 2:00 PM G **Portrayals of Code-switching.** *Chesya Burke (leader), Geoff Hart, Daniel José Older, Tom Purdom.* Code-switching means different things in different communities. The most common definition is for people to change the way that they speak to suit the situation they are in at the moment. Being able to successfully code-switch can be the key to greater opportunity in many cultures. How do we convey code-switching in speculative fiction, particularly allegories for inter-racial interactions such as stories of first contact and colonization?

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152. 2:00 PM CR **Educated Guesses: Tech Pros Writing SF.** *Saira Ali, John Chu, Jim Freund, Barbara Krasnoff, B Diane Martin (leader), Walt Williams.* In response to a Silicon Valley technologist frustrated with the current state of science fiction, blogger Andrija Popovic wrote, “Change the question from ‘Why are people not writing about the future I’m making?’ to ‘Where can I find and support people who are writing about this future I see coming?’ Or better: tell your story.” Tech professionals like Ramez Naam, Brenda Cooper, and Daniel H. Wilson are doing just that. What do their portrayals of the future say about our present, and conversely, about the visions of the future that are driving today’s technological development?
153. 2:00 PM ENL **Odyssey Writing Workshop.** *Jeanne Cavelos.* Director Jeanne Cavelos describes the Odyssey Writing Workshop, an intensive six-week program for writers of fantasy, science fiction, and horror held each summer in Manchester, NH. Guest lecturers have included George R. R. Martin, Elizabeth Hand, Ellen Kushner, Jane Yolen, Robert J. Sawyer, Nancy Kress, and Dan Simmons, and 59% of graduates have gone on to be professionally published. Cavelos explains the structure of the program, the work required, some common weaknesses that writers struggle with, and the pros and cons of workshops. She also describes Odyssey’s online classes, critiques, and the free resources available.
154. 2:00 PM EM **Reading: Nicole Kornher-Stace.** *Nicole Kornher-Stace.* Nicole Kornher-Stace reads from her YA novel *Archivist Wasp* forthcoming in 2015 from Small Beer Press’s YA imprint Big Mouth House.
155. 2:00 PM ENV **Reading: Chris Brown.** *Chris Brown.* Chris Brown reads an excerpt from “Countermeasures,” a near-future sf story about surveillance, dissidents and separatists that will appear in the September 2014 issue of MIT Technology Review.
156. 2:00 PM CL **Kaffeeklatsch.** *Kate Maruyama, Kit Reed.*
157. 2:30 PM EM **Reading: Daryl Gregory.** *Daryl Gregory.* Daryl Gregory reads an excerpt from a novella coming out from Tachyon in August, “We Are All Completely Fine.”
158. 2:30 PM ENV **Reading: Samuel Delany.** *Samuel Delany.* Samuel Delany reads fiction.
159. 3:00 PM F **Dark Fantasy and Horror: What’s the Difference?.** *Jeanne Cavelos, Ellen Datlow (leader), Gemma Files, Jordan Hamessley, Jack Haringa, Steve Rasnic Tem.* “As an editor of both dark fantasy and horror,” Ellen Datlow writes, “I’ve been struggling with differentiating the difference for the last couple of years, particularly when editing the Best Horror of the Year, but also when reading for the Women Destroy Horror issue of Nightmare magazine.” This panel of editors will discuss how they draw the line between horror and dark fantasy when selecting stories for publications that are firmly in the horror field—or vice versa.
160. 3:00 PM G **The Booty Don’t Lie: A Cheeky Discussion of Butts in Literature.** *Amal El-Mohtar (leader), Mikki Kendall, Julia Starkey, Vinnie Tesla, Emily Wagner.* This panel is about butts. Fundamentally divisive, throughout history the humble buttocks has often found itself at the intersection of concerns about gender, sexuality, race, and truly terrible puns. This gameshow-style discussion of butts in literature and popular culture promises to be deep, probing, and entertaining in equal measure; join us in reasoning a posteriori.
161. 3:00 PM CR **Copyright Law and Your Writing.** *Warren Lapine, Eugene Mirabelli, Tom Purdom, Kenneth Schneyer, Sarah Smith (leader).* Last year William Fisher of the Harvard Law School taught an

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introductory online course about the history, philosophy, and future of copyright law. The course is now developing a forum about copyright law and its future. This one-hour discussion, led by Sarah Smith, will dig into the material presented in Fisher's course. How does copyright law affect writers? How do current ideas of copyright infringement restrict creativity? How might copyright law change to make new forms of creativity legal—and make them pay?

162. 3:00 PM ENL **How We Edited *Long Hidden*.** *Rose Fox, Daniel José Older.* Rose Fox and Daniel José Older will delve into their work editing the *Long Hidden* anthology.

163. 3:00 PM EM **Reading: Matthew Cheney.** *Matthew Cheney.* Matthew Cheney reads a new short story.

164. 3:00 PM ENV **Reading: Jeff Hecht.** *Jeff Hecht.* Jeff Hecht reads “Daybreak” from anthology *Extreme Planets* edited by David Conyers, David Kernot, and Jeff Harris.

165. 3:00 PM CL **Kaffeeklatsch.** *James Patrick Kelly, Bud Sparhawk.*

166. 3:00 PM IN **Andrea and Pan Read and Sing.** *Andrea Hairston, Pan Morigan.* Music and story for your enjoyment.

Blood Drive closes at 3:30pm

167. 3:30 PM EM **Reading: Mary Rickert.** *Mary Rickert.* Mary Rickert reads from her novel *The Memory Garden* published in May, 2014.

168. 3:30 PM ENV **Reading: Yoon Ha Lee.** *Yoon Ha Lee.* Yoon Ha Lee reads an excerpt from the unpublished story “Variations on an Apple,” a space opera reimagining of the Iliad from Paris's viewpoint.

169. 4:00 PM F **Andrea Hairston Interviewed by Mikki Kendall.** *Andrea Hairston, Mikki Kendall (leader).*

170. 5:00 PM F **Kit Reed Interviewed by Gary K. Wolfe.** *Kit Reed, Gary Wolfe (leader).*

Registration closes 6pm

Information closes 6pm

Bookshop closes 6pm

171. 6:00 PM CR **The Works of Mary Shelley.** *F. Brett Cox (leader), Gwynne Garfinkle, Adrienne J. Odasso, Diane Weinstein.* Mary Wollstonecraft Shelley (1797-1851) was the daughter of the philosopher and novelist William Godwin and the feminist and educationist Mary Wollstonecraft. She married the poet Percy Shelley in 1816, and together with him and the poet Lord Byron and the doctor John Polidori, spent much of the summer of 1816 at the Villa Diodati on Lake Geneva. At Byron's suggestion, one evening each of the group told ghost stories that they had written; by far the most famous of these is Mary Shelley's *Frankenstein; Or, the Modern Prometheus* (1818). *Frankenstein* is often viewed as the first science fiction novel, turning the Gothic tradition into a form distinctively responsive to the modern age. It has inspired countless successors—as well, of course, as translations into other media. Mary Shelley wrote many other works, including the SF tale *The Last Man* (1826), several Gothic stories,

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biographies, and travel narratives. This panel will primarily focus on her speculative writing.

172. 6:00 PM ENL **Writing with a Medical Advisor.** *E.C. Ambrose, Danielle Friedman.* Danielle “D.T.” Friedman consulted as a medical advisor for E.C. Ambrose’s *Dark Apostle* series based on medieval surgery. Ambrose and Friedman will discuss the interplay of medical information and the writing process, what went into their working relationship, and how Friedman’s expertise made the first book what it is.
173. 6:00 PM EM **Reading: Kenneth Schneyer.** *Kenneth Schneyer.* Kenneth Schneyer reads from a new collection, *The Law & the Heart.*
174. 6:30 PM EM **Reading: Nicholas Kaufmann.** *Nicholas Kaufmann.* Nicholas Kaufmann reads a passage from the forthcoming novel, *Die and Stay Dead* (St. Martin’s, September 2014).
175. 7:00 PM CR **Reading: John Langan.** *John Langan.* John Langan reads an excerpt from the novel-in-progress, *The Tunnel.*
176. 7:00 PM ENL **Reading: Sabrina Vourvoulias.** *Sabrina Vourvoulias.* Sabrina Vourvoulias reads a recently-published or unpublished short story.
177. 7:00 PM EM **Reading: Marc Abrahams.** *Marc Abrahams.* Marc Abrahams reads Brief bits from genuine, bizarre scientific studies that have won Ig Nobel Prizes. And a few bits from his new book *This Is Improbable Too*, which will be published this fall.
178. 7:00 PM IN **Reading: Eileen Gunn.** *Eileen Gunn.* Eileen Gunn reads from a work in progress.
179. 7:30 PM CR **Reading: Glen Hirshberg.** *Glen Hirshberg.* Glen Hirshberg reads an excerpt from *Good Girls*, the forthcoming sequel to the 2014 novel, *Motherless Child.*
180. 7:30 PM ENL **Reading: E.C. Ambrose.** *E.C. Ambrose.* E.C. Ambrose reads a selection from the *Dark Apostle* series.
181. 7:30 PM EM **Reading: Gregory Wilson.** *Gregory Wilson.* Gregory Wilson reads a new short story from an upcoming anthology, *No More Empires.*
182. 8:00 PM F **A Most Readerconnish Miscellany.** *Emily Wagner (leader).* Ada Palmer and Carl Engle-Laird 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, Liz Duffy Adams, Sonya Taaffe, Amal El-Mohtar, Ellen Kushner, C.S.E. Cooney and Caitlyn Paxson, and a capella group Sassafrass. Don’t miss this unforgettable event.

Con Suite 9pm - Annual Dessert Party, cosponsored by Boskone and Philcon

Consuite closes at Midnight

sunday

Sunday July 13**Registration opens 8am****Information opens 8am****Con suite opens 8:30am - brunch sponsored by *Helsinki in 2017*****Bookshop opens 10am**

183. 10:00 AM F **Variations on the Theme of Unreliable Narrators.** *Peter Dubé, Theodora Goss (leader), Eileen Gunn, Shira Lipkin, Adrienne J. Odasso.* What can you do with an “Unreliable Narrator?” Following last year’s unreliable narrator discussion, the panelists came up with a large catalog of differently unreliable narrators. This year’s panel will explore these unreliable narrators and the discuss the many things that authors can do with them.

184. 10:00 AM G **Books That Deserve to Remain Unspoiled.** *Jonathan Crowe, Gavin Grant, Kate Nepveu, Graham Sleight, Gayle Surrette (moderator).* In a 2013 review of Joyce Carol Oates’s *The Accursed*, Stephen King stated, “While I consider the Internet-fueled concern with ‘spoilers’ rather infantile, the true secrets of well-made fiction deserve to be kept.” How does spoiler-acquired knowledge change our reading of fiction? Are some books more “deserving” of going unspoiled than others? If so, what criteria do we apply to determine those works?

185. 10:00 AM CR **The Works and History of Marek Huberath.** *Michael Kandel.* Marek Huberath, a writer of fantasy that sometimes fuses with science fiction, is a physics professor at the Jagiellonian University in Krakow. His work is moral, allegorical, atmospheric with major themes of human suffering and how people somehow manage to preserve their humanity and dignity in the worst possible situations. Michael Kandel will talk about his stories and novels and read some of his prose in translation.

186. 10:00 AM ENL **Readercon Classic Children’s Bookclub: *Chitty-Chitty-Bang-Bang*.** *Cecil Castellucci, Ken Houghton (leader).* Written by Ian Fleming of James Bond fame and published in 1964, *Chitty-Chitty-Bang-Bang* has been beloved by children and adults, and continues to delight new generations partly thanks to the musical movie version starring Dick Van Dyke, with a screenplay co-written by Roald Dahl. This year is the 50th anniversary of Chitty’s initial publication, so let’s talk about Fleming’s obsession with cars and gadgetry and thrilling cliffhangers, and ask the children and teens among us to discuss if they agree with a critic from the year of publication who said “we have the adult writer at play rather than the children’s writer at work. The style is avuncular, the writing down too evident.”

187. 10:00 AM EM **Reading: Rick Wilber.** *Rick Wilber.* Rick Wilber reads “Scouting Report,” a short story scheduled for the September Asimov’s.

188. 10:00 AM ENV **Reading: Geoff Hart.** *Geoff Hart.* Geoff Hart reads the first chapter of a self-published novel *Jester*.

189. 10:00 AM CL **Kaffeeklatsch.** *Beth Bernobich.*

190. 10:00 AM E **Autographs.** *Samuel Delany, James Morrow, Mary Rickert.*

191. 10:00 AM IN **From Page to Stage: Adapting Your Work for an Audience.** *C.S.E. Cooney, Amal*

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El-Mohtar, Caitlyn Paxson. Caitlyn Paxson, C.S.E. Cooney, and Amal El-Mohtar will discuss how to take your work from the page to the stage. Each will perform short examples of the art, talking about eye contact, decibel level, and body language. They'll also provide vocal warm-ups and exercises, and tips on articulation, memorization, and breath control. Participants are encouraged to bring 1-3 paragraphs of their own writing to share aloud.

192. 10:30 AM EM **Reading: Theodore Krulik.** *Theodore Krulik.* Theodore Krulik reads "Special Report," a chapter from the novel *Alex Brocton, World Shaper*.
193. 10:30 AM ENV **Reading: Barbara Krasnoff.** *Barbara Krasnoff.* Barbara Krasnoff reads an unpublished story: "Sabbath Wine."
194. 11:00 AM F **The Shirley Jackson Awards.** *Chesya Burke, F. Brett Cox, Jack Haringa, John Langan, Sarah Langan, Kit Reed, 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 2013 in the following categories: Novel, Novella, Novelette, Short Story, Single-Author Collection, and Edited Anthology.
195. 11:00 AM G **Publishing and Marketing.** *Neil Clarke, Liz Gorinsky (leader), Kameron Hurley, Tom Purdom, Ian Randal Strock.* This panel will address the business side of writing and publishing. Panelists will discuss marketing department decisions and other parts of the publishing machine. How these decisions affect the ways we write and read?
196. 11:00 AM CR **How I Wrote *The Revolutions*.** *Felix Gilman.* Felix Gilman discusses the development of his latest novel.
197. 11:00 AM ENL **Readercon Recent Fiction Bookclub: *Ancillary Justice*.** *Francesca Forrest, Adam Lipkin, Natalie Luhrs, Sarah Pinsker (leader), Sonya Taaffe.* Ann Leckie's *Ancillary Justice* is gender-bending space opera with a thriller pace and sensibility. Critics are hailing Leckie's worldbuilding in the story of Breq, the remaining ancillary consciousness of a formerly great warship. We'll explore Leckie's themes of humanity and justice, as well as the way the book's use of nearly exclusively female pronouns shakes up or affirms our notions of a gender binary.
198. 11:00 AM EM **Reading: Ellen Kushner.** *Ellen Kushner.* Ellen Kushner reads from a work-in-progress, a new Riverside novel that takes place 15 years after *The Privilege of the Sword*.
199. 11:00 AM ENV **Reading: Danielle Friedman.** *Danielle Friedman.* Danielle Friedman reads a short story.
200. 11:00 AM CL **Kaffeeklatsch.** *Leah Bobet, James Morrow.*
201. 11:00 AM E **Autographs.** *Theodora Goss, Sofia Samatar.*
202. 11:30 AM ENV **Reading: Peter Dubé.** *Peter Dubé.* Peter Dubé reads from *The City's Gates* or

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Subtle Bodies.

203. Noon F **Extrapolating SF from Science**. *Robert Jackson Bennett, Cecil Castellucci, Danielle Friedman, Jeff Hecht (leader), Ken Liu, Allen Steele.* “Trying to predict the future is a discouraging and hazardous occupation,” Arthur C. Clarke declared. How far can authors see into the future and extrapolate about new technologies? Isaac Asimov said that science is how we see farther, and science fiction is where we write down what we see. Join us as our panelists discuss how they use science and technology in their work and how they try to predict future trends.
204. Noon G **Horror for Diverse Audiences.** *Gemma Files, Nicholas Kaufmann, John Langan (leader), Shira Lipkin, Jennifer Pelland, Shveta Thakrar.* Stereotypes and -isms often come from the id, from a place of deep fear. Horror writers have made use of this for ages, particularly describing monsters and monstrosity in ways that evoke racial anxiety, sexual anxieties, and fears of bodily change. However, that only works if your audience is in the racial majority, sexual majority, and able-bodied. What is the place of horror based on normalized fears for someone who doesn't or can't identify with the norm? How can writers effectively write horror for diverse audiences with diverse fears and anxieties? Can horror be a tool for expanding social empathy and social justice?
205. Noon CR **Science Considered as a Helix of Semi-Frozen Cones.** *B Diane Martin, David Shaw.* Look at the ingredient lists of your favorite supermarket and ultra-premium ice creams. What is all that stuff, and what does it contribute to what should be a simple concoction of dairy, sugar, flavoring, and air? How does temperature affect the texture of ice cream, and why is ice the absolute last thing you want to notice? David Shaw will discuss the factors involved in making the best homemade ice cream you can imagine. Whether you are a beginner or the Heist Cream Emperor (proprietor of The Glacier, the first and only ice cream palace on Triton), you'll learn something that will help you step up your ice cream game.
206. Noon ENL **Writing About Addiction.** *Erik Amundsen, Alex Jablow, Catt Kingsgrave (leader), Barry Longyear, Rose Mambert.* Genre has often used addiction metaphors in various ways, from addiction to Fairie to addiction to performance-enhancing drugs/magic, or to dull some sort of psychic powers. Holly Black, Laurie Marks, and Frank Herbert have all used one or more of these tropes; *Buffy the Vampire Slayer* could never seem to decide whether magic was an addictive drug or a stand-in for sex, and confused the matter further with a magical sex addiction. How do tropes about addiction match up to the science of real addiction, and what else can we do with these tropes without being insensitive to real people struggling with addiction?
207. Noon EM **Reading: J.M. Sidorova.** *J.M. Sidorova.* J.M. Sidorova reads from the novel *The Age of Ice* and unpublished work .
208. Noon ENV **Reading: Kip Manley.** *Kip Manley.* Kip Manley reads selections from *City of Roses*.
209. Noon CL **Kaffeeklatsch.** *Ellen Datlow, Delia Sherman.*
210. Noon E **Autographs.** *Marc Abrahams.*
211. 12:30 PM EM **Reading: Liz Duffy Adams.** *Liz Duffy Adams.* Liz Duffy Adams reads an excerpt from her post-apocalyptic comedy (play), *Dog Act*.
212. 12:30 PM ENV **Reading: Tom Purdom.** *Tom Purdom.* Tom Purdom reads some brief essays on SF and other matters.

