
Readercon 27

Program Guide



Readercon 27 July 7-10, 2016

Quincy, MA

readercon 27

The Boston Marriott Quincy
Quincy, Massachusetts
7-10 July 2015

Guests of Honor:

Catherynne M. Valente & Tim Powers

Memorial Guest of Honor:

Diana Wynne Jones

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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 5 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 8th-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 6/10/2016. 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 (617) 315-8739 to reach Readercon's safety team any time during the convention, day or night, from 8pm Thursday to 4pm 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. If you have suggestions for improvements, please contact us at info@readercon.org.

- The majority of programming takes place on the ground floor of the convention hotel, where the conference rooms are joined by wide hallways. This is also where the Green Room is for program participants, as well as the hotel's restrooms and restaurants. Kaffeeklatches take place in the Concierge Lounge on a separate floor that is easily reachable by elevator, as is the Con Suite.
- 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 6. There will be no ramp to the stage in any other Salon. 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.
- The PDF version of our Program Guide and Excel version of Program Grid are available for download on our Program page at readercon.com/program
- 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 2016.

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 Emergency Response

Call (617)315-8739 to reach Readercon's safety team.

Steve Huff, a former concom member and dear friend of Readercon is providing emergency first response service for Readercon 27. The safety team will quickly relay all requests to Steve directly. Please do not hesitate to call if you feel unwell, or if you encounter another attendee who needs medical attention.

As a first responder, he is prepared to assess and treat a range of medical conditions onsite; in the event of a serious emergency requiring hospital transport, he 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
Red/Blue	Staff
Aqua	Kid In Tow
Aqua/Blue	Teen
Green	Bookseller

Hours

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

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

Con Suite: Friday 10 AM to midnight; Saturday 8:30 AM to midnight; Sunday 8:30 AM to 3 PM

Bookshop: Friday 3 PM to 7 PM; Saturday 10 AM to 6 PM; Sunday 10 AM to 2:00 PM

Blood Drive: Saturday 9 AM to 2:30 PM

Con Suite - Presidential Suite

Our Con Suite (or Hospitality Suite) is in the Presidential Suite this year, which is on the 8th floor. We have designated the bathrooms 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.

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 Con 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 28 when you work 8 or more hours.

Con Suite Sponsorships

Saturday 9 pm to 12 am: Annual Dessert Party (cosponsored by Boskone & Philcon)
Sunday 9 am to 12 pm: Writers Brunch (sponsored by Hollihock Writers Conference)
- open to everyone!

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Our own small press books

Wilder Publications

Wyrn Publishing

Zombies Need Brains

Publishing

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readercon 27 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			
A	Salon A	B	Salon B
C	Salon C	BH	Blue Hills
E	Salon E	5	Salon 5
6	Salon 6/7/8	CL	Concierge Lounge

Thursday July 07

1. 8:00 PM 5 **Living in the Future.** *John Chu, Barbara Krasnoff (moderator), Andrea Phillips, Tom Purdom, Terence Taylor.* Today, if we're going to see another person, we have cellphones to instantly communicate with that person, and maps on the cellphones to help us find our agreed-upon location. Twenty years ago we would have had to phone each other on landlines, pick a restaurant in advance or agree to meet at a landmark known to both of us. Five hundred years ago we wouldn't have had watches on our persons, so even keeping to the correct time of the appointment would have been difficult—how would we even know when the agreed-upon time of our meeting arrived? Our panelists will discuss some of the conveniences, large and small, that we take for granted, and the absence of which would cause difficulties of the sort that are often elided in fiction. The discussion will also discuss science fiction novels and stories that incorporate and project modern technology into their fictions, and which fail to take these things into account.
2. 8:00 PM 6 **SF in Classical Tradition.** *John Crowley, Haris Durrani, Ada Palmer, Catherynne M. Valente, Jo Walton (leader).* Whatever your definition of science fiction, there's no disputing that there were centuries of proto-science fiction published before the modern stuff began appearing. More than 1600 years before Mary Shelley wrote *Frankenstein*, Lucian of Samosata wrote *The True History*, featuring perhaps the first fictional trip to the moon, the first fictional trip into outer space, and the first fictional space opera. Cicero, in 51 B.C.E. published "The Dream of Scipio," in which the narrator and his grandfather, Scipio Africanus, take an astral journey through the solar system. Greek mythology, plays, and tragedies have science fictional elements in them as well. Our panelists will discuss the fantastical and science fictional in the classical (Greek and Roman) tradition.
3. 8:00 PM C **The Works of Clark Ashton Smith.** *Michael Cisco, Gemma Files, Lila Garrott, Tim Powers, Darrell Schweitzer.* It has been over a century since Clark Ashton Smith's first publications, when his first book of poetry appeared in 1912. He was something of a prodigy in those days, nineteen years old and being heralded by newspapers in California as a newly discovered genius, the Keats of the Sierras. He became acquainted with Lovecraft when Lovecraft wrote Smith a fan letter. We honor (and read) Clark Ashton

