

Readercon 26 Program Guide



27 READERCON



*Guest of Honour
Catherynne M Valente*



*Guest of Honour
Tim Powers*



*Memorial Guest of Honour
Diana Wynne Jones*



July 7th-10th - Quincy, MA - www.readercon.org

See you in 2016!

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readercon 26

The Boston Marriott Burlington
Burlington, Massachusetts
9-12 July 2015

Guests of Honor:

Nicola Griffith & Gary K. Wolfe

Memorial Guest of Honor:

Joanna Russ

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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.

policies

Code of Conduct

This code of conduct is in effect as of 7/1/2015. 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/safety.

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. 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 507.591.SAFE (507.591.7233) 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 restaurant and the restrooms. The Con Suite and Concierge Lounge (where the Kaffeeklatches are held) are easily reachable by elevator.
- Each conference room will have a wide aisle and taped-off spaces reserved for scooter and wheelchair parking.
- We will have a “no parking or standing zone” taped off with white tape in the entrance to the Bookshop, to help relieve traffic congestion. Please do not stop to chat in the “White Zone”.
- The hotel has installed its ramp to the stage in Salon F. There will be no ramp to the stage in Salon G. The smaller rooms been set up with 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.com/program) a week before the convention.
- 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.

policies

Children Attending Readercon

There will be no child care provided at Readercon for 2015.

Children up to age 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.

Medical Care and Emergency First Response Call XX to reach an emergency first responder

Operation Hammond will be providing emergency first response service for Readercon 26. A team of responders will be available at all times between the opening of registration on Friday (10a) and the close of programming on Sunday (3p). 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 onsite; 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.

at the con

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
Orange	Program Participant
Red	Committee
Green	Dealer

Hours

Registration: Friday 10 AM to 9 PM; Saturday 8 AM to 6 PM; Sunday 8 AM to 1 PM

Information: Friday 10 AM to 9 PM; Saturday 8 AM to 6 PM; Sunday 8 AM to 1 PM

Con Suite: Friday 10 AM to midnight; Saturday 8:30 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

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).

at the con

Volunteer and Earn Exclusive Readercon Stuff!

Readercon is entirely volunteer-run. Our volunteers help with Registration and Information, keep an eye on the programming, staff the Hospitality Suite, and do about a million more things. If interested, go to Information—the person there will know what to do. It's fun, you'll meet new people, and you can earn Readercon incentives that are available to volunteers only. There are cumulative volunteer awards of Readercon-branded items for volunteering for 1 hour, 3 hours, and 6 hours, with a free membership to Readercon 27 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 12 AM: Annual Dessert Party (cosponsored by *Boskone & Philcon*)

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

Let's boldly go where no Worldcon has gone before!



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The European bid for Worldcon
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bookshop dealers

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Broad Universe

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Our own small press books; Author coalition

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All new small press books

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New and used books and children's books

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Small press

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New books and magazines

Rosarium Publishing

New small press books, magazines and comics

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Used, cheap and rare books, old magazines, and first editions

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Terminus Publishing

New, used and collectible books, magazines, and ancient coins

Tigereyes Press

New, used, and rare books; British imports

Wesleyan University Press

www.wesleyan.edu/wespress/

Our own small press books

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readercon 26 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
CO	Concierge Lounge (8th Floor)		

Thursday July 9

1. 8:00 PM F **The Long Slow Burn of Critique.** *Jedediah Berry, John Clute, Nicola Griffith, Elizabeth Hand (leader), Gary K. Wolfe.* A critique can become embedded in a writer's brain, helpfully influencing their future work or causing lingering pain. Nicola Griffith can still quote chunks of the *Locus* review of her 1992 novel *Ammonite*. From the other side, Gary K. Wolfe has said he felt haunted after being told that a writer whose work he reviewed subsequently developed a writing block for over a year. Our panel of critics and writers (and critics who are also writers) will share stories of critiques that stuck and stung, ranging from humorous to bitter and back again.
2. 8:00 PM G **All Literature is Regional.** *Susan Bigelow, Leah Bobet, Brett Cox, John Langan, Yves Meynard, Resa Nelson.* Canadian author Alistair MacLeod once said, "All literature is regional." How does regionality influence the worlds that speculative authors create, and the ways that readers approach those creations?
3. 8:00 PM CO **The Games We Play.** *Erik Amundsen, Yoon Lee, Alex Shvartsman, Romie Stott (leader), Gregory Wilson.* Video games and tabletop games are an influential part of our imaginative lives. Are there times when you're reading a book and feel the game mechanics too clearly beneath the prose? Or do you enjoy imagining what a character's stats might look like? We'll look at tie-in books (like R.A. Salvatore's *Chronicles of Drizzt* and David Gaider's *Dragon Age* prequels), book-based games (like *The Black Cauldron*, *Lord of the Rings*, and the *Mists of Avalon*-influenced *Conquests of Camelot*), and the pleasure of reading gaming sourcebooks.
4. 8:00 PM ENL **Take It Outside: The Freeform World of Nordic LARP.** *Liz Gorinsky.* Join live-action roleplaying (LARP) experts Lizzie Stark (author of *Leaving Mundania* and *Pandora's DNA*), Emily Care Boss (designer of *Under My Skin*, *The Remodel*, and *Play with Intent*), and Liz Gorinsky (editor at Tor Books) for an introduction to the world of American Freeform and Nordic "art LARP" games, such as the Harry Potter-inspired

thursday

College of Wizardry, which has been run in a Polish castle. They will discuss academic LARP theory, narrative styles in games, metatechniques for revealing the interior lives of characters, improvisational workshoping, and how science fiction and fantasy subjects can be explored in a low-tech analog game setting.

5. 8:00 PM EM **Reading: Barry Longyear.** Barry Longyear reads a chapter from his work-in-progress, *The War Whisperer*
6. 8:00 PM ENV **Reading: Walt Williams.** Walt Williams reads his work in progress, the nearly complete novel *The Hacker of Guantanamo Bay*.
7. 8:30 PM EM **Reading: Chris Gerwel.** Chris Gerwel reads a chapter from a work-in-progress novel (TBD which one).
8. 8:30 PM ENV **Reading: Erik Amundsen.** Erik Amundsen reads a TBD story or poetry.
9. 9:00 PM F **Books in Conversation.** *Greer Gilman, Catt Kingsgrave, Scott Lynch, Cecilia Tan, Rick Wilber.* Books and texts are often said to be in conversation with each other, with some writers openly discussing how they wrote something in response to another work in genre. The classic example is Samuel R. Delany's *Triton* and Ursula K. LeGuin's *The Dispossessed*, which can both be read as a conversation with each other as well as with Joanna Russ' *The Female Man*. A more recent example is Lev Grossman's *Magicians* books, which are particularly in conversation with the work of C.S. Lewis and J.K. Rowling. Our panelists will discuss what their work is reacting to, and talk about where this impulse comes from.
10. 9:00 PM G **If Magic Has Always Been Real.** *Karen Burnham, Lila Garrott (leader), Max Gladstone, Romie Stott, Walt Williams.* Regarding the challenges of “the world we know, but with magic!”, Monique Poirier wrote, “If magic has always been real, why did colonialism and genocide roll the way it did? It couldn't possibly be the world we know without all the painful, fucked up history. And what good is magic if it can't have altered that?” Naomi Novik's *Temeraire* books address this by keeping many elements of history familiar but dramatically changing others. In Charlaine Harris's *Southern Vampire Mysteries*, paranormal entities have always been there, but they hid from ordinary humans for safety and therefore lacked the ability to influence the course of history. How do other authors of historical fantasy and urban fantasy balance the inherently world-changing nature of magic with the desire to layer it on top of the world we have?
11. 9:00 PM CO **What Don't We Read—and Why?** *Scott Edelman, Stacey Friedberg, Natalie Luhrs, Sarah Smith (leader), Patty Templeton.* If all of the signals—the reviews, the blurbs, the cover, the author, the publisher—suggest you'd hate a particular book, is that sufficient reason to pass on it? Have you ever tried to read something you thought you'd despise and realized that you loved it? Do you give every book a certain number of pages to win you over, or feel obligated to finish any book you start? If a certain critic praises something, does that make you want to run the other way? We'll discuss these and many other ways not to read a book.
12. 9:00 PM ENL **How to Write for a Living When You Can't Live Off Your Fiction.** *Leah Bobet, John Crowley, Michael Dirda, Barbara Krasnoff (leader).* 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.

thursday

13. 9:00 PM EM **Reading: LJ Cohen.** LJ Cohen reads from *Ithaka Rising*, her newest release
14. 9:00 PM ENV **Reading: Gregory Wilson.** Gregory Wilson reads a recently published short story, “Latitude and Longitude.”
15. 9:30 PM EM **Reading: Michael J. Daley.** Michael J. Daley reads “Racing the Blue Monarch Space Station Rat”
16. 9:30 PM ENV **Reading: Ellen Brody.** Ellen Brody reads “When It Changed” by Memorial Guest of Honor Joanna Russ.

Friday July 10

17. 11:00 AM F **Mystery and Speculative Crossovers.** *Meriah Crawford, Chris Gerwel, Greer Gilman, Nicholas Kaufmann, Adam Lipkin (leader).* There are many books that draw from both the speculative fiction and mystery toolboxes, in both macro ways (China Miéville’s *The City & the City* and Peter F. Hamilton’s *Great North Road* are catalyzed by hard-boiled murder investigations) and micro ways (urban fantasy was initially defined by its relationship to noir, now often more evident in tone than in plot). Where is this crossover most satisfying? How do magic and advanced technology open up new avenues of investigation or methods of befuddling the detectives? How have trends, tropes, and developments in each genre influenced crossover works?
18. 11:00 AM G **Drift-Compatible Fictional Characters.** *Amal El-Mohtar, Victoria Janssen, Nicole Kornher-Stace (leader), A. J. Odasso, Navah Wolfe.* The film *Pacific Rim* created the idea of two people who are “drift-compatible,” able to live inside each other’s minds and memories without sustaining massive psychic damage. Let’s use this as a metaphor to explore our favorite speculative fiction duos—whether they’re friends, traveling companions, siblings, or spouses—and talk about what makes those deeply intimate pairings work.
19. 11:00 AM CO **The Works of Mildred Clingerman.** *Brett Cox, Rob Kilhefer, Gordon Van Gelder (leader).* Clingerman’s work tends to wed a literate tone to subject matters whose ominousness is perhaps more submerged than the horrors under the skin made explicit in the work of Shirley Jackson, but equally as deadly. Married women are vividly portrayed in stories like “The Wild Wood” (January 1957 *F&SF*) or “A Red Heart and Blue Roses”; they suffer constant violations of body space, male intrusiveness, and the impostures of aliens, and allow this to happen, horrifically. It is understood that Clingerman may have ceased writing around 1975 at the behest of her husband. In 2014 she was posthumously given a Cordwainer Smith Rediscovery Award. Join us for a discussion of her work.
20. 11:00 AM ENL **When Toxic Masculinity Is the Villain.** *Erik Amundsen, Max Gladstone, Josh Jasper (leader), Daniel José Older.* In the “New Visions of Masculinity” panel at Readercon 25, we discussed the characters in *Supernatural* dying repeatedly because of toxic masculinity. Fighting demons is clearly easier than fighting the cultural narrative of men as arrogant, emotionally repressed aggressors who refuse to accept advice or reconsider poor decisions. What would it look like if a male character became aware of that narrative and decided to take a stand against it? Instead of toxic masculinity traits being used to generate repetitive conflict, how can authors build the tension between what the culture wants a man to be and who he wants himself to be?
21. 11:00 AM EM **Reading: Sarah Smith.** Sarah Smith reads from her Titanic book, WHICH IS FINISHED.
22. 11:00 AM ENV **Reading: Daryl Gregory.** Daryl Gregory reads a new, not yet published short story

friday

written for a Saga Press cross-genre fairy tale anthology.

23. 11:30 AM EM **Reading: Matt Kressel.** Matt Kressel reads an excerpt from his forthcoming novel, *King of Shards*
24. 11:30 AM ENV **Reading: Yoon Lee.** Yoon Lee reads an excerpt from *Ninefox Gambit*, a forthcoming novel.
25. 12:00 PM F **Writing in the Anthropocene: SF and the Challenge of Climate Change.** *Gwendolyn Clare, Michael J. Daley, Michael J. Deluca (leader), Max Gladstone, Vandana Singh.* Science fiction and fantasy have often dealt with fictional apocalyptic scenarios, but what about the real-world scenario unfolding right now? Climate change, or climate disruption, is the most challenging problem faced by humankind, and some have called it a problem of the imagination, as much as economics and environment. In the wake of the latest scientific reports on what is happening and what might be in store for us, we'll examine how imaginative fiction conveys the reality, the immediacy, and the alternative scenarios of the climate problem.
26. 12:00 PM G **The Write/Read Balance.** *Elizabeth Bear, Amanda Downum, Betsy Mitchell, Charles Oberndorf (leader), Cecilia Tan.* Young writers are often told to read, read, read, but every hour spent reading is an hour not spent writing. Many novelists make the conscious choice to write (and make their deadlines) instead of reading. But reading other works within and outside the genre can be tremendously valuable for a writer, whether as a pleasant break from creating or as a source of ideas, inspiration, and literary conversation. Our panel of varied creators discuss how consumption of literature interfaces with their creative processes, and how to strike the proper balance of time and attention to reading and writing.
27. 12:00 PM CO **Welcome to Readercon.** *Emily Wagner.* New to Readercon? Not new, but curious about what might be different this year? Our program chair and other Readercon regulars will give you some peeks behind the scenes and suggestions about all the cool not-to-miss stuff. We're nice. Come hang out.
28. 12:00 PM ENL **The Contours and Limits of Reading Protocols.** *John Stevens.* In discussions of reading fantastic literature, some observers use the idea of "reading protocols" to describe the particular way that readers engage and process fictional texts. Prominent critics of fantastika (most often SF) such as Samuel R. Delany, James Gunn, and Jo Walton characterize how the literature is read as the embrace of a discernable schema that permits the reader to properly understand fantastic texts. But the idea of a protocol can be a limiting optic for examining how fantastic literature is read. This talk will summarize the prominent uses of reading protocols in fantastic literary criticism; analyze the strengths and weaknesses of the idea; examine how the idea constrains our understanding of the act of reading; and discuss why we need to think beyond this conception to better comprehend how we engage fantastic texts.
29. 12:00 PM EM **Reading: Michael Cisco.** Michael Cisco reads "Altar! Altar!" (short story)
30. 12:00 PM ENV **Reading: Eileen Gunn.** Eileen Gunn reads from her novel in progress. Working title: *The Education of Samantha Clemens.*
31. 12:30 PM EM **Reading: Gemma Files.** Gemma Files reads from her novel *Experimental Film.*
32. 12:30 PM ENV **Reading: John Chu.** John Chu reads his short story "The Law and the Profits."

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33. 1:00 PM F **It's Actually About Ethics: Reviewing the Work of Colleagues and Friends.** *Jonathan Crowe, Elizabeth Hand, Jason Heller, Kathryn Morrow, Liza Groen Trombi (leader).* How do we develop a culture of reviewing and criticizing writing within genre communities where everyone knows everyone else to varying degrees? What are the ethics of engagement when we've shared ToCs with the people we're reviewing, or been published in the venue we're reviewing? What about when we're friends with the authors, editors, and publishers whose work we're reviewing? At what point is it appropriate to disclose relationships, and at what point is it appropriate to recuse oneself from reviewing? Is full disclosure enough of an assurance of good practice? How full is full? What other considerations should we include?
34. 1:00 PM G **Winter Is Coming: Feminist SF and the Frozen Tundra Buddy Trek.** *Gwendolyn Clare, Malinda Lo, Caitlyn Paxson, Sarah Pinsker (leader), Sonya Taaffe.* During the *Ancillary Justice* book discussion at Readercon 25, it was brought up that many favorite feminist SF novels feature pairs of characters slogging through an inhospitable landscape: Nicola Griffith's *Ammonite*, Maureen McHugh's *Mission Child*, Ann Leckie's *Ancillary Justice*, and of course Ursula K. Le Guin's *The Left Hand of Darkness*. Having a pair of characters traveling together generally leads to opportunities for trust and relationship building, but what is it about the tundra trek (or equivalent) that lends itself so well to feminist SF stories in particular?
35. 1:00 PM CO **How Readers Use Spoilers.** *Rose Fox, Maria Dahvana Headley, Elaine Isaak (leader), Alex Jablow, James Morrow.* Some readers seek out spoilers so they know what to brace for. Trigger warnings are spoilers that serve a protective purpose. Reading a book constitutes spoiling oneself for the reread, but a book can't become a comfort read until it's well-worn and familiar. Fanfic tags indicating the central relationship of a story can be seen as spoilers, but their purpose is to draw in readers looking for that relationship more than to warn readers away. We'll discuss these and other ways that readers use spoilers as tools to shape the reading experience.
36. 1:00 PM ENL **The Works of Joanna Russ.** *Gwynne Garfinkle, David G. Hartwell, Barbara Krasnoff (moderator), Scott Lynch.* Joanna Russ (1937–2011) was, arguably, the most influential writer of feminist science fiction the field has ever seen. In addition to her classic *The Female Man* (1975), her novels include *Picnic on Paradise* (1968), *We Who are About to... (1977)*, and *The Two Of Them* (1978). Her short fiction is collected in *The Adventures of Alyx* (1976), *The Zanzibar Cat* (1983), *(Extra)Ordinary People* (1984), and *The Hidden Side of the Moon* (1987). She was also a distinguished critic of science fiction; her books include *The Country You Have Never Seen: Essays and Reviews* (2007). Of her works outside the SF field, she is perhaps best known for *How to Suppress Women's Writing* (1983). Join us to discuss her works.
37. 1:00 PM EM **Reading: Susan Bigelow.** Susan Bigelow reads from her latest short story, "Die, Sophie, Die," which was published in *Lightspeed* and some from "Waking Gifts," her book that is coming out next spring.
38. 1:00 PM ENV **Reading: Christopher Cevasco.** Christopher Cevasco will likely read a new historical fantasy story set among the extinct indigenous Arctic people called the Tuniit or, possibly, a new supernatural horror story inspired by Lovecraft's fragment, "The Descendant". Or maybe an excerpt from his latest novel.
39. 1:30 PM F **Reading: Shira Lipkin.** Shira Lipkin reads a forthcoming short story.
40. 1:30 PM EM **Reading: Nicholas Kaufmann.** Nick Kaufmann reads an excerpt from a new story.
41. 2:00 PM F **The Future of Speculative Magazines, Part 3.** *Scott H. Andrews (leader), John Benson, Leah Bobet, Neil Clarke, Ellen Datlow.* At Readercon 20, there were two very well-attended panels that looked at the future of magazines: "The Future of Speculative Fiction Magazines, Part 1: Print Magazines," and "Part 2: Online Magazines." Six years later, we return to this issue to discover what worked, what didn't, whether

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magazines are any better off, and what the near future might hold.

42. 2:00 PM G **Where the Goblins Go: A Tour of Hells and Underworlds.** *C.S.E. Cooney, Greer Gilman, Jack Haringa (leader), Faye Ringel, Sonya Taaffe.* Many types of underworlds feature prominently in religion, folklore, horror, and fantasy. We will discuss the varied roles of hells and netherworlds in world mythology and how authors from Dante to Valente have explored (and exploited) these concepts in fiction.
43. 2:00 PM CO **What's Cookin', Doc?** *B. Diane Martin, David Shaw, Fran Wilde.* Deconstructed eggs Benedict, meat fruit, turbocharged blowtorches, immersion circulators, an overtaxed waffle iron, and liters of liquid nitrogen: all of these things were used in the Belm Utility Research Kitchen in pursuit of delicious, interesting food. Our panel of experts will discuss cooking techniques, answer audience questions, and perhaps provide a live demo.
44. 2:00 PM ENL **The Parental Undertones of Fannishness.** *Toni Kelner, Kate Nepveu, Jennifer Pelland, Diane Weinstein.* After the first Peter Capaldi episode of *Doctor Who* aired, Jet Cuthbertson (@Jet_Heather) tweeted, "Hard to sum up my feelings towards #DrWho- at once completely critical, but protective & adoring. Condemning, but desperate for another fix." This summarizes the conflicting urges that drive many fans to create fanfiction and fan art with the goal of improving a book or show that they find simultaneously appealing and insufficient. But it also sounds like a description of parenting: protective and loving, eager to see achievement that matches potential, critical of shortcomings, concerned about conflicts between the parent's goals for the child and the child's own ambitions. What leads fans to take on this parental role with the works they love? Is it appropriate and respectful, or literally paternalistic? How does it mesh with the parental feelings that creators often have for their own works? And what can fans learn from the struggles and successes of parents?
45. 2:00 PM EM **Reading: Nicola Griffith.** Nicola Griffith reads new stuff -- a bit of *Menewood* (Hild II) and/or bit of a new story and/or bit of a new essay.
46. 2:00 PM ENV **Reading: Amanda Downum.** Amanda Downum reads a forthcoming work.
47. 2:00 PM CL **Kaffeeklatsch.** *Max Gladstone, Charles Oberndorf.*
48. 2:00 PM E **Autographs.** *Amal El-Mohtar, Gary K. Wolfe.*
49. 2:30 PM ENV **Reading: Allen Steele.** Allen Steele reads an excerpt from the forthcoming novel *Arkwright*.
50. 3:00 PM F **The Genre-Sized Chip on the Shoulder.** *Nicola Griffith, Sandra Kasturi, Eugene Mirabelli, Kenneth Schneyer (leader), Peter Straub.* Discrimination against speculative literature still exists, but it appears to be fading quickly. Literary awards and critics are recognizing speculative works, and major publishers are publishing them. The nerd/jock distinction still exists among teens, but the line has blurred considerably. Is there value to continuing to see the genre as belittled and beleaguered, and genre fans as an oppressed minority? Or do we have a sort of community PTSD, where we're reacting to memories of mistreatment more than to actual recent events? If the literary world is ready to accept us, are we ready to be accepted?
51. 3:00 PM G **Women of Technology.** *Karen Burnham, Barbara Krasnoff (leader), Shariann Lewitt, B. Diane Martin, Fran Wilde.* Current technology is the handmaiden of hard science fiction. What can SF literature learn from the women who have made a difference in tech today? What have been their challenges, experiences, and frustrations? How can we use them as prototypes for the inhabitants of our imagined futures? And from the

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point of view of women in scientific and technical fields, what science fiction works have succeeded (or failed) in extrapolating not only future technology but the role of women within it?

52. 3:00 PM CO **Zombies, Vampires, and Capitalism.** *Chesya Burke, Jack Haringa, Toni Kelner, Barry Longyear, Faye Ringel.* In the *New York Times*, David Castillo and William Eggington opined, “If the modern vampire may have functioned as an apt metaphor for the predatory practices of capital in colonial and post-colonial societies, today’s zombie hordes may best express our anxieties about capitalism’s apparently inevitable byproducts: the legions of mindless, soulless consumers who sustain its endless production, and the masses of ‘human debris’ who are left to survive the ravages of its poisoned waste.” How apt are these analogies? Are there other ways to link our modern capitalist practices to the creatures of horror and fantasy? And if capitalism is a horror story, do other economic philosophies offer more hope of a happy ending?
53. 3:00 PM ENL **How We Wrote *Get in Trouble* and *Archivist Wasp*.** *Nicole Kornher-Stace, Kelly Link.* Kelly Link and Nicole Kornher-Stace converse about how they created their recent works: Link’s collection *Get in Trouble* and Kornher-Stace’s first YA novel, *Archivist Wasp*. Link’s book of stories for adults continues her explorations of myth and human relationships, while Kornher-Stace’s novel (published by Link’s Big Mouth House) explores what happens when the underpinnings of myths are discovered in a society where those myths still matter very, very much. The two will discuss their work and their strategies for writing.
54. 3:00 PM EM **Reading: Kit Reed.** Kit Reed reads an excerpt from *Where*
55. 3:00 PM ENV **Reading: James Morrow.** James Morrow reads a new short story, “Tactics of the Wraith.”
56. 3:00 PM CL **Kaffeeklatsch.** *Suzy McKee Charnas, Betsy Mitchell.*
57. 3:00 PM E **Autographs.** *Alex Shvartsman, Allen Steele.*
58. 3:00 PM IN **How to Read Poetry.** *Kythryne Aisling, Michael Cisco, LJ Cohen, C.S.E. Cooney, Elaine Isaak.* Those who have never read poetry for pleasure often aren’t sure how or where to start; even a short poem can look arcane and daunting. This workshop will explain how to get the most out of poetry on the page, from humorous doggerel to more complex works.
59. 3:30 PM ENV **Reading: Paul Tremblay.** Paul Tremblay reads from an as of yet untitled novel coming in 2016.
60. 4:00 PM F **What Makes Fiction Immersive?** *Stacey Friedberg, Matt Kressel, Barry Longyear, Sarah Smith (leader), Rachel Steiger-Meister.* What is it about a work that makes you fall into it and not want to come out? What makes another time or place so attractive that you find yourself living there in odd moments? Rather than discussing this in terms of writing techniques, we’ll focus specifically on the reader’s experience of a work as immersive, exploring the intersection of escapism and reflection of the reader’s needs and desires.
61. 4:00 PM G **Dhalgren at 40.** *Jim Freund, Max Gladstone, Elizabeth Hand (leader), Shira Lipkin, John Stevens.* Samuel R. Delany’s *Dhalgren* was first published in 1975. It is now widely considered a classic, yet there is also the perception that it is a “difficult” book. How much has it influenced other authors and works? Does its dream-city serve as a predecessor for more recent fantastical places such as Ambergris or New Crobuzon? How have its experiments with the form of the narrative inspired more recent works? And how might a reader approach it for the first time from the vantage point of 2015?