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Registration closes 1pm**Information closes 1pm**

213.1:00 PM F **Long Live the Queen.** *Greer Gilman, Theodora Goss, Catt Kingsgrave (leader), Faye Ringel, Diane Weinstein.* If steampunk is, essentially, Victoriana that puts the corset on the outside where it shows, then many of our genres and subgenres are still wearing that corset underneath. There are strong influences of the Victorian gothic novel in horror literature today; of the ethos of colonialism in space opera; Dickens presages *The Hunger Games*; and Victorian erotica presages paranormal romance! How many of our modern genre conceptions are inherited, and how many are shaped by reaction against their predecessors? How does awareness of these dynamics shape contemporary work? In what ways can pointing to steampunk's propensity for wearing its underwear over its sleeves inflect conversations about our own genre clothing?

214.1:00 PM G **Unlikely Cartography.** *Shira Lipkin, Sarah Pinsker.* This summer, Unlikely Story will publish their Unlikely Cartography issue, featuring stories by Shira Lipkin, Kat Howard, Sarah Pinsker, Carrie Cuinn, and others. Together with editor A.C. Wise, these authors will discuss their stories, and other authors (historical and modern) who similarly explored the cartography of the fantastic. Influences and discussion topics may include Calvino's *Invisible Cities*, Eco's *Legendary Lands*, Post's *Atlas of Fantasy*, Mieville's *The City and the City*, and more.

215.1:00 PM CR **The Works of Wyman Guin.** *David Hartwell, Donald Keller (leader), Tom Purdom.* Guin was best known for his novella, "Beyond Bedlam," which John Clute described as "a savage, funny, sad novella that needs to be remembered." Guin, a pharmacologist and advertising executive, published most of his stories in *Galaxy* in the 1950s and 1960s. He also published one novel, *The Standing Joy* (1969).

216.1:00 PM EM **Reading: Leah Bobet.** *Leah Bobet.* Leah Bobet reads "Mountaineering", which is a short story forthcoming in Exile Editions' *Start A Revolution: QUILTBAG Fiction Vying for Change*.

217.1:00 PM ENV **Reading: Sarah Smith.** *Sarah Smith.* Sarah Smith reads from her Titanic book.

218.1:00 PM CL **Kaffeeklatsch.** *Rosemary Kirstein, Adrienne J. Odasso.*

219.1:30 PM EM **Reading: Robert Jackson Bennett.** *Robert Jackson Bennett.* Robert Jackson Bennett reads from *American Elsewhere*.

220.1:30 PM ENV **Reading: Ellen Brody.** *Ellen Brody.* Ellen Brody reads a selection from the work of Memorial Guest of Honor Mary Shelley.

Bookshop closes 2pm

221.2:00 PM F **Making Readercon More Accessible .** *Sarah Smith (leader), Emily Wagner.* In the best of all possible worlds, in addition to being a safe gathering space, Readercon would also be an accessible and inclusive gathering space for all attendees. What can we each, in our different roles, do to get closer to that state? Join members of Readercon's concomm as we talk about what Readercon is doing to improve issues of access for everyone, and as we listen to your concerns and suggestions about what we can do to make Readercon better.

222.2:00 PM EM **Reading: Gemma Files.** *Gemma Files.* Gemma Files reads selections from a work in

progress Experimental Film and the upcoming book *We Will All Go Down Together: Stories About the Five-Family Coven*.

223. 2:00 PM ENV **Reading: Lila Garrott.** *Lila Garrott*. Lila Garrott reads an excerpt from an unpublished novel, and possibly one or two published reviews.

224. 2:30 PM EM **Reading: Theodora Goss.** *Theodora Goss*. Theodora Goss reads from a short story, “Cimmeria: From the Journal of Imaginary Anthropology,” that will shortly be appearing in Lightspeed.

225. 2:30 PM ENV **Reading: Sonya Taaffe.** *Sonya Taaffe*. Sonya Taaffe reads the short story “The Trinitite Golem” and assorted new poems.

226. 3:00 PM F **Readercon 25 Feedback Session.** . Come tell the Readercon concom and hotel staff what worked well at this year’s convention and what can be improved next year.

Con suite closes 3pm

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readercon 25 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. **Rachel Sockut Borman** was Assistant Conchair.

Kim Riek was 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, assisted by **Nightwing Whitehead**. Diane also served as liaison to the Cordwainer Smith Rediscovery Award Committee.

B. Diane Martin and **Louis West** were Guest of Honor Liaisons.

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 **Emily Wagner**, chairs emeriti **Rose Fox** and **David G. Shaw**, committee members **Matthew Cheney, Mikki Kendall, Amal El-Mohtar, B. Diane Martin, 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 Marier Cloutier (“Book Recommendations from Professional Readers”), Cecilia Tan (“Education in Speculative Fiction;” “Long Live the Queen”), Carrie Cuinn (“Extrapolating SF from Science”), Tea Fougner (“Genre Fiction as Educational Activism”), Anil Menon (“Imaginative Resistance”), Veronica Schanoes (“Publishing and Marketing”), Andrew Ferguson (“R.A. Lafferty at 100”), Victoria Janssen (“Speculative Fiction and World War I”), Chris Gerwel (“The Convergence of Utopia and SF;” “The Tension of Satisfaction and Subversion”), Jess Nevins (“The Immediate Influence of Mary Shelley”), Theodore Krulik (“The Life of Mary Shelley”), Stefan Krzywicki (“The Past Is a Terrible Place”), Melody Friedenthal (“The Science of Space Colony Living”), Kate Nepveu (“When Magic Comes Into the Real World”), Claire Humphrey (“When the Other Is You”). For talks, discussions, workshops, performances, and other special-interest items, we thank the leaders for their ideas, enthusiasm, expertise, and write-ups.

Our program sign-up and creation system was updated for 2014 by the talented and tireless **Xtina Schelin**, with assistance from **Stefan Krzywicki**.

Emily Wagner constructed the schedule and pocket program. **Roza Anthony** edited and laid out the Program Guide and inserted sneaky comments, with Emily producing the program listing, **Louis West** editing the bio-bibliographies, Roza doing proofreading, 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** researched, solicited, and edited contributions for the Souvenir Book, proofread the text, compiled the bibliographies, and acquired the cover images for the Souvenir Book and the Program Guide. **Bill Sherman** solicited ads (Richard finalized one big sale). The amazing **Nevenah Smith** did layout and design.

Tanya Washburn is working to make Readercon accessible to everyone.

Stefan Krzywicki produced all the signage including room signs and name tents. **Louise J. Waugh** built the schedule / flyer tower and created lunch chits. Emily 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 Information with the assistance of **David Walrath**.

Louise Waugh is managing At-Con Registration, assisted by **Mandy Eberle**. **Stefan Krzywicki** is At-Con (and Corporate) Treasurer.

Sound, Recording, and Track Management are being handled by **Bill Sherman** and **Michael Matthew**.

Art and **Becky Henderson** are the Bookshop Coordinators.

Karen Paquin and **Paula Adams** are managing the Con Suite.

Anna Bradley, assisted by **Rachel Wertheimer**, is managing the Green Room.

Nightwing Whitehead, assisted by **Kim Greyson**, is managing the Kaffeeklatsches this year.

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

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

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

Some things that might not be obvious about the bibliographies:

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

Stories that were award finalists or winners were, of course, almost invariably also included in at least one *Year's Best* anthology, but this has been omitted for stories in authors' collections (the point being simply to identify which included stories became Famous). For the same reason, we have only mentioned one such anthology in the rare cases when a story was selected by competing editors in the same year.

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

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

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

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

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

About SF Awards

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.

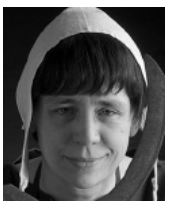


Liz Duffy Adams is a playwright, whose plays include the post-apocalyptic comedy *Dog Act* (winner of the Will Glickman Award; published by Playscripts, Inc. and soon to be anthologized in *Geek Theater*; Underwords Press; produced multiple times, including by Shotgun Players, San Francisco, and Flux Ensemble Theater, NYC), *The Listener* (produced by Crowded Fire, San Francisco, and Moxie Theater, San Diego) and *Listener of Junk City* (winner of the Frederick Loewe Award in Music-Theatre).

Other fantasy/science fiction/dramaturgically indefensible plays include *The Reckless Ruthless Brutal Charge of It or, The Train Play* (published by Playscripts, Inc; produced by Clubbed Thumb, NYC, and Crowded Fire, San Francisco; French translation just read at Théâtre des Bouffes du Nord, Paris), *One Big Lie* (produced by Crowded Fire, *Oakland Tribune* Ten Best List), and *Off the Clock* (very new and just workshopped at UMass New Plays Lab).

She has also written the historical plays *Or*, (published by Dramatists Play Service and in Smith & Kraus' *New Playwrights: The Best Plays Of 2010*; produced Off Broadway at Women's Project Theater and over two dozen times since, including at Magic Theater and Seattle Rep; winner of a Lillian Hellman Award and Women of Achievement Award) and *A Discourse on the Wonders of the Invisible World* (premiered at Contemporary American Theater Festival). She's been a New Dramatists Resident Playwright and a New York Foundation for the Arts Fellow, and was the 2012–2013 Briggs-Copeland Visiting Lecturer in Playwriting at Harvard.

She has written a science fiction novel, *The Sensationalists* (in progress). She lives partly in New York City but mostly in Greenfield MA, and holds both American and Irish passports, in case she needs to go on the lam. More at lizduffyadams.com.



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.



Erik Amundsen has been removed from display after it was determined that he was zoologically improbable and/or terrifying to small children. His most recent story, "On Every Boy's Skin/All the Stars Ever, Also Bones" appeared in the first issue of *Lackingtons*. The story "Jupiter and Gentian," will appear in *Apex* later this year. Also, "Live Arcade," which appeared in *Strange Horizons*, is in *The Year's Best Science Fiction & Fantasy: 2014* (Horton, ed.). Earlier stories are in *Not One of Us*, *Clarkesworld*, *Jabberwocky*, *Everyday Weirdness*, and *Fantasy*, and his 2007 debut story, "Bufo Rex" in *Weird Tales*, was a WSFA Small Press finalist.

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

His illustrations appear in Julia Rios's chapbook *Oracle Gretel* (2012), and in the trailer for CSE Cooney's "Martyr's Gem."

Erik Amundsen haunts swamps and desolate suburban sprawl. His range is mostly confined to central Connecticut, though he did once fly to the moon on a pink flamindigo.



Robert Jackson Bennett's 2010 debut *Mr. Shivers* won the Shirley Jackson award as well as the Sydney J Bounds Newcomer Award. His second novel, *The Company Man*, won a Special Citation of Excellence from the Philip K Dick Award, as well as an Edgar Award for Best Paperback Original. His third novel, *The Troupe*, has topped many "Best of 2012" lists, including that of *Publishers Weekly*. His fourth novel, *American Elsewhere*, is now out to wide acclaim.



John Benson is editor and publisher of *Not One of Us*, a long-running (1986 - present) hardcopy magazine about people (or things) out of place in their surroundings: outsiders, social misfits, aliens in the SF sense—anyone excluded from society for whatever the reason. (See <http://not-one-of-us.com>.) More than 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 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.



Judith Berman's fiction, which has appeared in *Asimov's*, *Black Gate*, *Interzone*, *Realms of Fantasy*, and *Lightspeed Magazine*, has been short-listed for the Nebula, the Sturgeon, and the Crawford Awards, and her essay "Science Fiction Without the Future," received the Science Fiction Research Association's Pioneer Award. Her novel *Bear Daughter* (Ace, 2005) was praised as "utterly absorbing, unforgettable . . . truly original and unique" (*Booklist*, Starred Review). She is currently living in Victoria, BC.



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

She lives in CT with her husband, son, and two idiosyncratic cats.



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 2015.

She is also the author of a wide range of short fiction, which has been reprinted in several Year's Best anthologies: "Stay," in *The Best Horror of the Year*, Vol. 4 (Datlow, ed.); "The Parable of the Shower" in *The Year's Best Fantasy 10* (Hartwell and Cramer, eds.); "Bliss" in *Science Fiction: The Best of the Year 2006* (Horton, ed.); and "Displaced Persons" in *The Year's Best Science Fiction and Fantasy for Teens* (Nielsen Hayden and

Yolen, eds.). Further short work appears in *Superheroes* (Horton, ed.); *Super Stories of Heroes and Villains* (Lalumiere, ed.); *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.



Ellen Brody 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, with Richard Duffy, of the Souvenir Book for the fourth year in a row. 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 *Blythe 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 sixteen consecutive Readercons as of last year, and has appeared on a few panels as well.



Cecil Castellucci is the author of books and graphic novels for young adults including *Boy Proof*, *The Plain Janes*, *First Day on Earth*, *The Year of the Beasts* and *Odd Duck*. Her picture book, *Grandma's Gloves*, won the California Book Award Gold Medal. Her short stories have been published in *Strange Horizons*, *YARN*, *Tor.com*, and various anthologies including, *Teeth*, *After* and *Interfictions 2*. She is the YA editor of the Los Angeles Review of Books, Children's Correspondence Coordinator for The Rumpus and a two time Macdowell Fellow. She lives in Los Angeles.



Jeanne Cavelos is a best-selling writer, award-winning editor, and director of the Odyssey Writing Workshops Charitable Trust. She began her professional life as an astrophysicist and mathematician, working in the Astronaut Training Division at NASA's Johnson Space Center. Her love of science fiction sent her into a career in publishing, and she became a senior editor at Bantam Doubleday Dell, where she ran the science fiction/fantasy program and created the Abyss imprint of psychological horror (World Fantasy Award winner 1993, Special Award: Professional). In her eight years in New York publishing, she

edited a wide range of fiction and nonfiction, and worked with such award-winning and best-selling authors as William F. Nolan, Robert Anton Wilson, Dennis Etchison, Joan Vinge, Tanith Lee, Kathe Koja, Poppy Z. Brite, Jeanne Kalogridis, Barry Gifford, Patrick McCabe, Syd Field, Phil Farrand, and Peter Dickinson.

Jeanne left New York to pursue her own writing career. She has written four novels set in the Babylon 5 universe: *The Shadow Within* (Dell, 1997; Del Rey, 2003), and the bestselling trilogy *The Passing of the Techno-Mages*, made up of *Casting Shadows* (Del Rey, 2001), *Summoning Light* (Del Rey, 2001), and *Invoking Darkness* (Del Rey, 2001). She has also written two nonfiction books, *The Science of Star Wars* (St. Martin's, 1999, New York Public Library's Recommended Reading List selection) and *The Science of The X-Files* (Berkley, 1998, Bram Stoker finalist). Her short fiction and nonfiction include appearances in *Decalog5: Wonders* (Leonard and Mortimore, eds.), *Writing Horror: A Handbook* (Castle, ed.) and *The Complete Handbook of Novel Writing* (Writer's Digest, eds.), *Farscape Forever!* (Yeffeth, ed.), *Star Wars on Trial* (Brin and Woodring, eds.), and *Jack Bauer for President: Terrorism and Politics in 24* (Minter, 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.jeanneecavelos.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.



Christopher M. Cevasco's ("Chris") fiction has appeared in *Shades of Blue and Gray* (Berman, ed.), *Zombies: Shambling Through the Ages* (Berman, ed.), *A Field Guide to Surreal Botany* (Lundberg, ed.), *The Book of Tentacles* (Virtes and Cox, eds.), *Magic and Mechanica* (Santa, ed.), *Nightmare Magazine*, *Black Static*, *The Leading Edge*, *Allen K's Inhuman*, *The Lovecraft eZine*, *Twilight Tales*, *Lovecraft's Weird Mysteries*, and *The Horror Express*, among other venues. His poetry has been featured in *Star*Line*, and his short poem "Four Haiku Poems on Artificial Intelligence" was longlisted for the 2009 Rhysling. Chris is a 2006 Clarion graduate (the last class at East Lansing, MI) and a 2007 Taos Toolbox graduate.

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

Chris is seeking representation for a recently completed novel of English resistance and rebellion in the years

immediately following the Norman Conquest as well as for a historical thriller about Lady Godiva. He writes in Myrtle Beach, SC, where he lives with his wife and two young children.



Matthew Cheney's fiction and nonfiction have appeared in *Where Thy Dark Eye Glances* (ed. Berman), *Logorrhea* (Klima, ed.), *Interfictions* (Sherman and Goss, eds.), *Strange Horizons*, *Nightmare*, *Weird Tales*, *SF Site*, *The Los Angeles Review of Books*, *The Internet Review of Science Fiction*, *Electric Velocipede*, *Lady Churchill's Rosebud Wristlet*, *One Story*, and elsewhere. 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* (2014). 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 pursuing a PhD in Literature at the University of New Hampshire.



John Chu is the author of "The Water That Falls on You from Nowhere" (Hugo finalist, short story, 2013). The collection *Wilde Stories 2014* (Berman, ed.) will include this story. His other short fiction has appeared in *Bloody Fabulous* (Sedia, ed.), *The Time Traveler's Almanac* (VanderMeer and VanderMeer, ed.), *Boston Review*, *Asimov's*, *Apex*, and *Tor.com* among other places. "A Cost-Benefit Analysis of the Proposed Trade-Offs for the Overhaul of the Barricade" will appear at *Tor.com* on July 30th, 2014.

He has narrated stories for *EscapePod*, *PseudoPod*, *PodCastle*, and *Lightspeed* and he translates stories from Chinese into English. He attended Viable Paradise X (2006) and the 2010 Clarion Writers Workshop and is currently a member of the BRAWL writers' group.