thursday

Smith today precisely because he is unique. He spoke to us in a voice like no other, and he gave us visions of strangeness like no other. He was out of step with his times and proud of it. Join our panelists for a discussion of the works of the most recent winner of the Cordwainer Smith Rediscovery Award.

4. 8:00 PM BH **Bees!** *Erik Amundsen, Max Gladstone, Natalie Luhrs, Julia Rios (moderator), T.X. Watson.* From the serious scientific question of colony collapse disorder, through the also-serious metaphoric House of Evil Bees of Captain Awkward, to Chuck Wendig's ridiculous #facebees, bees seem to proliferate among the interests of our genre community. Why? Are we in it for the honey or the sting, or is it the combination that attracts us?
5. 8:00 PM A **Reading: Jess Nevins.** *Jess Nevins.* Jess Nevins reads "Reverse the Charges," a contemplation of "Call of Cthulhu."
6. 8:00 PM B **Reading: Greer Gilman.** *Greer Gilman.* Greer Gilman reads from a work in progress: a third Ben Jonson mystery, "A Robe for to Go Invisible."
7. 8:30 PM A **Reading: Gregory Wilson.** *Gregory Wilson.* Gregory Wilson reads from a new story published in an Origins convention anthology in June: "The Tower."
8. 8:30 PM B **Reading: Scott Edelman.** *Scott Edelman.* Scott Edelman reads "The Man Without the Blue Balloon and the Woman Who Had Smiles Only for Him"
9. 9:00 PM 5 **The Life and Times of Mary Sue.** *Gillian Daniels, Gemma Files, Ben Francisco, Barbara Krasnoff (moderator), Natalie Luhrs.* New Republic senior editor Jeet Heer wrote, in a short Twitter essay about Mary Sues, "The popularity of the term 'Mary Sue' really says everything you need to know about sexism in fandom/nerdness." Instead of unpacking the concept of Mary Sue, we'd like to zero in on the troubled history of this term, why it's troubled, and how better to talk about "self-insertion" in fiction without the sexism.
10. 9:00 PM 6 **Books That Spoil Themselves.** *John Crowley, Jim Freund (leader), Max Gladstone, Yves Meynard, Lauren Roy.* "Little did she know that was the last time she would see him alive" and similar lines in books go beyond foreshadowing and into the realm of spoilers. The movie *Stranger Than Fiction* explores the use of the phrase "little did he know," and Joe Hill's *The Fireman* (among many other books) includes several examples. Why and how do authors use this often derided literary device, and how does it affect the reader's experience of a story?
11. 9:00 PM C **What Libraries Can Do for Readers.** *Jess Nevins, Tom Purdom (leader), Emily Wagner.* Our panel of librarians and readers talk about the surprising hidden resources of libraries, and how your local library can help you find just the right book, connect with other readers, and more.
12. 9:00 PM BH **Futurism's Blind Spot.** *Lisa Cohen, F. Brett Cox (leader), Robert Killheffer, J.M. Sidorova, Elsa Sjunneson-Henry.* SF likes to think of itself as a predictive literature, but it frequently fixates on technological change, fitting it into an existing or familiar social structure. SF tends to miss sociological change like more women in the workplace, queerness becoming public and accepted, or the increase in single parent families. In fact, hints in these directions are often considered dystopian. Why does SF focus on tech and superficial change more than deep sociological change? Is it harder to see how people and societies change than how gadgets do?
13. 9:00 PM A **Reading: Livia Llewellyn.** *Livia Llewellyn.* Livia Llewellyn reads a chapter from a novel-in-progress, *The Olympiad*.
14. 9:00 PM B **Reading: Jim Kelly.** *Jim Kelly.* Jim Kelly reads the beginning of a new story
15. 9:30 PM A **Reading: Erik Amundsen.** *Erik Amundsen.* Erik Amundsen reads "The Invasion" forthcoming in *Lackingtons* and/or "Red Round Eye of War" forthcoming in *Not One of Us*.
16. 9:30 PM B **Reading: Lila Garrott.** *Lila Garrott.* Lila Garrott reads portions of a novel in progress.