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62. 4:00 PM CO **Stop, Collaborate, and Listen.** *Mike Allen, C.S.E. Cooney (leader), Eileen Gunn, Malinda Lo, Michael Swanwick.* The speculative community is full of collaboration: writers who write a story together, musicians who work with writers to create incredible performances and multimedia experiences, artists who work with writers both to illustrate and to create original works. Our panelists will discuss their experiences with the benefits and challenges of collaboration. How many people can collaborate on a project before it becomes unwieldy? How do methods of communication, issues of dividing payment, and other practical considerations influence collaborative artistry?
63. 4:00 PM ENL **Joanna Russ: Critical Importance Then and Now.** *Gwynne Garfinkle, Lila Garrott (leader), David G. Hartwell, Barbara Krasnoff.* How has the importance of Joanna Russ's critical work changed over time, and in what ways? Younger writers and readers are still discovering *How to Suppress Women's Writing* and finding that it resonates, but what of her other work? We'll discuss the writers she's influenced, the availability of her nonfiction, and the resonance of her work today.
64. 4:00 PM EM **Lady Churchill's Rosebud Wristlet Group Reading .** *Christopher Brown, Michael J. Deluca, Eric Gregory, Deborah McCutchen, Alena McNamara.* Lady Churchill's Rosebud Wristlet Group Reading
65. 4:00 PM ENV **Reading: Scott Edelman.** Scott Edelman reads "The Pillow of Disappointment and What Was Found Beneath It."
66. 4:00 PM CL **Kaffeeklatsch.** *Michael J. Daley, Mary Rickert.*
67. 4:00 PM E **Autographs.** *Elizabeth Bear, Amanda Downum.*
68. 4:30 PM ENV **Reading: Alex Shvartsman.** Alex Shvartsman reads An excerpt from "H. G. Wells, Secret Agent" since it's releasing the same month as Readercon.
69. 5:00 PM F **Subverting, Parodying, and Critiquing Cultures from Within and Without.** *Phenderson Clark, Max Gladstone, Mikki Kendall (leader), Malinda Lo, Walt Williams.* On a 2014 Wiscon panel on cross-cultural writing, Daniel José Older noted that representing the rituals of another culture with factual accuracy isn't sufficient; writers also need to understand what those rituals mean to that culture. In response, Nalo Hopkinson tweeted, "And if u have that knowledge, then is it ok 2 subvert the tradition? Beginning 2 think that may be the core question... not so much who gets 2 appropriate a traditional cultural artifact as who gets to subvert it?" Older responded, "We rarely even get to talk about subversion in this context but it's a huge part of the story." This panel will move beyond basic questions about cultural appropriation to discuss the power dynamics and moral nuances of cultural subversion, parody, and critique by insiders and outsiders.
70. 5:00 PM G **I Put Books in Your Books So You Can Read While You Read.** *John Clute, Amal El-Mohtar, Francesca Forrest, Greer Gilman, Kenneth Schneyer (leader).* Nested stories consist of at least one outer story and at least one inner story. Usually the characters in the outer story are cast as the audience of the inner story, as in *Hamlet* or the *Orphan's Tales* books. But inner stories have another audience: the reader. How do we read inner stories? When our attention is brought to its story-ness, are we more conscious of being the audience than when we immerse ourselves in outer stories? Do we see ourselves as separate from the audience characters—thinking of them as the "real" audience even though they're fictional—or do we connect with them through the mutual experience of observation? And when do inner stories take on lives of their own, separate from their frames?
71. 5:00 PM CO **Biology as Destiny.** *Daryl Gregory, Charles Oberndorf, David Shaw (leader), Rick Wilber.*

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The biology of a fantasy creature or alien can influence their personality, character traits, and culture; how do writers incorporate that influence into the development of a story, while still building characters with plausible individuality? And how can authors create settings that make sense for their inhabitants' abilities and limitations?

72. 5:00 PM ENL **The Works of Nicola Griffith.** *Jonathan Crowe, Kelley Eskridge, Alena McNamara.* Nicola Griffith was born in Yorkshire, England, but has lived in the U.S. for many years with her wife, Kelley Eskridge. She began publishing SF with "Mirror and Burnstone" in *Interzone* in 1987. Her novels include *Ammonite* (1992, Tiptree and Lambda Award winner), *Slow River* (1994, Nebula and Lambda winner), *The Blue Place* (1998), *Stay* (2002), *Always* (2007), and *Hild* (2013). She has also co-edited three anthologies with Stephen Pagel: *Bending the Landscape: Fantasy* (1997), *Bending the Landscape: Science Fiction* (1998), and *Bending the Landscape: Horror* (2001). She has published a memoir, *And Now We Are Going to Have a Party: Liner Notes to a Writer's Early Life* (2007), another Lambda Award winner. Join us for a discussion of her work.

73. 5:00 PM EM **Reading: Elaine Isaak.** Elaine Isaak reads "Grail Maiden," a Dark Apostle novella

74. 5:00 PM ENV **Reading: Tom Purdom.** Tom Purdom will probably read one or two essays he's written. He could also read some things he's written about his Casanova stories, which were just collected in a book.

75. 5:00 PM CL **Kaffeeklatsch.** *Karen Burnham, Troy Wiggins.*

76. 5:00 PM E **Autographs.** *Mike Allen, Chesya Burke.*

77. 5:30 PM EM **Reading: A. J. Odasso.** A. J. Odasso primarily reads selections of poetry from her newest poetry collection ("The Dishonesty of Dreams," Flipped Eye Publishing, August 2014), as well as from her previous collection ("Lost Books", Flipped Eye Publishing, March 2010) and two chapbooks. She might also read a brief excerpt of short fiction, as she does write the occasional short story, but it's likely to be 80% - 90% poetry in content.

78. 5:30 PM ENV **Reading: Sandra Kasturi.** Sandra Kasturi reads a story or stories from "Mrs. Kong & Other Monsters." Possibly a poem or two from "Snake Handling for Beginners."

79. 6:00 PM F **From the French Revolution to Future History: Science Fiction and Historical Thinking.** *Christopher Cevalasco, Phenderson Clark, Jonathan Crowe, John Crowley, Victoria Janssen (leader).* Arts journalist Jeet Heer wrote, "It's no accident H.G. Wells wrote both [*The*] *Time Machine* and *The Outline of History* (one of the most popular history books ever), [and] it's no accident that science fiction writers are also often historical novelists: Kim Stanley Robinson, Nicola Griffith, etc." For Heer, science fiction, fantasy, historical fiction, and horror can all be grouped under the meta-genre of fantastika, and all emerged from the "epistemological rupture" of the French Revolution, which "forced us to think of history in new way, with new emphasis on ruptures and uncontrollable social forces." Is Heer right to see these commonalities? Is it useful to think of historical fiction in fantastika terms? And how do speculative genres borrow from historical ones?

80. 6:00 PM G **Being a Better Fan: How to Give Awesome, Appropriate Compliments.** *Toni Kelner, Mikki Kendall (leader), Sarah Smith, Diane Weinstein.* After Readercon 25, John Chu wrote about experiencing a number of racial microaggressions: people mistaking him for another Asian-American author, asking him to autograph work he hadn't written, or admiring his prowess with English—his native language. "In every case, people had intended to be awesome and simply failed," Chu wrote. "No individual act is a big deal. However, as the saying goes, it becomes the water in which you swim." Authors of color aren't the only ones who receive inadvertently offensive compliments: for example, women are told they "write SF surprisingly well" and people

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with disabilities are held up as role models simply for existing. This panel will identify common pitfalls for fans complimenting authors; discuss the cultural context that leads to these missteps; and suggest alternatives that leave the complimentee feeling genuinely appreciated.

81. 6:00 PM CO **Web Serials Toolkit.** *Cecilia Tan.* Webfiction (aka web serials) are the fiction cousin to nonfiction blogs, the prose cousin to the webcomic. A web serial is a unique creative experience that can be launched without a lot of money or even a pre-existing following. Many writers describe writing a serial like a high-wire act without a net, but it's also one of the most satisfying ways to receive feedback on your writing, and a way that even a little-known writer can build a fandom because of the way a web serial engages the participation of readers. This talk will cover everything one needs to launch and sustain a successful web fiction serial. We'll touch on creative questions (what makes a web serial different from a novel, if anything?) and practical ones (should I host my own website? should I take donations from readers?). We'll talk about crowdfunding (Patreon, Kickstarter), monetization (donations, ads, merch, ebooks), marketing, and more. All the technology you need to run a successful web serial can be had for free or very close to it! If you're intrigued by this old-yet-new-again medium of storytelling, this presentation is for you. Come prepared to take notes and ask questions. There will be handouts and a lengthy resources list.

82. 6:00 PM ENL **Solarpunk and Eco-Futurism.** *Michael J. Daley, Michael J. Deluca, Jeff Hecht, Rob Kilhefer, Romie Stott (leader).* In August 2014, Miss Olivia Louise wrote a Tumblr post proposing the creation of a new subgenre: solarpunk. Solarpunk, sometimes called eco-futurism, would be set in a semi-utopian future visually influenced by Art Nouveau and Hayao Miyazaki, and built according to principles of new urbanism and environmental sustainability—an “earthy” handmade version of futuretech, in opposition to the slick, white, spacebound surfaces of 1980s futurism. Solarpunk blogs have since proliferated, as Tumblr users like SunAndSilicon create and aggregate concept art and brainstorm solarpunk's technological and societal shifts, enthusiastically building a shared-world fandom with no single owner or defining central text. For some, building solarpunk is an escapist fantasy. Meanwhile, in San Francisco there have been meatspace conventions to develop some kind of manifesto, with the hope of eventually moving realworld society in a solarpunk direction. What, if any, are the precursors to this kind of grassroots genre creation? Is it an inevitable outgrowth of fan-funded niche publishing through crowdfunding? Is solarpunk's locavore pro-tech optimism in the face of climate change a distinctly Millennial backlash to Gen-X dystopias? And can the inevitable contradictions of a crowdsourced utopia survive the rigors of critical reading?

83. 6:00 PM EM **Reading: Scott Lynch.** Scott Lynch reads an excerpt from a forthcoming novel, TBD.

84. 6:00 PM ENV **Reading: Caitlyn Paxson.** Caitlyn Paxson reads excerpts from her current work in progress, *Ruinous*, a YA portal fantasy about all-consuming friendships. Think: Buffy meets *The Magician's Nephew* meets *Beyond Thunderdome*.

85. 6:00 PM CL **Kaffeeklatsch.** *Elizabeth Bear, Nicholas Kaufmann.*

86. 6:00 PM E **Autographs.** *LJ Cohen, A. J. Odasso.*

87. 6:30 PM EM **Reading: Carlos Hernandez.** Carlos Hernandez reads *Fantaisie Impromptu No. 4 in C#min, Op. 66*.

88. 6:30 PM ENV **Reading: Sonya Taaffe.** Sonya Taaffe reads new poetry and an excerpt from “All Our Salt-Bottled Hearts,” an Innsmouth novelette forthcoming in *Dreams from the Witch House: Female Voices of Lovecraftian Horror*.

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89. 7:00 PM F **The Plausible Normal in Future Societies.** *Chesya Burke, John Chu, Sarah Langan, Adam Lipkin, Scott Lynch.* According to author Charles Stross, “If you’re not doing [far-future extrapolation] to the cultural normals *as well as* the setting and technology, you’re doing it wrong.” Many far-future SF stories are set in a universe with an interstellar polity, advanced transportation technologies, and familiar political structures. The planetary civilizations they tend to portray, however, are middle-class white suburbias that barely exist now. Where are the far-future stories that explore novel and radical gender politics, religious frameworks, ideologies, fashions, and cultural attitudes? What are some tools authors can use to get out of their here-and-now mindsets and imagine a truly transformed future?

90. 7:00 PM G **Modern Gods.** *Amal El-Mohtar (leader), Natalie Luhrs, Romie Stott, Ian Randal Strock.* Corporations, multinationals, and governments (or seats of office) can be like modern gods: they exist solely because people believe in them and build up rituals to affirm and perpetuate that belief. Non-governmental entities often have political power, and they can theoretically live forever if they can find ways to remain relevant. They fight with other “gods” and may be broken into multiple demigods, a place from which they rise again or simply fade away. How do portrayals of gods reflect our interactions with the godlike legal and corporate entities of the modern world? When works such as Ken Liu’s *The Grace of Kings*, Max Gladstone’s Craft sequence, and Daniel Abraham’s *Dagger* and the *Coin* series explicitly address corporations, systems of government, and economic systems in fantastical settings, how do those stories resemble or diverge from folklore and fantasy about more literal gods?

91. 7:00 PM CO **How Intelligent Are We, Anyway?** *Judith Berman, Ted Chiang, Gwendolyn Clare, Alex Jablow, John O’Neil, Bud Sparhawk.* Countless science fiction novels include intelligent beings, whether aliens from another planet, artificial intelligences, or uplifted animals from Earth. But what does it really mean to be intelligent? Will reason and self-awareness automatically emerge in a sufficiently complex mind? Or is there something unique to humans that makes us different? How have different authors and novels answered this question in the past?

92. 7:00 PM ENL **Recent Fiction Book Club: *Persona*.** *Victoria Janssen, Kate Nepveu (leader), Fran Wilde.* In a world where diplomacy has become celebrity, a young ambassador survives an assassination attempt and must join with an undercover paparazzo in a race to save her life, spin the story, and secure the future of her young country in this near-future political thriller. For author Genevieve Valentine, restraint is a mode of composition, both in the beautifully understated sparsity of her prose and in her protagonists’ taut, tense stillness. In *Persona*, where the degree to which one has or has not smiled reveals or conceals a wealth of information, restraint is crucial to a Face’s survival. *Persona* brings up questions of identity and celebrity, managing to be a tense, carefully wrought thriller while still nodding and winking at the camera. You’ll never look at a red carpet the same way again.

93. 7:00 PM EM **Reading: Toni Kelner.** Toni Kelner reads an introductory section from *The Skeleton Haunts a House*.

94. 7:00 PM ENV **Reading: Gwynne Garfinkle.** Gwynne Garfinkle will read from an ongoing series of poems inspired by classic films, TV, and pop culture.

95. 7:00 PM CL **Kaffeeklatsch.** *Yoon Lee, Shira Lipkin.*

96. 7:00 PM E **Autographs.** *Barry Longyear, Tom Purdom.*

97. 7:30 PM EM **Reading: Lila Garrott.** Lila Garrott reads the first chapter of their novel in progress.

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98. 8:00 PM F **Revealing the Past, Inspiring the Future.** *Amal El-Mohtar (leader), Max Gladstone, Alena McNamara, Sarah Pinsker, Julia Rios.* When writing *Hild*, Nicola Griffith was aiming for historical accuracy where possible, including in her depictions of women, queer characters, people of color, and slavery in seventh-century Britain. She writes, “Readers who commit to *Hild* might see the early middle ages differently now: they see what might have been possible, instead of the old master story about the place of women and the non-existence of POC and QUILTBAG people 1400 years ago. And if it was possible then, what might be possible today and in the future?” What other books and stories expand our notion of the possible by revealing the truth of history? How can creators of future settings learn from the suppressed or hidden past?

99. 8:00 PM G **The Fascination with Hannibal Lecter.** *Lisa Bradley, Meriah Crawford, Ken Houghton, Sarah Smith (leader), Allen Steele.* Readers and TV/film viewers can’t get enough of fictional serial killer Hannibal Lecter. We’ll use him as a way of examining why some evil characters are celebrated while others are loathed. Do style, vengeance, and seductiveness in otherwise repulsive characters motivate us to describe their victims as deserving, or reduce them to mere objects whose suffering serves to develop the villain-hero’s personality? These characters can be deeply fascinating as a sophisticated form of evil we can imagine in our midst. What does it say about us that we love reading about and watching them so much?

100. 8:00 PM CO **Dealing with Discouragement.** *Susan Bigelow, Michael J. Daley, Scott Edelman, Barbara Krasnoff (leader), Shariann Lewitt.* 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? We’ll explore personal strategies to deal with disappointments, rejection, and other setbacks.

101. 8:00 PM EM **The Monstrous Group Reading.** *Gemma Files, John Langan, Peter Straub, AC Wise.*

102. 8:00 PM CL **Kaffeeklatsch.** *Beth Bernobich, Gary K. Wolfe.*

103. 8:00 PM E **Autographs.** *Kit Reed, Cecilia Tan.*

104. 9:00 PM CL **Kaffeeklatsch.** *Daniel José Older, Cecilia Tan.*

105. 9:00 PM E **Autographs.** *Suzy McKee Charnas.*

106. 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 Barry 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.

107. 10:30 PM F **Meet the Pros(e).** Each writer at the party has selected a short, pithy quotation from their own work and is armed with a sheet of 30 printed labels, the quote replicated on each. As attendees mingle, the request “May I have a sticker?” provides a convenient icebreaker for tongue-tied fans approaching the pros whose work they love. Atheists, agnostics, and the lazy can leave the labels 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

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since its inception.

108. 11:30 PM F **80s Dance.** Come dance the night away to your favorite eighties hits! Period costuming not required but hoped for, costuming from an eighties SFnal video would make you our FAVORITE PERSON EVER.

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109. 9:00 AM F **The Author's Voice.** *Barbara Krasnoff (leader), Kate Marayuma, Tom Purdom, Paul Tremblay, Gregory Wilson.* An old writing advice chestnut is that you should read your work aloud; supposedly this will help you notice awkward phrasing. Let's dig a little further: when, how, and why do writers do this, if at all? How has it helped—and has it ever hindered? Do authors who are performers have the opposite problem, where their ability to make something come alive in a reading obscures the fact that it's a bit dead on the page? How does reading aloud square with things like footnotes, parentheticals, illustrations, digressions, or visual representations of dialects? Is anyone emphatically against the practice of reading aloud as an element of process?

110. 9:00 AM G **Zombies as a Crisis of the Ecosystem: A Holistic Perspective.** *John Benson, Gwendolyn Clare, LJ Cohen, Meriah Crawford, Catt Kingsgrave.* Zombie plagues, like all pandemics, are ecosystem crises. What aspects of the human ecosystem make it possible for such a plague to spread? (Long distance air travel, say, or science fiction conventions.) What would its effects be on agriculture, infrastructure, labor availability, public health (aside from the plague itself), telecommunications, and other elements of human civilization? Where most disaster novels zoom in on the struggles of a few people to survive such a crisis, we will zoom out and consider large-scale, long-term questions.

111. 9:00 AM CO **Betrayal With Integrity: Conformance and Estrangement in Translating Chinese SF.** *Ken Liu.* Ken Liu will discuss translation theory as applied to the specific case of Chinese works of SF, with a special emphasis on the origins of Chinese SF via translation of Western works, translating *The Three-Body Problem* into English, and its reception by readers in the West. The talk pays attention to an aspect of translation that is not often addressed: transporting a work across a boundary formed by prestige and power differentials between two cultures. It will conclude by extending the theoretical framework of "translation" to Liu's own debut novel, *The Grace of Kings*, which can be viewed as a translation of a fundamental narrative from the Chinese literary tradition into modern English epic fantasy.

112. 9:00 AM ENL **Classic Fiction Book Club: Herland.** *Ken Houghton, Victoria Janssen (leader), Sarah Langan.* Charlotte Perkins Gilman, a prominent social critic and lecturer at the turn of the 20th century, is perhaps best known for her short story "The Yellow Wallpaper," a chilling study of a woman's descent into insanity, and *Women and Economics*, a classic of feminist theory that analyzes the destructive effects of women's economic reliance on men. In *Herland*, a vision of a feminist utopia, Gilman employs humor to engaging effect in a story about three male explorers who stumble upon an all-female society isolated somewhere in South America. Noting the advanced state of the civilization they've encountered, the visitors set out to find some males, assuming that since the country is so civilized, "there must be men." A delightful fantasy, the story enables Gilman to articulate her then-unconventional views of male and female roles and capabilities, motherhood, individuality, privacy, the sense of community, sexuality, and many other topics.

113. 9:00 AM EM **Strange Horizons.** *Gillian Daniels, A. J. Odasso, Sonya Taaffe.* Group reading of *Strange Horizons* affiliates.

114. 9:00 AM ENV **Reading: Bud Sparhawk.** Bud Sparhawk reads *Distant Seas* (Fantastic Books, 2015).

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115. 9:00 AM CL **Kaffeeklatsch.** *Nicola Griffith, Elaine Isaak.*

116. 9:00 AM E **Autographs.** *Samuel Delany, Rick Wilber.*

117. 9:30 AM ENV **Reading: Alena McNamara.** Alena McNamara reads “Starling Road” (a short story forthcoming in LCRW #33) or else part of an unpublished novel.

118. 10:00 AM F **Successfully Writing About Horrible Things.** *Mike Allen, Catt Kingsgrave, Kate Nepveu (leader), Mary Rickert, Patty Templeton.* If you’re not writing horror but your plot calls for something horrific to happen to a character, how do you handle it? You might go overboard and be detailed to the point of undermining or derailing the narrative, or might be so vague that the horrific event has little effect on the reader or the story. A reader who’s been through a similar experience might be offended or distressed by a description of awfulness that’s lurid, gratuitous, clichéd, or bland. What strategies can writers use to help readers empathize with the characters’ suffering and build stories that respectfully handle the consequences of terrible events, without falling into these traps?

119. 10:00 AM G **Joanna Russ: Reminiscences.** *Michael Dirda, Jim Freund (leader), David G. Hartwell, Tom Purdom.* Writers and critics who knew Joanna Russ will discuss her life and works from a more personal vantage point.

120. 10:00 AM CO **The Works of Gary K. Wolfe.** *Karen Burnham, John Clute, Brett Cox, Elizabeth Hand, Rob Kilhefer.* Gary K. Wolfe has been an SF and fantasy critic for several decades. He studied under James Gunn at the University of Kansas, and then earned his PhD at the University of Chicago. He has for many years been a Professor of Humanities at Roosevelt University, Chicago. He written monthly for *Locus* magazine since 1991, and is their lead reviewer. His many books include *Critical Terms for Science Fiction and Fantasy* (1986), *Harlan Ellison: The Edge of Forever* (with Ellen R Weil, 2002), the BSFA Award-winning *Soundings: Reviews 1992-1996* (2005), and *Evaporating Genres: Essays on Fantastic Literature* (2010). He also edited the Library of America’s recent 2-volume set of classic SF novels of the 1950s. Among his many honors are the Eaton Award and the Pilgrim Award for lifetime contribution to the field of SF criticism. With Jonathan Strahan, he currently hosts the Hugo-nominated Coode Street Podcast. Join us to discuss his work.

121. 10:00 AM 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, N.H. Guest lecturers have included George R.R. Martin, Elizabeth Hand, Ellen Kushner, Jane Yolen, and Dan Simmons, and 59% of graduates have gone on to be professionally published. Cavelos explains the structure of the program, the work required, and the pros and cons of workshops. Graduates discuss their personal experiences. The many free resources offered by Odyssey will also be described.

122. 10:00 AM EM **Tabula Rasa.** *Jen Brissett, Barbara Krasnoff, Terence Taylor.* Tabula Rasa Group Reading

123. 10:00 AM ENV **Reading: Michael J. Deluca.** Michael J. Deluca reads a short story, 2900 words, forthcoming in *Mythic Delirium*.

124. 10:00 AM CL **Kaffeeklatsch.** *Jeff Hecht, A. J. Odasso.*

125. 10:00 AM E **Autographs.** *Ellen Datlow.*

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126. 10:30 AM ENV **Reading: Kenneth Schneyer.** Kenneth Schneyer reads his short story “You in the United States!”

127. 11:00 AM F **Not Just Pointy-Eared Humans.** *Susan Bigelow, Don D’Ammassa, Sioban Krzywicki (leader), Allen Steele, Fran Wilde.* How do authors create aliens that are drastically different from humans, and how do readers respond to them? Many non-humanoid aliens are insectoid, such as the Buggers of Orson Scott Card’s *Ender’s Game* and the parasites in Octavia Butler’s *Bloodchild*; to what extent does this allow for aliens who are clearly nonhuman but still recognizable? How do aliens like Octavia Butler’s Oankali, who evolve to become more humanoid, or China Miéville’s sexually dimorphic species, which have one humanoid sex and one nonhumanoid sex, play into or subvert this dichotomy? And how might portrayals of truly alien aliens continue to evolve?