Kevin Clark is a composer, podcaster, product manager, and occasional writer, including for NewMusicBox, *24MAG*, and a zine about soup edited by Rachel Fershleiser and Ami Greko. By day he runs product and strategy for New Music USA, including a custom built grantmaking and engagement platform. His compositions explore the relationship between words and music, and almost always originate in literature and end in theater or the internet. His favorite texts include 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, 2013, and nominee: 2009; World Fantasy finalist, Special Award Non-professional: 2009, 2010, 2012) and Hugo nominee for Best Editor Short Form for the last three 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, which eventually led to the installation of a defibrillator and a new life as a cyborg. Inspired by these events, he took on his first non-Clarkesworld editing project, *Upgraded*, an original anthology of cyborg stories scheduled for publication this summer.

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, online 2011) with David Langford (Nicholls remaining Editor Emeritus) and Graham Sleight as Managing Editor, 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 criticisms 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), *Canary Fever: Reviews* (Becon, 2009; Hugo and British SF finalist) and *Stay* (Becon, 2014). *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 *Applesseed* (Orbit/Little Brown/Tor, 2001; Tiptree finalist and New York Times Notable Book), which is sf.

Projects include further work on *The Encyclopedia of Science Fiction*, already more than a million words longer than the 2011 launch version.



Lisa Janice (LJ) Cohen is a poet, blogger, novelist, physical therapist, and ceramics artist. She has published three novels, *The Between* (2012) and *Future Tense* (2104), YA fantasies, and *Derelect*, (SF, 2014), published by Interrobang Books. Her short story “I Was a Teenage Alien” appears in the anthology

Invasion: A Theme-thology (Charles Borouch, ed, HDWPbooks, 2013). “The Forgetting” appears in the anthology *Day I Died: A Theme-thology* (Charles Borouch, ed, HDWPbooks, 2014). *LJ'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, 2013). Her blog, *Once in a Blue Muse*, has been active since 2005 (when dinosaurs roamed the earth in internet reckoning) and has recently surpassed 1,000 posts. (<http://ljcbluemuse.blogspot.com>).

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). After a twenty-five year career in physical therapy, LJ now uses her clinical skills to injure her characters. She 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 novella “Martyr’s Gem” will

appear in Rich Horton’s *The Year’s Best Science Fiction and Fantasy, 2014 Edition*, and the forthcoming *Mammoth Book of Steampunk Adventures* will contain her short story, “The Canary of Candletown.” Other novellas and short stories may be found online at *Black Gate Magazine*, *GigaNotoSaurus*, *SteamPowered II: More Lesbian Steampunk Stories* (Vanderhooft, ed.), *Clockwork Phoenix 3* (Allen, ed.), *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). Most of his publications are short stories: "The Amnesia Helmet" (Eclipse Online), "Maria Works

at Ocean City Nails" (New Haven Review), and "Road Dead" (Shadows and Tall Trees), and poem "First Rodeo," (Manifest West: Contemporary Cowboy). A new short story, "Where We Would End a War," is forthcoming in the anthology *War Stories*, ed. Jaym Gates and Andrew Liptak (Apex Books 2014).

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 works 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 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, results of which he has shared on his personal website, jonathancrowe.net, and in *The New York Review*

of Science Fiction. He is also the editor of a new sf fanzine, *Ecdysis*. 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; Gartersnake.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.



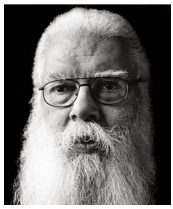
Ellen Datlow, Guest of Honor at Readercon 11, has been editing science fiction, fantasy, and horror short fiction for over thirty years. She was editor of *Sci Fiction*, the fiction area of SCIFI.com; editor of *Event Horizon: Science Fiction, Fantasy, and Horror*; and fiction editor of *Omni Magazine* 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), *Alien Sex* (Dutton), *A Whisper of Blood* (William Morrow), *Little Deaths* (Millennium/Dell; WFA winner), *Off Limits: Tales of Alien Sex* (St. Martin's), *Twists of the Tale* (Dell), *Lethal Kisses* (Orion), *Vanishing Acts* (Tor), *The Dark: New Ghost Stories* (Tor; International Horror Guild winner), *Inferno* (Tor; Winner: WFA/IHG/Jackson), *The Del Rey Book of Science Fiction and Fantasy* (Del Rey), *Poe* (Solaris; Shirley Jackson Award winner), *Nebula Awards Showcase 2009* (Roc), *The Best Horror of the Year, Volumes One to Six* (Night Shade), *Darkness: Two Decades of Modern Horror* (Tachyon), *Teeth* (HarperCollins), *Supernatural Noir* (Dark Horse), *Naked City* (St. Martin's), *Blood and Other Cravings* (Tor), *Hauntings* (Tachyon), *Lovecraft's Monsters* (Tachyon), & *Fearful Symmetries* (Chizine).

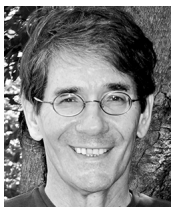
With Terri Windling, Datlow has edited *Snow White, Blood Red* (Morrow/Avon), *Black Thorn, White Rose* (Morrow/Avon), *Ruby Slippers, Golden Tears* (AvoNova/Morrow), *Black Swan, White Raven* (Avon), *Sirens and Other Daemon Lovers* (HarperPrism), *Silver Birch, Blood Moon* (Avon; WFA winner), *Black Heart, Ivory Bones* (Avon), *A Wolf at the Door and Other Retold Fairy Tales* (Simon & Schuster), *The Green Man: Tales from the Mythic Forest* (Viking; WFA winner), *Swan Sister: Fairy Tales Retold* (S&S), *The Faery Reel: Tales from the Twilight Realm* (Viking), *Salon Fantastique* (Thunder's Mouth, WFA winner), *The Coyote Road: Trickster Tales* (Viking), *Troll's Eye View: A Book of Villainous Tales* (Viking), *The Beastly Bride: Tales of the Animal People* (Viking), *Teeth: Vampire Tales* (HarperCollins), *After* (Hyperion), and *Queen Victoria's Book of Spells* (Tor; Locus/Jackson Award Finalist). Datlow also edited the first sixteen volumes of *The Year's Best Fantasy and Horror* for St. Martin's, and five with Kelly Link and Gavin J. Grant. With Nick Mamatas, she edited *Haunted Legends* (Tor; Stoker winner). Forthcoming are *The Cutting Room* (Tachyon), *Nightmare Carnival* (Dark Horse Books), and *The Doll Collection* (Tor).

Datlow has won four Hugos as best professional editor or best editor, short form, and has won one for Best Webzine (SCIFICTION). She won a World Fantasy Special Award: Professional for 1994. Her nine World Fantasy Awards ties her (with Terri Windling) for the most in the award's history. She's won the Locus Award for best editor ten consecutive years from 2004 to 2013. She was named recipient of the 2007 Karl Edward Wagner Award, given at the British Fantasy Convention for "outstanding contribution to the genre." In 2011, she was given the Lifetime Achievement Award by the Horror Writers Association.

Datlow co-hosts the Fantastic Fiction at KGB monthly reading series. She lives in New York City with two cats. You can follow her on facebook, and on twitter@EllenDatlow.



Samuel Delany's stories are available in *Aye and Gomorrah and other stories* and *Atlantis: Three Tales*. His novels include *Nova*, *Dhalgren*, *Hogg*, *The Mad Man*, his four-volume fantasy series, *Return to Neveryon*, the Stonewall Award-winning novel *Dark Reflections*, and—most recently—*Through the Valley of the Nest of Spiders*. His non-fiction collections include *Silent Interviews*, *Longer Views*, *Shorter Views*, and *Times Square Red / Times Square Blue*. His award-winning autobiography is *The Motion of Light in Water*. A judge for the 2010 National Book Awards, he was the subject of a 2007 documentary, *The Polymath*, and is the author of a popular creative writing textbook, *About Writing*. Three of his critical books on science fiction, *The Jewel-Hinged Jaw*, *Starboard Wine*, and *The American Shore*, Wesleyan University Press have recently returned to print. His interview in the *Paris Review's* "Art of Fiction" series appeared in the spring 2012. He has been inducted into the Science Fiction Hall of Fame, and earlier this year he received the 31st Damon Knight Memorial Grand Master of Science Fiction Award. He lives in New York City and teaches creative writing at Temple University.



Michael Dirda received the 1993 Pulitzer Prize for his essays and reviews in *The Washington Post Book World*. He is currently a weekly columnist for *The Post* as well as a frequent contributor to *The New York Review of Books*, the online *Barnes & Noble Review*, *The Times Literary Supplement* and several other literary periodicals. As a senior editor for *The Washington Post Book World*, he oversaw its monthly coverage of science fiction and fantasy from 1978 until 2003.

Dirda is the author of *Readings: Essays and Literary Entertainments* (Indiana, 2000), *An Open Book: Chapters from a Reader's Life* (Norton, 2003, Recorded Books audio version, 2008; Winner of the Ohioana Book Award for nonfiction), *Bound to Please: Essays on Great Writers and Their Books* (Norton, 2004; Los Angeles Times Book Award finalist in Current Affairs); *Book by Book: Notes on Reading and Life* (Henry Holt, 2006); *Classics for Pleasure* (Harcourt, 2007), and *On Conan Doyle* (Princeton, 2011; Edgar Award for biography/criticism). "Messing Around with *The Wind in the Willows*" (in *The New York Review of Books*) received the 2012 Boydston Prize for the best essay on textual editing published during the previous two years (awarded by the Association for Documentary Editing). Dirda is now at work on a book about popular fiction in the late 19th and early 20th century, tentatively titled *The Great Age of Storytelling* (Knopf, forthcoming).

As a *Book World* editor, Dirda has commissioned essays and reviews from virtually all the major figures in fantasy and science fiction. His own reviewing ranges widely over contemporary and classic literature, history, biography and cultural studies. He has written introductions to numerous works of "fantastika" including *Lord Darcy*, by Randall Garrett (Gollancz, 2014), *The Foundation Trilogy*, by Isaac Asimov (Everyman's Library, 2010); "The Big Read" *Reader's Guide and Teacher's Guide for Ursula K. Le Guin's, A Wizard of Earthsea* (National Endowment for the Arts, 2008), *The*

Collected Fantasies of Clark Ashton Smith, Vol. 3 (Night Shade, 2007); *The Collected Jorkens, Vol. 3* (Night Shade, 2005); and *The Captain of the Pole-Star and Other Supernatural Tales of Arthur Conan Doyle* (Ash-Tree, 2004). Dirda has also contributed substantial essays on Balzac, Merimee, Maupassant, and Jack Vance to E.F. Bleiler's *Fantasy and Supernatural Fiction*. He wrote the article on "The Continental Tradition" for *The Penguin Encyclopedia of Horror and the Supernatural* (Sullivan, ed).

Dirda graduated with Highest Honors in English from Oberlin College (1970), received a Fulbright grant to teach in Marseille (1970-71), and earned an M.A. (1975) and Ph.D. (1977) from Cornell University in Comparative Literature (concentrating on medieval studies and European romanticism). In 2002 Dirda was invested in The Baker Street Irregulars as "Langdale Pike." In 2008, he was Critic Guest of Honor at Capclave. He has taught at several colleges, most recently the University of Maryland (a two-semester course on the adventure novel, 2011, 2012). He and Marian Peck Dirda, senior prints and drawings conservator at the National Gallery of Art, have three grown sons, Christopher, Michael and Nathaniel.



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. His collection of prose poems *Conjure: A Book of Spells* (Rebel Satori, 2013) was shortlisted for the A.M. Klein Prize for Poetry. Dubé's short fiction collection, *At the Bottom of the Sky* (DC Books, 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*. His new short fiction collection, *Beginning with the Mirror*, is forthcoming from Lethe Press in autumn 2014. 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 magazine*, *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 teaches and works as a freelance writer and translator. His website is peterdube.com.



L. Timmel Duchamp is best known as the author of the five-volume Marq'ssan Cycle and the founder and publisher of Aqueduct Press. She is the author of two collections of short fiction: *Love's Body*, *Dancing in Time* (Aqueduct, 2004), which was shortlisted for the Tiptree and includes the Sturgeon-finalist

story, “Dance at the Edge,” the Sidewise Award-nominated, “The Heloise Archive,” and the Tiptree-shortlisted “The Apprenticeship of Isabetta di Pietro Cavazzi”; and *Never at Home* (Aqueduct, 2011), which includes a 2011 Tiptree-Honor List story, and co-author, with Maureen McHugh, of a mini-collection, *Plugged In* (Aqueduct, 2008, published in conjunction with the authors’ being GoHs at WisCon). Her Marq’ssan Cycle (which won special recognition from the James Tiptree Award jury), consists of *Alanya to Alanya* (Aqueduct, 2005), *Renegade* (Aqueduct, 2006), and *Tsunami* (Aqueduct, 2007), *Blood in the Fruit* (Aqueduct, 2007), and *Stretto* (Aqueduct, 2008). She has also published the short novel, *The Red Rose Rages (Bleeding)* (Aqueduct, 2005), the novella *De Secretis Mulierum* (Aqueduct, 2008); dozens more short stories, including “Motherhood, Etc” (short-listed for the Tiptree) and “Living Trust” (Nebula and Homer Award finalist).

She has published a good deal of nonfiction, from reviews for *Strange Horizons* and *The American Book Review* to essays for *NYRSF* and *Extrapolation*; an essay collection, *The Grand Conversation* (Aqueduct, 2004); and most recently, “Mad Scientists, Chimps, and Mice with Human Brains: Collapsing Boundaries in Science Fiction” in *Parabolas*, ed. Brian Attebery and Veronica Hollinger (Wesleyan University Press, 2013) and “Real Mothers, a Faggot Uncle, and the Name of the Father: Samuel R. Delany’s Feminist Revisions of the Story of SF” in a special Samuel R. Delany issue of *Annals of Scholarship*, ed. by Kenneth James (2013).

Since 2011, she has been the Features Editor of *The Cascadia Subduction Zone*. She is also the editor of *Talking Back: Epistolary Fantasies* (Aqueduct, 2006), *The WisCon Chronicles, Vol. 1* (Aqueduct, 2007), *Narrative Power: Encounters, Celebrations, Struggles* (Aqueduct Press, 2010), *Missing Links and Secret Histories: A Selection of Wikipedia Entries from across the Known Multiverse* (Aqueduct Press, 2013), and co-editor, with Eileen Gunn, of *The WisCon Chronicles, Vol. 2: Provocative essays on feminism, race, revolution, and the future* (Aqueduct, 2008).

Duchamp is the founder and publisher of Aqueduct Press, which has released numerous award-winning books, including Gwyneth Jones’s *Life* (the Philip K. Dick Award), Ursula K. Le Guin’s *Cheek by Jowl* (the Locus Award), Nisi Shawl’s *Filterhouse* (the James Tiptree Jr. Award), Vandana Singh’s *Distances* (the Carl Brandon Society’s Parallax Award), and Andrea Hairston’s *Mindscape* (the Carl Brandon Society’s Parallax Award) and *Redwood and Wildfire* (the James Tiptree Jr. Award and the Carl Brandon Society’s Kindred Award). In 2008 she appeared as a Guest of Honor at WisCon. In 2009-2010 she was awarded the Neil Clark Special Achievement Award (“recognizing individuals who are proactive behind the scenes but whose efforts often don’t receive the measure of public recognition they deserve”).



Scott Edelman has published more than 85 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 *Why New Yorkers*

Smoke, *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*. His most recent short story was published in the anthology *The Monkey’s Other Paw: Revived Classic Stories of Dread and the Dead*.

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 Lambda Award-nominated novel *The Gift* (Space & Time, 1990) and the collection *Suicide Art* (Necronomicon, 1992). His collection of zombie fiction, *What Will Come After*, came in 2010 from PS Publishing, and was a finalist for both the Stoker Award and the Shirley Jackson Memorial Award. His science fiction short fiction has been collected in *What We Still Talk About* from Fantastic Books.

He has been a Stoker Award finalist five times, both in the category of Short Story and Long Fiction. Additionally, Edelman worked for the Syfy Channel for more than thirteen years as editor of *Science Fiction Weekly*, *SCI FI Wire*, and *Blastr*. He was the founding editor of *Science Fiction Age*, which he edited during its entire eight-year run. He also edited *SCI FI* magazine, previously known as *Sci-Fi Entertainment*, for more 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.

He worked as an assistant editor for Marvel Comics in the ’70s, writing everything from display copy for superhero Slurpee cups to the famous Bullpens Bulletins pages. While there, he edited the Marvel-produced fan magazine *FOOM* (Friend of Ol’ Marvel). He also wrote trade paperbacks such as *The Captain Midnight Action Book of Sports, Health and Nutrition* and *The Mighty Marvel Fun Book*.

In 1976, he left staff to go freelance, and worked for both Marvel and DC. His scripts appeared in *Captain Marvel*, *Master of Kung Fu*, *Omega the Unknown*, *Time Warp*, *House of Mystery*, *Weird War Tales*, *Welcome Back, Kotter* and others.

He has at various times served on the juries for both the Science Fiction and Fantasy Writers of America Nebula Short Fiction Awards and the Theodore Sturgeon Memorial Award. He has been the Editor in Residence at the Clarion SF Workshop in 1999 and 2003, and the Guest Editor at the Odyssey Writers Workshop in 1999. He was the Toastmaster for the 2000 Nebula Awards ceremony. He was the winner of the 2004 Sam Moskowitz Award for outstanding contributions to the field of science fiction fandom.



Amal El-Mohtar is the author of *The Honey Month* (Papaveria Press, 2009), a collection of poems and stories written to the taste of 28 different kinds of honey, which includes Rhysling Award winner “Peach-Creamed Honey” (2010). Her poem “Phase Shifting” won the Richard Jefferies Prize (2012), and her poems “Lost” (*Strange Horizons*) and “Turning the Leaves” (*Apex*) are finalists for the Aurora Award (2014). Her short story

“The Green Book” (included in *The Year’s Best Science Fiction and Fantasy 2011*, Horton, ed.) was a finalist for the 2011 Nebula Award.