friday

Friday July 08

17. 11:00 AM 5 **Background and Believability.** *Danielle Friedman, Carlos Hernandez, Kathleen Jennings (moderator), Thomas Olde Heuvelt, Sarah Smith.* When a reader calls a story “implausible,” what they often mean is “I’ve never experienced that” or “I’ve never known anyone like that person.” Writers creating their own wish-fulfillment stories (e.g., wielding a shotgun to rescue a woman from zombies) may fail to connect with readers who don’t share those wishes (e.g., pacifists, women who want to rescue themselves, oppressed minorities who’ve been threatened by authority figures with guns). How do we bridge the believability gaps within ourselves to connect with stories stemming from experiences we’ve never had, and to write for readers whose ideas of possible and plausible don’t match up with our own?
18. 11:00 AM 6 **Cowboys of Space.** *Scott Andrews, Chris Brown, Phenderson Clark, Molly Gloss (leader), Kameron Hurley.* Let’s discuss some of the ways in which SF and Fantasy perpetuate a cowboy mythology—a mythology of violent heroes, with a legacy of exploitation, vigilantism and brutality, imbued with fears, biases and insecurities about uppity women, swarthy foreigners, corrupt law enforcement, and government conspiracies. The true histories of cowboys in the American West are far more complex and colorful than many movies and paperback westerns would have us believe. How can we draw on real history to subvert and dismantle cowboy spaceman clichés?
19. 11:00 AM C **The Politics of Food.** *Liz Gorinsky, Geoff Hart, David Shaw (moderator), Vinnie Tesla, Catherynne M. Valente.* The recipe for lembas is a closely guarded secret—it’s made by the elves, we’re told, but which of them, and how? Why are restaurants lauded for meticulously recreating the humblest foods of people who now can’t afford it? And what becomes of authenticity when all our food is replicated, from the database of some culinary streaming service? Armies march on their stomachs, and empires are built as often to seek out new appetites as sate them. How does food shape our stories, and what are the stories we can tell about our food?
20. 11:00 AM BH **The Works of Diana Wynne Jones.** *Gili Bar-Hillel (leader), Lena Coakley, Alena McNamara, Bethany Powell, Sonya Taaffe.* Diana Wynne Jones (1934-2011) is renowned as one of the twentieth century’s best writers of children’s fantasies, but she wrote a considerable range of work, from fantasies to science fiction to satire. Jones was above all a knowing writer, conscious of the limits of the genres she was working in and always pushing at them, cannily manipulating old clichés and tropes and motifs to create something new and even astonishing. Her appeal was considerable, to both adults and children, and her skill greater. She was the winner of the Guardian Children’s Fiction Prize in 1978, the Mythopoeic Fantasy Award in 1996 and 1999, and the Phoenix Award in 2006, as well as the British Fantasy Society’s Karl Edward Wagner Award in 1999 and a World Fantasy Award for Life Achievement in 2007. As critic John Clute wrote in 1997, “At her best, Diana Wynne Jones has a suppleness, wit and storytelling ability that make her the equal of any living fantasy writer.” Join us in a discussion of her work.
21. 11:00 AM A **Reading: Kenneth Schneyer.** *Kenneth Schneyer.* Kenneth Schneyer reads “A Lack of Congenial Solutions”
22. 11:00 AM B **Reading: Maria Dahvana Headley.** *Maria Dahvana Headley.* Maria Dahvana Headley reads from *The Mere Wife*, a Beowulf adaptation.
23. 11:00 AM E **Autographs.** *Joe Haldeman, Kit Reed.*
24. 11:30 AM A **Reading: Tom Purdom.** *Tom Purdom.* Tom Purdom reads from short essays written for a publication on classical music.
25. 11:30 AM B **Reading: Michael J. Deluca.** *Michael J. Deluca.* Michael J. Deluca reads “#Anon and the Antlers”, a short story that came out in *Orthogonal SF Volume 1* this winter.
26. 12:00 PM 5 **Using Real Historical People in Fiction.** *Phenderson Clark, Jeffrey Ford, Tim Powers,*