128. 11:00 AM G **When Should We Argue with Reviews?** *Michael Dirda, Amal El-Mohtar (leader), Adam Golaski, Resa Nelson, Vinnie Tesla.* When is it appropriate to argue with reviews of your own work? The usual rule is “never”—but that “never” is a one-size-fits-all solution to an increasingly complex issue, especially when the categories of reviewer, reader, and writer are increasingly blurred. Is “appropriate” the same as “advisable”? What are the limits and ethics of responding to or arguing with reviews?

129. 11:00 AM CO **Dog, Cat, Snake: Predicting Pets with Literary Taste.** *Beth Bernobich, Stacey Friedberg, Sarah Pinsker, Rick Wilber, Navah Wolfe.* Let’s play a game! Can you predict whether someone is a cat person or a dog person by what they read and write? Do you think dog people prefer predictability while cat people like surprises? Are horror fans more inclined to keep spiders and snakes? Panelists will discuss their literary preferences and see whether others can guess their pets.

130. 11:00 AM ENL **Fictionmags.** *John Clute.* 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.

131. 11:00 AM EM **Broad Universe Group Reading.** *Marcy Arlin, Terri Bruce, LJ Cohen, Randee Dawn, Elaine Isaak, Jill Shultz.*

132. 11:00 AM ENV **Reading: Daniel José Older.** Daniel José Older reads *Shadowshaper*.

133. 11:00 AM CL **Kaffeeklatsch.** *Chesya Burke, Kate Marayuma, Kit Reed.*

134. 11:00 AM E **Autographs.** *Nicola Griffith, Paul Tremblay.*

135. 11:30 AM ENV **Reading: Charles Oberndorf.** Charles Oberndorf reads “Trinities,” a fantasy story dressed in sf clothing.

136. 12:00 PM F **Insider Tips and Tough Truths of the Publishing Business.** *Neil Clarke, David G. Hartwell, Brett Savory, Gordon Van Gelder, Sheila Williams.* SF/F publishing can seem intimidating and shadowy from the outside. This panel of experienced professionals in the field—authors, editors, agents, and others—will shed light on some of those dark corners and share insider secrets and other key information about the current state of the industry.

137. 12:00 PM G **Our Panel of Experts.** *Scott H. Andrews (leader), Gwendolyn Clare, John O’Neil, Chad*

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Orzel, Bud Sparhawk. Having trouble creating your world? Are there social complexities or changes in scientific laws that are confounding you? Bring your very specific questions about worldbuilding in your current project and polymath scientists will do their best to answer. No advance sign-ups; five minutes of answering per question.

138. 12:00 PM CO **The Animate Universe.** *Judith Berman, Max Gladstone, Mikki Kendall (leader), James Morrow.* In Western post-Enlightenment thought, the universe is seen as inanimate, acted upon by other forces. In some cultures, however, the universe is an actor with agency. What is the role of the universe in our stories, and in the worlds we create to house them? How does an animate universe inform or subvert the author's and reader's understanding of meddling gods, dead gods, prophecies, fate, Chosen Ones, and quests?

139. 12:00 PM ENL **“Bad” Influences.** *Suzy McKee Charnas, Ellen Datlow (moderator), Kelley Eskridge, Elizabeth Hand, Maria Dahvana Headley (leader), Kit Reed, Julia Rios.* This female writer and editor roundtable discussion will focus on the non-genre, possibly “inappropriate” readings of our formative years that contributed to our current careers in the feminist fantastical universe. Teenage obsessions with Charles Bukowski, Henry Miller, Herman Hesse, Salvador Dalí, and Vladimir Nabokov often led us to people like Angela Carter and Claude Cahun. What do we keep of those first artistic obsessions, and what do we critique? Which of our early influencers helped make us into the artists we are today—and which ones make us shake our heads in bewilderment?

140. 12:00 PM EM **ChiZine Group Reading.** *David Baillie, Elaine Chen, Gemma Files, Nicholas Kaufmann, Yves Meynard, Paul Tremblay.*

141. 12:00 PM ENV **Reading: Nicole Kornher-Stace.** Nicole Kornher-Stace reads from her post-apocalyptic descent-into-the-underworld novel *Archivist Wasp* (Small Beer, May 2015). Or possibly from the sequel! Or both!

142. 12:00 PM CL **Kaffeeklatsch.** *Amanda Downum, Eileen Gunn.*

143. 12:00 PM E **Autographs.** *Malinda Lo, Sarah Pinsker.*

144. 12:30 PM ENV **Reading: Fran Wilde.** Fran Wilde reads *Updraft* (Tor, September 2015).

145. 1:00 PM F **Making SF/F Careers Viable.** *Sandra Kasturi, Matt Kressel, Bart Leib, A. J. Odasso, Alex Shvartsman (leader).* Writing, editing anthologies or magazines, running small presses, creating artwork... these pursuits demand a great deal of investment, and returns are unreliable. Few people can spend weeks writing a story on spec, wait months for a contract and longer for a check, or absorb financial losses for years while trying to make a business profitable. Let's talk frankly about how low pay rates on all fronts affect the demographics of professional SF/F, and what we can do to make SF/F careers more accessible to people with limited tangible and intangible resources.

146. 1:00 PM G **Confronting the Gods.** *Chris Gerwel, Alena McNamara, Anil Menon, Eugene Mirabelli, Ann Tonsor Zeddies.* In the last few years, N.K. Jemisin, Max Gladstone, Jo Walton, and Robert Jackson Bennett have written some intriguing new takes on interactions between gods and mortals. Have cultural shifts made it easier to freely imagine different deistic dynamics? How do we read these books while living in a world full of complicated and conflicting attitudes toward religion?

147. 1:00 PM CO **Hero/Antihero.** *Jeanne Cavelos, Daryl Gregory, Elaine Isaak, Scott Lynch, Sonya Taaffe.* The more well-rounded and realistic a character is, the less they seem like a traditional hero. Is it possible to have both heroism and realism, or does the introduction of multiple character flaws automatically make that character an antihero? How do shifting and competing definitions of heroism influence this discussion?

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148. 1:00 PM ENL **In Memoriam YA Fiction Book Club: Hat Full of Sky.** *Stacie Hanes, Victoria Janssen, Shira Lipkin, Rachel Steiger-Meister, Emily Wagner.* The second book in the Tiffany Aching series sees Terry Pratchett's young heroine ready to begin her magical apprenticeship, which goes nothing like she expects and leads to trouble, especially with other young witches-in-training. What she doesn't know is that something insidious is coming after her, and none of the other witches can help. We wanted to do something to mark the death of genre giant Pratchett, and while any of his books would be worth talking about, the Tiffany Aching series is some of his most thoughtful work. The adventures of a young girl learning what it means to be a witch speak deeply to readers, as she demystifies some aspects of witchery and finds deeper mysteries of life and magic in others, all while learning to be clever, kind, and brave. Readers of all ages are welcome to join the conversation.

149. 1:00 PM EM **Reading: Henry Wessells.** Henry Wessells reads new stories, "The Beast Unknown to Heraldry" and "Extended Range."

150. 1:00 PM ENV **Reading: Greer Gilman.** Greer Gilman reads from a third Ben Jonson mystery, a work in progress: *A Robe for to Go Invisible*.

151. 1:00 PM CL **Kaffeeklatsch.** *Samuel Delany, Barry Longyear.*

152. 1:00 PM E **Autographs.** *Michael J. Daley, Ken Liu.*

153. 1:30 PM EM **Reading: Leah Bobet.** Leah Bobet reads a selection from her upcoming novel *An Inheritance of Ashes*.

154. 1:30 PM ENV **Reading: Adam Golaski.** Adam Golaski reads a weird short story or essay that everyone will relate to and love.

155. 2:00 PM F **What Joanna Russ's Work Meant to Me.** *Elizabeth Bear, Lila Garrott (leader), Nicola Griffith, Eileen Gunn, Gary K. Wolfe.* Russ, Alice Sheldon, Ursula K. Le Guin, and other feminist writers of the 1970s inspired a whole generation of female writers and readers—and also stirred things up within fandom as a whole, upending expectations of what women could write and what they should write. Now a new generation of writers is reading Russ through the lenses of third-wave feminism, womanism, and other philosophies both distinct from and responding to that pioneering work. Our panelists will talk about their experiences of reading Russ (and her contemporaries) and the ways that her work invigorates, challenges, and connects with today's writers and readers.

156. 2:00 PM G **Imagining the Author.** *John Crowley, Natalie Luhrs, Kate Marayuma, Kathryn Morrow (leader), Diane Weinstein.* Is it possible to read a piece of fiction without keeping in mind that the author has a gender, an age, a profession, an ethnic identification, a height, a weight, or a race? And if it is possible to truly do away with assumptions, without inserting one's own characteristics as a supposed neutral state, is it a good idea? How does assuming that the author is like or unlike the reader influence the reader's experience of a piece, or a critic's analysis of it? Is imagining the author a necessary starting point for any deep read or critique, or is this all ultimately a distraction from addressing the work itself?

157. 2:00 PM CO **The Definition of Reality.** *Anil Menon, Kit Reed, Kenneth Schneyer, Sarah Smith, Romie Stott (leader).* Many forms of entertainment conflate fiction and nonfiction. It's well documented that so-called reality TV is highly staged, directed, and manipulated to highlight conflict and manufacture happy (or tragic) endings. A number of memoirs have been revealed to be fiction. Some still want to believe professional wrestling is real. Fiction provides plenty of conflict, coherent narrative arcs, and satisfying endings, so why do we also demand those things from our nonfiction? Does believing something is "real" make it more entertaining? Or is

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this an expression of our dissatisfaction with the loose ends, bewildering occurrences, and interrupted stories of our own lives?

158. 2:00 PM ENL **Recent Non-Fiction Book Club: *Dataclysm*.** *Alex Jablokow, Rob Kilhefer, Patty Templeton.* Our personal data has been used to spy on us, hire and fire us, and sell us stuff we don't need. In *Dataclysm: Who We Are (When We Think No One's Looking)*, Christian Rudder uses it to show us who we truly are. For centuries, we've relied on polling or small-scale lab experiments to study human behavior. Today, a new approach is possible. As we live more of our lives online, researchers can finally observe us directly, in vast numbers, and without filters. Data scientists have become the new demographers. Rudder grapples with the challenge of maintaining privacy in a world where these explorations are possible. The possibilities of data collection and the future of privacy are deeply relevant to alternate-present and near-future SF, and this book will provide a great deal of valuable information for both readers and writers.

159. 2:00 PM EM **Reading: Elizabeth Hand.** Elizabeth Hand reads *Hard Light*, the forthcoming third Cass Neary novel.

160. 2:00 PM ENV **Reading: Max Gladstone.** Max Gladstone reads the beginning of *Last First Snow*, his next novel—due out on July 15. Or maybe the first chapter of the book after that, depending on what people are in the mood for.

161. 2:00 PM CL **Kaffeeklatsch.** *Bud Sparhawk, Sheila Williams.*

162. 2:00 PM E **Autographs.** *Gemma Files, David G. Hartwell.*

163. 2:00 PM IN **Speculative Poetry Open Mic.** *Mike Allen.* 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.

164. 2:30 PM ENV **Reading: Rick Wilber.** Rick Wilber reads a brand new short story, “Rambunctious.” Since it was written to be read aloud, he's anxious to give it a reading at Readercon.

165. 3:00 PM F **Shifting the Realism Conversation.** *Leah Bobet, Michael Cisco, John Crowley, John Langan, Yves Meynard.* In a 2014 interview, James Patterson, not generally thought of as a fabulist, declared, “I don't do realism. Sometimes people will mention that something I've written doesn't seem realistic and I always picture them looking at a Chagall and thinking the same thing.” Meanwhile, the SF/F world is engaged in ongoing discussions about the value and meaning of realism in epic fantasy, particularly the variety that uses claims of realism to justify portrayals of violence, bigotry, and misery in cod-medieval settings. What shifts in these discussions if we adopt Patterson's framing, setting modernism and abstraction in opposition to realism? What would abstract, modernist, Chagall-like epic fantasy look like? And would it work, or is some adherence to the real necessary in stories that explore the unreal?

166. 3:00 PM G **Beautiful and Terrible as the Morn: Celebrating Spec Fic's Older Women.** *Beth Bernobich, LJ Cohen, Samuel Delany, Kelley Eskridge, Eileen Gunn, Diane Weinstein.* In a 2014 blog post, Kari Sperring wrote, “Most women who are now over about 40 have been told their whole lives to be good, to keep their heads down, to keep on working away quietly and to wait their turn. And now, within sff, at the point when their male contemporaries are celebrated, these same women are being told, No, it's too late for you, you don't matter enough; that space is needed. Get out of the way.” Judith Tarr concurred in a post on Book View Café, saying, “Our culture makes a cult of youth.... But males as they age manage to stay visible, and even manage to keep matinee-idol status—and if they're writers, they become literary lions. Females simply drop off the radar.”

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Women over 40 have been shaping the genre since its beginning, as readers, writers, editors, agents, publishers, artists, critics, and more. This panel will celebrate the past, recent, and forthcoming work of older women, and help to put it back on everyone's radar.

167. 3:00 PM CO **The Influence of James Blish and Damon Knight.** *Karen Burnham, John Clute, Gordon Van Gelder, Gary K. Wolfe.* Damon Knight's *In Search of Wonder* and the two *Issues at Hand* by William Atheling (aka James Blish) were for many years the standard books about science fiction, which everyone with a serious interest in the field had read. Reputations were made and broken in their pages. The whole way we discuss science fiction has been enormously influenced by these two writers. How much influence do they still have today, directly or indirectly?

168. 3:00 PM ENL **Interstitial Arts Foundation Town Hall.** *Mike Allen, Tempest Bradford, Sarah Smith, Emily Wagner.* 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 2015, offer ideas for future projects, and contribute your voice to the development of interstitial art.

169. 3:00 PM EM **Reading: Chesya Burke.** Chesya Burke reads from her novel, *The Strange Crimes of Little Africa*.

170. 3:00 PM ENV **Reading: Resa Nelson.** Resa Nelson reads *The Bears Guard the Door*.

171. 3:00 PM CL **Kaffeeklatsch.** *Ellen Datlow, Ken Liu.*

172. 3:00 PM E **Autographs.** *Daryl Gregory, Fran Wilde.*

173. 3:30 PM EM **Reading: Lisa Bradley.** Lisa Bradley reads selections from her collection, *The Haunted Girl*; maybe a work in progress

174. 3:30 PM ENV **Reading: Mikki Kendall.** Mikki Kendall reads an excerpt from a novella she's working.

175. 4:00 PM F **Nicola Griffith Interviewed by Kelley Eskridge.** *Kelley Eskridge, Nicola Griffith.*

176. 5:00 PM F **Gary K. Wolfe Interviewed by Karen Burnham and Peter Straub.** *Karen Burnham, Peter Straub, Gary K. Wolfe.*

177. 8:00 PM F **A Most Readerconnish Miscellany.** *Emily Wagner.* Sioban Krzywicki and Kythryne Aisling 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.

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178. 9:00 AM F **Wish Fulfillment for Happy Adults.** *John Benson, LJ Cohen, Betsy Mitchell, Sheila Williams, Ann Tonsor Zeddies.* Wish fulfillment for teenagers and wish fulfillment for adults with happy stable lives are necessarily going to be different. Speculative stories are great for navigating the trickiness of coming-of-age, but there's precious little for those who are already of age and have started to prioritize comfort over adventure. Female readers in particular often turn to romance novels for stories about families and love and kindness, and to mysteries for stories about grown women with agency and purpose. Can speculative fiction draw in those readers by fulfilling different sorts of wishes?

179. 9:00 AM CO **How I Wrote *The Grace of Kings*.** *Ken Liu.* Liu will discuss how he created his epic fantasy debut, *The Grace of Kings*. Wily, charming Kuni Garu, a bandit, and stern, fearless Mata Zyndu, the son of a deposed duke, seem like polar opposites. Yet in an uprising against the emperor, the two quickly become the best of friends after a series of adventures fighting against vast conscripted armies, silk-draped airships, and shapeshifting gods. Once the emperor has been overthrown, however, they each find themselves the leader of separate factions—two sides with very different ideas about how the world should be run and the meaning of justice. Liu will discuss his writing process as well as his research for the book and his development of the genre he calls silkpunk.

180. 9:00 AM EM **Reading: Samuel Delany.** Samuel Delany reads recent work.

181. 9:00 AM ENV **Reading: Rachel Steiger-Meister.** Rachel Steiger-Meister reads from one of two unpublished stories, "A Mermaid Tale" and "Instructions for Operating Your New YOUR OWN UNICORN: Six Easy Steps." The first is a fantasy that is loosely a Little Mermaid retelling and the second is a (serio)comic narrative in the form of, well, instructions. Both have queer content and the second addresses race as well.

182. 9:00 AM CL **Kaffeeklatsch.** *John Clute, Rick Wilber.*

183. 9:30 AM ENV **Reading: Barbara Krasnoff.** Barbara Krasnoff reads a short story: Sophia's Legacy

184. 10:00 AM F **Reading Stance and Genre.** *Peter Dubé, Chris Gerwel, Nicola Griffith, Alex Jablokow, Sarah Pinsker.* In 2013, Nicola Griffith's *Hild* was nominated for the Nebula award, alongside Karen Joy Fowler's *We Are All Completely Beside Ourselves*. Under Best Novella that same year was "Wakulla Springs" by Andy Duncan and Ellen Klages. Going further back, Peter Straub won a World Fantasy Award for *Koko*. By most critical definitions none of these are works of speculative fiction, but, as Gary K. Wolfe said on an episode of the Coode Street Podcast, "if you approach *Hild* with the expectations of a fantasy reader, you'll still get most of the aesthetic delights you're looking for." He asked, "What if we approach genre not from the point of view of theoretical definitions or market categories or even the author's intention, but from how we choose to read a particular work?" This panel will explore the many answers to that question, from many perspectives.

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185. 10:00 AM G **A Palantir in Every Pocket.** *Ted Chiang, Daryl Gregory, Jeff Hecht, Ken Liu, Chad Orzel, David Shaw (leader).* In Charles Stross's "Not a Manifesto," he writes that the 21st century is "by turns a cyberpunk dystopia and a world where everyone has access to certain kinds of magic. And if you want to explore the human condition under circumstances which might plausibly come to pass, these days the human condition is constrained by technologies so predictably inaccessible that they might as well be magic. So magic makes a great metaphor for probing the human condition. We might not have starships, but there's a Palantir in every pocket." This suggests that urban fantasy, which literalizes the "magical" aspects of modern life, provides valuable tools for examining and reflecting the experience of living in the simultaneously glorious and terrible present day. But to what extent does urban fantasy fall prey to uncritically accepting key elements of the here and now instead of exploring and debating them? If urban fantasy is a mirror of the present, are we standing too close to that mirror to see ourselves clearly?

186. 10:00 AM CO **Ghostbusting Lovecraft.** *Mike Allen, Gemma Files, John Langan, Adam Lipkin, James Morrow.* In Max Gladstone's blog post "Ghostbusting Lovecraft," he writes: "*Ghostbusters* is obviously taking the piss out of horror in general. But while the busters' typical enemies are ghosts of the *Poltergeist* persuasion, the Big Bad of the movie, a formless alien god from Before Time summoned by a mad cultist-cum-art deco architect, is basically Lovecraftian." Unlike typical Lovecraftian protagonists, however, the *Ghostbusters* prevail over the eldritch horrors by exploiting the power structures and emotional connections that exist between people. Is the *Ghostbusters* story arc an alternative to the standard horror tropes, one that replaces fear with humor, defiance, and camaraderie? How else does it subvert our expectations of the conflict between humans and horrors?

187. 10:00 AM ENL **Music Hath Charms.** *Barry Longyear.* Barry B. Longyear's writing process includes a mental voyage to the time, place, and location that serve as a scene's setting. A great part of constructing such an environment is the music he collects and plays during the writing of the scene. Over the years he has assembled interesting collections for the Joe Torio mystery series, a Civil War fantasy, and his current SF work, *The War Whisperer*. In this talk he will describe how and why this is done, and how it affects the writing and the writer's focus during the production of the manuscript. He will also read from a few scenes and play samples of the music that helped him to write each scene. This technique can be a valuable tool in the toolbox of any writer.

188. 10:00 AM EM **Reading: Amal El-Mohtar.** Amal El-Mohtar reads either a whole short story ("The Truth About Owls," "Pockets,") or selections from two recent ones ("Madeleine," "W is for Weialalaleia")

189. 10:00 AM ENV **Reading: Beth Bernobich.** Beth Bernobich reads from her alternate future novel, *Other Than Honorable*.

190. 10:00 AM CL **Kaffeeklatsch.** *Jack Haringa, Tom Purdom.*

191. 10:00 AM E **Autographs.** *Toni Kelner, Nicole Kornher-Stace.*

192. 10:30 AM EM **Reading: C.S.E. Cooney.** C.S.E. Cooney reads excerpts from her book *Bone Swans*, which is debuting this year at Readercon.

193. 11:00 AM F **The Shirley Jackson Awards.** *Mike Allen, John Chu, Ellen Datlow, Daryl Gregory, Nicola Griffith, Gary K. Wolfe.* In recognition of the legacy of Shirley Jackson's writing, and with permission of the author's estate, the Shirley Jackson Awards have been established for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic. Jackson (1916–1965) wrote classic novels such as *The Haunting of Hill House* and *We Have Always Lived in the Castle*, as well as one of the most famous short stories in the English language, "The Lottery." Her work continues to be a major influence on writers of every kind of

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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 2014 in the following categories: Novel, Novella, Novelette, Short Story, Single-Author Collection, and Edited Anthology.

194. 11:00 AM G **Who Owns SF?** *Judith Berman, Jim Freund, Kathryn Morrow (leader), Ian Randal Strock, Diane Weinstein.* Writers, fans, and reviewers can all feel a sense of ownership for the genres they love. But different feelings of ownership from different perspectives can clash, leading to litmus tests, competing definitions, and unresolvable arguments about what lies at the heart of a genre. We'll examine the ways that social power structures influence the question of who gets to define the genre, and discuss paradigms other than ownership—such as exploration or collaboration—that might help readers overcome their differences and learn how to share.

195. 11:00 AM CL **Kaffeeklatsch.** *Amal El-Mohtar, David G. Hartwell.*

196. 11:00 AM E **Autographs.** *Max Gladstone, John Langan.*

197. 12:00 PM F **BTAIQ: Writing the “Lowercase Letters”.** *Kythryne Aisling, Samuel Delany, Amanda Downum, Sioban Krzywicki (leader), Rachel Steiger-Meister.* A lot of attention is paid to the G and L of QUILTBAG or LGBT, it's time we gave the rest of the rainbow some time in the spotlight. We'll discuss good and bad examples of bisexual, transgender and agender, asexual and aromantic, intersex, queer, and questioning characters in speculative fiction, as well as getting into the problematic tropes that tend to be attached to these characters, such as bisexual people being “greedy” or “confused,” or the “tragic trans” ending. And we'll look at how authors can include these characters in ways that are supportive, respectful, and welcoming of readers.

198. 12:00 PM G **Happy Goldfish Bowl: Concepts of Privacy in Speculative Fiction.** *John Benson, Meriah Crawford, Jim Freund (moderator), Tom Purdom, Ian Randal Strock.* Speculative stories and novels have explored and challenged the concept of privacy by positing technology, magic, laws, and societal changes that bring shadowed parts of a person's life or thoughts into the spotlight—or help them stay hidden. Some portray universal openness as the goal (Spider Robinson's *Telepath*) while others dread it (Isaac Asimov's “The Dead Past”). How have depictions of privacy changed over the decades, and how have those depictions influenced the development of privacy-challenging speculative elements such as telepathy and the omnipresent AI?

199. 12:00 PM CO **Language and Linguistics in SF: The Good, the Bad, and the Ugly.** *John O'Neil.* When speculating about science, it helps to know where the science ends and the speculating begins. When that science is linguistics, though, that can be a problem, because (to paraphrase someone or other) a lot of what writers think they know ain't necessarily so. In this talk, we'll examine SF books and stories that handled linguistic issues well, and others that didn't do quite as well. Also, we'll look at five things some languages do that will shock you, and make some suggestions for when you're asked by Hollywood to construct a language for next summer's blockbuster.

200. 12:00 PM ENL **Fandom and Rebellion.** *Gemma Files, Catt Kingsgrave, Kate Nepveu (leader), A. J. Odasso, Ann Tonsor Zeddies.* ifeelbetterer on Tumblr writes, “No one is more critical of art than fandom. No one is more capable of investigating the nuances of expression than fandom—because it's a vast multitude pooling resources and ideas. Fandom is about correcting the flaws and vices of the original. It's about protest and rebellion, essentially.... Fandom is not worshipping at the alter of canon. Fandom is rebuilding it because they can do better.” Our panel of creators and fans will dig into the notion of when, why, how, and whether fan works and remixes are “better” than the original, especially when they come from a place of protest and challenge.

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201. 12:00 PM EM **Reading: Mike Allen.** Mike Allen reads selections from his Shirley Jackson Award-nominated story collection *Unseaming*.