Her short fiction has appeared in numerous anthologies including *The Thackery T. Lambshead Cabinet of Curiosities* (2011, Ann and Jeff VanderMeer, eds.), *The Mammoth Book of Steampunk* (2012, Sean Wallace, ed.) and *Glitter and Mayhem* (2013, Lynne and Michael D. Thomas, eds.), and magazines such as *Strange Horizons* and *Apex*. Most recently her short story “The Lonely Sea in the Sky” appeared in *Lightspeed’s* “Women Destroy Science Fiction” double-issue (Christie Yant, ed.). “The Truth About Owls” is forthcoming in *Kaleidoscope: Diverse YA Science Fiction and Fantasy Stories* (2014, Julia Rios and Alisa Krasnostein, eds.).

She has written multiple essays on *Doctor Who*, included in *Chicks Unravel Time* (2012, Deborah Stanish and L. M. Myles, eds.), *Queers Dig Time Lords* (2013, Sigrid Ellis and Michael D. Thomas, eds.), and *Companion Piece* (2014, L. M. Myles, ed.), and regularly writes reviews and articles for NPR Books, *Tor.com*, and Publishers Weekly. She is also a founding member of the Banjo Apocalypse Crinoline Troubadours performance collective (bactroubadours.com) and Editor-in-Chief of *Goblin Fruit* (goblinfruit.net), an online quarterly dedicated to fantastical poetry.

She lives in Glasgow with her fiancé and two Jellicle cats



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 *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 *Dark Discoveries Magazine*, *Stamps, Tramps and Vamps* (Robinson, ed.), *Imaginarium 2013* (Kasturi and Bieko, eds.), *Chilling Tales 2* (Kelly, ed.), *Lovecraft’s Monsters* (Datlow, ed.), and *Best New Horror 24* (Jones, ed.). New fiction will soon appear in *Children of Old Leech* (Lockhart and Steele, eds.), *The Doll Project* (Datlow, ed.), and *Aghast Magazine*.

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. An Omnibus Edition including three new Hexverse short stories (“Hexmas,” “Like A Bowl of Fire” and “In Scarlet Town (Today)”) was released in December, 2013. Her new book, *We Will All Go Down Together: Stories of the Five-Family Coven*, will be released in August of 2014. She is currently hard at work on her next novel. You can find out more about her at <http://musicatmidnight-gfiles.blogspot.com>.



Francesca Forrest published *Pen Pal*, a hard-to-classify novel from the margins, in December 2013, and has been working to spread the word in 2014. Her short stories have appeared in *Not One of Us*, *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.



Rose Fox is a reviews editor for *Publishers Weekly*, covering the SF/fantasy/horror and romance/erotica genres, and co-host of the weekly *Publishers Weekly Radio* book news and talk radio show. Rose has written over a hundred anonymous reviews for *PW* and

somewhat fewer bylined reviews, articles, and opinion pieces for *Strange Horizons*, *Some Fantastic*, *ChiZine*, *The Internet Review of Science Fiction*, *Lambda Book Report*, *Clamor*, *Bookmarks*, *Adult Video News*, and various other venues.

Their first anthology, *Long Hidden: Speculative Stories from the Margins of History*, co-edited with Daniel José Older, was published by Crossed Genres in May 2014 to considerable acclaim. Rose’s short fiction and poetry have appeared in *Dark Furies* (Sneed, ed.), *Alleys and Doorways* (Schwartz, ed.), *Milk and Honey: A Celebration of Jewish Lesbian Poetry* (Enszer, ed.), and *Goblin Fruit*.

Rose serves as Editor-at-Large for #24MAG and #24CC; as the Dissociative Editor for the *Annals of Improbable Research*; and as a freelance editor for unpublished authors. They were the project editor for *The Wonderful Future That Never Was*, a collection of predictions of the future published in *Popular Mechanics* with introductory text by Gregory Benford (Hearst, 2011), and its companion title, *The Amazing Weapons That Never Were* (Hearst, 2012). Rose’s articles on cutting-edge medical science and practice have been published in numerous medical news publications and, with less tech and more snark, the online magazines, *Treehugger* and *SexIs*.

Rose is proud to serve on Readercon’s convention committee, program committee, and safety committee, and to be a full member of the Editorial Freelancers Association and associate member of SFWA and RWA. They also mentor the phenomenal student writers and editors who produce Hunter College High School’s speculative fiction magazine, *Tapestry*. They live in a glorious Brooklyn apartment full of humans, cats, computers, books, and love.



Jim Freund has been producer and host of “Hour of the Wolf” since 1972 and still broadcasts weekly over WBAI-FM. He is Podcast Editor of *Lightspeed Magazine* (which he also hosts), and *Nightmare Magazine*, both edited by Joseph Adams. Jim is Producer and Executive Curator of The New York Review of

Science Fiction Readings. He has recorded those and the KGHB Fantastic Fiction readers since their inception and occasionally broadcasts the proceeds of both.

He has been involved in producing radio programs of 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. Archives of past episodes of “Hour of the Wolf” are available on-demand for about 2 weeks after broadcast. A podcast version of new and ‘classic’ programs is anticipated with bated breath.

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 twice been nominated for, and once a winner of, the Major Armstrong Award for Excellent in Radio Production. Jim has also produced theater for the New York stage, occasionally with shocking success.

Jim lives in Brooklyn with writing Barbara Krasnoff and a myriad of stuffed toy penguins.



Gwynne Garfinkle’s short fiction and poetry have appeared in such publications as *Apex Magazine*, *The Cascadia Subduction Zone*, *Flying Higher: An Anthology of Superhero Poetry* (Thomas and Lipkin, ed.), *Interfictions*, *Mythic Delirium*, *Strange Horizons*, *The WisCon Chronicles*, volume 4 (Kelso, ed.), *Shimmer*,

Space and Time, *Goblin Fruit*, *Aberrant Dreams*, *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*, 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 is a staff book reviewer at *Publisher’s Weekly* and at *Strange Horizons*, and lives in Somerville with her wife.



Chris Gerwel is a writer and critic of science fiction and fantasy whose non-fiction writing about the genre has been published in the Hugo-nominated *Speculative Fiction 2012* (“The Circus as Fantastic Device”, Landon and Shurin, ed.) and in *Speculative Fiction 2013* (“’Tis the Season: What Good are the Hugos?”, Grilo and

James, ed.). He has written extensively about the genre at The King of Elfland’s 2nd Cousin (www.elflands2ndcousin.com), and his blog post “The Uses and Value of Realism in Speculative Fiction” (<http://elflands2ndcousin.com/2012/07/17/the-uses-and-value-of-realism-in-speculative-fiction/>) was discussed during the Readercon Blog Club at Readercon 24. Chris was a 2011 Viable Paradise graduate (VPXV), and in 2012 and 2013 volunteered as on-island staff for the workshop, and currently sits on the Viable Paradise board.

Chris lives in New Jersey with his wife and dog, where in his day job he works in the media research industry. Previously, he had lived in Europe for ten years after dropping out of college and creating a multinational online media research agency. He can be reached online via his blog (www.elflands2ndcousin.com) or on Twitter (@KgElfland2ndCuz).



Felix Gilman (“Felix”) is the author of five novels - *Thunderer* (Spectra, 2007) and *Gears of the City* (Spectra, 2008), which form a duology, *The Half-Made World* (Tor, 2010) and *The Rise of Ransom City* (Tor, 2012), which also form a duology, and *The Revolutions* (Tor, 2014), which does not.

He lives in New York with his wife Sarah, two children, and a cat.



Greer Gilman was a Guest of Honor at Readercon 20. *Cry Murder! In a Small Voice* (Small Beer Press, 2013), nominated this year for a Shirley Jackson Award (Novelette), is the first of her uncanny mysteries with Ben Jonson investigating. His next case will be *Exit, Pursued by a Bear* (Small Beer Press, 2014).

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 post-apocalyptic Cloudish story, appeared in the *Salon Fantastique* (Datlow and Windling, eds., Thunder’s Mouth Press, 2006) and will be reprinted in *The Mammoth Book of SF Stories by Women* (Alex Daily MacFarlane, Running Press, 2014). 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.



Max Gladstone is a current John W. Campbell Best New Writer Award finalist for his novels *Three Parts Dead* (Tor, 2012) and *Two Serpents Rise* (Tor, 2013). He was also nominated for the John W. Campbell Best New Writer Award in 2013, his first year of eligibility. Additionally, Max is the author of *Full Fathom Five* (Tor, forthcoming July 2014), and *Last First Snow* (Tor, forthcoming 2015), further installments in his Craft Sequence.

Max has wrecked a bicycle in Angkor Wat, sung at Carnegie Hall, and been thrown from a horse in Mongolia. He lives in Somerville, MA with his wife, Stephanie. There is no truth to the rumor that he sleeps in a coffin.



Liz Gorinsky is an editor at Tor Books, where she edits a list that includes acclaimed speculative fiction authors Fred Chao, Liu Cixin, Felix Gilman, Thomas Olde Heuvelt, Mary Robinette Kowal, George Mann, Cherie Priest, Lev Rosen, Brian Francis Slattery, Catherynne M. Valente, and anthologists Ellen Datlow and Ann and Jeff VanderMeer. She also acquires and edits short stories for Tor.com and assists editors Patrick and Teresa Nielsen Hayden. She is a five-time Hugo Award nominee in the Best Editor, Long Form category.

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 cooks exotic foods, watches a ton of theatre, and enjoys Eurogames, indie RPGs, and Nordic larp. 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. Her work has been translated into nine languages, including French, Japanese, and Turkish. She has been a finalist for the Nebula, Crawford, Locus, and Mythopoeic Awards, and on the Tiptree Award Honor List. Her short story “Singing of Mount Abora” (2007) 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 he 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).

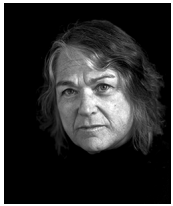
His story “Heads Down, Thumbs Up” appears in *Year’s Best Fantasy 6* (Hartwell and Cramer, eds.), and “Widows in the World” in the 2012 *The Year’s Best SF and Fantasy* (Horton, ed.). His collaboration with Link, “Sea, Ship, Mountain, Sky” appears in the 14th *The Years Best Fantasy and Horror* (Datlow 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.



Lev Grossman is the author of five novels: *Warp* (St. Martin’s, 1997), *Codex* (Harcourt, 2004), *The Magicians* (Viking, 2009) and *The Magician King* (Viking, 2011). *The Magician’s Land*, the third novel in the *Magicians* trilogy, will be out this August.

Grossman is a senior writer at *Time* magazine, where he covers books and technology. He has also written for *Wired*, the *New York Times*, the *Wall Street Journal*,

The Believer, *Salon*, *The Village Voice* and many others, and he frequently appears on NPR. In 2011 he won the John W. Campbell award for Best New Writer at Worldcon. He lives in Brooklyn with his wife and three children.



Eileen Gunn writes short stories. Her new collection, *Questionable Practices* (Small Beer Press, 2014), received a starred review in *Publishers Weekly*. It includes two substantial, previously unpublished novelettes, “Chop Wood, Carry Water,” and “Phantom Pain,” as well as short stories, vignettes, and collaborations with Michael Swanwick and Rudy Rucker. Her previous 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 *Eclipse Four* (ed. Jonathan Strahan), *Tor.com* (with Michael Swanwick), *Asimov’s* (with Rudy Rucker), 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 Chinese, Spanish, French, Russian, German, Czech, Italian, Polish, Turkish, and other languages, most recently *25 minutos en el futuro. Nueva ciencia ficción Norteamericana*, edited by Pepe Rojo and Bernardo Fernandez (Almadía, 2013). Her most recent non-fiction is an essay on the non-linear relationship between science fiction and the future in the May, 2014 issue of *Smithsonian* magazine.

Gunn was a 1976 Clarion workshop graduate and served on the Clarion West board of directors, 1988-2010 (chair: 2006-2007, executive committee, 2004-2010, 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.

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Elizabeth Hand (“Liz”) was a Guest of Honor at Readercon 20. Her most recent books are *Errantry: Strange Stories* (Small Beer 2012), *Available Dark* (St. Martin’s/Minotaur 2012), the second Cass Neary thriller following Shirley Jackson Award winner *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,” “On the Town Route,” “The Bacchae,” 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 includes 2005 Nebula short story winner “Echo,” “Wonderwall,” “Kronia,” and “The Saffron Gatherers.” *Errantry: More Strange Stories* includes 2010 World Fantasy novella winner, Sturgeon runner-up, and Hugo finalist “The Maiden Flight of McCauley’s Bellerophon” and Shirley Jackson novella winner “Near Zenror,” as well as “Winter’s Wife and “The Far Shore.” Other short fiction appears in *Tails of Wonder and Imagination* (Datlow, ed.) and *Logorhea* (Klima, ed.).

Liz has authored numerous film novelizations and tie-ins, most notably *Bride of Frankenstein: Pandora’s Bride* (Dark Horse Books, 2007), as well as *12 Monkeys* (HarperPrism, 1995), *Millenium: The Frenchman* (Harper Collins, 1997), *The X Files: Fight the Future* (HarperPrism, 1998), *Catwoman* (Del Rey, 2004), and 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*, *Los Angeles Times*, *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 Maine coast and North London. Her forthcoming books are *Wylding Hall* and *Hard Light*, the third Cass Neary novel.

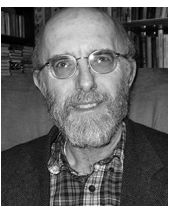


Wrong Questions.

Note: Photo credit goes to Meredith Heuer.



Geoff Hart. During a sometimes checkered career, Geoff has worked for IBM, the Canadian Forest Service, and the Forest Engineering Research Institute of Canada. In 2004, he threw away all that job security stuff for the carefree life of the freelancer. Geoff works primarily as a scientific editor, but also does technical writing and French translation, and occasionally falls into the trap of leading or managing groups. A Fellow of the Society for Technical Communication (STC, www.stc.org), he's published on the order of 400 non-fiction articles, most now available on his Web site (www.geoff-hart.com), as well as the popular textbook, *Effective Onscreen Editing*, now in its 2nd edition. He also commits occasional acts of a fictional nature (<http://www.geoff-hart.com/fiction/>). Geoff spends an altogether unreasonable amount of his time mentoring colleagues around the world. Contact him at [<gheart@videotron.ca>](mailto:gheart@videotron.ca).



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. His most recent fiction has been on the "Futures" page in *Nature* and *Nature Physics* and in the anthologies *Impossible Futures* and *Extreme Planets*. Earlier stories appeared in *Analog*, *Asimov's*, *Daily Science Fiction*, *Interzone*, and *Twilight Zone*. Earlier anthologies include *Year's Best Horror X* (Wagner, ed.), *Great American Ghost Stories*, *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.), and *Futures from Nature* (Gee, ed.).

He also is a contributing editor to *Laser Focus World*, a laser-industry trade magazine. His nonfiction has appeared in many magazines, including *Optics & Photonics News*, *Analog*, *IEEE Spectrum*, *Bulletin of the Atomic Scientists*, *Cosmos*, and *Technology Review*. His most recent books are *Understanding Lasers*, 3rd edition (IEEE Press/Wiley, 2008) and *BEAM: The Race to Make the Laser* (Oxford University Press, 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, MA with his wife Lois.



Glen Hirshberg is an award-winning author of spectral fiction. Peter Straub has called him "an amazing writer who makes the materials of horror into what they were supposed to be all along—grandly sweeping, capable of

tremendous reach, and open to all aspects of human experience," and the *Los Angeles Review of Books* recently referred to him as "always one of his generation's finest stylists, its most able student of character." His novels include *Motherless Child* (Earthling, 2012; Tor, 2014). Critical acclaim for that novel has included starred reviews from *Publishers' Weekly* and *Booklist*, raves from *Locus*, *The Washington Post*, *Black Static*, *Fangoria* and *Cemetery Dance*, and ringing endorsements from Ramsey Campbell, Elizabeth Hand, Christopher Golden, and many others. Of Glen's 2010 novel, *The Book of Bunk* (Earthling), the late Lucius Shepherd wrote, "It's as if Woody Guthrie and Gabriel Garcia Marquez had co-authored a 90,000-word folk song," and Jeff Vandermeer called it "powerful, sad, ecstatic, and above all, a clear sign that the uniquely American novel is alive and well." Glen's 2002 debut, *The Snowman's Children* (Carroll & Graf), was a Literary Guild Featured Selection and received raves from *The Washington Post*, *Kirkus Reviews* (starred review), and many other publications.

Glen's prize-winning story collections include: *The Janus Tree* (Subterranean, 2011), a Bram Stoker and Shirley Jackson Award finalist. The title novelette, "The Janus Tree," won the inaugural Shirley Jackson Award in 2008. *American Morons* (Earthling, 2006), winner of the International Horror Guild Award. *The Two Sams* (Carroll & Graf, 2003), winner of the International Horror Guild Award, and including the International Horror Guild Award-winning novelette, "Dancing Men." *The Two Sams* was also a *Publishers' Weekly* Best Book of the Year, and features perhaps Glen's best-known story, "Mr. Dark's Carnival," selected by John Pelan for his *Century's Best Horror Fiction* collection.

Glen has also been a five-time finalist for the World Fantasy Award. His stories have been featured in numerous publications and anthologies, including multiple appearances in Ellen Datlow's *Year's Best Horror* and *Year's Best Fantasy and Horror*, Stephen Jones' *Mammoth Book of Best New Horror*, and Paula Guran's *Year's Best Dark Fantasy and Horror*. With Peter Atkins and Dennis Etchison, he co-founded the Rolling Darkness Revue, an annual performance/reading/multi-media event that tours the west coast of the United States.

Glen was born in Detroit and attended Columbia University, where he won the Bennett Cerf Prize for Best Fiction. He received his MFA and MA from the University of Montana. He has taught writing and the teaching of writing at the secondary and university level for more than twenty years, helped launch the MFA program at Cal State San Bernardino, and founded the CREW project, through which students train for a year and then offer extended creative writing workshops to nearby schools with little or no arts education programming. He lives in the Los Angeles area with his wife and children. He is hard at work on *Good Girls*, the sequel to *Motherless Child*, due from Tor in 2015.