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Steve Rasnic Tem, Sarah Smith (leader). From Byron to Philby and beyond, Tim Powers's secret histories use real historical characters to do things they never did, and say things they never said. What is the author's responsibility in this situation, to the historical figure, to history, and to the character?

27. 12:00 PM 6 **There's a Queer Person at the End of This Book!** *Ben Francisco (leader), Alena McNamara, Hillary Monahan, Julia Starkey, Terence Taylor*. Often in books that feature queer or trans characters, the narrative centers on their coming-out story. Many keep the character's queerness a secret from the reader until the last third of a book, even if the story is told from their point of view. J.K. Rowling revealed well after the completion of the Harry Potter series that Dumbledore was gay all along, though only very creative interpretations can find any proof of this in the text. Do queer audiences feel represented or further marginalized by this treatment? These days, some LGBTQIA people describe coming out as about as eventful as showing off new clothing: notable, but hardly earth-shattering. How can we tell a coming-out or queer story that moves beyond this?

28. 12:00 PM C **The Works of Catherynne M. Valente.** *Jonathan Crowe, Gillian Daniels, Liz Gorinsky (leader), Kathleen Howard*. Catherynne Valente has been a professional fortune teller, telemarketer, private tutor, librarian, waitress, bartender, actress, and statistician, but she is best known as a novelist and poet, having published over two dozen novels and poetry collections. She has been nominated for or won every major award in science fiction and fantasy: the Hugo (2010, 2012, 2013, 2014), the Nebula (2013, 2014), Locus (2010, 2011, 2012, 2013, 2014), and the World Fantasy Award (2007, 2009, 2011, 2014). In *The Night Garden* (2006) won the James Tiptree Jr. Award; *The Orphan's Tales* (2006-2007) won the Mythopoeic Award; "The Seven Devils of Central California" won the Rhysling Award (2008); *Palimpsest* won the Lambda Award (2010). In 2010, *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making* became the first self-published work to win a major literary award, winning the Andre Norton Award. The sequel, *The Girl Who Fell Beneath Fairyland and Led the Revels There*, was listed by Time Magazine and NPR as one of the ten best books of 2012. The New York Times has called her "an incandescent young star." Join our panelists in a discussion of her work.

29. 12:00 PM BH **Mark Z. Danielewski's The Familiar.** *Gregory Feeley*. The first two volumes of Mark Z. Danielewski's *The Familiar* which appeared in 2015, each more than 800 pages long, announced a work of extraordinary scope (twenty-seven volumes are projected, ten already completed) and ambition. With the appearance in June of the third volume, Danielewski's polyphonic, multi-plotted work discloses itself as clearly (if mysteriously) a work of science fiction. Its typographical audacity and graphic inventiveness—"a novel that embraces the textual as much as it kind of resists it, and embraces the graphic as it kind of resists it," as the author put it—serves as the framework for an enormously complex novel that demands (and rewards) discussion.

30. 12:00 PM A **Reading: Barbara Krasnoff.** *Barbara Krasnoff*. Barbara Krasnoff reads "Sabbath Wine" from *Clockwork Phoenix 5*.