202. 12:00 PM ENV **Reading: Shariann Lewitt.** Shariann Lewitt reads “Symmetry,” a short story to appear shortly in an anthology *Deco Punk*, edited by Tom Easton and Judith Dial.

203. 12:00 PM CL **Kaffeeklatsch.** *Mikki Kendall, Bart Leib.*

204. 12:00 PM E **Autographs.** *Eileen Gunn.*

205. 12:30 PM EM **Reading: Sarah Pinsker.** Sarah Pinsker reads a longer short story or a short story and a piece of flash.

206. 12:30 PM ENV **Reading: John Langan.** John Langan reads an excerpt from “Sefira,” the original novella in his forthcoming collection *Sefira and Other Betrayals*.

207. 1:00 PM G **Transformative Works and the Law and You.** *Max Gladstone, Toni Kelner, Adam Lipkin, Sarah Smith.* Let’s discuss the state of transformative works today. Copyright law and case law in this area is changing rapidly, as is the way big publishing treats transformative works. Remix culture is the cutting edge of 21st-century creativity, and we are all postmodernists. Is the law finally catching up with that, or lagging far behind? Will the fate of copyright and transformative works ultimately be decided by the whims of corporations and powerful literary estates?

208. 1:00 PM CO **A Visit from the Context Fairy.** *Kythryne Aisling, Stacey Friedberg, Gwynne Garfinkle, Kate Nepveu, Sonya Taaffe.* In a blog post at Book View Café, Sherwood Smith writes about the opposite of visits from the “Suck Fairy”: going back to a book you disliked and finding that the “Win Fairy” (to coin a term) improved it when you weren’t looking. Are the Suck Fairy and the Win Fairy really two faces of a unified Context Fairy? If context is so crucial to loving or hating a work, how does acknowledging that affect the way a reader approaches reading, or a writer approaches writing? How does one’s hope for or dread of the Context Fairy influence decisions to reread, rewrite, revise or otherwise revisit a written work?

209. 1:00 PM ENL **The *OtherLife* of *Solitaire*.** *Kelley Eskridge.* Kelley Eskridge will discuss the production of the film *OtherLife*, based on her novel *Solitaire*. Eskridge has been involved in the film at every stage, and will discuss the ways the translation from book to film has changed the work and her story.

210. 1:00 PM EM **Reading: Patty Templeton.** Patty Templeton reads an excerpt from her novel *There Is No Lovely End*. It is an 1880s ghost story. Or from a lesbian Indiana Jones pastiche set in 1950s Chicago.

211. 1:00 PM CL **Kaffeeklatsch.** *Leah Bobet, Diane Weinstein.*

212. 2:00 PM F **Readercon Town Hall.** We want to hear what you have to say! Come tell us what went right, what went wrong, what we can do better, and your favorite panels, panelists, and moderators.



DUBLIN IRELAND 2019

A BID
TO BRING
THE WORLD SCIENCE FICTION
CONVENTION TO DUBLIN
FOR THE FIRST TIME

AUGUST 15TH – AUGUST 19TH 2019

readercon 26 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.

Rae Borman was Convention Chair.

Veronica Schanoes was Chair of the Safety Committee, with Miriam Newman stepping up her leadership as well in the months immediately prior to Readercon. The committee is also made up of Amal El-Mohtar, Rose Fox, Kate Nepveu, Sonya Taafe, and Nightwing Whitehead.

B. Diane Martin was Hotel Liaison, assisted by Tanya Washburn. Diane also served as liaison to the Cordwainer Smith Rediscovery Award Committee.

B. Diane Martin, David Shaw, and Ellen Brody were Guest of Honor Liaisons.

Merryl Gross managed the website, the membership database, and Google Apps administration.

Rae and Crystal Huff answered questions at info@readercon.org.

This year’s program subcommittee (program chair Emily Wagner, chairs emeriti Rose and David, committee members Amal, Crystal, B. Diane, Miriam, Sonya, Saira Ali, Matthew Cheney, Jude Griffin, Mikki Kendall, Cameron Salisbury, Xtina Schelin, Bethany Sherwood, and Graham Sleight) 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 and stepped up as leaders on talks, discussions, workshops, performances, and other special-interest items. Thank you for your ideas, enthusiasm, expertise, and write-ups.

Our program sign-up and creation system was updated for 2014 by the talented and tireless Sioban Krzywicki.

Rachael Ferguson, Richard Duffy, and Ellen Brody researched, solicited, and edited contributions for the Souvenir Book, proofread the text, compiled the bibliographies, and acquired a cover image. Crystal solicited ads and the amazing Nevenah Smith did layout and design.

Allen Tipper laid out this Program Guide with Emily constructing the program listing and pocket program and Rae coordinating the remaining content. Bio-bibliographies were edited by the fabulous efforts of Nightwing, Kate, Antony Donovan, Devin Martin, Joshua Burson, Joann Koch, Lisa Hertel, Morris Keesan, Anne Zaroni, Jean Rosoff, Julie Beman, Allen Tipper and Sophie Logan.

Madeline Lee designed the Readercon 27 flyer.

Tanya is working to make Readercon accessible to everyone.

Sioban 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) 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.

Thom and David Walrath are managing the Information Desk.

Louise is managing At-Con Registration.

Sioban is At-Con (and Corporate) Treasurer, assisted by Brian Misamore.

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

Jonathan Singer and Cristina Rivera are the Bookshop Coordinators with assistance from Lisa Hertel and Art Henderson. Adina Adler is helping with the Autograph Table.

Karen Paquin is managing the Con Suite.

Nightwing is managing the Green Room.

Gloria Albasi is managing the Kaffeeklatsches this year with assistance from Nightwing.

Josh Jasper is keeping staff sane with food and drink in the Staff Den.

TK Greenleaf created and launched a publicity program – the first one that Readercon has had in years.

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

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 toward 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 onsite, 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.)

Kythryne Aisling is a jewelry artist, performance poet, musician, parent, weightlifter, and brain tumor survivor; her poetry has appeared in *Stone Telling*, *Interfictions* and *Strange Horizons*. Forgetting things is her superpower, and she is inordinately fond of glitter. Her first published poem “Nothing Writes To Disk” is a finalist for the 2015 Rhysling Award, and she was a 2015 semi-finalist at Slam Free or Die in Manchester, NH. Her jewelry can be found at wyrdingstudios.com and she tweets about anything that crosses her mind @wyrdingstudios.



Mike Allen's debut collection of horror stories, *Unseaming* (Antimatter Press, 2014) is one of the finalists for this year's Shirley Jackson Award for Best Collection, giving him the best possible pretext to come back to Readercon -- though he planned to come back anyway! With Anita Allen, he edits and publishes the Mythic Delirium Books imprint, and at Readercon 26 they will launch the first ever single-author collection of short fiction from Mythic Delirium, *Bone Swans* by C.S.E. Cooney.

More great news from Mythic Delirium: after a successful \$12,000 Kickstarter campaign, Mike has opened story submissions for *Clockwork Phoenix 5*, the latest in his critically-acclaimed, award-nominated anthology series showcasing genre-bending fiction. Mike plans to publish the book in January 2016.

Other recent and forthcoming titles from Mythic Delirium include, surprise surprise, *Mythic Delirium: An International Anthology of Prose and Verse* (2014) and *Mythic Delirium Volume 2* (2015), both of which collect stories and poems from the magazine he's edited since 1998, also called *Mythic Delirium*, natch.

Aside from *Unseaming*, Mike's recent and forthcoming books include poetry collection *Hungry Constellations* (Mythic Delirium, 2014), novelette *The Sky-Riders* (co-written with Paul Delinger; Mythic Delirium, 2015), dark fantasy novel *The Black Fire Concerto* (Haunted Stars, 2013), and SF/F collection *The Spider Tapestries* (Mythic Delirium, forthcoming 2016). Stories and poems of his have recently appeared or will soon be appearing in *Strange Horizons*, *Lackington's*, *Postscripts to Darkness*, *Drabblecast*, *Spectral Realms*, *Corvidae*, *A Darke Phantastique*, and *The Leaves of a Necronomicon*. Papaveria Press has just published a limited edition hand-bound hardcover of his horror novella *The Quiltmaker*, the sequel to his Nebula Award-nominated short story “The Button Bin.” You can follow his exploits as an editor at mythicdelirium.com, as a writer at descentintolight.com, and as both on Twitter @mythicdelirium.



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 *Lackington's*. 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 C.S.E. Cooney's “Martyr's Gem.” Erik 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.



Scott H. Andrews' short fiction has appeared in venues such as *Weird Tales*, *Space and Time*, and *On Spec*. He is Editor-in-Chief and Publisher of the Hugo Award- and World Fantasy Award-nominated fantasy e-zine *Beneath Ceaseless Skies* which *Locus* has called “a premier venue for fantastic fiction, not just online but for all media.” Scott lives in Virginia with his wife, two cats, nine guitars, a dozen overflowing bookcases, and hundreds of beer bottles from all over the world.



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

Novels followed, most of them in series. The Jenny Casey trilogy, *Hammered*, *Scardown*, and *Worldwired* (all Bantam Spectra, 2005), collectively won the Locus first novel award. A standalone, *Carnival* (Bantam Spectra, 2006), was the Philip K. Dick runner-up and a Locus, Lambda, and Gaylactic Spectrum finalist. The Promethean Age series includes *Blood and Iron* (ROC, 2006), *Whiskey and Water* (ROC, 2007; Gaylactic Spectrum finalist), and *The Stratford Man* (ROC, 2008, in 2 volumes, *Ink and Steel* and *Hell and Earth*; Gaylactic Spectrum winner), and *One-Eyed Jack* (Prime, 2014). The New Amsterdam series from Subterranean Press includes a novel, *New Amsterdam* (2007; Gaylactic Spectrum finalist); a trio of novellas: *Seven for a Secret* (2009, Gaylactic Spectrum finalist), *The White City* (2011), and *ad eternum* (2012); and a collection, *Garrett Investigates* (2012).

Her second standalone, *Undertow* (Bantam Spectra, 2007), was a PKD finalist. The Jacob's Ladder Trilogy from Spectra comprises *Dust* (2007; Gaylactic Spectrum finalist), *Chill* (2010; Philip K. Dick finalist), and *Grail* (2011). The Edda of Burdens series from Tor includes *All the Windwrecked Stars* (2008; Gaylactic Spectrum finalist), prequel *By the Mountain Bound* (2009; Gaylactic Spectrum finalist), and sequel *The Sea Thy Mistress* (2011). The

Eternal Sky series includes the World Fantasy and Locus finalist novella *Bone and Jewel Creatures* (Subterranean 2010), *Range of Ghosts* (Tor, 2012), novella *Book of Iron* (Subterranean, 2013), *Shattered Pillars* and *Steles of the Sky* (Tor, 2013 and 2014). Her collaboration with Sarah Monette, The Iskryne series, includes *A Companion to Wolves* (2007; Lambda finalist), *The Tempering of Men* (2011), and *An Apprentice to Elves* (forthcoming 2015), all from Tor. Her most recent novel is *Karen Memory* (Tor, 2015).

The table of contents for her second collection, *Shoggoths in Bloom* (Prime, 2012), includes the 2007 winner of the Hugo, Sturgeon, and Asimov's Readers Poll, the Locus finalist short story "Tideline," 2006 British SF finalist "Sounding," 2007 WSFA Small Press finalist "Orm the Beautiful," "The Horrid Glory of Its Wings" from the 2010 *The Year's Best Dark Fantasy and Horror* (Guran, ed.), "Dolly" from the 29th Dozois Year's Best, and the 2008 Hugo winner and Locus finalist title novelette. Bear is a regular instructor at the Viable Paradise writing workshop on Martha's Vineyard and has also taught at Clarion and Clarion West. She grew up in New England and lived in Las Vegas for seven years. She now resides in central Massachusetts, where she shares half of an eleventy-two year old house with a giant ridiculous dog. She has no plans to leave the Northeast ever again, except on brief exploratory excursions—and regular visits to western Wisconsin, the domicile of her partner, notorious (and brilliant) fantasist, Scott Lynch.



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



Beth Bernobich is the author of three novels in the River of Souls series: *Passion Play* (Tor, 2010; RT Reviewers' Choice Awards, Best Epic Fantasy, long-listed; Tiptree Award), *Queen's Hunt* (Tor, 2012; Locus Recommended Reading List), and *Allegiance* (Tor, 2013), as well as *Fox and Phoenix* (Viking Children's Books, 2011) and *The Time Roads* (Tor,

2014; finalist, RT Reviewers' Choice Awards, Best Fantasy). Her short story collection *A Handful of Pearls & Other Stories* (Lethe Press, 2010; finalist, RT Reviewers' Choice Awards, Best Indie Fantasy) has been rereleased independently as an ebook, and her novella *Ars Memoriae* (PS Publishing, 2009) appeared as a limited edition chapbook, with an introduction from Kage Baker. 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* (Wyrm Publishing, 2009). 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*, *Asimov's*, and *Strange Horizons*, among other places.

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



Jedediah Berry's first novel, *The Manual of Detection* (Penguin, 2009), won the IAFA Crawford Award, the ICWA Hammett Prize and was a finalist for a Locus Award, as well as for the New York Public Library Young Lions Fiction Award. The book has been published in a dozen languages and adapted for broadcast by BBC Radio.

His short fiction appears online at *Tor.com* and *Interfictions*, in journals including *Conjunctions* and *Fairy Tale Review*, and in the anthologies *Salon Fantastique* (Datlow & Windling, eds.), *Cape Cod Noir* (Ulin, ed.), and *Gigantic Worlds* (Michel & Nieto, eds.). His stories have been reprinted in anthologies including the 2014 edition of *The Year's Best Science Fiction & Fantasy* (Horton, ed.). His story in cards, "The Family Arcana," is forthcoming as a poker deck from Ninepin Press. He lives in Western Massachusetts.



Susan Jane Bigelow is the author of five science fiction novels from the small press Candlemark & Gleam, including the Extrahumans series, *Broken* (2011), *Fly Into Fire* (2012) and *The Spark* (2012); the Grayline Sisters series, which includes *The Daughter Star* (2013) and *The Seeker Star* (2014). *Waking Gifts*, the fourth

novel in the Extrahumans series, will be published by Book Smugglers Publishing in Spring 2016.

Susan's short story "Ramona's Demons" appeared in the Lambda Award-winning *The Collection: Short Fiction From the Transgender Vanguard* (Topside Press, 2012). Her story "Die, Sophie, Die" from the "Queers Destroy Science Fiction" issue of *Lightspeed* was recently featured on io9.com. Her other short fiction can be found in *Strange Horizons*, *The Toast*, *Apex Magazine*, and the anthologies *War Stories* (Apex, 2014) and *This Mutant Life* (Kalamity Press, 2013).

Her nonfiction piece "Same Old Me, Different Face" appeared in the Hugo-nominated collection *Queers Dig Time Lords* (Mad Norwegian, 2013). Her weekly column on Connecticut politics can be found at CTNewsJunkie.com; she has also written for *The Hartford Courant* and *Connecticut Magazine*.

Susan lives in northern Connecticut with her wife and a herd of very fuzzy cats, where she spends her days writing and playing video games.



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), and *An Inheritance of Ashes*, which will appear from Clarion/Houghton Mifflin Harcourt in the United States and Scholastic in Canada in October 2015. She is the editor and publisher of [Ideomancer Speculative Fiction](http://Ideomancer.com), a resident editor at the [Online Writing Workshop for Science Fiction, Fantasy, and Horror](http://OnlineWritingWorkshop.com), and a contributor to speculative web serial [Shadow Unit](http://ShadowUnit.com) as well as an urbanist, linguist, bookseller, and activist.

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 *Start a Revolution: QUILTBAG Fiction Vying for Change* (Matheson, ed.); *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* 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 is learning to can her own vegetables, dipping into interactive fiction and video games, and contributing in the fields of civic engagement, food security, and urban agriculture. For more, visit leahbobet.com or @leahbobet on Twitter.

K. Tempest Bradford is a speculative short story writer by day and an activist blogger and gadget nerd by night. She occasionally dips her toe into the editing waters and lends her time to various

literature-related causes, including the Interstitial Arts Foundation, the Carl Brandon Society, and the 2008 James Tiptree Jr. Award jury.

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

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

She contributes blog posts, essays, columns, and features to Tor.com, *Fantasy*, the Carl Brandon Society blog, the FeministSF Blog, *The Angry Black Woman*, NPR, and io9.com. The nexus of all her activities is her website at ktempestbradford.com.



Lisa M. Bradley's first collection of short fiction and poetry is *The Haunted Girl* (Aqueduct Press, 2014), which includes the Rhysling Award-finalist poems "The Haunted Girl" and "we come together we fall apart" (Long Poem category in 2011 and 2013, respectively). Also included are "Three Things," finalist for a Dwarf Stars award (2009), and her short story "Gehenesis," which garnered an Honorable

Mention in *The Year's Best Fantasy and Horror 18*.

Her poetry has appeared in various anthologies, including *The Moment of Change: An Anthology of Feminist Speculative Poetry* (Lemberg, ed.), *Flying Higher: An Anthology of Superhero Poetry* (Thomas and Lipkin, eds.), and *Mythic Delirium 1* (Allen and Allen, eds.). Her work also appears in numerous journals, such as *Through the Gate*, *Liminality*, *Devilfish Review*, *Strange Horizons*, *Stone Telling*, *Cicada*, *Mothering*, and *Weird Tales*.

She has contributed critical essays to *Wiscon Chronicles 7: Shattering Ableist Narratives* (Vanderhooft, ed.) and the online journal *Stone Telling*. Her series of essays, "Writing Latin@ Characters Well," is indexed on lisambradley.com.

A Latina writer of Tejano heritage, Lisa lives in Iowa with her spouse, child, and two cats. She is currently working on a fantasy set on the Texas-Mexico border in the 1930s.



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 was the co-editor, with

Richard Duffy, of the Souvenir Book for four years for Readercons 22 through 25, and they continued compiling the bibliographies this year. She has also directed, acted, produced, designed, stage managed, and everything else in theater. Her favorite previous roles include: Viola in *Twelfth Night*, Launcelot Gobbo in *The Merchant of Venice*, Mrs. X in *The Stronger*, Joan in *Saint Joan*, Harriet Stanley in *The Man Who Came to Dinner*, and Ruth in *Blithe Spirit*. At an audition, a director once handed her the first three pages of an Agatha Christie novel and said, "Read." She got the part. She has read a selection by the Memorial Guest of Honor at seventeen consecutive Readercons as of last year, and has appeared on a few panels as well.

Chesya Burke is the author of the short story collection *Let's Play White* (APEX Publications, 2011), which includes "Purse" (honorable mention in the 2005 *Year's Best Fantasy and Horror*, edited by Ellen Datlow) and her stories "He Who Takes Away the Pain" and "The Light of Cree," which were published in *Dark Dreams I and II: Horror and Suspense by Black Writers* (edited by Brandon Massey, Kensington Publishing Corp., 2004, 2006). In 2015, her story "Nightmare Presents: Please, Momma" was published in the magazine *Nightmare*. Her book *The Strange Crimes of Little Africa* will be published in the fall of 2015 by Rothco Press. She contributed articles on M. Carl Holman, Harry E. Davis, Rosina Tucker, Margaret Bush Wilson, Slater King, and Mary Turner to the *African American National Biography* (Harvard and Oxford University Press, 2008). Chesya won the 2003 Twilight Tales Fiction award for her short story "Seven Days To Defeat."

She lives in Georgia, and attends Agnes Scott College.



Karen Burnham is vocationally an electromagnetics engineer and avocationally a science fiction critic and reviewer. Her first book, *Greg Egan* (University of Illinois Press 2014) was a finalist for the British Science Fiction Award for Non-Fiction, as was her essay "The Complexity of the Humble Space Suit," found in Ian Sale's anthology *Rocket Science* (Mutation Press, 2012). She also contributed a chapter on the webcomic *xkcd* to

Mathematics in Popular Culture (MacFarland Press, 2012). She writes for magazines such as *Locus*, *Strange Horizons*, the *New York Review of Science Fiction*, and *Cascadia Subduction Zone*. She previously worked at NASA's Johnson Space Center and was the lead EMC engineer on the Dream Chaser space plane. She lives in Maryland with her husband and two children.



Christopher M. Cevalco ("Chris") is an author whose 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 story "Eventide" was longlisted for the Historical Novel Society's HNS London 14 Short Story Award. 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 is a former member of the NYC-based Tabula Rasa writers group and a current member of the Written in Blood writers group. Among the several novel-critiquing workshops/retreats that evolved out of Blue Heaven, Chris attended Wellspring in 2012 and Coastal Heaven in 2013 and is organizing the 2015 Starry Coast workshop on the Isle of Palms near Charleston, SC.

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 psychological thriller about Lady Godiva. Currently hard at work on a novel of murder and political intrigue in 10th-century England, he writes in Myrtle Beach, SC, where he lives with his wife and two young children.

Ted Chiang is the author of the collection *Stories of Your Life and Others* (Small Beer Press, 2010; Tor, 2002; Locus Award). His most recent work is "The Great Silence" (2015), a script accompanying Allora & Calzadilla's video installation of the same name. His short fiction has won numerous awards: "Tower of Babylon" (*Omni*, 1990; Nebula), "Story of Your Life" (*Starlight 2*, 1998; Nebula and Sturgeon), "Seventy-Two Letters" (*Vanishing Acts*, 2000; Sidewise), "Hell is the Absence of God" (*Starlight 3*, 2001; Hugo, Locus, and Nebula), "The Merchant and the Alchemist's Gate" (Subterranean Press and *F&SF*, 2007, Nebula and Hugo), "Exhalation" (*Eclipse 2*, 2008; BSFA, Locus, and Hugo), and "The Lifecycle of Software Objects" (Subterranean Press 2010; Hugo and Locus). He received the John W. Campbell Award for Best New Writer (1992) and is a graduate of the Clarion Writers Workshop (1989). He lives outside Seattle, WA with his partner

Marcia Glover.



John Chu is the author of the 2014 Hugo winner for Best Short Story, “The Water That Falls on You from Nowhere,” which has been anthologized in *Wilde Stories 2014* (Berman, ed.). 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. His short story “Hold-time Violations”

is forthcoming at Tor.com.

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.



Michael Cisco wrote these novels: *The Divinity Student*, *The Golem*, *The Traitor*, *The Tyrant*, *The Great Lover*, *The Narrator*, *Celebrant*, *Member...* and a short story collection called *Secret Hours...* and a boxed set from Centipede Press. His novel *The*

Narrator was recently republished by Lazy Fascist Press. His short fiction has appeared in: *The Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases*, *Cinnabar’s Gnosis: A Tribute to Gustav Meyrink*, *Lovecraft Unbound*, *Phantom*, *Black Wings*, *Blood and Other Cravings*, *The Master in Cafe Morphine: An Homage to Mikhail Bulgakov*, *The Thackery T. Lambshead Cabinet of Curiosities*, *Dadaism*, *The Weird*, *This Hermetic Legislature: An Homage to Bruno Schulz*, *Shadow’s Edge*, *The Grimscribe’s Puppets*, *The Children of Old Leech*, *Lackington’s*, *Postscripts to Darkness*, *Penumbrae*, and *Aickman’s Heirs*. Coming soon: *Animal Money*, a new novel; “Cosmic Horror and the Supernatural in Poe and Lovecraft,” a chapter in *The Lovecraftian Poe*; and four new short pieces.

His scholarly work has appeared in: *Lovecraft Studies*, *The Weird Fiction Review*, *Iranian Studies*, and *Lovecraft and Influence*. He has translated stories by Julio Cortazar, Marcel Bealu, and Alfonso Reyes.

Cisco lives and teaches in New York City.

Gwendolyn Clare recently completed a PhD in Mycology at Duke University. A former resident of Greater Bostonia, she currently



resides in North Carolina. Her short fiction has appeared in *Analog*, *Asimov’s*, *Clarkesworld*, *Beneath Ceaseless Skies*, *Daily Science Fiction*, and *Bull Spec*, among others. Her poem “The Narrow Hours” was nominated for the Rhysling Award. She can be found online at gwendolynclare.com.



Neil Clarke is the editor and publisher of *Clarkesworld Magazine* (Hugo winner for Best Semiprozine: 2010, 2011, 2013, and finalist: 2009; World Fantasy Special Award Non-professional winner in 2014, and finalist: 2009, 2010, 2012) and Hugo finalist for Best Editor Short Form: 2012, 2013, and 2014. In 2015, he launched *Forever*, a reprint science fiction magazine.

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 was followed by the installation of a defibrillator and a new life as a cyborg. His first original anthology, *Upgraded* (Wyrms Publishing, 2014) was inspired by these events. Upcoming anthologies include *The Best Science Fiction of the Year, Volume 1* (Night Shade Books, 2016) and *Modified* (Wyrms Publishing, 2016).

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



Phenderson Djéli Clark resides in Washington, DC, where he writes speculative fiction during his spare time—when he is not wrestling an overly ripe dissertation into submission. His stories have appeared in *Daily Science Fiction*, *Every Day Fiction*, *Hogglepot*, *Heroic Fantasy Quarterly* and in the print anthologies *Griots: A Sword and Soul*

Anthology, and *Griots II: Sisters of the Spear*, co-edited by Charles Saunders and Milton Davis.