Kameron Hurley is the author of the novels *God's War* (Night Shade Books, 2011), *Infidel* (Night Shade Books, 2011) and *Rapture* (Night Shade Books 2012), a science-fantasy noir series which earned her the Sydney J. Bounds Award for Best Newcomer and the

Kitschy Award for Best Debut Novel. She has been a finalist for the Arthur C. Clarke Award, Hugo Award, Nebula Award, the Locus Award and the BSFA Award for Best Novel. Hurley's work has also been included on the Tiptree Award Honor List. Her essay on the history of women in conflict, "We Have Always Fought" was the first blog post to be nominated for a Hugo Award.

Her latest novel, *The Mirror Empire*, will be published by Angry Robot Books in August 2014. The sequel, *Empire Ascendant*, will be out in September 2015. Her short fiction has appeared in magazines such as *Lightspeed*, *EscapePod*, and *Strange Horizons*, and anthologies *The Lowest Heaven*, *Year's Best SF* and forthcoming *The Mammoth Book of Science Fiction*. Her work has been translated into Romanian, Swedish, Russian and Spanish. She is also a graduate of Clarion West.

In addition to her writing, Hurley has been a Stollie guest lecturer at Buena Vista University and taught copywriting at the School of Advertising Art. She is also a columnist for *Locus Magazine*. Hurley currently lives in Ohio, where she's cultivating an urban homestead. Her essays on fiction and fandom appear regularly at kameronhurley.com



Alexander Jablov (pronounced "Ya-") is the author of the novel *Brain Thief* (Tor, 2010). Previous books are Locus first novel finalist *Carve The Sky* (Morrow/Avonova, 1991), *A Deeper Sea* (Morrow/Avonova, 1992), *Nimbus* (Morrow, 1993), *River of Dust* (Avon, 1996), and *Deepdrive* (Avon Eos, 1998). His story "Bad Day on Boscobel" was in the *The Other Half of the Sky*, and is in the 31st *The Year's Best Science Fiction* (Dozois, ed.). His short fiction collection *The Breath of Suspension* (Arkham House, 1994) was a *New York Times* Notable Book, and includes "At the Cross-Time Jaunter's Ball" from the 5th *The Year's Best Science Fiction* (Dozois, ed.), "A Deeper Sea" from the 7th, "The Death Artist" from the 8th, and "Living Will" from the 9th. "Market Report" appears in *Year's Best SF 4* (Hartwell, ed.), "Brain Raid" in the 2008 *Science Fiction: The Best of the Year* (Horton, ed.), and "Blind Cat Dance" in the 28th Dozois. Other short fiction appears in *Future Boston* (Smith, ed.), *Christmas Magic* (Hartwell, ed.), *Intersections* (Kessel, Van Name, and Butner, eds.), and in *Asimov's*, *F&SF*, *Amazing*, *Interzone*, *Science Fiction Age*, and *Aboriginal SF*. He lives in Cambridge, Massachusetts.



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, "The Aid Station," will appear in *For the Love of a Soldier* in November 2014. 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 Publishers Weekly. You can follow her on twitter @victoriajanssen.



Michael Kandel, while at Harcourt, copyedited English translations of manuscripts by Umberto Eco, Günter Grass, Octavio Paz, Amos Oz, José Saramago, Georges Simenon, and others plus manuscripts by Mark Helprin, Northrop Frye, Paul Monette, Wendy Wasserstein, and others. He acquired books, genre and not so genre, by such authors as James Morrow, Kage Baker, Patricia Anthony, Jonathan Lethem, Ursula K. Le Guin, Jean Mark Gawron, Jan Lars Jensen and Ian McLeod.

Now at the Modern Language Association, he copyedits essays and books by professors. A Slavist, he translated several books by Stanislaw Lem and wrote a few articles about him. Two of Kandel's translations of Lem, *The Cyberiad* and *The Futurological Congress*, were nominated for a National Book Award in 1975. More recently Kandel translated, for *Words without Borders*, "Yoo Retoont" and "Balm of a Long Farewell," by Marek Huberath, and, for Restless Books, Huberath's novel *Nest of Worlds*. He also collected, edited, and translated an anthology of Polish short stories titled *A Polish Book of Monsters*, for PIASA Books.

Kandel is the author of four novels, *Strange Invasion* (Bantam Spectra, 1989), *In Between Dragons* (Bantam, 1990), *Captain Jack Zodiac* (Broken Mirrors Press, 1991), and *Panda Ray* (St. Martin's, 1996), and about a dozen short stories.



Sandra Kasturi was born in Estonia to a Sri Lankan father and Estonian mother, but is currently living in Canada. She is a writer, poet, book reviewer and Bram Stoker Award-winning editor, and the co-publisher of the British Fantasy Award-winning and three-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*, both *Chilling Tales* volumes, *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*. 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*, and a mythological noir, *Medusa Gorgon, Lady Detective*.



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, *Hunt at World's End* (Dorchester, 2009; Titan Books rerelease, 2014), *Dying Is My Business* (St. Martin's Griffin, 2013), and *Die and Stay Dead* (St. Martin's Griffin, forthcoming September 2014). 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 Lovecraftian jazz story "The Rest Is Noise" appears in the anthology *Dark Fusions: Where Monsters Lurk!* (PS, 2013), and his Rocketeer story "The Mask of the Pharaoh" will be appearing in *The Rocketeer: Jet-Pack Adventures* (IDW, forthcoming 2014). 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 *All-American Horror of the 21st Century: The First Decade, 2000-2010* (Castle, ed.).

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 Serconia Press with Jerry Kaufman, 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») was a Guest of Honor at Readercon 19. 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*, 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.).

Numerous acclaimed stories remain uncollected. "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.

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. He is on the faculty of the Stonecoast Creative Writing MFA Program at the University of Southern Maine.



Toni L.P. Kelner has published novels, short stories, limericks, and many 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 current series features an ambulatory skeleton. Kelner's Laura Fleming Southern mystery series is made up of eight books 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 stories about the formerly famous, are *Curse of the Kissing Cousins* (2009), *Who Killed the Pinup Queen?* (2010), and *Blast from the Past* (2011).

With Charlaine Harris, she's edited seven 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 *Games Creatures Play* (2014), and *Dead But Not Forgotten* (2014). 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*) 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*) a Derringer finalist, and "Pirate Dave and the Captain's Ghost" (in *An Apple for the Creature*) 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*, *Damn Near Dead 2* (Crider, ed.), *The Wild Side* (Van Name, ed.), *Games Creatures Play*, and *Dead But Not Forgotten*, as well as and *Murderous Intent Mystery Magazine*.

Kelner adopted a pseudonym for her current mystery series, and is still trying to get used to the name Leigh Perry. Leigh Perry is currently working on the third of the Family Skeleton Mysteries. *A Skeleton in the Family* (2013) is the first and *The Skeleton Takes a Bow*, 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, a writer and occasional feminist, divides her time between two careers, grad school, family, and brunch. She has had a love affair with words since she first understood language. The native Chicagoan's non-fiction work can be found at *XO Jane*, *Salon*, *NPR's Code Switch*, *Guardian*, *RH Reality Check*, *Publisher's Weekly*, and a host of other sites. Her latest short story, "If God Is Watching" can be found in the Special Bookworm Issue of *Revelator Magazine*. And she can often be found on Twitter (@karnythia) engaging in the highest quality shenanigans. She answers to Mikki and Karnythia, doesn't hug strangers, and will happily imbibe all manner of creations if there are tasty noms involved.



Rosemary KIRSTEIN's novel *The Steerswoman* (Del Rey, 1989, Compton Crook Award finalist), 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*. It and its sequel, *The Outskirter's Secret* (Del Rey, 1992), were later reissued together as the omnibus *The Steerswoman's Road* (Del Rey, 2003), and were followed by *The Lost Steersman* (Del Rey, 2003) and *The Language of Power* (Del Rey, 2004). She is working on the untitled Volume 5 after having done much work on Volume 6, *The City in the Crags*.

Ms. KIRSTEIN has released ebook versions of all four volumes this year, and they can be purchased through Amazon, Smashwords, Barnes & Noble, iBooks, Kobo, and other reputable ebook sellers.

Her short story "Act Naturally" was published in *Asimov's* July 1982 issue, and the story "Salvage", written in collaboration with her sister Sabine KIRSTEIN, was published in *Aboriginal Science Fiction* in the March-April 1989 issue.

Her plan to use Kickstarter to finance time needed to complete the next book was postponed when she was diagnosed with breast cancer. She is currently undergoing treatment.

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), the novella *The Winter Triptych* (Papaveria, 2011), and the poetry collection *Demon Lovers and Other Difficulties* (Goblin Fruit, 2009). Her latest novel, *Archivist Wasp*, is forthcoming from Small Beer Press's YA imprint, Big Mouth House, in 2015. Her

short fiction and poetry has appeared or is forthcoming in numerous magazines and publications, including *Best American Fantasy* (VanderMeer and VanderMeer, eds.), *Steam-Powered II* (Vanderhooft, ed.), *The Mammoth Book of Steampunk* (Wallace, ed.), *The Mammoth Book of SF Stories by Women* (MacFarlane, ed.), *Clockwork Phoenix 3 and 4* (Allen, ed.), *Apex*, and *Fantasy*.

She lives in New Paltz, NY, and can be found online on Facebook or at nicolekornherstace.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.), *Menial* (Jennings and Darrach, eds.) and *Clockwork Phoenix 4* (Allen, ed.). Her stories have 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*. Her story "Symbiosis" recently appeared in *Crossed Genres* 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 a Nebula Award-nominated writer and World Fantasy Award-nominated editor. His short stories have appeared in such publications as *Lightspeed*, *Clarkesworld Magazine*, *io9.com*, *Beneath Ceaseless Skies*, *Interzone*, *Electric Velocipede*, *Apex Magazine*, and the anthologies *Naked City*, *After The*

People of the Book, and *The Mammoth Book of Steampunk*, as well as other markets.

His story "The Sounds of Old Earth," published in *Lightspeed Magazine*, was recently nominated for a Nebula Award. This story also made the Locus Recommended Reading List.

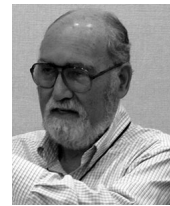
In 2011 Matthew was nominated for World Fantasy Award in the category of Special Award, Non-Professional for his work editing *Sybil's Garage*.

In 2003 he started the speculative fiction magazine

Sybil's Garage, and the stories and poetry therein have received multiple honorable mentions in the *Year's Best Fantasy & Horror*. Under the rubric of Senses Five Press, Matthew published *Paper Cities: An Anthology of Urban Fantasy* (ed. Ekaterina Sedia), which won the 2009 World Fantasy Award for Best Anthology.

Matthew co-hosts the Fantastic Fiction reading series at the famous KGB Bar alongside veteran editor Ellen Datlow. The series highlights luminaries and up-and-comers in speculative fiction.

Matthew has been a long-time member of Altered Fluid, a Manhattan-based writing group. He is also obsessed with the film *Blade Runner*. In his spare time he teaches himself Yiddish. His website is www.matthewkressel.net.



Theodore Krulik's encyclopedia of the late Roger Zelazny's Amber series, *The Complete Amber Sourcebook* (Avon Books, 1996), is still the most exhaustive reference book on that revered series. Through his literary biography, *Roger Zelazny*, published by Frederick Ungar Inc. in 1986, Krulik made

accessible to the enthusiast the famed author's personal concerns. For the first time, aficionados discovered the sources in Zelazny's own life that inspired his writing.

Krulik was the moderator for the 2012 Readercon panel entitled "Mary Shelley's *Frankenstein* and Expanding Our Knowledge." He is a distinguished scholar who completed his Master's thesis on a textual, critical, and biographic study of Shelley's famous novel and, in this year's Readercon program book, has written a new appreciation of Mary Shelley that examines her writing life beyond *Frankenstein*.

Currently, Krulik is writing a science fiction novel about a young man who becomes a famous novelist through his superior mental power over others.



John Langan is the author of two collections of stories, *The Wide, Carnivorous Sky and Other Monstrous Geographies* (Hippocampus 2013) and *Mr. Gaunt and Other Uneasy Encounters* (Prime 2008), as well as a novel, *House of Windows* (Night Shade 2009).

With Paul Tremblay, he co-edited *Creatures: Thirty Years of Monsters* (Prime 2011). He has new and forthcoming stories in publications including Aaron French's *Songs of the Satyrs*, Peter Crowther and Nick Gevers's *Postscripts*, Darrell Schweitzer's *That Is Not Dead*, and Ellen Datlow's *The Doll Collection*. He is one of the founders of the Shirley Jackson Awards, for which he was a judge during its first three years. He lives in upstate NY with his wife, younger son, and an assortment of animals.



Sarah Langan works in all kinds of genres, from literary to fantasy to sf, but is best known for horror. Her first novel, *The Keeper* (HarperCollins, 2007), a ghost story set in a paper mill town, was a Stoker first novel finalist, a BOMC pick on both sides of the pond, and a *New York Times* Editor's Pick.

Her second, *The Missing* (HarperCollins, 2008), a loose sequel to *Keeper*, was a Stoker winner and International Horror Guild finalist, and one of *Publisher's Weekly's* favorite books of the year. Her third, *Audrey's Door* (HarperCollins, 2009), also won the Stoker, was optioned by The Weinstein Company for film, and was listed by Powell's Bookstore as one of the top ten horror novels in print.

Her story "The Lost" (Cemetery Dance, 2008) won the 2008 short fiction Stoker, and "Are You Trying to Tell Me This is Heaven?" is in the 2011 *The Year's Best Dark Fantasy and Horror* (Guran, ed.). Other short fiction appears in *Unspeakable Horror* (Liaguno and Helder, eds.), *Shivers V* (Chizmar, ed.), *Hellbound Hearts* (Kane and O'Regan, eds.), *Brave New Worlds* (Adams, ed.), *Lightspeed: Year One* (Adams, ed.), *Creatures* (Tremblay and Langan, eds.), *Halloween* (Guran, eds.), *F&SF*, and *Cemetery Dance*, and is forthcoming in *The Mammoth Book of Ghost Stories by Women* (O'Regan, ed.). Her radio play, "Is This Seat Taken?" was put out by *Glass Eye Pix* in 2011. She's on the board of the Shirley Jackson Awards, and occasionally teaches. She's currently working on a post-apocalyptic young adult series called *Kids*, the fourth of her adult novels, *Empty Houses*, and a screenplay, *Glen Cove*. Her most recent production is her second daughter, Frances Carolina.



Yoon Ha Lee's short story collection *Conservation of Shadows* came out in 2013 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 & Kathryn Cramer). Lee lives in Louisiana and has not yet been eaten by gators.



Bart R. Leib is co-publisher of Crossed Genres Publications. He edited the anthologies *Subversion: Science Fiction & Fantasy tales of challenging the norm* (Dec 2011) and *Fierce Family* (Jan 2014), co-edited *Fat Girl in a Strange Land* (Feb 2012) and *Oomph: A Little Super Goes a Long Way* (Oct 2013), and edited the novel *Ink* by Sabrina Vourvoulias (Oct 2012). He is also co-editor of *Crossed Genres Magazine* (12/2008 to present).

Bart's fiction has been published in *M-Brane SF Magazine* and the anthology *Beauty Has Her Way* (Dark Quest Books, 2011). He's a contributor to *GeekDad.com*; his nonfiction has been published by *Fantasy Magazine* and *Science in My*

Fiction.

Bart does freelance book design and layout, and is a crowdfunding consultant with a 100% success rate. He lives in Massachusetts with his wife Kay, their son Bastian, and two cats. At any given moment, he has more active projects than he has fingers. His website is <http://subvertthespace.com/bartleib>, and he can be found on Twitter as @metafrantic.



Adam Lipkin has written reviews and columns for a number of online sites, including *Rambles.net*, *The Green Man Review*, and *CHUD.com*. From 2003-2005, he wrote the horror column "Fear Factor" for *Bookslut*, and from 2005-2006 he was the cartoon columnist for *SMRT-TV.com*. He has been a reviewer for *Publishers Weekly* since 2007. He currently reviews books for the Science Fiction, Fantasy, and Horror section, and was a reviewer for the Young Adult section from 2008-2013 as well. He also published three essays in the *Critical Survey of Graphic Novels* (Salem Press, 2012).

Adam lives in Watertown, MA with his wife, daughter (when she's home from college), cats, and dog. He can be found online writing in longform at <http://yendi.livejournal.com>, and more briefly on Twitter as @tsalmoth.



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 Vanderhooft),

ChiZine, *Cabinet des Fées*, *Lone Star Stories*, *Electric Velocipede*, *Abyss & Apex*, *Polu Texni*, the benefit anthology *Ravens in the Library* (eds. Phil Brucato and Sandra Buskirk, 2009), and more. She is the co-editor of the speculative poetry anthology *Flying Higher* (2013). Her poem "The Library, After" won the 2012 Rhysling Award for Best Short Poem, and has been reprinted in *The Nebula Awards Showcase 2014* (ed. Kij Johnson). 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 also 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 has been reprinted in *The Book of Apex: Volume Four of Apex Magazine* (ed. Lynne M. Thomas, 2013). "Happy Hour at the Tooth and Claw" is on *Tangent Online's* 2013 Recommended Reading List. Shira can also be found on programming at *Wiscon*, *Arisia*, *Boskone*, *Vericon*,

and PiCon. She lives in Boston with her family, the requisite cats, and one ridiculously tiny dog, and works in community outreach and mobilization at the Boston Area Rape Crisis Center. She is currently at work on a novel that is eating her brain. You can follow her movements at <http://shiralipkin.com> and <http://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 winner, short story, 2012), “The Bookmaking Habits of Select Species” (Nebula finalist, short story, 2012), “The Waves” (Nebula finalist, novelette, 2012), “All the Flavors” (Nebula finalist, novella, 2012), and “The Litigation Master and the Monkey King” (Nebula finalist, novelette, 2013). His short fiction has appeared in *Analog*, *Apex*, *Asimov’s*, *Clarkesworld*, *F&SF*, *Lightspeed*, *Nature*, and *Strange Horizons*, among other places.