31. 12:00 PM B **Reading: Nicole Kornher-Stace.** *Nicole Kornher-Stace*. Nicole Kornher-Stace reads from the sequel-in-progress to *ARCHIVIST WASP*, which was about a post-apocalyptic ghosthunter, the ghost of a supersoldier, and their adventures in the underworld (*Small Beer/Big Mouth House*, 2015).

32. 12:00 PM E **Autographs.** *Tom Purdom*.

33. 12:30 PM A **Reading: Vandana Singh.** *Vandana Singh*. Vandana Singh reads an extract from a new work.

34. 12:30 PM B **Reading: Carlos Hernandez.** *Carlos Hernandez*. Carlos Hernandez reads from his short story collection *The Assimilated Cuban's Guide to Quantum Santeria*.

35. 1:00 PM 5 **Why Women Become Protagonists.** *Gwenda Bond, Lisa Cohen, Rosemary Kirstein, Hillary Monahan, Navah Wolfe*. In a 2015 essay about portrayals of female protagonists in crime fiction, Sara Paretsky writes, "Detectives like V.I. came to life in a time of bravado, when my peers and I... wrote out of

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a kind of cockiness: we're doing a job because we want it, we like the work, no one can stop us. Today, the female hero often has been brutally assaulted... or suffered some other form of serious trauma. It's as if the only acceptable reason for a woman to embrace the investigative life is to recover from damage, or get revenge for it—not because she takes pleasure in the work, and comes to it as a free spirit.” Let's explore the reasons that female protagonists decide to protagonize, and discuss the many ways to motivate them other than assault and trauma.

36. 1:00 PM 6 **Nonfiction for Fiction Writers.** *Matthew Cheney, Jonathan Crowe (leader), Keffy Kehrli, Tom Purdom, Rick Wilber.* Sometimes we need to do specific research on science, historical events, or perspectives on lives and eras far removed from our own for the stories we want to tell. What are some of the best nonfiction works the panelists have read? Biographies, histories, essays, blog posts, studies or even the backs of cereal boxes: what inspires and informs you? Where do you turn when you need accurate, obscure information?

37. 1:00 PM C **Why Don't Animals Use Magic?** *Erik Amundsen, Suzy McKee Charnas, Lila Garrott, Theodora Goss, Ann Tonsor Zeddies.* Rules-based magical systems draw on an alternate set of natural laws to develop a kind of technology: Dumbledore waving a wand and saying “Apparate” is no different in principle or practice from Scotty beaming you up. Animals also develop tools and take advantage of natural laws; why don't they use magic? David Eddings simplified more abstract magic as “the will and the word”: the desire to do something, and a word to focus that desire. Animals have willpower and can make consistent sounds; why don't they use magic? We'll deconstruct the assumptions underlying this animal/human divide in Western fantasy fiction, and explore ways of weaving magic so deeply into the fabric of the universe that animals can use it as easily as they use physics.

38. 1:00 PM BH **Seriously, Enough: Tropes in YA We'd Love to See the Last Of.** *Lena Coakley, Maria Dahvana Headley, Nicole Kornher-Stace (leader), Julia Rios.* YA tropes (obligatory romance! love triangle! high school drama!) are pervasive and limiting. We seem to feel that books marketed to all other age groups such as preschool picture books, early chapter books, MG, and adult can be about *anything*, but that YA readers' imaginations are assumed to be so narrow that if those tropes aren't hit upon in the text, teens will find nothing in the book to relate to. How did this come about and why does it persist? It is an insult to the imaginative capabilities of teens. We can do better.

39. 1:00 PM A **Reading: J.M. Sidorova.** *J.M. Sidorova.* J.M. Sidorova reads From a soon to be published short story The Gatherer of Sorrows

40. 1:00 PM B **Reading: Gwynne Garfinkle.** *Gwynne Garfinkle.* Gwynne Garfinkle reads poems inspired by classic horror films.

41. 1:00 PM E **Autographs.** *Suzy McKee Charnas, Tim Powers.*

42. 1:30 PM A **Reading: F. Brett Cox.** *F. Brett Cox.* F. Brett Cox reads a short story.