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.

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* with general editor Peter Nicholls; co-edited the second edition (St. Martin’s, 1993) with Nicholls, which won the Hugo, Locus, and British SF Special Awards, 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 Award, 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 World Fantasy Special Award: Professional (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 *Appleseed* (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 four novels, *The Between* (2012), *Future Tense* (2014), *Derelict* (2014), and *Ithaka Rising* (2015), as well as one short story collection, *Stranger Worlds Than These* (2014), all 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. (ljbluemuse.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 first short fiction collection *Bone Swans* is forthcoming with Mythic Delirium in 2015.

She has recently published the first two novellas in her *Dark Breakers* trilogy, *The Breaker Queen* (2014) and *The Two Paupers* (2015), with Fairchild Books. Her novella “Martyr’s Gem” appeared in Rich Horton’s *The Year’s Best Science Fiction and Fantasy, 2014 Edition*, and *The Mammoth Book of Steampunk Adventures* (Wallace, ed.) contains 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.

Jonathan Crowe’s fanzine, Ecdysis, is currently an Aurora finalist for Best Fan Publication. He reviews Canadian science fiction for *AE: The Canadian Science Fiction Review* and has published



essays in the *New York Review of Science Fiction* and the *Ottawa Citizen*. His long-running blog, The Map Room, was called “one of the finest map blogs on the Internet” (Mike Parker, *Map Addict*); since wrapping it up in 2011 he has been exploring the history and design of fantasy maps, a subject on which he gave a presentation at Readercon 25.

Other well-known web projects include DFL, a blog about last-place finishes at the Olympics that made him world famous for 15 minutes in 2004, and Gartersnake.info, a website for garter snake keepers.

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. You can find him online at jonathancrowe.net.



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

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

Novelties and Souvenirs: *Collected Short Fiction* (Perennial 2004) incorporates his earlier collections *Novelty* (Bantam 1989) and *Antiquities* (Incunabula, 2004) and includes 1983 British SF short story finalist "Novelty," 1985 Hugo, Nebula, and Locus short story finalist "Snow," 1996 Locus winner and Hugo and SF Chronicle short story and Sturgeon finalist "Gone," and 1989 World Fantasy winner and Nebula and SF Chronicle novella finalist *Great Work of Time* (Bantam, 1991); as well as "In Blue" from Nebula Awards 25 (Bishop, ed.), and "Missolonghi 1824," "Exogamy," and *An Earthly Mother Sits and Sings* (Dreamhaven 2000) from the 4th, 7th, and 14th *The Year's Best Fantasy and Horror* (Datlow and Windling, eds.). *The Girlhood of Shakespeare's Heroines* (2005) and *Conversation Hearts* (2008) are chapbooks from Subterranean. Other uncollected short fiction appears in *Shadows II* (Grant, ed.) and *Naked City* (Datlow, ed.). In addition to fiction, Crowley has issued a volume of nonfiction mostly about books, *In Other Words* (Subterranean, 2007), and for many years he worked as a writer of films, mainly historical documentaries. These include *The World of Tomorrow (the 1939 World's Fair)* and *FIT: Episodes in the History of the Body* (produced and directed by his wife Laurie Block). In 1992, he received the Award in Literature from the American Academy and Institute of Arts and Letters. Since 1993, he has taught creative writing at Yale University. He lives in Massachusetts.



Don D'Amassa is the author of horror novels *Blood Beast* (Pinnacle, 1988) and *Servants of Chaos* (Leisure, 2002); three science fiction novels from Five Star Press, *Scarab* (2004), *Haven* (2004), and *Narcissus* (2007); two murder mysteries, also from Five Star, *Murder in Silverplate* (2004) and *Dead of Winter* (2007); and over 100 short stories for *Analog*, *Asimov's*, and other publications. His first collection, *Translation Station*, was published in 2011 by Merry Blacksmith Press, and a new version of *Blood Beast* is available from Neconebooks as *The Gargoyle* (2011). He recently began to self-publish his work as Managansett Press. This year sees the publication of several works under that imprint, including the novels *The Sinking Island*, *The Kaleidoscope*, *Caverns of Chaos*, *Death on the Mountain*, *Living Things*, *Dark Mistress* (as Paula Sheffield), *Death on Black Island*, *Dark Muse* (as Paula Sheffield), *Perilous Pursuits*, and *Wormdance* as well as the collections *That Way Madness Lies*, *Little Evils*, *Passing Death*, *Date with the Dark*, *Elaborate Lies*, *Sandcastles*, *The Devil Is in the Details*, *Alien & Otherwise*, and *Shadows Over R'leyh*. His *Encyclopedia of Science Fiction* (2005), *Encyclopedia of Fantasy and Horror* (2006), and *Encyclopedia of Adventure Fiction* (2009) were all published by Facts on File. He reviewed for *Science Fiction Chronicle* for almost 30 years, does the sf, fantasy, and horror annotations for Gale's What Do I Read Next series, and has contributed articles on the field to numerous books and magazines. His reviews and other writing now appear on dondamassa.com. He is currently writing full time, when he isn't shelving books, reading, watching movies, or chasing the cats.



Michael J. Daley has enjoyed a lifelong love of science, spaceships, and science fiction. His novel, *Shanghaied to the Moon* (Putnam, 2006), was a co-winner of the 2008 Golden Duck Award for middle grade fiction given at WorldCon. He humbly reports that his fast-paced, concise writing style has been compared to Heinlein. He just released a near future, solar-powered NASCAR racing thriller as a serialized novel delivered directly to readers' emails. It is an experiment in self-publishing.

Michael writes his stories on a solar-powered laptop in a 5-foot-by-5-foot square tower room. This keeps him well acquainted with the cramped conditions in spaceships and space stations! His middle grade and young adult readers include *Space Station Rat* (Holiday House 2005; finalist Oklahoma Sequoia Children's Book Award, the Rhode Island Children's Book Award, South Dakota Children's Book Award) and *Rat Trap* (Holiday House, 2007; finalist 2010 Vermont Dorothy Canfield Fisher state award list). The *Rats* and *Shanghaied* are now all available as E-books with Open Road Media.

He branches out in the children's field with two early readers, *Pinch and Dash Make Soup* (Charlesbridge) and *Pinch and Dash and the Terrible Couch* (Charlesbridge), and a board book, *Beach Socks* (Star Bright Press).

Michael also writes nonfiction: *At Home with the Sun* (his first self-published title, still in print since 1995), *Nuclear Power: Promise or Peril* (Lerner, 1997), and *Amazing Sun Fun Activities* (McGraw-Hill, 1998, and now back in print, for order directly from his website). Michael keeps his hand in renewable energy education by conducting Pizza Box Solar Oven building workshops so kids can cook their own solar s'mores. He shares his writing skills with kids, alongside his writer-wife, Jessie Haas, as co-mentors in the Maple Leaf Writing Contest for 5th & 6th graders held in Brattleboro, VT schools. He lives in a solar powered home in Westminster, VT that he and Jessie built themselves.



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 60 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 Seven* (Night Shade), *Darkness: Two Decades of Modern Horror* (Tachyon), *Supernatural Noir* (Dark Horse), *Naked City* (St. Martin's), *Blood and Other Cravings* (Tor), *Hauntings* (Tachyon), *Lovecraft's Monsters* (Tachyon), *Fearful Symmetries* (Chizine; Winner: Stoker Award), *Nightmare Carnival* (Dark Horse), *The Cutting Room* (Tachyon), and *The Doll Collection* (Tor).

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; World Fantasy award nominee for best anthology). 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 Monstrous* (Tachyon) and *The Best Horror of the Year* volume eight (Night Shade).

Datlow has won five Hugos as best professional editor or best editor, short form, and has one for Best Webzine (SCIFICTION). She won a World Fantasy Special Award: Professional for 1994. She has won 10 World Fantasy Awards, the most in the award's history. She's won the Locus Award for best editor 10 consecutive years from 2004 to 2014. She was named recipient of the 2007 Karl Edward Wagner Award, at the British Fantasy Convention for "outstanding contribution to the genre." She was given the Lifetime Achievement Award by the Horror Writers Association in 2011, and the Live Achievement Award by the World Fantasy Convention in 2014.

Datlow co-hosts the Fantastic Fiction at KGB monthly reading series. She lives in New York City with two cats. Follow her on Facebook, and on Twitter @EllenDatlow.



Samuel R. Delany was the Guest of Honor at Readercon 2. His stories are available in *Aye and Gomorrah* and other stories, *Atlantis: Three Tales* and *Black Clock*. 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

nonfiction 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 in 2013 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 J. DeLuca speaks for the mushrooms. He guest-edited the new *Lady Churchill's*. He is Head Brewer Emeritus at Small Beer Press, The Only Tech Person for Weightless Books, and Resident Druid of The Homeless Moon writers' cabal. He attended the Odyssey Workshop in 2005, and his short fiction has appeared in *Clockwork Phoenix* (Allen, ed.), *Interfictions* (Sherman and Goss, ed.), *Beneath Ceaseless Skies*, *Apex*, *Pseudopod*, *Phobos*, and *Betwixt*. Follow him @michaeldeluc.





Michael Dirda received the 1993 Pulitzer Prize for his essays and reviews in *The Washington Post BookWorld*. He is 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 periodicals. As a senior editor for *The Washington Post BookWorld*, 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; 2012 Edgar Award for biography/criticism; finalist for the Marfield Prize, the national award for arts writing). "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 (presented by the Association for Documentary Editing). Dirda's latest book, *Browsings: A Year of Reading, Collecting and Living with Books* will be out this year. He is now at work on a study of popular fiction in the late 19th and early 20th century, tentatively titled *The Great Age of Storytelling*.

Dirda reviews contemporary and classic literature, biography, and works of intellectual history. He has written introductions to numerous works of "fantastika" including *Dune* by Frank Herbert (The Folio Society, 2015), *The Broken Sword* by Poul Anderson (Gollancz, 2014), *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* (Jack Sullivan, ed.).

Dirda graduated with highest honors in English from Oberlin College (1970) and earned a Ph.D. (1977) from Cornell University in comparative literature. In 2008, he was Critic Guest of Honor at Capclave. He has taught at several colleges, most recently the University of Maryland (two courses on the adventure novel, 2011, 2012), and this past May was the commencement speaker to the graduating English majors at UC Berkeley. He and Marian Peck Dirda, senior prints and drawings conservator at the National

Gallery of Art, have three sons, Christopher, Michael, and Nathaniel.



Amanda Downum is the author of *The Necromancer Chronicles* series from Orbit: *The Drowning City* (2009; Gemmell Morningstar finalist), *The Bone Palace* (2010; Tiptree finalist), and *Kingdoms of Dust* (2012). Her latest novel is *Dreams of Shreds & Tatters* from Solaris (2015). Her short fiction has been published in *Lovecraft Unbound* (Datlow, ed.), *Strange Horizons*, *Realms of Fantasy*, and *Weird Tales*. Forthcoming appearances include "Spore" in *Dreams From The Witch House* (Jamneck, ed.) and "The Sea Inside" in *The Mammoth Book of Cthulhu* (Guran, ed.).

She lives in Austin, TX, with her partner. They can often be found climbing, dancing, and haunting absinthe bars.



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 most recent work is the short fiction collection, *Beginning with the Mirror*, published by Lethe Press in autumn 2014, and which includes the story "Needle," which was selected for *Best Gay Stories 2015*. 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.



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 magazine *Dark Discoveries*.

A collection of his horror fiction, *These Words Are Haunted*, came out in hardcover from Wildside Books in 2001, and was released earlier this year in paperback by Fantastic Books. 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* (PS Publishing, 2010), 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 to go freelance 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 SFWA 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*) were finalists for the 2014 Aurora Award. Her poem "The New Ways" (*Uncanny*) is a finalist for the 2015 Aurora Award. 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* (VanderMeer, eds., 2011), *The Mammoth Book of Steampunk* (Wallace, ed., 2012) and *Glitter and Mayhem* (Thomas, eds., 2013), 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 (Yant, ed.). "The Truth About Owls" appeared in *Kaleidoscope: Diverse YA Science Fiction and Fantasy Stories* (Rios and Krasnostein, eds., 2014). "Pockets" appeared in *Uncanny Magazine* (Issue 2, January 2015), and "Madeleine" in *Lightspeed 61's* special "Queers Destroy Science Fiction" issue (McGuire, ed., June 2015).

She has written multiple essays on *Doctor Who*, included in *Chicks Unravel Time* (Stanish and Myles, eds., 2012), *Queers Dig Time Lords* (Ellis and Thomas, eds., 2013), and *Companion Piece* (Myles, ed., 2014), 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.

Kelley Eskridge is a fiction writer, essayist, screenwriter, and editor. Her novel, *Solitaire* (Eos/HarperCollins, 2002), was a finalist for the Nebula, Endeavour, and Spectrum Awards. *Dangerous Space* (Aqueduct Press, 2007), a collection of her short fiction, contains several finalists for the Nebula and Tiptree Awards. Her story "Alien Jane" was adapted for television and she co-wrote the screenplay for an adaptation of *Solitaire*, which is currently in development. She and her wife, Nicola Griffith, provide editing, mentoring and coaching services to writers as Sterling Editing.



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 Scott 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.), the second volume of *The Best Horror of the Year* (Datlow, ed.), and was a 2009 Shirley Jackson novelette finalist. "The Jacaranda Smile," in the *The Year's Best Dark Fantasy and Horror 2010* (Guran, ed.) was also a 2009 Jackson short story finalist. Other recent short fiction appears in *Children of Old Leech* (Lockhart and Steele, eds.), *The Doll Project* (Datlow, ed.), and *Aghast Magazine*. Her story "A Wish From A Bone," which appeared in *Fearful Symmetries* (Datlow, ed.), will be reprinted in *Year's Best Dark Fantasy & Horror 2015* (Guran, ed.) and *The Monstrous* (Datlow, ed.). Her story "This Is Not For You," which originally appeared in *Nightmare Magazine's Women Destroy Horror!* issue, will be reprinted in *The Best Horror of the Year Vol. 7* (Datlow, ed.).

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 next book was *We Will All Go Down Together: Stories of the Five-Family Coven*, a story-cycle of linked short fiction released in August 2014. Her latest novel, *Experimental Film*, will be released in November 2015. You can find out more about Gemma Files at musicatmidnight-gfiles.blogspot.com.



Francesca Forrest is the author of *Pen Pal* (2013), a hard-to-classify novel from the margins, as well as short stories that have appeared in *Not One of Us*, *Strange Horizons*, and other online and print venues. Her most recent short story, "Seven Bridges," was published in *The Future Fire* in November 2014. Her poetry has been long-listed for the Rhysling in 2008, 2009, and 2015 ("The Pearl Divers," *Strange Horizons*). She lives in western Massachusetts.



Rose Fox is a senior reviews editor for *Publishers Weekly*, covering the SF/fantasy/horror genres, and co-host of the weekly *Publishers Weekly Radio* book news and talk radio show. Rose has written over 100 anonymous reviews for *PW* and somewhat fewer bylined reviews, articles, and opinion pieces for *Strange Horizons*, *Some*

Fantastic, *ChiZine*, the *Internet Review of Science Fiction*, *Lambda*

Book Report, *Clamor*, *Bookmarks*, and various other venues. They serve as the dissociative editor for the *Annals of Improbable Research*.

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 and shortlisted for the Locus Award for Best Anthology. 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.), *Farrago's Wainscot*, and *Goblin Fruit*. In their copious free time, they mentor the teen staff of the magazine *Tapestry* and slowly, slowly research and write a gay transgender romance novel set in Regency-era London. They live in Brooklyn with two partners, three cats, and an extremely adorable developing fetus.



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 (the Hugo Award-winning) *Lightspeed* (which he also hosts), and *Nightmare*, both edited by John Joseph Adams. He is now also editing audiobooks. Jim is Producer and Executive Curator of the *New York Review of Science Fiction* Readings, which begins its 25th season in September.

He has been involved in producing radio programs of and about literary SF/F since 1967, when he began working at New York City's WBAI at age 13 as an intern for Baird Searles. Archives of past episodes of "Hour of the Wolf" are available on-demand for about two months 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 been twice nominated for, and once was a winner of, the Major Armstrong Award for Excellence in Radio Production. Jim has also produced theater for the New York stage, occasionally with shocking success.

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

Stacey Friedberg is an Assistant Editor at Dial Books for Young Readers, where she works on everything from picture books through young adult novels. Some of the books she's worked on include *The Only Thing Worse Than Witches* by Lauren Magaziner, *The Sacred Lies of Minnow Bly* by Stephanie Oakes, Michelle Paver's *Gods and Warriors* series, and the *Tracked* series by Jenny Martin. Prior to working at Dial, Stacey worked as an editorial assistant at *Lightspeed* and as a book reviewer at *Publishers Weekly*. She lives in New York City, where she enjoys taking excruciatingly long walks, baking delicious delights, and making Lovecraft references that her friends and coworkers only pretend to understand.

D.T. Friedman's work has appeared in *Shimmer*, *Flash Fiction Online*, and the *Dark Faith* anthology. She is a member of the Codex writers' group and Altered Fluid. In her other life, she is a doctor of internal medicine with a specialization in urban underserved populations. She occasionally provides medical advice to be used in fictional contexts; she has consulted with over two dozen authors independently and through the Science and Entertainment Exchange, and assisted with an episode of the TV show *Castle*. Sometimes she juggles fire.



Craig Shaw Gardner's most recent novel is *Temporary Monsters* (Ace, October 2013) and his career retrospective collection of horror stories (largely written for Charles L. Grant's anthologies) is *A Cold Wind in July* (Necon e-books, 2011). He is better known as the author of four trilogies for Ace:

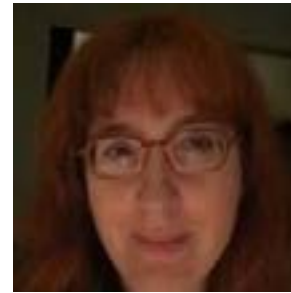
the fantasy spoof *The Exploits of Ebenezum*, comprised of *Malady of Magicks* (1986), *A Multitude of Monsters* (1986), and *A Night in the Netherhells* (1987); its sequel, *The Ballad of Wuntvor: A Difficulty with Dwarves* (1987), *An Excess of Enchantments* (1988), and *A Disagreement with Death*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

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

Craig has also written novelizations of the film *Lost Boys* (Berkeley 1987), the game *Wishbringer* (Avon, 1988), and the films *Batman* (Warner 1989), *Back to the Future 2* and *3* (Berkeley 1989 and 1990), and *Batman Returns* (1992). His novel *The Batman Murders* (Warner 1990) was the first title in a series of original Batman novels. Of late, he has written deeply serious books: *Spiderman: Wanted Dead or Alive* (Putnam 1998), *Buffy the Vampire Slayer: Return to Chaos* (Pocket 1998), *Angel: Dark Mirror* (Simon Spotlight 2004), and (even more serious) *Battlestar Galactica: The Cylons Secret* (Tor 2006).

Among his proudest accomplishments are wearing a gorilla suit in public and repeatedly hosting the Kirk Poland Memorial Bad Prose Competition with a straight face. He has even joined the 21st century by putting all the Ebenezum books out in e-book format.

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



Gwynne Garfinkle's short fiction and poetry have appeared in numerous publications, including *Strange Horizons*, *Postscripts to Darkness*, *The Mammoth Book of Dieselpunk* (Wallace, ed.), *Interfictions*, *Mythic Delirium*, *Apex*, *The Cascadia Subduction Zone*, *Shimmer*, and *Goblin Fruit*. Her poetry was nominated for the Rhysling Award in

2013 and 2015. Her essay on Romana II appears in *Companion Piece: Women Celebrate the Humans, Aliens and Tin Dogs of DOCTOR WHO* (Myles and Barr, eds.). Gwynne lives in Los Angeles. For more about her work, visit gwynnegarfinkle.com.



Lila Garrott is a Senior Fiction Editor at *Strange Horizons*. They have had their fiction published in *Not One of Us* and *Cabinet des Fées*; their 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. They once read a book and wrote a review of it every day

for a year. The reviews may be found at [rushthatspeaks.livejournal.com/tag/365 books](http://rushthatspeaks.livejournal.com/tag/365%20books). They are a staff book reviewer at *Publisher's Weekly* and at *Strange Horizons*. They live in Somerville, MA, with one wife, two cats, and more books than there were the last time you read this sentence.



Greer Gilman was a Guest of Honor at Readercon 20. Her *Cloud & Ashes: Three Winter's Tales* (Small Beer Press 2009; reprinted in trade paperback, 2015) won a Tiptree Award 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, completed 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.

Cry Murder! In a Small Voice (Small Beer Press 2013), winner of a

Shirley Jackson Award (novelette), is the first of her metaphysical noir mysteries with Ben Jonson investigating. His second case is *Exit, Pursued by a Bear* (Small Beer Press 2014).

“Down the Wall,” a post-apocalyptic Cloudish story, appeared in the *Salon Fantastique* (Datlow and Windling, eds.; Thunder’s Mouth Press 2006) and has been reprinted in *The Mammoth Book of SF Stories by Women* (Alex Daily MacFarlane, ed.; Running Press 2014). A new Cloudish vignette, “Hieros Gamos,” will be published in the forthcoming anthology, *An Alphabet of Embers* (Lemberg, ed.; Stone Bird Press). Gilman’s poem “She Undoes” from *Faces of Fantasy* (Tor, 1996) has been thrice reprinted, most recently in *The Moment of Change* (Aqueduct Press, 2012). “The Moon-Hare” came out in *Mythic Delirium 19* (Allen, ed.; 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.; Cambridge University Press 2012); 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).

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 longtime librarian at Harvard, she lives in Cambridge, Massachusetts. She likes to quip that she does everything James Joyce ever did, only backward and in high heels.



Max Gladstone was a 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* and *Last First Snow* (Tor, July 2015), further installments in his Craft Sequence. His short stories, “A Kiss With Teeth” and “The Angelus Guns” appeared on *Tor.com* (2014).

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.



Adam Golaski is the author of *Worse Than Myself* (Raw Dog Screaming, 2008) and *Color Plates* (Rose Metal Press, 2010). He edited *The Problem of Boredom in Paradise: Selected Poems of Paul Hannigan* (Flim Forum, 2013) and *New Genre*—the latest issue, #7, released June ’15. His work—fiction, nonfiction, and poetry—has appeared in numerous journals and anthologies, including *McSweeney’s, 1913: A Journal of Forms, Strange Tales* (Tartarus Press, 2007 & 2009), *Transactions of the Flesh* (Ex Occidente, 2013), *Catacomb*, and *Open Letters Monthly*. Find him at Little Stories.



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

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

Daryl Gregory writes genre-mixing novels, short stories, and the occasional comic book. His most recent novel is *Afterparty* (Tor, 2014), a near-future SF novel about neuroscience and the numinous. His novella about horror story survivors and small group therapy, “We are All Completely Fine” (Tachyon), appeared in August 2014 and was nominated for a Nebula for best novella.

His first novel was the fantasy/science fiction/horror mash-up *Pandemonium* (Del Rey, 2008), which won the Crawford Award and was short-listed for the World Fantasy Award, the Shirley Jackson Award, the Locus Awards, and the Mythopoeic Award. Gregory’s second novel, the hard SF Southern gothic murder mystery, *The Devil’s Alphabet* (Del Rey 2009), was a finalist for the Philip K. Dick award. *Raising Stony Mayhall* (Del Rey 2011), a *zombildungsroman* about the nicest undead boy in the world, was named one of the best SF books of the year by *Library Journal*.

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

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

He lives in a rapidly emptying nest in State College, PA.



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 Tiptree Award. The Japanese translation (Hayakawa, 2006) 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* (Strahan, ed.), *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* (Link, Grant, and Datlow, eds.), "Stable Strategies for Middle Management" appeared in the 5th *Year's Best Science Fiction* (Dozois, ed.), and *The Best of the Best: 20 Years of the Year's Best Science Fiction* (Dozois, ed.) 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 nonfiction includes an essay on the non-linear relationship between science fiction and the future in the May 2014 issue of *Smithsonian* magazine, and "American Authors in China" co-authored with Ellen Datlow and Michael Swanwick, published in *Locus* #653 (June 2015).

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* (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. LeGuin, Cory Doctorow, Avram Davidson, Pat Cadigan, Kathleen Goonan, Simon Ings, Rudy Rucker, Chris Nakashima-Brown, Robert Sheckley, Marc Laidlaw, Nisi Shawl, and many more, plus essays by William Gibson, Pam Noles, and others.

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



Jordan Hamessley London is an editor at Egmont USA, where she edits middle grade and YA horror, science fiction, and fantasy. Her current titles include Isla J. Bick's new series, *The Dark Passages* (#1 White Space), Bree DeSpain's new series *Into the Dark* (#1 The Shadow Prince), and more. Prior to Egmont, Jordan worked at Grosset and Dunlap, an imprint of Penguin Young

Readers, where she edited Adam-Troy Castro's middle grade horror series *Gustav Gloom*, Ben H. Winters and Adam F. Watkins' horror poetry book *Literally Disturbed*, Michelle Schusterman's *I Heart Band* series, Adam F. Watkins's alphabet picture book *R is for Robot* and more. When not editing, Jordan can be found on twitter talking about books, scary movies, and musical theater.