His debut novel, *The Grace of Kings*, the first in an epic fantasy series, will be published by Simon & Schuster’s new Saga imprint in 2015. Saga will also put out a collection of his short fiction in 2015.

He is also a translator of speculative and literary fiction from Chinese into English. His translation of *The Three-Body Problem* and *Death’s End*, volumes one and three in Cixin Liu’s *Three Body* hard sci-fi trilogy, will be released by Tor Books starting in October, 2014.

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



Barry B. Longyear is the first writer to win the Hugo, Nebula, and John W. Campbell Award for Best New Writer, all in the same year. The story was his 1979 novella, “Enemy Mine.” The “Author’s Cut” version of “Enemy” and its sequel, *The Tomorrow Testament* (Berkely, 1983), appear in the omnibus *The Enemy Papers* (White Wolf, 1998), along with the conclusion of the trilogy, *The Last Enemy*. Also included in *The Enemy Papers* are the Drac bible, *The Talman*, a Drac-English Dictionary, and essays.

His *Circus World* series, set in the same universe, 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* (Berkely, 1982). Other stories in the same universe, including “Enemy Mine” and 1980 Hugo novelette finalist, “Savage Planet,” are in his collection *Manifest Destiny* (Berkely, 1980).

The omnibus *Infinity Hold3* (Authors Guild, 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, 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 those in recovery, *Saint Mary Blue* follows a diverse group of patients through an addiction rehab (researched the hard way). Also in the recovery department is *Yesterday’s Tomorrow: Recovery Meditations For Hard Cases* (Hazelden, 1997).

For mystery readers is his Joe Torio Mystery Series from Enchanteds: *The Hangman’s Son* (2011), *Just Enough Rope* (2012); and his latest release, the three-volume *Rope Paper Scissors* (2013). *Jaggers & Shad: ABC is for Artificial Beings Crimes* (Enchanteds, 2011) is a complete collection of his *Analog* sf mysteries, including the *Anlab* 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*.

Under writing instruction are his Science-fiction Writer’s Workshop-I (Owlswick, 1980) and his comprehensive *The Write Stuff* (Enchanteds, 2011), a step-by-step course for those serious about fiction writing as an art. All Barry’s works, either in trade paperback, Kindle, or both are available through Amazon and through his website: barryblongyear.com. Barry lives in Maine with his wife Regina, two dogs, and several thousand imaginary characters.



Ben Loory is the author of the collection *Stories for Nighttime and Some for the Day* (Penguin, 2011), and a picture book, *The Baseball Player and the Walrus* (coming in 2015 from Dial Books for Young Readers). His fables and tales have appeared in *The New Yorker*, on *This American Life*, at WordTheatre, and on *Selected Shorts*. He lives in Los Angeles, California, and is not working on a novel.



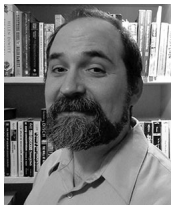
Natalie Luhrs is the Acquisitions Editor for Prime Books’ new digital imprint, Masque Books. Previously, she was the senior science fiction and fantasy reviewer for *RT Book Reviews* and curated that section of the magazine for almost eight years. As a resident of the second smallest state in the U.S., 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).



Rose Mambert is the author of a rock and roll vampire novel, *The Muses: The Blood Tour* (Damnation Books, 2012), and a science fiction novel, *Narcissus is Dreaming* (Pink Narcissus Press, May 2014). Her first writing gig was as a music reviewer for an Indie newspaper in Portland, Oregon. Since then, she has published

a number of short stories and poems and has co-edited various anthologies such as *Elf Love*, *Queer Fish*, and *WTF?!*

She occasionally teaches Italian language and cinema at the university level and is Editor-in-Chief of Pink Narcissus Press, a small independent publisher of eclectic speculative fiction with an emphasis on feminist and LGBTQ content, located in Auburn, MA.



Kip Manley is the author of the urban fantasy webserial *City of Roses*, of which to date 22 novelette-sized installments have appeared. Two collections are currently available: “*Wake up...*” (Supersticery Press, 2011) and *The Dazzle of Day* (Supersticery, 2014), and he’s currently gathering the material that will eventually be

collected in a third volume, *In the Reign of Good Queen Dick* (2017, or somewhat thereafter). Short fiction has appeared in *Scarlet Letters* and *The Future Fire*; he has written about comics and other cultural concerns for *ComixTalk*, *The Comics Journal*, and the late, lamented *Anodyne Magazine*, which he helped found in 1996. He’s kept a blog—*Long story; short pier*—since 2002, and keeps meaning to post there more often than he has of late. Kip lives in Portland, Oregon, with Jenn Manley Lee, Taran Jack Manley, and the requisite two cats.



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.



Kate Maruyama’s first novel, *Harrowgate* was published by 47North in September of 2013. Her short works have appeared in *Arcadia Magazine*, *Controlled Burn* and *Stoneboat* as well as on *Salon*, *The Rumpus*, and *Gemini Magazine*, where her flash prose piece, “The Weight of Things” was nominated for a 2010

Pushcart and Dzanc’s Best of the Web.

She edited Nicole Sconiers’ speculative short fiction collection, *Escape from Beckyville: Tales of Race Hair and Rage* and co-founded *AnnotationNation.com*, a site that looks at fiction

in terms of craft. She is affiliate faculty at Antioch University Los Angeles in the MFA program and writes, teaches, cooks and eats in Los Angeles where she lives with her family.



Vincent McCaffrey. After selling books at the Avenue Victor Hugo Bookshop in Boston for nearly thirty years and while helping to raise three children in nearby Brookline, Vince currently lives in Abington, Massachusetts, with his wife, Thais, and still sells books on the internet to pay for his writing habit.

During the 1970s as publisher, editor, assistant editor and chief window washer he was a principle in the production of *Fiction* magazine, *Galileo* science fiction magazine, and *The Science Fiction Times*, as well as one brief issue of *Galaxy*.

He is the author of *Hound* (2009) and *A Slepyng Hound to Wake* (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. Two novellas, *I am William McGuire*, the tale of a Neanderthal trapped in the 21st century, and *If Blood were Orange*, a mystery, are currently available as e-books.

Two completed novels, *I Imagine my Salvation*, a ‘Menckenesque’ imagining of an author’s life reimagined, and *The Knight’s Tale* a science fiction about a future that suddenly feels too close, have not yet found either an agent or publisher. He is currently completing an historical mystery that takes place in 1937, for all its parallels to the present. More stories and words on subjects which may ‘comfort the afflicted and afflict the comfortable’ can be found at his website, vincentmccaffrey.com.

Anil Menon’s short fiction may be found in outlets such as Albedo One, Chiaroscuro, Interzone, Interfictions Online, Lady Churchill’s Rosebud Wristlet, Strange Horizons and Sybil’s Garage. His debut novel *The Beast With Nine Billion Feet* (Zubaan, 2009) was shortlisted for the 2010 Vodafone-Crossword Children’s Fiction Award and the 2010 Carl Baxter Society’s Parallax Prize. With Vandana Singh, he edited *Breaking The Bow* (Zubaan, 2013), an anthology of spec-fic stories inspired by the great south-Asian epic, *Ramayana*. Currently, he is working on a second novel *The Wolf’s Postscript*. He blogs at Round Dice (anilmenon.com/blog).



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. Upon reaching adulthood, Morrow channeled his storytelling drive toward speculative literature. His oeuvre’s adequacy is reflected in a handful of awards, including the 2005 Prix Utopia, given by the French SF community for lifetime achievement.

Within his circumscribed but devoted readership, Morrow is best known for the Godhead Trilogy: *Towing Jehovah* (Harcourt Brace, 1994; World Fantasy Award winner, Grand Prix de l’Imaginaire winner, Hugo Award nominee, Locus Award finalist), *Blameless in Abaddon* (Harcourt Brace, 1996; *New York*

Times Notable Book), and *The Eternal Footman* (Harcourt 1998; Grand Prix de l'Imaginaire finalist).

Jim's earlier efforts include *The Wine of Violence* (Holt, Rinehart and Winston, 1981), *The Continent of Lies* (Holt Rinehart and Winston, 1984), *This Is the Way the World Ends* (Henry Holt, 1986; Nebula Award finalist, Campbell Award finalist), and *Only Begotten Daughter* (William Morrow, 1990; World Fantasy winner, Nebula nominee, Mythopoeic finalist, Campbell finalist).

In recent years Jim has composed three novels dramatizing the scientific worldview: *The Last Witchfinder* (William Morrow, 2006; Campbell, Tiptree and BSFA finalist), *The Philosopher's Apprentice* (William Morrow, 2008; Campbell finalist), and *Galápagos Regained* (St. Martin's, in press), in which Charles Darwin's zookeeper attempts to win the Great God Contest.

Within the realm of short fiction, Jim has written three stand-alone novellas: *City of Truth* (Legend/St. Martin's, 1991; Nebula winner), *Shambling Towards Hiroshima* (Tachyon 2009; Sturgeon Award winner, Hugo nominee, Nebula nominee, Locus finalist), and *The Madonna and the Starship* (Tachyon, 2014). His first collection, *Bible Stories for Adults* (Harcourt 1996; World Fantasy finalist, Locus finalist) includes 1988 Nebula winner "Bible Stories for Adults, No. 17: The Deluge." His second collection, *The Cat's Pajamas and Other Stories* (Tachyon, 2004), includes the Nebula finalist "Auspicious Eggs." Uncollected James Morrow stories appear in *The Science Fiction Century* (Hartwell, ed.), *Science Fiction: The Very Best of 2005* (Strahan, 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, 1994) and, with Kathryn Morrow, *The SFWA European Hall of Fame* (Tor, 2007), sixteen Continental SF stories in English translation. An earlier Jim and Kathy project, *Tolkien Lesson Plans* (2004), 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, and a loopy beagle mix.



Resa Nelson is the author of six novels including her newest book, a science fiction murder mystery: *All Of Us Were Sophie* (Mundania Press, 2013). She is also 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 fantasy/mystery about a modern-day society based on ancient Egypt. 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.), *Science Fiction Age*, *Oceans of the Mind*, *Fantasy*, *Brutarian Quarterly*, *Tomorrow SF*, *Paradox*, *Buzzy Magazine*, and *Aboriginal SF*. She is currently at work on 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. She was also a regular contributor to *SCI FI* magazine, and has sold over 200 magazine articles. She lives in Massachusetts.

Nelson is giving away a free ebook as a ReaderCon special offer. During July 11-13, everyone can download the ebook *Astrid, The Dragonslayer's Blacksmith* for free from any Amazon site. This novella is a new story that takes place in Nelson's Dragonslayer world, and this giveaway is offered as a gift to everyone at ReaderCon. 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.



Jess Nevins is the author of a number of genre reference works. His *The Encyclopedia of Fantastic Victoriana* (Monkeybrain, 2005) was a finalist for the World Fantasy Award, while his *The Encyclopedia of Pulp Heroes* (P.S. Publishing, 2014) is forthcoming. He has also self-published *The Encyclopedia of Golden Age Superheroes* (2013), and wrote a guide to the *Fables* graphic novel series, *The Fables Encyclopedia*, for DC comics (2013).

His fiction work includes "An Alternate History of Chinese Science Fiction" (No Fear of the Future blog), which was a finalist for the Sideways Award in 2008; the Frankensteinian "The Student and the Rats," for *Shimmer Magazine's* Clockwork Jungle issue in 2009; and several small pieces for the Vandermeers' *Steampunk III* (Tachyon, 2012) and Jeff Vandermeer's *Steampunk User's Manual* (Abrams, 2014). His wuxia-and-tall-ships, what-if-Patrick O'Brian-wrote-1970s-Hong-Kong-fantasy novel, «Filial Devotion,» is currently at the semi-final mark of the Amazon.com Breakthrough Novel Award contest.

Among his non-encyclopedia non-fiction works are a pulp roleplaying game (*Strange Tales of the Century*, EvilHat, 2013), a guide to library holdings of pulp magazines (*The Pulp Magazine Holdings Directory*, McFarland, 2007), and three companion books to Alan Moore and Kevin O'Neill's graphic novel series, *The League of Extraordinary Gentlemen* (from

Monkeybrain in 2003, 2004, and 2008). His shorter non-fiction works include numerous articles on the pulps, Victoriana, and steampunk for io9.com and *Tor.com*, the introduction to the Vandermeers' first *Steampunkanthology* in 2008, a rabble-rousing article on the definition of steampunk for *Science Fiction Studies* in 2011, an article on an H.P. Lovecraft collection for the *Los Angeles Review of Books* in 2013, a guide to Indian and Chinese horror fiction and film before WW2 in *Apex Magazine* in 2014, and most recently a revisionist, table-throwing, sacred cow-slaughtering chapter on the history of pulp magazines for *Oxford Handbook of Science Fiction* (Oxford, 2014).

By day, Jess Nevins is a college librarian in Tomball, Texas, husband to Alicia, father to Henry, and caretaker of dogs, cats, and a rat.



Adrienne J. Odasso's poetry has appeared in a wide variety of strange and wonderful publications, including *Sybil's Garage*, *Mythic Delirium*, *Jabberwocky*, *Cabinet des Fées*, *Midnight Echo*, *Not One of Us*, *Dreams & Nightmares*, *Goblin Fruit*, *Strange Horizons*, and *Stone Telling*. Her debut collection, *Lost Books* (Flipped Eye Publishing, 2010), was nominated for the 2010 LNPA Best New Poet Award and for the 2011 Forward Prize, and was also a finalist for the 2011 People's Book Prize. Her two chapbooks, *Devil's Road Down* and *Wanderlust*, are available from Maverick Duck Press, and her second collection, *The Dishonesty of Dreams*, is forthcoming in 2014. She is Poetry Co-Editor at *Strange Horizons* magazine.



Daniel José Older is the author *Half Resurrection Blues* (Roc, 2015) (part of the Bone Street Rumba urban fantasy series), *Shadowshaper* (Arthur A. Levine Books, 2015), and *Salsa Nocturna* (Crossed Genres, 2012). He co-edited *Long Hidden: Speculative Fiction from the Margins of History* (Crossed Genres, 2014) with Rose Fox and guest edited the music issue of *Crossed Genres*.

His short stories and essays have appeared in *Tor.com*, *Salon*, *BuzzFeed*, *the New Haven Review*, *PANK*, *Apex* and *Strange Horizons* and the anthologies *Subversion* and *Mothership: Tales Of Afrofuturism And Beyond*. Daniel's band Ghost Star gigs regularly around New York and he facilitates workshops on storytelling from an anti-oppressive power analysis. You can find his thoughts on writing, read dispatches from his decade-long career as an NYC paramedic 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 in 2013, under the pseudonym Paulina Claiborne.

This month his new novel, *All Those Vanished Engines*, comes out from Tor. It is a three-part meta-science-fictional pseudo-memoir, and is very hard for the author to describe with any precision.

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.



Jennifer Pelland is known primarily for her short fiction, some of which was collected in *Unwelcome Bodies* (Apex, 2008), including 2006 Nebula and Gaylactic Spectrum finalist «Captive Girl.» «Ghosts of New York.» in *Dark Faith* (Broaddus and Gordon, eds.) was a 2010 Nebula short story finalist. Recent uncollected short fiction has been published in *Unidentified Funny Objects* (Shvartsman, ed.), *Glitter and Mayhem* (Klima, Thomas, and Thomas, eds.), *Dark Faith: Invocations* (Broaddus and Gordon, eds.), and *Dark Futures: Tales of Dystopic SF* (Adams, ed.). She is also the author of exactly one novel: *Machine* (Apex, 2012). She has recently become a published essayist, with pieces in the Hugo-nominated books *Chicks Unravel Time* (Myles and Stanish, eds.) and *Queers Dig Time Lords* (Ellis and Thomas, eds.).

Jennifer lives in the Boston area with an Andy and three cats. The rest of her copious spare time is taken up with a day job, belly dancing, and the occasional foray into amateur radio theater. To read Jennifer's complete bibliography, or to follow her on the social media platform of your choice, go to jenniferpelland.com. Photo by Peter Paradise Michaels of RavenWolfe Photography.



Sarah Pinsker is the author of the novelette “In Joy, Knowing the Abyss Behind,” 2014 Theodore Sturgeon Memorial Award winner and 2013 Nebula Award finalist. Her fiction has been published in magazines including *Asimov’s*, *Strange Horizons*, *Fantasy & Science Fiction*, *Lightspeed*, *Daily Science Fiction*, *the Journal of Unlikely Cartography*, *Fireside*, *Stupefying Stories*, and *PULP Literature*, and in anthologies including *Long Hidden* (eds. Rose Fox & Daniel Jose Older, 2014), *Fierce Family* (ed. Bart R. Leib, 2014), and *The Future Embodied* (eds. Jason Andrew & Mae Empson, 2014).

She co-hosts the Baltimore Science Fiction Society’s Dangerous Voices Variety Hour, a reading series/quiz show. She is also a singer/songwriter with three albums on various independent labels: (*Charmed*, disappear records; *Wingspan*, Reinventing Records; *This is Your Signal*, The Beechfields, with the Stalking Horses) and a fourth forthcoming. She lives in Baltimore, Maryland and can be found online at sarahpinsker.com and twitter.com/sarahpinsker.



Tom Purdom’s major recent publication is a collection of twelve stories: *Lovers and Fighters*, *Starships and Dragons* (Fantastic Press, February 2014). His latest new works are “A Stranger from a Foreign Ship” (*Asimov’s* September 2013) and “Bogdavi’s Dream” scheduled for the September 2014 *Asimov’s*, which should be on sale around the time of Readercon. “Bogdavi’s Dream” is the fourth novelette in a series of sequels to his 1966 sword and planet Ace Double *The Tree Lord of Imeten*. “A Stranger from a Foreign Ship” has been reprinted in *The Year’s Best Science Fiction and Fantasy: 2014 Edition*, (Rich Horton, ed.). 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-four 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 e-publishing programs.