43. 1:30 PM B **Reading: Fran Wilde.** *Fran Wilde.* Fran Wilde reads an excerpt from *Cloudbound*, coming out in September.

44. 2:00 PM 5 **Reading Works from Long Ago.** *Phenderson Clark, Michael Dirda, Delia Sherman (moderator), Catherynne M. Valente, Jacob Weisman.* “The past is a foreign country; they do things differently there.” So L.P. Hartley wrote. But they don't just do things differently there, they believe and feel things differently as well. Human motivations may remain the same, but how those motivations are expressed and felt vary widely. Is it possible for modern readers to understand the motivations and actions of people of different times and places? How effectively can we understand the inhabitants of 16th century Japan, 1810s England, or pre-historic Europe? What tools can writers use to make that understanding easier for readers?

45. 2:00 PM 6 **Challenging the Coercive Muse.** *Scott Edelman, Maria Dahvana Headley (leader), Marissa Lingen, Kate Maruyama, Gregory Wilson.* All writers have seen, and many have said, variations on the theme of “I write because I can't not write.” Something mercilessly drives us to put words on the page even when we find the act of writing difficult, unpleasant, or onerous. If the muse were a real person who existed

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outside of the writer's mind, we would call this behavior coercion and find it deeply troubling (as Stephen King so aptly depicted in *Misery*). In this open discussion, we will challenge the idea that our muses must necessarily be bullies, and explore other ways of experiencing and responding to creative urges and getting through the hardest parts of writing while valuing and prioritizing our own consent and happiness.

46. 2:00 PM C **Cozy Dystopia.** *Gili Bar-Hillel, Bart Leib, Shariann Lewitt, Kenneth Schneyer (leader), Sabrina Vourvoulias.* When we think of the world of Harry Potter, what comes to mind first—the magic and childish delights of Hogwarts, with its cozy dormitories and feasts and flying lessons, or its numerous, creeping dystopian elements (even discounting Voldemort!), from the enslaved house elves to Umbridge to the Dementors, which are, frankly, the tools of a fascist state? Can we make an argument that HP is actually more like a dystopia than a fantasy? Even if we're half joking, there's still an interesting discussion here: how do these two sides of the wizarding world play off each other, and how do they compare with other dystopian YA? Maybe we need a new subgenre: Cozy Dystopia.
47. 2:00 PM BH **Welcome to Readercon.** *Jonathan Crowe, Rose Fox, 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.
48. 2:00 PM A **ChiZine Group Reading.** *David Baillie, Karen Heuler, Sandra Kasturi, Steve Rasmic Tem.*
49. 2:00 PM B **Reading: Molly Gloss.** *Molly Gloss.* Molly Gloss reads *Complete*, a short story.
50. 2:00 PM CL **Kaffeeklatsch.** *Ada Palmer, Tim Powers.*
51. 2:00 PM E **Autographs.** *Alex Jablow, Alex Shvartsman.*
52. 2:30 PM B **Reading: Keffy Kehrli.** *Keffy Kehrli.* Keffy Kehrli reads excerpts from an unpublished work.
53. 3:00 PM 5 **Robots as Proxies in Science Fiction.** *Ted Chiang, Josh Jasper (leader), Jim Kelly, Terence Taylor, Jo Walton.* In much of science fiction, robots are thinking beings designed and programmed to be servitors. The tension in that relationship has an unavoidable parallel to slavery, so when we talk about robot uprisings, we're talking about slave revolts. From the throw-away line about the Butlerrian Jihad in the original *Dune* books to Asimov's laws of robotics and the story of the Centennial Man, to the Terminator, we have views of slaves who decide not to be slaves. What are some of the narratives we create for these slave analogs, and what does it mean for us to be reading them both critically and uncritically?
54. 3:00 PM 6 **Steven Universe.** *Susan Jane Bigelow, Max Gladstone, Bart Leib, Kate Nepveu, Julia Rios (leader).* How has a cartoon show meant for children so thoroughly captivated some of the most interesting adult SFF writers we know? Our panelists will dig deep into what makes *Steven Universe* work so well for the different ages of its audience and try to glean some tips from how it packs such huge amounts of story into very short episodes. Warning: There may be singing.
55. 3:00 PM C **Fantastical Dystopia.** *Victoria Janssen, Ada Palmer, Andrea Phillips, Sabrina Vourvoulias, T.X. Watson.* Dystopia is popular in YA fiction for a variety of reasons, but why do authors frequently base their future dystopian society on some flimsy ideas, rather than using history to draw parallels between past atrocities and current human rights violations? Is it easier to work from one extreme idea, such as "love is now considered a disease" rather than looking at the complexities of, for example, the corruption of the U.S.S.R or the imperialism of the US? If science fiction uses the future to look at the present, is it more or less effective when using real examples from the past to look at our present through a lens of the future?
56. 3:00 PM BH **Reading Aloud for Writers.** *Jim Freund.* There are more venues available for writers to read their work aloud than ever before. Not only Readercon and similar-minded get-togethers, but most every major city offers events for reading, and there are always bookstores and libraries looking for writers read from new works. In addition, some podcasts and audiobooks are beginning to allow writers to give their own voice in lieu of professional actors, and some writers are turning to the Audiobook Creation Exchange for distribution.