Daniel Handler is the author of the novels *The Basic Eight*, *Watch Your Mouth*, *Adverbs*, and *Why We Broke Up*, which was awarded a Michael L. Printz Honor. As Lemony Snicket, he is the author of far too many books for children, including his new series, *All The Wrong Questions. We are Pirates* (February 2015) is Daniel's current novel.



Jack M. Haringa is co-founder and former editor of the review journal *Dead Reckonings*, published by Hippocampus Press. His first short story appeared in *Dead Cat's Traveling Circus of Wonders and Miracle Medicine Show* (Houamer and GAK, eds.), a signed, limited edition hardcover anthology. It was read by literally dozens of people. His next, "A Perfect and Unmappable Grace," was in the 21st *The Year's Best Fantasy and Horror* (Datlow, Grant, and Link, eds.). *Springfield Repeater* (2013) is his latest short story. He may be best known as the victim in 28 short-short stories collected to raise money for the Shirley Jackson Awards (for which he serves on the Board of Advisors) in the anthology *Jack Haringa Must Die!*

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

David G. Hartwell, a Guest of Honor at Readercon 13, has an elaborate website (davidghartwell.com) that includes many unusual sights. He won the Hugo for professional editor (2005), having been a finalist for that award on 14 previous occasions (1981-83, '86-89, '97-2000, '02-04). He won the long form editor Hugo (2007, 2008, 2009), and was a finalist for both long and short forms for 2006. He was a 1987 World Fantasy winner (Special Award—Professional), and was a finalist for 1980-82 and '86. He was a seven-time *SF Chronicle* editor winner (1983, '86-88, '94-95, '97) and a finalist another seven times (every other year from 1982 to 1996, except 1990 and 1993), and a 21-time Locus editor finalist (1988-89, '92-94, '96-2011). He is the only living book editor listed among “200 Most Important People in Science Fiction” in the 200th issue of *Starlog*.



He has co-edited 27 anthologies with Kathryn Cramer (q.v.), including five Locus finalists, and two with Glenn Grant (q.v.). He has edited *The Battle of the Monsters and Other Stories* with L. W. Curry (Gregg 1976), World Fantasy winner *The Dark Descent* (Tor 1987), *The World Treasury of Science Fiction* (Little, Brown 1989), *Foundations of Fear* (Tor 1992), *Christmas Stars* (Tor 1992), World Fantasy finalist *Christmas Forever* (Tor 1993), *The Screaming Skull and Other Great American Ghost Stories* (Tor 1994), *Christmas Magic* (Tor 1994), *Screaming Skull II* (Tor 1995), Locus finalists *Year's Best SF 1* through *6* (HarperPrism 1996-1999, Eos 2000-1), *Visions of Wonder* with Milton T. Wolf (Tor 1996), *Bodies of the Dead and Other Great American Ghost Stories* (Tor 1997), Locus finalist *The Science Fiction Century* (Tor 1997), *Centaurus: The Best of Australian Science Fiction* with Damien Broderick (Tor 1999), *The Mammoth Book of 20th Century Science Fiction: Volume One and Two* (Robinson, 2003-4), *The Palencar Project* (Tor 2012) and *The Sword and Sorcery Anthology* with Jacob Weisman (Tachyon 2012). With some of Tor's editorial team, he edited two volumes of *Some of the Best From Tor.com* (2012 & 2014). He has edited 18 *Year's Best SF* volumes (various, 1996-2013). His most recent works are *Twenty-First Century Science Fiction* (with Patrick Nielsen Hayden, Tor 2013) and *The Anderson Project* (Tor 2014).

Hartwell is a senior editor at Tor/Forge. He was a consulting editor at NAL (1971-3) and at Berkley ('73-8), and director of SF at Timescape ('78-83) and Arbor House/Morrow ('84-91). He has consulted for Gregg Press ('75-86), Waldenbooks Otherworlds Club ('83-84), Tor ('83-94), and the BOMC ('89), edited *Cosmos* magazine ('77-78), and been an administrative consultant for the Turner Tomorrow Awards ('90-1). He was editor and publisher of *The Little Magazine* (1965-88), co-publisher, with Paul Williams, of Entwhistle Books (1967-82), and co-publisher, with L.W. Currey, of Dragon Press (1973-78). Since 1978 he has been Dragon Press' proprietor; since 1988 they have published the

New York Review of Science Fiction, a 22-time Hugo semiprozine finalist (1988-2009 and 2011) and two-time Readercon winner (1988, '90); he is the magazine's reviews and features editor. Since 2009, he has also been the proprietor of the Dragon Press Bookstore.

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

He earned his Ph.D. from Columbia in comparative medieval literature. He has taught sf and contemporary literature and writing at the Stevens Institute of Technology (1973-76), Clarion West (1984, '86, '90, 2000, '09), and Clarion South in Brisbane, Australia (2004); been a Visiting Professor at Harvard Summer School (1987-93) and New York University (1993); and served as an Advisory Board Member of the Western Connecticut College Writing Program since 2004. He lives in upstate New York.



Maria Dahvana Headley is a New York Times and Indie Bestselling author and editor. Her most recent novel is the YA sky kingdom fantasy *Magonia* (Harper, 2015). With Kat Howard, she wrote the ghost novella *The End of the Sentence* (Subterranean Press, 2014, one of NPR's Best Books of 2014); the dark fantasy Cleopatra novel *Queen of Kings* (Dutton/Transworld, 2011); and the internationally bestselling memoir *The Year of Yes* (Hyperion, 2006). She's co-editor with Neil Gaiman on the YA monster anthology *Unnatural Creatures* (Harper Children's, 2013), which benefits 826DC.

As a short story writer, she's been included in many Year's Best anthologies, and was a finalist for both the Nebula Award and the Shirley Jackson Award, with, respectively, “Give Her Honey When You Hear Her Scream,” (*Lightspeed*, July 2012; Adams, ed.) and “The Traditional,” (*Lightspeed*, May 2013; Adams, ed.). Upcoming are “Some Gods of El Paso” with Ellen Datlow at Tor.com; “The 13 Mercies” at *F & SF*; “Soldier & Seam” at *Lightspeed*.

Recently: “The Cellar Dweller” (*Nightmare*, June 2015; Adams, ed.); “The Scavenger's Nursery,” (*Shimmer*, March 2015; Tobler, ed.); “Ivory Darts, Golden Arrows” (*Uncanny*, February 2015;

Thomas & Thomas, eds.); “And the Winners Will Be Swept Out To Sea” (*Lightspeed*, February 2015; Adams, ed.); “If You Were A Tiger, I’d Have to Wear White” (*Uncanny*, November/December 2014; Thomas & Thomas, eds.); “Who Is Your Executioner?” (*Nightmare*, November 2014; Adams, ed.); “Taxidermist in the Underworld” (*Clarksworld*, October 2014; Clarke, ed.); “The Cull” (*The Toast*, June 2014; Ortberg & Cliffe eds.); “What There Was To See” (*Subterranean Online*, Summer 2014; Schafer, ed.); “Dim Sun” (*Lightspeed*, June 2014: Women Destroy Science Fiction issue; Yant, ed.); “The Tallest Doll in New York City” (Tor.com, February 2014; Gorinsky, ed.); “What You’ve Been Missing” (*Apex*, December 2013; Thomas, ed.); “The Psammophile” (*Unlikely Story: The Journal of Unlikely Entomology*, November 2013; Wise, ed.); “Bit-U-Men” (*The Book of the Dead*, November 2013; Shurin, ed.); “Such & Such Said to So & So” (*Glitter & Mayhem*, July 2013; Klima, Thomas, & Thomas, eds.); “The Krakatoan” (*The Lowest Heaven*, July 2013; Shurin, ed.). “Game” (*Subterranean Online*, Fall 2012; Schafer, ed.); “Seeräuber” (*Subterranean Online*, Winter 2012; Schafer, ed.).

Her essays on topics such as ethics of writing about a vulnerable subject, inequitable gender representation in mainstream media, and sexual harassment in geek culture have been published and covered in places ranging from *The New York Times* to Harvard’s Nieman Storyboard.

She grew up in rural Idaho on a survivalist sled-dog ranch, spent part of her teens sewing Shakespearean corsets, part of her 20s in the maritime industry dealing with ships, pirates, and the search for Amelia Earhart’s plane, and now lives in Brooklyn with a seven-foot-long stuffed crocodile. Her work has been supported by The MacDowell Colony and Arte Studio Ginestrelle, among other organizations. @mariadahvana at Twitter or mariadahvanaheadley.com



Jeff Hecht is a free-lance science and technology writer and correspondent for the global science weekly *New Scientist*, where he covers topics from planetary science and lasers to dinosaurs. When inspiration strikes, he writes the occasional short fiction. His most recent fiction has been on the “Futures” page in *Nature* and *Nature Physics* and in the

anthologies *Impossible Futures*, *Extreme Planets*, and the new *Deco Punk*. 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). His current adventures in self-(re)publishing include *Beam Weapons: The Next Arms Race*, looking back at Reagan-era “Star Wars” defense schemes, and *Understanding Fiber Optics*, an 800-page tutorial tome. He holds a B.S. in electronic engineering from Caltech and an M.Ed. in higher education from the University of Massachusetts at Amherst. He lives in Auburndale, Massachusetts with his wife Lois.



Jason Heller is the author of the novel *Taft 2012* (Quirk, 2012), the Goosebumps book *Slappy’s Revenge* (Scholastic forthcoming), and the essay “Music for Time Travelers” from the anthology *The Time Traveler’s Almanac* (Tor, 2014). He’s the former nonfiction editor of *Clarksworld* and won a Hugo Award for Best Semiprozine as part of that

editing team in 2013. His short stories have appeared in *Apex Magazine*, *Farrago’s Wainscot*, *Sybil’s Garage*, and others; and his fiction is forthcoming in the anthologies *Nightmares Unhinged* (Hex Publishing) and *Swords v. Cthulhu* (Stone Skin Press). He is a 2009 graduate of the Odyssey Writing Workshop, and he’s a frequent reviewer and/or columnist for *NPR*, *Clarksworld*, and *The Onion A.V. Club* (where he’s also a senior writer and former editor). His nonfiction has also appeared in *Weird Tales*, *Fantasy Magazine*, *Entertainment Weekly*, and Tor.com.

Jason lives in Denver with his wife, Angie, and plays in various punk bands.

Carlos Hernandez is a SFWA author with over 30 publication credits in a variety of genres, with fiction recently published in *Crossed Genres* and *Antimatter*, and an SF one-act play published in *Geek Theater*. By day, Carlos is a CUNY associate professor of English, with appointments at BMCC and the CUNY Graduate Center, and a game designer currently working as the lead writer on the Lewis and Clark CRPG *Meriwether*, now in beta. He lives in Queens, which is most notable for not being Brooklyn.



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



Elaine Isaak's latest publication is *Elisha Rex* (DAW, 2015), book 3 in The Dark Apostle series written as E. C. Ambrose, beginning with *Elisha Barber* (DAW, 2013), and continuing in *Elisha Magus* (DAW, 2014). Connected works, "The Burning" (Penguin e-short, 2014) and novella *Grail Maiden* (Rocinante, 2015) round out the series, and she is currently finishing the fifth and final volume. Her

other work-in-progress is a silkpunk epic entitled *Drakemaster*, about a Lithuanian bellmaker seized by the Mongol army and pressed into service to make cannons, which may be outdone by a clockwork doomsday machine. Flash horror story "Custom of the Sea" won the 2012 Tenebris Press Flash Fiction Contest. E. C.'s articles "The Romance of Ruins" (April 2012) and "Spoiler Alert!" (January 2013) have appeared in *Clarkesworld*.

Under her own name, Elaine is the author of the fantasy novel *The Singer's Crown* (Eos, 2005), its sequel *The Eunuch's Heir* (Eos, 2006), and *The Bastard Queen* (Swimming Kangaroo, 2010). "The Princess, the Witch and the Watchmaker's Heart" appeared in *Escape Clause: A Speculative Fiction Annual* (Ink Oink Press, 2009; Rich, ed.). "The Disenchantment of Kivron Ox-master," was reprinted in *Prime Codex* (Paper Golem, 2008; Schoen, ed.). Her story "Joenna's Ax" in *Clash of Steel Book 3: Demon* (Carnifex Press, 2006; Rosamilia, ed.) is set in the same world as novella "Winning the Gallows Field" (*Elysian Fiction*, 2002) and both are available online as part of the "Tales of Bladesend" novella series. As Elaine Isaak, and as Leah Brent, she has published in several volumes of the New Hampshire Pulp Fiction series. She also edited *Love Free or Die* (Plaidswede, 2014), volume IV in that series, and the forthcoming volumes V *Live Free or Ride*, about the venerable Concord Coach stagecoach, and VI, *Live Free or Dragons*.

Elaine is a graduate of and instructor for the Odyssey Speculative Fiction Writing Workshop, and her short stories have received honorable mentions from the Boskone Short Fiction Contest and the Ray Bradbury Short Story Award. Elaine lives in New Hampshire with two lovely children and a very supportive spouse. She creates wearable art clothing when she isn't climbing the walls at the rock gym, and has finally found an instrument she loves to play: taiko.



Alexander Jablov (pronounced "Ya-") is the author of the novel *Brain Thief* (Tor 2010). His most recent story, "The Instructive Tale of the Archeologist and His Wife", will be in *The Year's Best Science Fiction and Fantasy, 2015 Edition* (Horton, ed.). 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 is one of the few, the proud, the speculative erotica writers, though lately she's been combining that specialty with historical settings, particularly World War One and earlier. Janssen has sold over forty short stories to anthologies, including stories in *Sex in the System* (Tan, ed.), *So Fey* (Berman, ed.), and *Periphery* (Jamneck, ed.). Her next story, "Measure of a Man," is scheduled to appear in *Me and My Boi* in August 2015, and she's recently sold to Sacchi Green's *Thunder of War, Lightning of Desire: Lesbian Military Historical Erotica* from Lethe Press.

Her most recent novel is *The Duke and the Pirate Queen* (fantasy erotica; 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* (Harlequin, 2008). *The Duchess...* subverted a number of romance novel tropes and might be the only Harlequin book ever featuring a sex scene with eunuchs. Her second novel, *Moonlight Mistress* (2009), an erotic paranormal 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. Her work has been translated into French, German, Italian, and Russian.

Victoria blogs for both Heroes & Heartbreakers (romance) and The Criminal Element (mystery), and reviews for *Publishers Weekly*.

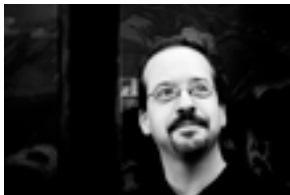
For a full list of her publications, visit victoriajanssen.com. You can also follow her on twitter @victoriajanssen.



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 nonfiction 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* (Tightrope Books 2007) and 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*, as well as three novels: *Medusa Gorgon*, *Lady Detective*, a steampunk epic, and a dark YA novel, *The Thirteenth Princess*.



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, 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-Powered Adventures* (IDW, 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 nonfiction has appeared in *On Writing Horror* (Castle, ed.), *Dark Scribe*, *Annabelle*, *Fantastic*

Metropolis, *Hellnotes*, and *Rue Morgue*. He has served on the Board of Trustees for the Horror Writers Association and is a member of the International Thriller Writers.

Outside of writing, he has been professionally immersed in books for most of his adult life, as the publicity manager for a small literary press, a pitchman for a widely respected PR firm specializing in TV and radio author appearances, a bookstore clerk, an independent bookstore owner (the late, lamented Tell-Tale Books in Carroll Gardens, Brooklyn), a manager for Barnes & Noble, and a development associate for a top literary and film agent. He currently lives in Brooklyn, NY, with his wife and two ridiculous cats.



Toni L.P. Kelner

Toni L.P. Kelner has created novels, short stories, limericks, and anthologies, and recently, a new identity—she writes under the name **Leigh Perry** as well as under her own. Though she considers herself primarily a mystery writer, she has a Lifetime Achievement

Award from *Romantic Times*, has written a number of urban fantasy short stories, and her Family Skeleton series features an ambulatory skeleton.

Kelner’s Laura Fleming 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 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: Stories from the World of Sookie Stackhouse* (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 *Murderous Intent Mystery Magazine*. As Leigh Perry, she has stories in *Dead But Not Forgotten* and the forthcoming *Seize the Night* (Golden, ed.)

She's currently working on the fourth of the Family Skeleton mysteries. Previous entries in the series published by Berkley Prime Crime are *A Skeleton in the Family* (2013), *The Skeleton Takes a Bow* (2014), and the forthcoming *The Skeleton Haunts a House* (September 2015).

Kelner - and/or Perry - lives in Massachusetts with her husband, 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 nonfiction 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.

Catt Kingsgrave-Ernstein, born in 1967, has not yet managed to shuffle off the mortal coil, though not for want of trying, apparently. She writes (fiction, music, poetry, recipes, and the occasional political rant), draws, paints, sings and plays bass guitar with her folk band, MurderBallads, dances, cooks, acts, builds and repairs houses, can't quite decide on a nom de plume, (Catt Kingsgrave, Catt Kingsgrave-Ernstein, and Cluegirl all have at least a few titles behind them) and occasionally makes an outright fool of herself when confronted with her intellectual heroes.



Nicole Kornher-Stace is the author of *Archivist Wasp* (Small Beer, 2015), *Desideria* (Prime, 2008), *The Winter Triptych* (Papaveria, 2011), and the poetry collection *Demon Lovers and Other Difficulties* (Goblin Fruit, 2009). Her short fiction and poetry have appeared in numerous magazines and publications, including *Best American Fantasy* (VanderMeer and VanderMeer,

eds.), *The Mammoth Book of SF Stories by Women* (MacFarlane, ed.), *Clockwork Phoenix 3 and 4* (Allen, ed.), *Steam-Powered II*

(Vanderhooft, ed.), *The Mammoth Book of Steampunk* (Wallace, ed.), *Apex*, and *Fantasy*.

She lives in New Paltz, NY, and can be found online on Facebook, on Twitter @wirewalking, 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*, *Cosmos*, *Voluted Dreams*, *Triptych Tales*, and *Perihelion*. Her story "Sophia's Legacy" is currently appearing in *Mythic Delirium*, while "With Triumph Home Unto Her House" will be in an upcoming issue of *Abys and Apex*. Three stories -- "In the Gingerbread House," "Rosemary, That's for Remembrance" and "Waiting for Jackie" -- were given Honorable Mentions in *Best Horror of the Year (2009)*, Datlow, ed. 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 multiple Nebula Award nominee. His novel, *King of Shards* (Resurrection House, Fall 2015), is the first in the epic fantasy *Worldmender* series. His short fiction has appeared or will soon appear in such markets as *Lightspeed*, *Nightmare*, *Clarkesworld*, *Beneath Ceaseless Skies*, *io9.com*, *Apex*, *Electric Velocipede*, *Interzone*, and many anthologies. He co-hosts the Fantastic Fiction at KGB reading series alongside Ellen Datlow. He is a long-time member of the Altered Fluid writers group and is a student of the Yiddish language. By day he writes code for the web. His website is matthewkressel.net. *Zayt gezunt.*

Sioban Krzywicki was introduced to SF/F conventions by her mother and grandmother when she was quite small. She's found that helping with the convention is a nice break from moving and arranging data for various companies. She's a trans woman and this is her first Readercon as a woman, though she's been working on Readercon for 3 years.



Ellen Kushner is a novelist, editor, performer, and public radio personality. Her novel *Thomas the Rhymer* (Morrow/Tor, 1990; Bantam Spectra, 2004) was a World Fantasy and Mythopoeic winner and Locus finalist. Most of the rest of her fiction constitutes what's now called the "Riverside" Series, beginning with *Swordspoint*:

A Melodrama of Manners (Unwin Hyman, 1987), an SF Chronicle finalist and 2000 Gaylactic Spectrum Hall of Fame choice. The 2003 Bantam Spectra edition adds three stories, including the 1998 World Fantasy short story finalist "The Death of the Duke" and "The Swordsman Whose Name was Not Death" from the 5th The Year's Best Fantasy and Horror (Datlow and Windling, eds.). *The Fall of the Kings* (Bantam, 2002), written with Delia Sherman, takes place 60 years later; it was a Mythopoeic and Gaylactic Spectrum finalist and is an expansion of a 1997 World Fantasy novella finalist. *The Privilege of the Sword* (Small Beer/Bantam, 2006) was a Locus winner and Nebula, World Fantasy, Tiptree, and Gaylactic Spectrum finalist; it takes place about 20 years after *Swordspoint* and was included with it in the omnibus *Swords of Riverside* (SFBC, 2006). More recent stories in the Riverside continuum include "A Wild and a Wicked Youth" from the 4th *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.), *The Man with the Knives* (Temporary Culture, 2010), and tales in *Coyote Road* (Datlow and Windling, eds.) and *Naked City* (Datlow, ed.).

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

Her non-series short fiction includes "The Unicorn Masque" in *A Century of Fantasy* 1980-1989 (Silverberg, ed.), "Playing with Fire" in the 7th The Year's Best Fantasy and Horror (Datlow and Windling, eds.), and "The Hunt of the Unicorn" in the 9th, among others. Her poem "Sonata: For Two Friends in Different Times of the Same Trouble" originally appeared in *Monochrome: The Readercon Anthology* (Cholfin, ed.) and was reprinted in the 4th Datlow and Windling Year's Best.

Kushner's children's fantasy *The Golden Dreydl: A Klezmer Nutcracker* (2001 Gracie Allen Award) is available on CD from Rykodisc and as a chapter-book from Charlesbridge (2007). She has done a live version of the show with Shirim Klezmer Orchestra each holiday season. A children's theatre version, *A Klezmer Nutcracker*, was produced by New York's Vital Theatre in 2008-10, with Kushner herself playing Tante Miriam the first year! *The Witches of Lublin*, a feminist-magic realist-shtetl-musical audio drama which she wrote with Yale Strom & Elizabeth Schwartz, was produced in 2011 (Gracie Award, Gabriel Award, Wilbur Award, Audie finalist).

With SueMedia Productions she has narrated and co-produced

"illuminated" audiobook versions of her novels *Swordspoint* (2011 Earphones Award) and *The Privilege of the Sword* (2012) for Neil Gaiman Presents/ACX. She helped found the Interstitial Arts Foundation. And yes, she is the same Ellen Kushner who wrote some of those Choose-Your-Own-Adventure books you find in misty memories or garage sales.

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



John Langan's new collection of stories, *Sefira and Other Betrayals*, is forthcoming from Hippocampus Press in early 2016. He is the author of two previous collections, *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 stories forthcoming in publications including Lois Gresh's *Innsmouth Nightmares*, Christopher Golden's *Seize the Night*, Ellen Datlow's *The Monstrous*, and Paul Guran's *The Mammoth Book of Cthulhu*. 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, an assortment of animals, and whatever his son fishes out of local lakes and streams.



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 *Phantom #0* (2006), *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.) 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. She resides in Brooklyn, New York with her husband, author and filmmaker J. T. Petty, and their two daughters.

Rose Lemberg is a queer immigrant from Eastern Europe. Her work has appeared in *Strange Horizons*, *Beneath Ceaseless Skies*, *Unlikely Story*, *Uncanny*, and other venues. Rose co-edits *Stone Telling*, a magazine of boundary-crossing poetry, with Shweta Narayan. She is currently editing a new fiction anthology, *An Alphabet of Embers*.

Shariann Lewitt ("Shariann," and the first syllable rhymes with "far", not "hat") is the author of *First and Final Rites* (Ace, 1984), *USSA#2 and #4* (Avon, 1987), *Angel at Apogee* (Ace, 1987), *Cyberstealth* (Ace, 1989), and its sequel *Dancing Vac* (Ace, 1990), *Blind Justice* (Ace, 1991), *Cybernetic Jungle* (Ace, 1992), and *Songs of Chaos* (Ace, 1993). *Memento Mori* was published by Tor in 1995, *Interface Masque* by Tor in 1997, and *Rebel Sutra* by Tor in 2000. *Succubus and the City* and its sequel *Succubus Takes Manhattan*, written under the name Nina Harper, were published by Del Rey in 2008.

With Susan Schwartz, she wrote *Whitewing* (published as Gordon Kendall, Tor, 1985). Her short fiction has appeared in *Perpetual Light*, (Ryan, ed.), *Habitats* (Shwartz, ed.), *Magic in Ithkar #2* (Adams and Norton, eds.), *Friends of the Horseclan* (Adams and Crippen-Adams, eds.), *Tales of the Witchworld #2*, (Norton, ed.), *Counter-Attack: The Fleet, Book 2* (Drake and Fawcett, eds.), *Breakthrough: The Fleet, Book 3* (Drake and Fawcett, eds.), *Carmen Miranda's Ghost is Haunting Space Station 3* (Sakers, ed.), *Newer York* (Watt-Evans), and *Battlestar Book One* (Drake and Fawcett, eds.). Her most recent publications are the French translation of the story "A Real Girl," which in its original form may be found in *Bending the Landscape, Vol.2* (Griffith and Pagel, eds.); "Common Ground," in *Impossible Futures* (Dial and Easton, eds., 2013); and "Wedding Embroidery," in *Stars of Darkness* (Ross and Waters, eds., 2014). She lives in the Boston area.