He has published five novels: *I Want the Stars* (Ace Double, 1964), *Te 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 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-six 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. Tom lives in downtown Philadelphia.



Mary Rickert. Before earning her MFA from Vermont College of Fine Arts, Mary worked as a kindergarten teacher, coffee shop barista, balloon vendor at Disneyland, and in the personnel department of Sequoia National Park where here time off was spent “bagging” peaks (mountain climbing lingo) and learning the art of solitude. She now lives in Cedarburg, Wisconsin, a small city of candy shops and beautiful gardens.

She has published numerous short stories and two collections: *Map of Dreams* and *Holiday*. Her first novel, *The Memory Garden*, was published by the Landmark imprint of Sourcebooks in May, 2014 the same month her novella, *The Mothers of Voorhisville* was published online at Tor.com. There are, of course, mysterious gaps in this account of her life and that is where the truly interesting stuff happened.



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* (Crow, ed. 2013); essays in *Critical Essays on Lord Dunsany* (Joshi, ed. 2013), *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*, *The*

Journal of American Culture, and *The Nautilus: A Maritime Journal of Literature, History, and 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 twice over this year: once as part of the fiction editing team for *Strange Horizons*, an online magazine of science fiction and fantasy, and once as part of the podcasting team for The Skiffy and Fanty Show, where she conducts interviews, participates in panel discussions, and critiques terrible movies. She is also a writer and narrator.

In addition to her ongoing work with *Strange Horizons*, Julia is co-editor of two anthologies. *In Other Words* (Kitabiyat Press, 2014, Saira Ali and Julia Rios, editors) is an anthology of poems and flash fiction by writers of color scheduled to launch at Readercon 25. All the proceeds will benefit Con or Bust, which helps people of color attend conventions. *Kaleidoscope: Diverse YA Science Fiction and Fantasy Stories* (Twelfth Planet Press, 2014, Alisa Krasnostein and Julia Rios, editors) will come out in August.

“Oracle Gretel” (2012) sold out of its initial extremely limited print run as a handbound chapbook, but was reprinted 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). Other short fiction and poetry has appeared in *Daily Science Fiction*, *Jabberwocky*, *Niteblade*, *Goblin Fruit*, and *Fantastique Unfettered*. Julia has done several roundtable interviews 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), which is a Hugo finalist in the Best Related Work category this year.

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, John Chu, Amal El-Mohtar, Sofia Samatar, and more. She often 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.



Sofia Samatar is the author of the novel *A Stranger in Olondria* (Small Beer Press, 2013), winner of the 2014 Crawford Award. *A Stranger in Olondria* was also a finalist for the Nebula Award (Best Novel) and Locus Award (Best First Novel). Sofia’s short story “Selkie Stories

Are for Losers” (*Strange Horizons*, 2013), a Nebula, Hugo and BSFA finalist, placed first in the 2013 *Strange Horizons* Readers’ Poll, and was reprinted in *The Best Science Fiction and Fantasy of the Year, Vol. 8* (Strahan, ed.).

Sofia’s short fiction includes “Honey Bear” (*Clarkesworld*, 2012; *The Year’s Best Science Fiction and Fantasy: 2013*, Horton, ed.); “Dawn and the Maiden” (*Apex*, 2013); “How to Get Back to the Forest” (*Lightspeed*, 2014); and “A Girl Who Comes Out of a Chamber at Regular Intervals” (*Lackington’s*, 2014). “I Stole the D.C.’s Eyeglass” appeared in *We See a Different Frontier: A Postcolonial Speculative Fiction Anthology* (2013, Fernandes and al-Ayad, eds.); “Bess, the Landlord’s Daughter, Goes for Drinks with the Green Girl” appeared in *Glitter & Mayhem* (2013, Klima, Thomas and Thomas, eds.); and “Ogres of East Africa” opens the anthology *Long Hidden: Speculative Fiction from the Margins of History* (2014, Fox and Older, eds.).

Sofia is also a poet and three-time Rhysling Award finalist. Her poem “Girl Hours” (*Stone Telling*, 2011) will appear in *The Mammoth Book of SF Stories by Women* (2014, MacFarlane, ed.). Sofia reviews fiction for *Strange Horizons*, and was voted the top reviewer of 2013 in the magazine’s Readers’ Poll. Her work has been translated into Bulgarian, Croatian, and French. She is currently a finalist for the John W. Campbell Award for Best New Writer.

Sofia is a co-editor for *Interfictions: A Journal of Interstitial Arts*, and teaches literature and writing at California State University Channel Islands. She lives in Ventura, CA with her husband Keith Miller, their two kids, and their cat. She spends a lot of time scheming about how she can manage to see her scattered family in New Jersey, Nairobi, and Québec.



Brett Savory is the Co-Publisher of the three-time World Fantasy Award-nominated and British Fantasy Award-winning press ChiZine Publications, has had nearly 50 short stories published, and has written two novels, *In and Down* and *The Distance Travelled*. He has just completed his third novel, *Running Beneath the Skin*.

When he’s not writing, reading, or editing, he plays drums for the hard rock band Ol’ Time Moonshine. Savory is represented by Carolyn Forde of Westwood Creative Artists. He lives in Toronto with his wife, writer/editor Sandra Kasturi.



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.). Other short fiction has appeared in *The Time Traveler’s Almanac* (VanderMeer and VanderMeer, eds.), *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 his story "The Glamour" 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* (<http://revelatormagazine.com/>). He is an active member of the Horror Writers Association and of Storyville.



Veronica Schanoes is the author of "Burning Girls" (Nebula and Shirley Jackson finalist, Novella, 2013) and "Phosphorus" (Shirley Jackson finalist, novelette, 2013). Her most recent piece, "Among the Thorns," appeared on *Tor.com*, and a story, "The Permanent Collection" will be appearing in Ellen Datlow's

The Doll Collection. Her recent book *Fairy Tales, Myth, and Psychoanalytic Theory: Feminism and Re-telling the Tale* (Ashgate, 2014) is a scholarly examination of the relationship between feminist psychoanalytic and clinical theory and feminist revisions of fairy tales and classical myth. She was recently tenured at Queens College – CUNY, and will be associate professor in the Department of English there beginning Fall 2014. She lives in New York City.



Kenneth Schneyer ("Ken") recently received a Nebula nomination, and was also a finalist for the Sturgeon Award, for his short story "Selected Program Notes from the Retrospective Exhibition of Theresa Rosenberg Latimer" (*Clockwork Phoenix 4*). His first collection of short stories, *The Law & the Heart* (Stillpoint

Digital Press) was published earlier this year. His short fiction appears in *Analog*, *Strange Horizons*, *Clockwork Phoenix 3*, *Beneath Ceaseless Skies*, *Ideomancer*, *Daily Science Fiction*, *Bull Spec*, *Mythic Delirium*, *First Contact: Digital Science Fiction Anthology 1* (Hoffman, ed.), *Abyss & 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 everything 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 with fangs. He blogs, sort of, at ken-schneyer.livejournal.com, and can also be found loitering around Facebook and Twitter.



David G. Shaw has been a member of the program committee for twenty consecutive Readercons—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 chief operating officer of Blopboard (blopboard.com), a social polling and opinion 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.



Delia Sherman was born in Tokyo, Japan, and brought up in Manhattan, where she now lives, after a brief (33-year) hiatus in Boston. Her novels for adults are Lambda Literary finalist *Through a Brazen Mirror* (Ace/Circlet, 1989), Mythopoeic winner *The Porcelain Dove* (Dutton/Plume, 1993), and, with spouse Ellen Kushner, Mythopoeic and Gaylactic Spectrum finalist *The Fall of the Kings* (Bantam, 2002), an expansion of their 2007 World Fantasy novella finalist. *Changeling* (Viking, 2006), *The Magic Mirror of the Mermaid Queen* (Viking, 2009) and Andre Norton (Nebula) winner and Mythopoeic finalist *The Freedom Maze* (HC Big Mouth House, 2011, pb Candlewick, 2013) are for younger readers.

Her adult short fiction includes 1994 Tiptree finalist "Young Woman in a Garden," reprinted in the 8th *The Year's Best Fantasy* (Datlow and Windling, eds.); 1999 World Fantasy short fiction finalist "The Parwat Ruby," in the 13th; 2006 Nebula novelette finalist "Walpurgis Afternoon," in the 19th (Datlow, Link, and Grant, eds.); and 2007 Nebula novelette finalist "The Fiddler of Bayou Teche," in the 21st. "The Maid on the Shore," "Miss Carstairs and the Merman," "Nanny Peters and the Feathery Bride," "The Printer's Daughter," "The Witch's Heart," and "The Fairie Cony-Catcher" are in the 1st, 3rd, 4th, 9th, 10th, and 12th Datlow and Windling *Year's Best*, respectively, while "La Fée Verte" appears in the 20th (Datlow, Link, and Grant, eds.). "Gifts From a Spring" is in the 2009 *The Year's Best Science*

Fiction and Fantasy (Horton, ed.). Other stories can be found in *Vampires* (Yolen and Greenberg, eds.), *Lighthouse Horrors* (Waugh, Greenberg, and Azarian, eds.), *The Book of Ballads* (Vess, ed.), *The Horns of Elfland* (Kushner, Sherman, and Keller, eds.), *Firebirds* (November, ed.), *Poe and Naked City* (Datlow, ed.), *Steampunk!* (Grant and Link, eds.), *Weirdbook*, and *Fantasy Book*. Her poems “Carabosse” and “The Crone” are in the 13th and 14th Datlow and Windling *Year’s Best*; other poems appear in *The Armless Maiden* (Windling, ed.) and *Stone Telling*. She was a Campbell new writer finalist for 1988.

Stories for younger readers include “CATNYP” in the 1st *The Year’s Best Science Fiction and Fantasy for Teens* (Yolen and Nielsen Hayden, eds.). Others appear in *A Wolf at the Door*, *The Green Man*, *Troll’s Eye View*, *Teeth*, and *Queen Victoria’s Book of Spells* (all Datlow and Windling, eds.). With Windling, she edited (and contributed to) *The Essential Bordertown* (Tor, 1998).

She edited *The Horns of Elfland* (Roc, 1997) with Ellen Kushner and Donald G. Keller, and two volumes of *Interfictions*, the first with Theodora Goss (SBP, 2006; Tiptree finalist) and the second with Christopher Barzak (SBP, 2009). She has taught at Clarion and Odyssey writing workshops, and the Hollins University MFA Program in Children’s Literature. She is a founding member of The Interstitial Arts Foundation and is Executive Editor of the online arts journal *Interfictions Online*.



J.M. (Julia) Sidorova is the author of *The Age of Ice* (Scribner/Simon & Schuster, 2013), her critically acclaimed debut novel that blends historical and magic realism. The novel was featured in *Locus Magazine’s* recommended reading list and among Tor’s best books of 2013.

Julia’s science fiction and fantasy short stories have been published in *Clarkesworld* (“Messenger,” 2010), *Asimov’s* (“The Witch, the Tinman, the Flies,” 2010), *Abyss and Apex* (“Death, Rebirth, an Heir, a Karakuri,” 2011), *Albedo One* (“Galileo Day,” 2012), *GigaNotoSaurus* (“Deus Absconditus,” 2012), and other venues. A new short story “Rohrschach Redemption” is forthcoming in *Devilfish Review*. Julia is currently working on two novel-length projects. She was a 2009 Clarion West workshop graduate.

Julia is a Moscow, Russia, native. She holds a Ph.D. in molecular genetics, and does biomedical research when she is not writing fiction. She lives in the Pacific Northwest with her husband.



Graham Sleight was born in 1972, lives in London, UK, and has been writing about sf and fantasy since 2000. His work has appeared in *The 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. He was editor of *Foundation* from 2007-13.

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.), *The Cambridge Companion to Modern Fantasy Literature* (James and Mendlesohn, eds.), and *Parabolas of Science Fiction* (Attebery and Hollinger, eds.). In the UK, he can also be found writing introductions to books in Gollancz’s «SF Masterworks» and «Fantasy Masterworks» series – most recently for James Tiptree Jr’s *Her Smoke Rose Up Forever*, Lucius Shepard’s *The Dragon Griaule*, and John Crowley’s *Ægypt*.

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 in 2012 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 few years: 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. In his day-job, he works at the Royal College of Paediatrics and Child Health in London. His website is grahamsleight.com.

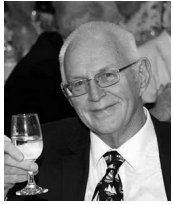


Sarah Smith’s YA paranormal thriller, *The Other Side of Dark* (Atheneum, 2010), won the Agatha for best YA mystery and the Massachusetts Book Award for best YA book of the year. By Readercon 25, she will have finished the fourth volume of her trilogy of historical thrillers, set aboard the *Titanic* and in 1912 New York. It. Will. Have. Been. Finished. If she looks sleep-deprived, that’s why. Previous volumes were *New York Times/London 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). Both *The Vanished Child* and her fourth novel, *Chasing Shakespeares* (Atria, 2003), are currently being made into musicals. She has also published an e-edition of *The Paine of Pleasure*, the real possibly-Shakespearean poem from *Chasing Shakespeares* (*A New Shakespearean Poem?* Small Beer, 2011).

Her “novels for the computer” include the interactive dark fantasy *King of Space* (Eastgate Systems, 1991) and two web serials, the fantasy *Doll Street* (1996) and the near-future sf *Riders* (1996-97). Her stories appear in *Impossible Futures* (with Justus Perry; Easton and Klein-Dial, eds., 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 one novel: *Vixen* (Cosmos, ISBN 978-08439-5945-1, 2008) and two collections: *Sam Boone: Front to Back* (Foxacre Press, 2001) and *Dancing with Dragons* (Wildside Press, 2008). Several collections of his published works are available through Amazon and Smashwords in Kindle and iBook

format. Bud was a three-time novella finalist for the Nebula award: “Primrose and Thorn” (*Analog*, May 1996), “Magic’s Price” (*Analog*, March 2001), and “Clays Pride” (*Analog*, July/August 2004). His work has appeared in two Year’s Best anthologies: *Year’s Best SF #11* (EOS, ISBN-13:978-0-06-087341-71, David Harwell, Editor) and *The Year’s Best Science Fiction, Fourteenth Annual Collection*, (St Martins Press, Garner Dozois, Editor.)

Bud’s short stories, novelettes, and novellas have appeared frequently in *Analog Fact/Fiction*, *Asimov’s*, *Daily SF*, *Clarkesworld*, as well as anthologies and podcasts. He has published eight stories in his Shardie series in *Asimov’s* and in the *Defending the Future* anthologies (Dark Quest Publications.) *Analog* published five of his *Sam Boone* series as novelettes and short stories.

Bud’s non-fiction articles have appeared in *The SFWA Bulletin* and *How to Write Science Fiction* (Dragon Moon Press, 2007) as well as sailing articles for *Chesapeake Bay Magazine*.

Bud resides in Annapolis Maryland where he writes a weekly blog on the pain of writing at <http://budsparhawk.blogspot.com>. A full bibliography of Bud’s works can be found on his web site: <http://budsparhawk.com>



Julia Starkey (“Sparkymonster”) 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. Picture credit to Molly Tomlinson.



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, TN, but

has lived most of his adult life in New England. He received his B.A. in Communications from New England College in Henniker, NH, and his M.A. in Journalism from the University of Missouri in Columbia, MO. 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*, *Chronospace*, *Apollo’s Outcasts*, and *V-S Day*. He is best known for 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 *Hex*. His official website is www.allensteele.com.

Steele has published over 80 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 three Hugo Awards (two for Best Novella, one for Best Novelette), two Locus Awards (for Best First Novel and Best Novella), five Asimov’s Readers Awards (three for Best Novella, two 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. In 2013, he received the Robert A. Heinlein Award in recognition of his long career writing space fiction.

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.

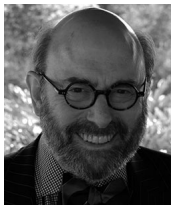


Romie Stott (pronounced like Romeo without the ending o) is poetry co-editor of *Strange Horizons* and a member of the steering group for *New Scientist’s Arc Magazine*. Her genre-bending short fiction and poetry have appeared in *Strange Horizons*, *Arc*, *Superficial Flesh*, *Black Words on White Paper*, *New Verse News*, *Jerseyworks*, *She Nailed a Stake Through His Head* (Lieder,

ed.), *King David and the Spiders from Mars* (Lieder, ed.), *LIT*, *Stupefying Stories*, *Dark Mountain*, *inkscrawl*, 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 is the author of seventeen novels, which have been translated into more than twenty languages. They include: *Julia* (Coward, McCann & Geoghegan, 1975), *If You Could See Me Now* (Coward, McCann & Geoghegan, 1977), *Ghost Story* (Coward, McCann & Geoghegan, 1979), *Shadowland* (Coward, McCann & Geoghegan, 1980, World Fantasy Nominee, 1981), *Floating Dragon* (Putnam, 1982, winner of the 1984 August Derleth Award), *The Blue Rose Series: Koko* (Dutton, 1988, Winner of the Fantasy Award for Best Novel), *Mystery* (Dutton, 1990, Winner of the Bram Stoker Award, 1992, World Fantasy Association nominee, 1994), and *The Throat* (Dutton, 1993, Winner of the 1993 Bram Stoker Award, 1994 World Fantasy Association nominee), *The Hellfire Club* (Random House, 1996, Winner of the 1996 Bram Stoker Award, and 1997 August Derleth Award nominee), *Mr. X*, (Random House, 1999, Winner of the 1999 Bram Stoker Award and August Derleth Award nominee), *Lost Boy Lost Girl* (Random House 2003, winner of the 2003 Bran Stoker award and 2004 August Derleth Award nominee) *In the Night Room* (Random House, 2004, Winner of the 2004 Bram Stoker Award), *A Dark Matter* (Doubleday, 2010, Winner of the 2010 Bram Stoker Award) and two collaborations with Stephen King, *The Talisman* (Viking, 1984, winner of the 1985 World and Locus Fantasy Awards) and *Black House* (Random House, 2001, 2001 Bram Stoker Award nominee).