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

Magic for Beginners (Small Beer/Harcourt, 2005) was a Locus winner and World Fantasy, Stoker, and International Horror

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

Pretty Monsters (Viking, 2008) was a World Fantasy and Locus finalist and includes the 2008 Locus novella winner title story, as well as "Monster" from the 6th Hartwell and Cramer and "The Wizards of Perfil" and "The Constable of Abal" from the 1st and 2nd *The Best Science Fiction and Fantasy of the Year* (Strahan, ed.). It also reprints "The Faery Handbag" and "Magic for Beginners." "Sea, Ship, Mountain, Sky," with Gavin J. Grant, is in the 14th Datlow and Windling *Year's Best*, "Origin Story" and "Light" are in the 1st and 2nd *Best American Fantasy* (VanderMeer and VanderMeer, eds.), "The Cinderella Game" and "Valley of the Girls" in the 4th and 6th Strahan *Year's Best*, and "Secret Identity" and "The Summer People" (Shirley Jackson novelette finalist) in the 2010 and 2012 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). Other short fiction is in *The Apocalypse Reader* (Taylor, ed.), *A Wolf at the Door* (Datlow and Windling, eds.), *Lady Churchill's Rosebud Wristlet*, and *Shadow Show: All New Stories in Celebration of Ray Bradbury* (Castle and Weller, eds.). A number of these works, along with a new story, "The Lesson," have recently been collected in *Get In Trouble*, published by Random House and by a half-dozen other publishers worldwide. With her husband Gavin J. Grant, she edited the fantasy half of *The Year's Best Fantasy and Horror* (St. Martin's) and edits the 'zine *Lady Churchill's Rosebud Wristlet*, as well as running Small Beer Press; see Gavin's entry for a full bibliography of their collaboration, for which they have won three awards and been a finalist a dozen other times. She lives in Northampton, Massachusetts.



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 in the the Science Fiction, Fantasy, Horror, Romance, Biography, and General Fiction categories, and was a Young Adult reviewer 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 a dog. He can be found online writing in longform at [yendi.livejournal.com](#), and more briefly on Twitter @tsalmoth.

Shira Lipkin’s short fiction and poetry have appeared in *Clockwork Phoenix 4* (Allen, ed., 2013), *Interfictions 2* (Sherman and Barzak, eds., 2009), *Strange Horizons*, *Stone Telling*, *Apex*, *Mythic Delirium*, *Through The Gate*, *Niteblade*, *Steam-Powered: Steampunk Lesbian Stories* (Vanderhooft, ed.), *ChiZine*, *Cabinet des Fées*, *Lakeside Circus*, *Lone Star Stories*, *Electric Velocipede*, *Abyss & Apex*, *Polu Texni*, and the benefit anthology *Ravens in the Library* (Brucato and Buskirk, eds., 2009). They are a co-editor of the speculative poetry magazine *Liminality*. Their nonfiction has appeared at [Salon.com](#). Their poem “The Library, After” won the 2012 Rhysling Award for Best Short Poem, and has been reprinted in *The Nebula Awards Showcase 2014* (Johnson, ed.). Their short story “The Angel of Fremont Street” was shortlisted for the 2010 Story South Million Writers Award. Their stories “Salt Brides” and “The Library, After” was a finalist for the Micro Award, and their 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” (Lemberg, ed., 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* (Valente, ed., 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* (Thomas, ed., 2013). “Happy Hour at the Tooth and Claw” is on Tangent Online’s 2013 Recommended Reading List. “Becca at the End of the World” has been reprinted in *Zombies: More Recent Dead* (Guran, ed., 2014), “Wool and Silk and Wood” has been reprinted in *The Best of Electric Velocipede* (Klima, ed., 2014), and “Valentines” has been reprinted in *The Mammoth Book of SF Stories by Women* (Macfarlane, ed., 2014). Shira can often also be found on programming at Wiscon, Arisia, Boskone, Vericon, and PiCon. They live in Boston with their family, the requisite cats, and one ridiculously tiny dog, and work in community outreach and mobilization at the Boston Area Rape Crisis Center. Apparently they write novels now. You can follow

their movements at [shiralipkin.com](#) and [shadesong.livejournal.com](#). Please do. They like the company.



Ken Liu is the author of *The Grace of Kings*, the first volume in a silkpunk epic fantasy series published by Simon & Schuster’s Saga imprint in April 2015. Saga will also put out a collection of his short fiction, *The Paper Menagerie and Other Stories*, in November 2015.

He wrote “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), “The Litigation Master and the Monkey King” (Nebula finalist, novelette, 2013), and “The Regular” (Nebula finalist, novella, 2014). His short fiction has appeared in *Analog*, *Apex*, *Asimov’s*, *Clarkesworld*, *F&SF*, *Lightspeed*, *Nature*, and *Strange Horizons*, among other places.

He is also a translator of speculative and literary fiction from Chinese into English. His translation of *The Three-Body Problem* (Nebula and Hugo finalist, 2014,) the first volume of the *Three Body* hard sci-fi trilogy, was published by Tor Books in October 2014.

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



Malinda Lo is the author of several young adult novels, beginning with her debut *Ash* (Little, Brown, 2009), a lesbian retelling of Cinderella, which was a finalist for the Andre Norton Award, the Mythopoeic Fantasy Award, the Lambda Literary Award, and the American Library Association’s William C. Morris YA Debut Award, among others. She is co-founder along with Cindy Pon of [Diversity in YA](#), a project that celebrates diversity in young adult books.

Her second novel, *Huntress* (Little, Brown, 2011), was a companion to *Ash* and was a Lambda Literary Award finalist and an ALA Best Book for Young Adults. Most recently, her science fiction thriller duology *Adaptation* (Little, Brown, 2012) and *Inheritance* (Little, Brown, 2013) was a finalist for the Lambda Literary Award and winner of the Bisexual Book Award, respectively.

Malinda’s short fiction has been published in several anthologies: “Good Girl” in *Diverse Energies* (Monti and Buckell, eds., Tu Books); “One True Love” in *Foretold* (Ryan, ed., Delacorte); “Ghost Town” in *Defy the Dark* (Mitchell, ed., HarperTeen); “The Twelfth Girl” in *Grim* (Johnson, ed., Harlequin Teen). Her stories have been reprinted in several collections and year’s best anthologies.

Before she became a novelist, Malinda was an economics major, an editorial assistant, a graduate student, and an entertainment reporter. She was awarded the 2006 Sarah Pettit Memorial Award for Excellence in LGBT Journalism by the National Lesbian & Gay Journalists Association for her work at AfterEllen. She is a graduate of Wellesley College and has master's degrees from Harvard and Stanford Universities. After 15 years in the San Francisco Bay Area, she has recently returned to live in Massachusetts with her partner and their dog. Her website is malindalo.com and she is on twitter [@malindalo](https://twitter.com/malindalo).



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* (Berkley, 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* (Berkley, 1982). Other stories in the same universe, including "Enemy Mine" and 1980 Hugo novelette finalist, "Savage Planet," are in his collection *Manifest Destiny* (Berkley, 1980).

The omnibus *Infinity Hold\3* (Authors Guild, 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; called "the single most underrated sf novel of all time"), the autobiographical mainstream, *Saint Mary Blue* (SteelDragon, 1988), *Naked Came the Robot* (Questar, 1998), *The God Box* (Signet, 1989), and *The Homecoming* (Walker, 1989).

For 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, there 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).

Jagers & 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 Greener, 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 currently inhabiting his work-in-progress, *The War Whisperer*.



Natalie Luhrs reviewed SF/F for RT Book Reviews for eight years before launching out on her own. Now, she can be found mostly on her blog, *Pretty Terrible* (pretty-terrible.com) and on Twitter @eilatan, but she sometimes ventures onto podcasts such as *Rocket Talk* and *Skiffy & Fanty*. She considers herself a free-range reviewer and opiner.



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



Kip Manley is the author of the urban fantasy webserial *City of Roses*, of which to date 23 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 over twenty conferences and has served as ConChair seven times.

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 2013. Her short works have appeared in *Arcadia*, *Controlled Burn* and *Stoneboat* as well as on *Salon*, *The Rumpus*, and *Gemini*, where her flash prose piece, "The Weight of Things" was nominated for a 2010 Pushcart and Dzac's Best of the Web.

She edited Nicole Sconiers' speculative short fiction collection, *Escape from Beckville: 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.



Alena McNamara is a writer of short stories and (unpublished) novels.

Her short fiction publications include a story in the 2014 Tiptree Honor List-recognized *Kaleidoscope* (Rios and Krasnostein, eds.) and a story, "As Large as Alone", reprinted in the 2013 *Year's Best YA Speculative Fiction* (Rios and Krasnostein, eds.). "Starling Road" is forthcoming in *Lady Churchill's Rosebud Wristlet* #33. Other stories have appeared in *Crossed Genres* and *Lightning Cake*.

From 2009 to 2015, she was an Associate Editor at *Ideomancer*.

She is a graduate of the 2008 Odyssey Workshop and Viable Paradise XV. She lives near Boston and works in an academic library. Her website is alenamcnamara.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).



Yves Meynard was born in 1964, in the city of Québec, and has lived most of his life in Longueuil. He has been active in Québec SF circles since 1986, serving as literary editor for the magazine *Solaris* from 1994 to 2001. Since 1986, he has published 30 or more short stories in French (in *Solaris*, *imagine...*, *Yellow Submarine*, and others) and over a dozen in English. His work in French has earned him five Boréal and six Aurora Awards, along with the Grand Prix de la Science-Fiction et du Fantastique Québécois, Québec's highest award in the field, in 1994.

His first novel in English, *The Book of Knights* (Tor, 1998), was a Mythopoeic finalist (French version, Alire, 1999). It took a good long while, but *Chrysanthe*, his second, appeared in 2012 from Tor. His stories in English include "Tobacco Words" in *Year's Best SF 2* (Hartwell, ed.) and others in *Tesseract's Q* (Vonarburg and Brierley, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseract's 4* (Toolis and Skeet, eds.), *Prairie Fire* (Dorsey and Jonasson, eds.), *Tesseract's 6* (Sawyer and Klink, eds.), *Tesseract's 8* (Dorsey and Clute, eds.), *Tesseract's 9* (Hopkinson and Ryman, eds.), *Island Dreams* (Lalumière, ed.), *Is Anybody Out There?* (Gevers and Halpern, eds.), *Tomorrow*, *Edge Detector*, and *On Spec*. A new collection of short stories, *Angels and Exiles*, appeared this February. English collaborations with Jean-Louis Trudel under the pen name of Laurent McAllister are in *Arrowdreams* (Shainblum and Dupuis, eds.) and *Witpunk* (Halpern and Lalumière, eds.).

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

Assoupi, both from Alire (2009).

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

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



Eugene Mirabelli (“Gene”) won first prize for Literary Fiction in the 2013 Independent Publisher (IP or “IPPY”) Book awards for his most recent novel, *Renato, the Painter* (McPherson & Company, 2012). The Awards program was created to highlight the year’s most distinguished books from independent publishers, as judged by librarians and booksellers.

Gene generally writes mainstream fiction, but his short stories are often in the field of science fiction or fantasy. All but one of his short tales have appeared in either *Fantasy & Science Fiction* or *Asimov’s*. They include the Nebula short story finalist “The Woman in Schrodinger’s Wave Equations” which was also included in *Nebula Awards Showcase 2008* (Bova, ed.), and “Falling Angel” and “Catalog” in the 2009 and 2010 *The Year’s Best Science Fiction and Fantasy* (Horton, ed.).

His most recent story, “The Shore at the Edge of the World,” which appeared in *Fantasy & Science Fiction* 2013, was reprinted in China’s SFWorld in 2014, and anthologized in Fiction, the French anthology, in 2015. A song for a comic opera based on his story first published in *Asimov’s*, “The Pastry Chef, the Nanotechnologist, the Aerobics Instructor, and the Plumber” (music by Brett Wery) had a concert premiere in March 2014. And “Love in Another Language,” which appeared first in *Not One of Us*, was republished by *Lightspeed* that same year.

Gene’s mainstream novels often deal with affairs of the heart and should not be left around the house where youngsters might read them. His works include *The Burning Air* (Houghton Mifflin, 1959), *The Way In* (Viking, 1968), *No Resting Place* (Viking, 1972), *The World at Noon* (Guernica, 1994), *The Book of the Milky Way* (Third Coast, Winter 1996; finalist for the Pushcart Prize), *The Language Nobody Speaks* (Spring Harbor, 1999), *The Passion of Terri Heart* (Spring Harbor, 2004), *The Goddess in Love with a Horse* (Spring Harbor, 2008), and *Renato, the Painter* (McPherson & Co., 2012).

Gene has a PhD from Harvard and has enjoyed an alternative life as a Professor in the English Department at the State University of New York at Albany. He was one of the founders and directors of

Alternative Literary Programs in the Schools (ALPS) and served as its treasurer for many years. He received awards and grants for his literary work, including one from the Rockefeller Foundation. In addition to the bare-bones mirabelli.net he writes the eclectic website CriticalPages.com where he posts on anything that catches his wandering attention. He’s 84 years old and has too much to do, so the website languishes and may have to vanish.



James Morrow (“Jim”), a Guest of Honor at Readercon 17, has written fiction 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 Press, 2015), in which 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 Helpen, eds.),

Ghosts by Gaslight (Gevers and Dann, eds.), and *The Palencar Project* (Hartwell, ed.). November of 2015 will bring a third Morrow collection, *Reality by Other Means* (Wesleyan University Press).

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, he makes his home in State College, PA with his wife, his son, an enigmatic sheepdog, and a loopy beagle mix.



Resa Nelson is perhaps best known as 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), *The Dragon's Egg* (2012), and the eBook *Astrid, The Dragonslayer's Blacksmith* (2013). *Dragonfly*, the first book in a new series set in the world of the *Dragonslayer* novels, was published this

winter by CreateSpace. *Our Lady of the Absolute* (Mundania Press, 2010) is a stand-alone fantasy/mystery about a modern-day society based on ancient Egypt; *All Of Us Were Sophie* (Mundania Press, 2013) is a SF murder mystery. 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 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 to publications including *Amazing Stories*, *Boys' Life*, *Live Steel*, *Massachusetts Wildlife*, *Military Heritage*, *Realms of Fantasy*, and *Science Fiction Age*. She lives in Massachusetts. Visit her website at resanelson.com and follow her on Twitter @ [ResaNelson](https://twitter.com/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. For Tor.com, she has reread *The Lord of the Rings*, *The Hobbit*, and *Jonathan Strange & Mr Norrell*. She's got an overdeveloped sense of responsibility. It's going to get her into trouble someday.



A. J. Odasso's poetry has appeared in a number 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*, *Stone Telling*, *Farrago's Wainscot*, *Through the Gate*, *Liminality*, *inkscrawl*, and

Battersea Review. Her debut collection, *Lost Books* (Flipped Eye Publishing, 2010), was nominated for the 2010 London New Poetry Award and for the 2011 Forward Prize, and was also a finalist for the 2011 People's Book Prize. Her second collection with Flipped Eye, *The Dishonesty of Dreams*, was released in August 2014. Her two chapbooks, *Devil's Road Down* and *Wanderlust*, are available from Maverick Duck Press. She holds degrees from Wellesley College and the University of York (UK). She is Senior Poetry Co-Editor at *Strange Horizons* magazine, and she is currently a 2015 - 2016 MFA in Creative Writing (Poetry) candidate at Boston University. You can find her online @[ajodasso](https://twitter.com/ajodasso).

John O'Neil is the Chief Scientist at Attivio, where he works to find new ways to make large volumes of data (and text) easier to analyze, understand, and use. Previously, he worked at a number of software companies over almost 20 (!) years -- mostly on search engines, natural language processing, information retrieval, and machine learning. Before that, he received a A.B. in Astrophysics and a Ph.D. in Linguistics from Harvard. He's written research papers in Computer Science and Linguistics, and given talks at professional and scientific conferences. Before all that stuff, he wrote a dozen interactive games. He lives in the Boston area with his wife and daughter, along with thousands of books and records, and a slightly smaller number of computers.



Chad Orzel is a nonfiction writer and an Associate Professor in the Department of Physics and Astronomy at Union College in Schenectady, NY. He has written two books explaining physics through imaginary conversations with his dog, *How to Teach Quantum Physics to Your Dog* (Scribner, 2009) and *How to*

Teach Relativity to Your Dog (Basic Books, 2012), and one book about science as a universal human endeavor, *Eureka: Discovering Your Inner Scientist* (Basic Books, 2014). He blogs about physics, politics, and pop culture at Forbes and ScienceBlogs. He is one of the creators and coordinators for The Schrödinger Sessions, a three-day workshop offering a “crash course” in modern physics to writers, which will be held in July 2015 at the Joint Quantum Institute in Maryland.

Caitlyn Paxson is a writer and storyteller. She has pursued studies in writing, folklore, and performance in the United States, Canada, England, Scotland and France. Past jobs include being an artistic director of storytelling performances, a fiber arts consultant, a legal document and poetry transcriber, and a shepherdess. She writes and tells stories about wayward daughters, oracles, demon-slayers, witches, bears, and the occasional werewolf. She is the assistant editor of *Goblin Fruit*, plays the harp, and is learning to play the banjo. She can sometimes be found performing with the Banjo Apocalypse Crinoline Troubadours. Her hair defies gravity, and she once tricked a group of tourists into thinking she was a Scottish ghost. She is currently working on a young adult novel.

You can also find her at caitlynpaxson.tumblr.com and blogging at Tor.com.



Jennifer Pelland is a lapsed author turned bellydancer. She's known primarily for her short fiction, some of which was collected in *Unwelcome Bodies* (Apex, 2008), including the 2007 Nebula and Gaylactic Spectrum finalist "Captive Girl." "Ghosts of New York," in *Dark Faith* (Broadbus and Gordon, eds.) was a 2010 Nebula short story finalist. Recent uncollected short fiction includes "In

the Manner of His Own Choosing" (*Space and Time Magazine*, Silverman, ed.) and "Star Dancer" (*Glitter and Mayhem*, Klima, Thomas, and Thomas, eds.). She is also the author of the novel *Machine* (Apex, 2012). Additionally, she is 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 just outside Boston with an Andy and three cats. To read more about her former writing life, visit jenniferpelland.com. To learn about her late-in-life love of sparkles, visit tassellations.com/zia.



Cassandra Phillips-Sears' short fiction has appeared in Volume 2 of *Jabberwocky* (YellowBoy & Wallace, eds.) and *A Field Guide to Surreal Botany* (Chui & Lundberg, eds.).

Their poetry has appeared in *Liminality*, the *Moment of Change* anthology (Lemberg, ed.), *Goblin Fruit*, *Sirenia Digest*, *Place/Time*,

Not One of Us, and *Scheherazade's Bequest*.



Their website is aculei.net/~eredien and they are currently working on their first novel. They live near Boston with a cat and lizard.

Sarah Pinsker is the author of the novelette "In Joy, Knowing the Abyss Behind," the 2014 Sturgeon Award winner

and a 2013 Nebula finalist. Her story "A Stretch of Highway Two Lanes Wide" was a 2014 Nebula finalist, and another story, "No Lonely Seafarer," made the 2014 Tiptree Award longlist. Her fiction has been published in magazines including *Asimov's*, *Strange Horizons*, *Lightspeed*, *Fantasy & Science Fiction*, *Daily Science Fiction*, *the Journal of Unlikely Cartography*, *Fireside*, *Stupefying Stories*, and *PULP Literature*, and in anthologies including *Accessing the Future: A Disability Themed Anthology of Speculative Fiction* (Allan & al-Ayad, eds.), *How to Live On Other Planets: A Handbook for Aspiring Aliens* (Merriam, ed.), *Long Hidden* (Fox & Older, eds.), *Fierce Family* (Leib, ed.), and *The Future Embodied* (Andrew & Empson, eds.). She will also have stories in the upcoming *Year's Best Weird Fiction Volume 2* and *Year's Best Young Adult Speculative Fiction*.

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 label: (*Charmed*, disappear records; *Wingspan*, Reinventing Records; *This is Your Signal*, The Beechfields, with the Stalking Horses) and a fourth forthcoming. She lives in Baltimore, MD and can be found online at sarahpinsker.com and [@sarahpinsker](https://twitter.com/sarahpinsker).



Tom Purdom's major recent publication is *Romance on Four Worlds, A Casanova Quartet* (Fantastic Press, February 2015), four *Asimov's* novelettes about a future character based on the 18th Century adventurer Giacomo Casanova. Twelve of his other *Asimov's* stories have been collected in *Lovers and Fighters, Starships and Dragons* (Fantastic Press,

February 2014). His latest new works are "Day Job" (*Asimov's* April-May 2015) and "Bogdavi's Dream" (*Asimov's*, September 2014). "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*. His *Asimov's* story "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 25 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), *The Tree Lord of Imeten* (Ace Double, 1966), *Five Against Arlane* (Ace Double, 1967), *Reduction in Arms* (Berkley 1970), and *The Barons of Behavior* (Ace, 1972). He has edited one anthology, *Adventures in Discovery* (Doubleday, 1969), a collection of specially commissioned articles about science, by SF writers such as Isaac Asimov, Robert Silverberg, and Poul Anderson.

Outside of science fiction, his output includes magazine articles, essays, science writing, brochures on home decorating, an educational comic book on vocational safety, and 27 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.



Kit Reed has been writing stories for over 50 years in a wide range of genres — including horror, fantasy, science fiction, and (as Kit Craig) psychological thrillers. Her novels include *Mother Isn't Dead She's Only Sleeping* (1961), *Armed Camps* (1969), *Magic Time* (1980), *Fort Privilege* (1985), *Little Sisters of the Apocalypse* (1994), *Strait* (1995) [Kit Craig], *Thinner Than Thou* (2004), *The Baby Merchant* (2006), *The Night Children* (2008), *Enclave* (2009), and *Son of Destruction* (2012). Her short fiction collections include *Mister Da V. and Other Stories* (1967), *The Killer Mice* (1976), *Other Stories and... The Attack of the Giant Baby* (1981), *Thief of Lives* (1992), *Weird Women, Wired Women* (1998), *Seven for the Apocalypse* (1999), *Dogs of Truth: New and Uncollected Stories* (2005), and *What Wolves Know* (2011). *Thinner Than Thou* received the ALA Alex Award, and she has also been shortlisted several times for the Tiptree Award.

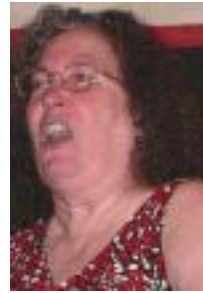
The recent retrospective *The Story Until Now* (2013) gives a survey of the range and power of her fiction.

Mary Rickert, the winner of two World Fantasy Awards, the Crawford Award and a Shirley Jackson Award, has published numerous short stories and two collections: *Map of Dreams* and *Holiday*. Her first novel, *The Memory Garden*, was published by Sourcebooks in 2014. Her Nebula and Shirley Jackson Award finalist novella, *The Mothers of Voorhisville*, was published online at Tor.com. A new collection, *You Have Never Been Here*, is due to be published by Small Beer Press in November 2015.

Before earning her MFA from Vermont College of Fine Arts, Rickert worked as a kindergarten teacher, coffee shop barista, balloon vendor at Disneyland, and in the personnel department of Sequoia National Park where her time off was spent “bagging peaks” (mountain climbing lingo) and learning the art of solitude.

She now lives in Cedarburg, WI, a small city of candy shops and beautiful gardens.

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, and performs cabaret with Anne Flammang and with the Chelsea Players.



Julia Rios is a multiple award-winning editor and a Hugo finalist as both editor and podcaster. She is a senior fiction editor for three time Hugo finalist, *Strange Horizons*, an online magazine of science fiction and fantasy, and is part of the 2014 Hugo finalist 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 work with *Strange Horizons* (for which she won the WSFA Small Press Award in 2013), Julia is co-editor of three anthologies. *Kaleidoscope: Diverse YA Science Fiction and Fantasy Stories* (Twelfth Planet Press, 2014, Krasnostein and Rios, eds.) won the Ditmar and Aurealis Awards (Australia's national science fiction and fantasy popular vote and juried awards), and was on the Tiptree Award Honor List. The Year's Best YA

Speculative Fiction 2013 (Twelfth Planet Press, 2015, Krasnostein and Rios, eds.) is the first in a new series of year's best volumes showcasing stories about teens. *The Year's Best YA Speculative Fiction 2014* (Twelfth Planet Press, 2015, Krasnostein and Rios, eds.) is forthcoming later this year.