He has written two volumes of poetry, *Open Air* (Irish University Press, 1972), and *Leeson Park and Belsize Square* (Underwood-Miller, 1983), and four collections of short fiction including, *Houses Without Doors* (Signet, 1991), *Magic Terror* (Random House, 2000), *5 Stories* (Borderlands Press, 2008, Winner of the 2008 Bram Stoker Award) and *The Juniper Tree and Other Blue Rose Stories* (Subterranean, 2010). Some of his novellas include: *Mrs. God* (Pegasus, 2013), *Pork Pie Hat* (Cemetery Dance, 2010), *A Special Place-The Heart of a Dark Matter* (Pegasus, 2010), *The Ballad of Ballard and Sandrine* (Subterranean, 2012, Awarded the 2011 Bram Stoker Award

in Long Fiction) and *The Buffalo Hunter* (Cemetery Dance, 2012). He has edited the Library of America's edition of H. P. Lovecraft's *Tales* (Library of America, 2005) and the Library of America's 2-volume anthology, *American Fantastic Tales* (2009/10). He has won the British Fantasy Award, ten 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. In 2011 Columbia University Graduate School of Arts and Sciences awarded him the Dean's Award for Distinguished Achievement. Peter has been very lucky, and he knows it.



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, "It's not 'the Lady or the Tiger?' it's 'Which Tiger?'" was his twelfth story in *Analog* (April 2014), to complement his two pieces of fiction in *Nature*.

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*.

Ian's name is unique on the internet: any page referring to Ian Strock is talking about him.



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 "Matlacihuatl'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 Blindside” 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 *King David and the Spiders from Mars* (Lieder, ed.), *Aliens: Recent Encounters* (MacFarlane, ed.), *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 *Drawn to Marvel: Poems from the Comic Books* (Dietrich and Ferguson, eds.), *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*, *Interfictions Online*, *Lackington’s*, *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 the Hugo-nominated *Strange Horizons*. She lives in Somerville with her husband and two cats. She once named a Kuiper belt object.



Melanie Tem’s collaborative novella with husband Steve Rasnic Tem, *The Man on the Ceiling*, won the World Fantasy, Bram Stoker, and International Horror Guild awards in 2001. She has also won the Bram Stoker Award for First Novel for *Prodigal* (Dell Abyss, 1991) and the British Fantasy Icarus Award for

Promising Newcomer in 1992. Melanie’s new novel *The Yellow Wood* comes out from ChiZine in December, a magical realism exploration of the father-daughter relationship and the struggle for a child to emancipate herself from the father she believes is a sorcerer. Her previous novels are *Blood Moon* (The Women’s Press, 1992), *Wilding* (Dell Abyss, 1992), *Revenant* (Dell Abyss, 1994), *Desmodus* (Dell, 1995), *Tides* (Headline, 1996, reprinted as *The Tides* by Leisure in 1999), *Black River* (Headline, 1997), *Daughters*-with Steve Rasnic Tem (Grand Central, 2001), *Slain in the Spirit* (Leisure, 2002), *The Deceiver* (Leisure, 2003), and *The Man on the Ceiling*-with Steve Rasnic Tem, an expansion of their novella (Wizards Discoveries, 2008). She has also published

two Demon Lover Romances written with Nancy Holder, *Making Love* (Dell, 1993) and *Witch-Light* (Dell, 1996).

Some of her seventy plus short stories have been collected in *The Ice Downstream* (Crossroads Press). Her short story collaborations with husband Steve have been collected in *In Concert* (Centipede Press, 2010). She and Steve also created a multimedia CD, *Imagination Box* (Lone Wolf, 2001) which won a Bram Stoker Award.

Originally from Pennsylvania and a long-time resident of Colorado, Melanie has a background in social work and is executive director of a small non-profit agency. Melanie and Steve are currently writers-in-residence at Odyssey. You can visit the Tem home on the web at www.m-s-tem.com.



Steve Rasnic Tem’s collaborative novella with wife Melanie Tem, *The Man On The Ceiling*, won the World Fantasy, Bram Stoker, and International Horror Guild awards in 2001. He has also won the Bram Stoker, International Horror Guild, and British Fantasy Awards for his solo work. Steve’s new novel *Blood Kin* (Solaris, March 2014), alternating between the 1930s and the present day, is a Southern Gothic/ Horror blend of snake handling, ghosts, granny women, kudzu, and Melungeons. His previous novels are *Deadfall Hotel* (Solaris, 2012), *The Man On The Ceiling* (Wizards of the Coast Discoveries, 2008, written with Melanie Tem as an expansion of their novella), *The Book of Days* (Subterranean, 2002), *Daughters* (Grand Central, 2001, also written with Melanie Tem), and *Excavation* (Avon, 1987).

Steve has published over 400 short stories. His first collection of stories, *Ombres sur la Route*, was published by the French publisher Denoël in 1994. His first English language collection, *City Fishing* (Silver Salamander, 2000) won the International Horror Guild Award. His other story collections are *The Far Side of the Lake* (Ash Tree, 2001), *In Concert* (Centipede, 2010-collaborations with Melanie Tem), *Ugly Behavior* (New Pulp, 2012-noir fiction), *Onion Songs* (Chomu, 2013), *Celestial Inventories* (ChiZine, 2013), *Twember* (NewCon, 2013-science fiction), and this year’s *Here With The Shadows*, a collection of traditionally-inspired ghostly fiction from Ireland’s Swan River Press.

A transplanted Southerner and long-time resident of Colorado, Steve and wife Melanie are currently writers-in-residence at Odyssey. You can visit the Tem home on the web at www.m-s-tem.com.



Vinnie Tesla’s novelette “Ota Discovers Fire” received the Circler Press Fantastic Erotica Award in 2012; it’s in the associated print anthology, *Fantastic Erotica* (Circler Press, 2013), and available as a stand-alone e-book. Other smutty writing includes the comic steampunk e-book *The Erotofluidic Age* (Circler, 2011), and “Disarmed” in the forthcoming *Silent Shadows Come*, also from Circler. He is currently at work on *For Science!*, an anthology of mad scientist-themed erotica slated to appear in late 2014, and a clean high fantasy crime novel, tentatively titled *The Immortal Seven*. He host’s Circler’s new author spotlight

podcast, *Circler Presents*. He also has several works of mimetic erotic fiction available for free on his website, vinnietesla.com. His blog, at journal.vinnietesla.com, has been severely neglected lately, but has some pretty good stuff, if you dig around a bit. He lives in Medford, Massachusetts with his spousalbeast and an arthritic schnauzer.



Paul Tremblay's newest novel, *A Head Full of Ghosts*, is due to be published by William Morrow in Spring 2015. He is also the author of two novels from Henry Holt featuring narcoleptic Boston detective Mark Genevich, *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, *Floating Boy and the Girl Who Couldn't Fly*, co-written with Stephen Graham Jones, is due to be published in the U.S. in October 2014.

His short fiction collections are *Compositions for the Young and Old* (Prime, 2004) and *In the Mean Time* (ChiZine, 2010), which includes 2007 Stoker short fiction finalists "There's No Light Between Floors," "The Teacher," "The Two-Headed Girl" (*Real Unreal: Best American Fantasy III*, Cheney and Brockmeier, eds.) and "Headstone in Your Pocket" (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), *The Very Best of F&SF: 60th Anniversary Edition* (Tachyon, 2009), *Welcome to the Greenhouse* (OR Books, 2011), and *Lonely Souls* (Spilogale, 2013). His latest anthology, *The Very Best of F&SF Volume 2* is due out shortly from Tachyon Publications.

He has published a 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 fansdf.com.



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 "The Dance of the White Demons" appeared in *Long Hidden: Speculative Fiction from the Margins of History* (Fox and Older, eds.). Other short fiction has appeared in *Menial: Skilled Labor in Science Fiction* (Darrach and Jennings, eds.), *Fat Girl in a Strange Land* (Holt and Leib, eds.) and *Strange Horizons*. "The Bar at the End of the World" is slated to appear in the anthology *The Many Tortures of Anthony Cardno* (Cardno, ed.), and "Paper Trail" in *GUD* magazine. 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*, and upcoming in the Con-or-Bust charity anthology *In Other Words*.

She is the managing editor of *Al Día* News in Philadelphia. She was the editor of *Al Día's* book, *200 Years of Latino History in Philadelphia* (Temple University Press, 2012) and is the moderator of the organization's "Media and the City" panel series on representations of race, ethnicity, gender and identity in news media. Her news writing has garnered awards from the New York Press Association, Pennsylvania Newspapers Association and Philadelphia Press Association. She is a member of *Tabula Rasa* writing group and lives in Pennsylvania with her husband, daughter and a dog who rules the household.



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.



Rick Wilber is the editor of the anthology, *Field of Fantasies: Baseball Stories of the Strange and Supernatural* (Night Shade/Skyhorse), which will be out in hardcover in October 2014. The anthology explores the influence of baseball on the fantastic, and includes classic reprints from writers like Karen Joy Fowler, Stephen King and Stewart O'Nan, Kim Stanley Robinson, Jack Kerouac, Ray Bradbury, Robert Coover, W.P. Kinsella, Valerie Sayers, T. Coraghessan Boyle, Rod Serling, Cecilia Tan, Gardner Dozois, John Kessel, Louise Marley, Bruce McAllister, Ron Carlson, Harry Turtledove, Edo van Belkom, Jacob Weisman, David Sandner and others. Also, Rick has a new baseball-themed short story, "Scouting Report," that will be out in the September issue of *Asimov's*. Rick continues to work on a series of alternate-history stories about famous World War II baseball player and spy, Moe Berg. The stories have been appearing in *Asimov's Science Fiction* magazine and include the novelettes "At Palomar" and "Something Real," which won the 2012 Sidewise Award for Alternate History. A third story, "Alternating Currents," is in progress and a fourth is planned. Rick's 2011 anthology, *Future Media* (Tachyon) made the Best Non-Fiction Books of 2011 list from Popmatters.com and was called "One of the most impressive anthologies of recent times" by SF Site reviewer Seamus Sweeney. Rick's novel, *Arrival* (Tor, forthcoming), is the first book of a trilogy that stems from Rick's long-running S'hudonni Mercantile Empire series of stories.

Rick's previous novels include the 2003 thriller, *The Cold Road* (Tor), and 2009's murder mystery, *Rum Point* (McFarland), which was named Best Sports Novel – Baseball, by *Paparazzi Press*. His collections include 2009's *Where Garagiola Waits* (University of Tampa Press) and *To Leuchars* (Wildside, 2000). He is the author of some fifty published short stories, novelettes or novellas in *Asimov's*, *Fantasy & Science Fiction*, *Analog*, *Gulf Stream Review*, and others. He also writes college textbooks on writing and mass-media studies, including *Magazine Feature Writing* (St. Martin's), *Modern Media Writing* (Wadsworth), *The Writer's Handbook for Editing and Revision* (NTC), and *Media Matters* (Kendall Hunt, forthcoming).

Rick is a longtime journalism and mass-media professor at the University of South Florida, where he recently moved to a dual assignment and now also teaches English/Creative Writing, focusing on science fiction and fantasy. He is administrator, co-founder and co-judge for the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. He lives in Florida.



W. B. J. Williams (Walt) is the author of *The Garden at the Roof of the World*, an historical fantasy romance (DragonWell Publishing 2013). This is his debut novel, which placed as a semi-finalist in the Amazon.com breakthrough novel contest in 2009. His works in progress include *The Hacker of Guantanamo Bay*, a near future cyberpunk novel, and *Alchemy and Absinthe*, an historical fantasy. His short story, "You Tiger You," appeared in *Epic India* in 2007.

He holds advanced degrees in anthropology and archeology, is an avid amateur historian, a mystic, a poet, and manages an information security program at a prominent New England start-up. His first non-fiction book focused on information security architecture, *Security for Service Oriented Architecture* (Auerbach Publications, April 2014) and is a successor to articles published in the *Information Security Management Handbook*, Sixth Edition, Volume 6 (Auerbach Publications 2012) and, Volume 7 (Auerbach Publications 2013).

Walt is an active member of the Online Writer's Workshop from 2003-current, and a member of the Newport Round Table. He sat as a panelist at Arisia in 2014 where he shared how anthropology provides a useful approach to representing the other in fiction with accuracy and respect. He is noted for his bad puns, and willingness to argue from almost any perspective. He is endured by his beloved wife and two daughters, and lives in Sharon Massachusetts. When he is not at home or at his computer, he can often be found haunting the various used bookstores of Boston. You can learn more about him and his work at: www.wbj-williams.net



Gregory A. Wilson is currently 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 his third novel, *Grayshade*, to agents and publishers as he works on his fourth. His second novel *Icarus* is being turned into a graphic novel with the art of professional comics artist Matt Slay, to be published in virtual and physical forms by Silence in the Library Publishing in September. He has short stories in a number of places, most recently the *Time Traveled Tales* (Silence in the Library Publishing, 2013) and forthcoming *Heroes* (Silence in the Library Publishing, 2014) anthologies.

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 (with Brad Beaulieu) the critically acclaimed *Speculate! The Podcast for Writers, Readers, and Fans* (speculatesf.com) which is in its fourth year of production and just off a successful Kickstarter drive. He has written three articles for the SFWA Bulletin, and is a member of Codex, the Gen Con Writers' Symposium, the Origins Library and several other author groups on and offline. He is regularly invited to speak on panels, conduct workshops and read from his work at conventions and

conferences throughout the country.

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), soon to release its third album and follow-up to its critically acclaimed second album *Monomyth*, nominated for Best Foreign Record in Progawards 2010.

He lives with his wife Clea, daughter Senavene—named at his wife’s urging for a character in *The Third Sign*, for which he hopes his daughter will forgive him—and dog Lilo in Riverdale, NY. His virtual home is gregoryawilson.com.



Gary K. Wolfe is contributing editor and senior reviewer for *Locus* magazine, where he has written a monthly review column since 1991 and currently sits on the board of the Locus Science Fiction Foundation. He also writes a regular column on science fiction for the *Chicago Tribune* literary supplement

“Printers’ Row.”

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*, the *Cambridge Companion to Fantasy*, and *Parabolas of Science Fiction*, edited by Brian Attebery and Veronica Hollinger (2013). Also in 2013, his “Scoping the Exits” was the introduction to Guest of Honor Kit Reed’s major collection *The Story Until Now*. 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*, three times 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.

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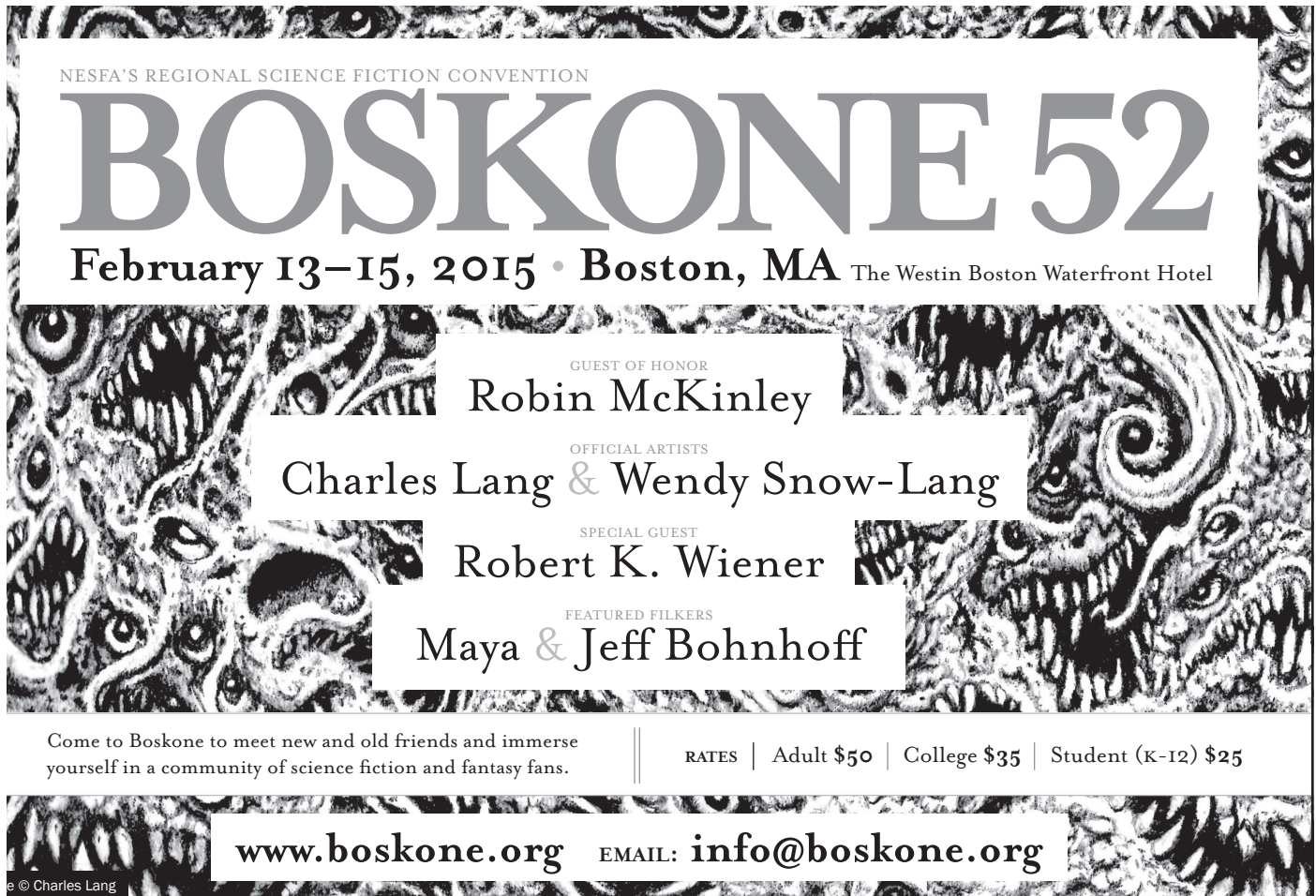
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