"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, Berman and Johnson, eds.), and in audio format on *PodCastle*. "Love and the Giant Squid" is part of *Pen-Ultimate: A Speculative Fiction Anthology* (2013, Cohen and Hussain, eds.). Other short fiction and poetry has appeared in *Daily Science Fiction*, *Jabberwocky*, *Niteblade*, *New Myths*, *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*, *Uncanny*, and *Queers Dig Time Lords* (Mad Norwegian Press, 2013, Ellis and Thomas, eds.), which was a Hugo finalist in the Best Related Work category in 2014.

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, Susan J. Bigelow, John Chu, Malinda Lo, 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.



Kenneth Schneyer ("Ken") is the author of the Nebula and Theodore Sturgeon finalist "Selected Program Notes from the Retrospective Exhibition of Theresa Rosenberg Latimer" which appeared in *Clockwork Phoenix 4* (Allen, ed.). His first collection *The Law & the Heart* (Stillpoint Digital Press) was released in 2014.

Ken's short fiction appears in *Analog*, *Strange Horizons*, *Clockwork Phoenix 3* (Allen, ed.), *Beneath Ceaseless Skies*, *Daily Science Fiction*, *Bull Spec*, *The Pedestal*, *Mythic Delirium*, *First Contact: Digital Science Fiction Anthology 1* (Hoffman, ed.), *Abyss & Apex*, *A is for Apocalypse* (Parrish, ed.), *Cosmos Online*, *GUD*, *Triptych Tales*, *Perihelion Science Fiction*, the *Newport Review*, *Odyssey: Adventures in Science*, *Nature Physics*, *Ideomancer*, *Mad Scientist Journal*, *Comets & Criminals*, and *SQ Mag*. Audio versions of his stories appear on *Escape Pod*, *Podcastle*, *The Drabblecast*, *Toasted Cake*, and (soon) *Pseudopod*. He has published nonfiction on the constitutive rhetoric of legal texts, 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, Ken has worked as an actor, a dishwasher, a corporate lawyer, an IT project manager, a clerk-typist, 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, as well as running the speaker series for the John Hazen White College of Arts & Sciences. He enjoys studying history, astronomy, chemistry, logic, feminist theory, and practically everything else, and he cooks better than you do. Born in Detroit, he now lives in RI 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.



Alex Shvartsman is the author of over 80 short stories and the winner of the 2014 WSFA Small Press Award for Short Fiction for "Explaining Cthulhu to Grandma," which is also the title story of his anthology, *Explaining Cthulhu to Grandma and Other Stories* released in early 2015. His fiction has been published in *Nature*, *InterGalactic Medicine Show*, *Galaxy's Edge*, *Daily Science Fiction* and a variety of other anthologies and magazines. His steampunk humor novella, *H. G. Wells, Secret Agent* is forthcoming in late July 2015.

Alex is the editor of the *Unidentified Funny Objects* annual anthology series of humorous science fiction and fantasy. Three volumes are out and the forth is scheduled for release in November 2015. He also edited *Dark Expanse: Surviving the Collapse* and *Coffee: 14 Caffeinated Tales of the Fantastic*.

Alex also enjoys translating short stories from Russian. He has translated works by Sergei Lukyanenko (Russia), Tatiana Ivanova (Russia), and Siarhey Bulyha (Belarus). Alex resides in Brooklyn, NY with his family.



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. She has finished the fourth volume of her trilogy of historical thrillers, set aboard the Titanic and in 1912 New York. In honor of the amount of time it took to write, its working title is *The Fucking Titanic Book*. The person who submits the best Real Title gets a copy and infinite brownie points (maybe also finite brownies); send your suggestions to sarahwriter@gmail.com. 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 *Decopunk* (Easton and Klein-Dial, eds., 2015); *Impossible Futures* (with Justus Perry; Easton and Klein-Dial, eds.), *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.

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 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), six *Asimov’s* Readers Awards (four 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 is a former member of the Board of Advisors for the Space Frontier Foundation and also 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.

Rachel Steiger-Meister is the author of “Chlorine Mermaid” (*Carve Magazine*, Spring 2012), winner of the 2013 Million Writers Award for this year’s best online short story and *Carve’s* 2012 Esoteric Award for LGBT-themed fiction. Her stories can also be found in *Gingerbread House* and *Lavender Review*. She is a doctoral candidate in English and Comparative Literature as well as Fiction Writing at the University of Cincinnati, where she has taught courses in fantasy writing, fiction writing, and LGBTQ literature. Rachel was recently a 2014-2015 Charles Phelps Taft dissertation fellow and is working on a queer YA fantasy novel.

Soon she will move to Germany to marry her sweetheart, Tom Reiss, scholar of the fantastic.



Romie Stott (pronounced like Romeo without the ending o) is a freelance fiction editor who has been on the masthead of *Reflection’s Edge*, Drollerie Press, and the Hugo-nominated *Strange Horizons*. 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. She posts daily speculative microfiction at postorbital.tumblr.com.

Short Fiction: “Unattached Metaphors” (*The Journal of Compressed Creative Arts*, forthcoming), “Every Hand A Winner” (*Farrago’s Wainscot*, April 2015), “Rich Port” (*Angry Cuddles*) “Three Young Men” (*King David and the Spiders From Mars*, Lieder, ed.), “The Eggshell Curtain” (*LIT*, forthcoming in *Daughters of Frankenstein*, Berman, ed.), “The Wishing Hour” (*Stupefying Stories*), “A Robot Walks Into A Bar” (*Arc*), “Judith and Holofernes” (*She Nailed A Stake Through His Head*, Lieder, ed.), “The Hungry Child” (*Superficial Flesh, Toasted Cake*).

Poems: “Counter Rant” and “People Yelling In German” (*Punchnel’s*, forthcoming), “Grandiflora” (*Stone Telling*, forthcoming), “The End of Tim” (*inkscrawl*), “Remainders” (*Dark Mountain*), “A Test of the Great Man Theory of History” (*New Verse News*), “Dallas 2009” (*Jerseyworks*), “Gigi” (*Black Words on White Paper*), “Summer and Austin Have Left Their Apartment for a House” (*Strange Horizons*), “America” (*Death List Five*).

Notable Essays: “The Missing Children of Cryonics” (*Arc*, forthcoming), “Human Sacrifice” (*Arc*, forthcoming), “Defining Speculative Poetry” (*Strange Horizons*), “The Feminine Science” (*Fantasy Café*), “World Building” (*Reflection’s Edge*), “Aliens at the Office Christmas Party” (*Reflection’s Edge*, *Crimethink*).

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), “Aperture,” and the feature film *Hayseeds & Scalawags*. She has worked in various roles on more than 100 movies, including *After The World Ended*; for a more extensive list and to view her work, visit romiesays.tumblr.com.

Romie has degrees in filmmaking, economics, and music. Her cheerfully morbid “Birthday Song” has been featured on KCRW and *The Believer’s* “The Organist” podcast and is particularly well-loved by ukulele players and English-speaking Germans. She encourages you to adopt it for your own annuary celebrations.



Ian Randal Strock (ianrandalstrock.livejournal.com) is the owner and publisher of Gray Rabbit Publications, LLC, and its speculative fiction imprint, Fantastic Books (FantasticBooks.biz). He’s also the founder and editor of the online trade journal *SFScope*. Previously, he was the News Editor of *Science Fiction Chronicle*, the Editor and Founder of *Artemis*, the Associate Editor of *Analog* and *Asimov’s*, and the Deputy Editorial Page Editor of *Boston’s Daily Free Press*, and had editorial stints at *KISS* magazine, *Absolute Magnitude*, Baen Books, and *Mphasis*.

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. (The volume also included his essay “Market Listings.”) 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 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 *Analog* appearance was the guest editorial “Yay! The Future... Oh, Damn,” which appeared in the April 2015 issue. He’s had a dozen stories in *Analog* and two in *Nature* (“Mars is the wrong colour,” 2008; “1-9-4-blue-3-7-2-6-gamma-tetrahedron,” 2012).

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*. Books he has worked on as a freelance editor have been published by Alyson, Doubleday, Padwolf, and St. Martin’s.

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



Sonya Taaffe cares deeply about myth, folklore, and dead languages. A respectable amount of her early poetry can be found in *Postcards from the Province of Hyphens* (Prime, 2005), including her 2003 Rhysling long-form winner “Matlacihuatl’s Gift,” 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.). Her most recent poetry and fiction can be found in *Ghost Signs* (Aqueduct Press, 2015).

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*, *Ideomancer*, *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*, *ChiZine*, *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.



Cecilia Tan (“ctan”) is a trailblazer in erotic science fiction and fantasy. This year RT Magazine recognized that fact, awarding her both the 2014 Career Achievement Award and their Pioneer Award.

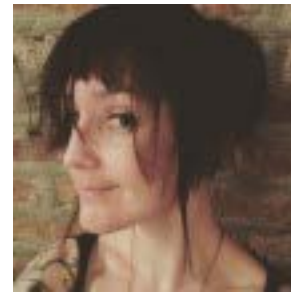
Tan is the author of the Struck by Lightning Trilogy (*Slow Surrender*, *Slow Seduction*, *Slow Satisfaction*,

Hachette 2012-2013); *Slow Surrender* won the 2013 RT Reviewer’s Choice Award and the Maggie Award for Excellence from the Georgia RWA. Her other novels include The Magic University Series: *The Siren and the Sword*, *The Tower and the Tears*, *The Incubus and the Angel*, *The Poet and the Prophecy* (Ravenous Romance, 2009-2011, reprinted by Riverdale Avenue Books, 2015), *The Velderet* (Circllet, 2001), *Mind Games* (Ravenous, 2009), *Royal Treatment* (Torquere, 2010), *The Hot Streak* (Ravenous, 2010), *The Prince’s Boy* (Circllet, 2010-2011), and the erotic sf/f short fiction collections *Telepaths Don’t Need Safewords* (Circllet, 1992), *Black Feathers: Erotic Dreams* (HarperCollins, 1998), *White Flames: Erotic Dreams* (Running Press, 2008), and *Edge Plays* (Circllet, 2010). Other short stories have appeared in dozens of magazines and anthologies, including *Best American Erotica* (1996, 2006), *To Be Continued...* (Firebrand, 1998), *Herotica 5* (1998), *Best Lesbian Erotica*, Nerve.com, *Best Women’s Erotica* (2003, 2011), *Fang Bangers* (Ravenous, 2010), *Best S/M Erotica Vol. 3* (Logical Lust, 2010), *Gotta Have It* (Cleis, 2011), *The Ladies of Trade Town* (Harphaven, 2011), *Riding the Rocket* (Sizzler, 2011), *Best Gay Short Stories 2012*, *The Big Book of Orgasms* (Cleis, 2013), *Summer Rain* (Pink Kayak, 2014) and *Dark Discoveries*. As publisher and editor of Circllet Press, she has edited or co-edited over 100 anthologies of erotic sf/f, including *Blood Surrender* (2005), *The MILF Anthology* (2006), and *Cowboy Lover* (2009) for Blue Moon Books/Running Press, as well as *SM Visions: The Best of Circllet Press* (Masquerade Books, 1994) and *Sex In The System* (Thunder’s Mouth Press, 2006). She also wrote the introduction to the 1996 edition of John Norman’s *Tarnsman of Gor*.

Tan’s essays on bisexuality in science fiction and other topics have been included in *Sojourner, A Woman Like That* (Perennial/HarperCollins, 2000), *Lambda Literary Report, 50 Writers on 50 Shades* (2012), *Queers Destroy Science Fiction* (2015), and many other publications. Tan was inducted into the GLBT Writers Hall of Fame at Saints & Sinners Literary Festival in 2010. She is a past winner of the NLA Writing Award, the NLA: International Lifetime Achievement Award, the Pantheon of Leather President’s Award, and honorable mention in the Rainbow Awards.

Tan received her master’s degree in professional writing and publishing from Emerson College in 1994. Her “day job” is Publications Director for SABR (Society for American Baseball Research) for whom she edits the semi-annual Baseball Research Journal and heads their book publishing program. Current projects include a paranormal/urban fantasy trilogy for Tor Books (The

Vanished Chronicles) and a new Hachette series, Secrets of a Rock Star. More biographical info, political essays, and updates can be found at ceciliatan.com.



Patty Templeton is the author of *There Is No Lovely End* (Odd Rot, 2014), an 1880s ghost story following the life of rifle heiress Sarah Winchester. Templeton is the winner of the first ever Naked Girls Reading Literary Honors Award (2010) and a past finalist for the Mary Wollstonecraft Shelley Award. She’s a curator of curious histories, a

gasbag for the glossed-over, and a burrower of the bizarre. She is prone to wearing gigantic, rhinestone necklaces and bigass boots. She will dance with you in hallways and elevators. Say hi to her over on Twitter or Instagram.



Vinnie Tesla’s novelette “Ota Discovers Fire” received the Circllet Press Fantastic Erotica Award in 2012; it’s in the associated print anthology, *Fantastic Erotica* (Circllet Press, 2013), and available as a stand-alone e-book. Other smutty writing includes the comic steampunk e-book *The Erotofluidic Age* (Circllet, 2011), and “Disarmed” in *Silent Shadows Come* (Circllet, 2014). He

is currently at work on *For Science!*, an anthology of mad scientist-themed erotica slated to appear in late 2015, and a clean high fantasy crime novel, tentatively titled *The Immortal Seven*. He was the host of Circllet’s short-lived author spotlight podcast, *Circllet Presents*. He also has several works of mimetic erotic fiction available for free on his website, vinnietesla.com. He once had a pretty good blog at journal.vinnietesla.com; any clanking and cursing you may hear from wazoo.vinnietesla.com point to his current attempts to assemble a new one. He lives in Medford, MA with his spousalbeast and an arthritic schnauzer.



Paul Tremblay’s fifth novel, *A Head Full of Ghosts* was published by William Morrow in June 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 as was a YA novel,

Floating Boy and the Girl Who Couldn’t Fly (2014) co-written with Stephen Graham Jones.

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*, 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 seven 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 27 three pointers in a row.



Liza Groen Trombi is Editor-in-Chief of *Locus* magazine. Born in Oakland, CA, 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 two young daughters.



Gordon Van Gelder was the editor of *The Magazine of Fantasy & Science Fiction* from the beginning of 1997 through the end of 2014. He is currently its publisher. 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 (as well as 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*, came out in 2014 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, NJ. *F&SF* has a website at fandsf.com.



Diane Weinstein served as assistant editor for *Weird Tales* magazine for 16 years from 1989 to 2005, and also as art editor for the last eight of those years. In addition she served as a general all-purpose editorial assistant at Wildside Press for several years before leaving 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 has been the Art Goddess (that’s her official title!) for *Space & Time* magazine since 2007.

Henry Wessells is bibliographer and editor of Avram Davidson, and author of *Another green world* (Temporary Culture, 2003); *Against the art of war* (Temporary Culture, 2013) with Ernest Hilbert, and with etchings by Judith Clute; *The Private Life of Books* (Temporary Culture, 2014); and *Extended Range* (Temporary Culture, forthcoming 2015). He is an antiquarian bookseller in New York City.



Troy L. Wiggins is the author of “A Subtle Lyric” which appeared in *Griots: Sisters of the Spear* (Davis & Saunders, eds.) and “A Score of Roses” which appeared in *Long Hidden, Speculative Fiction From the Margins of History* (Fox & Older, eds.). “Tell Him What You Want” is

forthcoming in *Memphis Noir* (Cantwell & Gill, eds.). His essay “Tips For Millennial Black Nerds” appeared in *Literary Orphans Magazine: The Black Thought Issue*. He is a contributor to *Book Riot*.

Troy lives in Memphis, TN with his wife, Kimberly; and their “expuptriate”, Prince Rogers Wiggins.



Rick Wilber is the editor of the recent anthology *Field of Fantasies: Baseball Stories of the Strange and Supernatural* (Night Shade/Skyhorse, 2014). His new novel, *Arrival* (Tor, forthcoming) is the first book of a trilogy based on Rick’s long-running S’hudonni Mercantile Empire series of stories, and his recent series of alternate-history stories about famous World War II baseball player and spy, Moe Berg, have been appearing in *Asimov’s* and include the novelettes “At Palomar” and “Something Real.” Most recently, his

novelette, “Walking to Boston” (researched while at Readercon in 2014), is in the October/November issue of *Asimov’s*.

Rick has had some 50 short stories, novelettes or novellas published in a variety of magazines and anthologies, though *Asimov’s* is where his shorter work is most often found. His novel, *Rum Point* (McFarland, 2009) won the Paparazzi Press Award for Best Sports Novel – Baseball, and his novelette, “Something Real,” in *Asimov’s* won the 2012 Sidewise Award for Alternate History – short form.

He is also the author of a memoir, *My Father’s Game: Life, Death, Baseball* (McFarland, 2007) about the caregiving role and about his father’s career in baseball, and two collections, *Where Garagiola Waits* (University of Tampa Press, 1999) and *To Leuchars* (Wildside, 2000), and a half-dozen college textbooks on mass media, writing and editing.

Rick is a longtime journalism and mass-media professor at the University of South Florida. He is administrator for the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing. He lives in Florida.



Fran Wilde is the author of the high-flying fantasy, *Updraft* (Tor, 2015), as well as *Cloudbound* (Tor, 2016), and *Horizon* (Tor, 2017).

Her short stories and poems include “You Are Two Point Three Meters from Your Destination,” (*Uncanny*, April 2015); “The Ghost Tide Chantey,” (Tor.com, April 2015); “How to Walk in Historic Graveyards in the Post-Digital Age,” (*Asimov’s*, April/May 2015); “The Topaz Marquise,” (*Beneath Ceaseless Skies* #154); “A Moment of Gravity, Circumscribed,” (*Impossible Futures Anthology* 2013; [reprint] *Thirteen* Resurrection House 2015); “Bent the Wing, Dark the Cloud,” (*Beneath Ceaseless Skies*, forthcoming); and “The Jewel and Her Lapidary,” (Tor.com, forthcoming). Other short fiction has appeared in *Asimov’s*, *Nature*, *Abyss & Apex*, and *Daily Science Fiction*.

She co-edited *Ad Astra, The 50th Anniversary SFWA Cookbook* (SFWA 2015) with Cat Rambo, and produces the monthly podcast and interview series *Cooking the Books*. She is a frequent interviewer at SFSignal, and a core contributor to GeekMom.com.

Fran lives in Philadelphia, PA with her family.

Sheila Williams is the editor of *Asimov’s*, which publishes science fiction and fantasy and publishes 10 times a year. Sheila was hired by the magazine in 1982 while she was studying, worked with Isaac Asimov there for 10 years, and has been editor since 2004. She has been nominated for nine Hugo awards and won the Hugo Award for Best Short Form Editor in 2011 and 2012. In 1993, she and Rick Wilber co-founded the Dell Magazines Award for Undergraduate Excellence in Science Fiction and Fantasy Writing, an award given annually to the best sf or fantasy short by a full

time undergraduate college student. Sheila has co-authored 26 SF/F anthologies; most recently *Enter a Future: Fantastic Tales from Asimov’s Science Fiction*. She has studied at Elmira College and the London School of Economics and received her master’s in philosophy from Washington University. She is married to David Bruce and has two daughters.



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, MA. 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: 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 his second novel, *Icarus*, will be published as a graphic novel in physical and virtual forms by Silence in the Library Publishing later this year; he has just signed a three book deal with The Ed Greenwood Group to publish his Gray Assassin Trilogy, beginning with his third novel, *Grayshade*, in the fall of 2016. He also has short stories in a number of places, most recently the anthologies *Time Traveled Tales* (Silence in the Library Publishing, 2013) and *Heroes* (Silence in the Library Publishing, 2015).

With two-time Hugo finalist 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 fifth year of production and backed through Patreon. 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*, a finalist 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 his daughter seems to have forgiven him—and dog Lilo in Riverdale, NY. His virtual home is gregoryawilson.com.



Navah Wolfe is an editor at Saga Press, Simon & Schuster's science fiction and fantasy imprint, where she has edited critically-acclaimed novels such as *Persona* by Genevieve Valentine and *City of Savages* by Lee Kelly. She is also the co-editor, along with Dominik Parisien, of several upcoming anthologies at Saga Press. She was previously an editor at Simon & Schuster Books for Young Readers, where she worked on many

bestselling books, including some that have won awards such as the Printz Honor, the Pura Belpré Award, the Pen/Faulkner Award, the Stonewall Award, the Lambda Literary Award, and the Schneider Family Award. She has previously worked as a bookseller, a rock climbing wall manager, and a veterinary intern at a zoo. She lives in Connecticut with her husband and two young children. She can be found online at sagapress.com and [@navahw](https://twitter.com/navahw).



Ann Tonsor Zeddies recently made a foray into mainstream fiction with "Waiting to Show Her" in *Speaking Out: LGBTQ Youth Stand Up* and "Portrait of the Artist As A Young Swamp Thing" in *Boys of Summer* (both Berman, ed.). Her first five novels are all from Del Rey: *Deathgift* (1989) and sequel *Sky Road* (1993); as Tony Anzetti,

Philip K. Dick finalist *Typhon's Children* (1999) and sequel *Riders of Leviathan* (2001); and (back to her own name) their prequel, Philip K. Dick finalist *Steel Helix* (2003). Historical sf noir *Blood and Roses: A Jayne Taylor Novel* (Phobos, 2005) may be the first of a series. Her earlier stories are in *The Ultimate Silver Surfer* (Lee, ed.) and *Magic in the Mirrorstone* (Berman, ed.). Ann recently moved back to her native Michigan, where she rejoices

that the trees are the right height.

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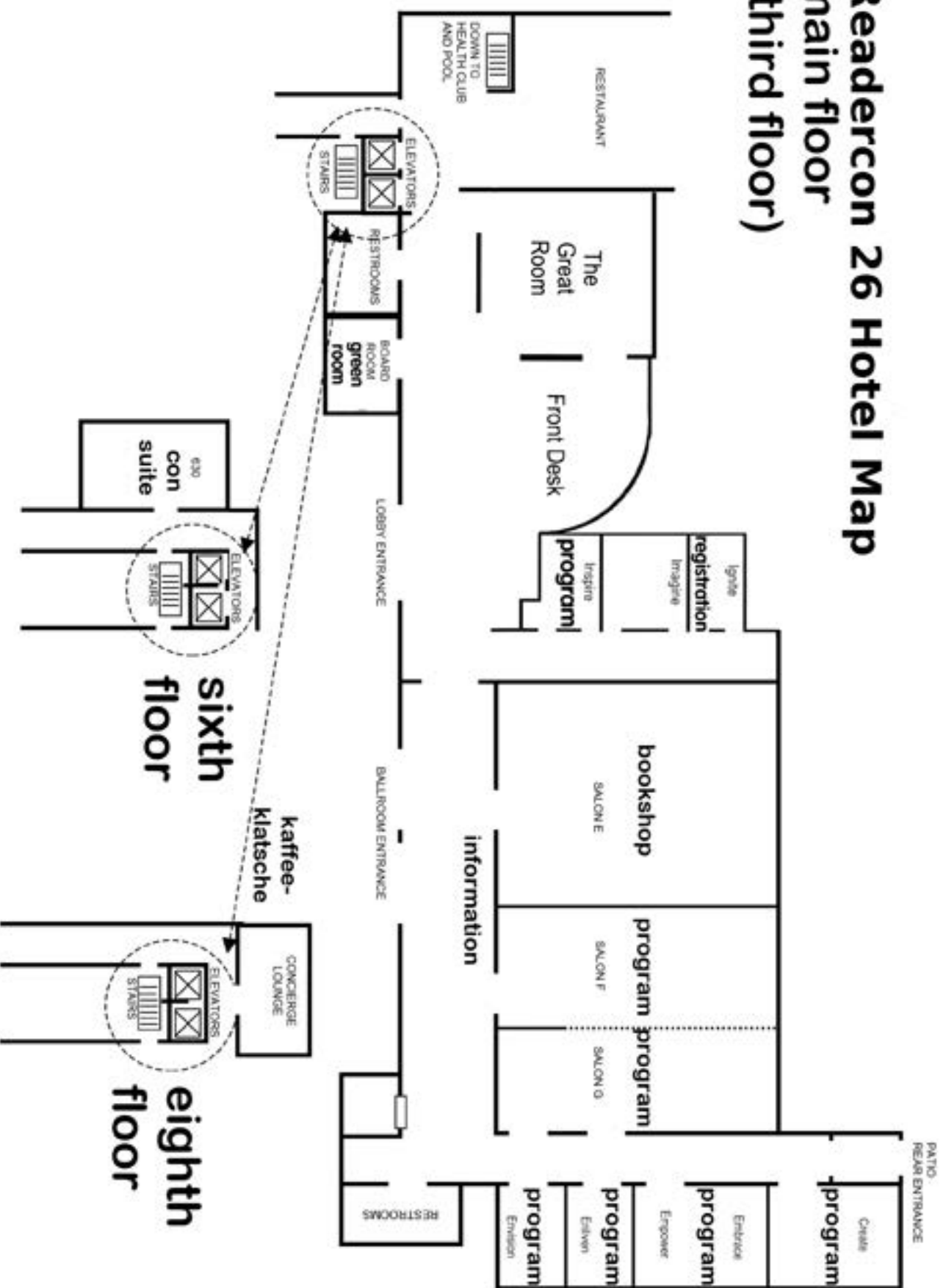
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