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Join this talk/open workshop run by Jim Freund to learn how to find an appropriate venue (be it live or broad/podcast,) select and time your material, hone your technique, use microphones properly, and deal with all the practical issues in performance. You need not worry about being shy -- we'll help you cope.

57. 3:00 PM A **Reading: Elizabeth Hand.** *Elizabeth Hand*. Elizabeth Hand reads from the fourth Cass Neary novel.
58. 3:00 PM B **Reading: Rick Wilber.** *Rick Wilber*. Rick Wilber reads selections from his novel, "Alien Morning," due out in November from Tor.
59. 3:00 PM CL **Kaffeeklatsch.** *Ben Francisco, Catherynne M. Valente*.
60. 3:00 PM E **Autographs.** *C.S.E. Cooney, Gemma Files*.
61. 3:30 PM B **Reading: Haris Durrani.** Haris Durrani reads from either a short story "42 Reasons Your Girlfriend Works for the FBI, CIA, NSA, ICE, SHIELD, Fringe Division, Men in Black, or Cylon Overlords" or from his debut book, *Technologies of the Self*.
62. 4:00 PM 5 **End of the World and After: from Mary Shelley to J.G. Ballard, Russell Hoban, and Beyond.** *Chris Brown (leader), Jack Haringa, Faye Ringel, Henry Wessells, Gary K. Wolfe*. Modern sf stories of the end of the world often mask romantic fantasies of abundance and dominion, usually to the benefit of one or a few privileged protagonists who survive the disaster—Brian Aldiss's "cozy catastrophe." Sometimes the vision is grounded in nihilistic misanthropy—like the scientist in Cixin Liu's *The Three-Body Problem*, who initiates extraterrestrial first contact in an effort to lure aliens to exterminate what she considers an irredeemable human race. Other apocalypses, from early examples like Mary Shelley's *The Last Man* to more recent work like Cormac McCarthy's *The Road* and even *Mad Max Fury Road*, explore even bleaker scenarios. Could a study of comparative apocalypses yield ideas for better utopias?
63. 4:00 PM 6 **Speculative Retellings.** *C.S.E. Cooney, Ben Francisco, Gwynne Garfinkle, Kathleen Howard, Catherynne M. Valente*. Speculative elements in fiction are not limited to robots and ghosts and dragons. For ages, the stories that get told have almost always been by told straight white able rich men, and there may be no way of separating those stories from the culture of writing today. In stories like *Travels With the Snow Queen* by Kelly Link, or *Shift* by Nalo Hopkinson, retelling old stories written by white men becomes an inherent challenge to those narratives, and that challenge itself becomes a speculative element. What other elements can we bring to these stories, and will we ever get to a point where challenging the status quo is not seen as speculative?
64. 4:00 PM C **Harry Potter Goes to Grad School and Gets a Job.** *Jim Freund (leader), Max Gladstone, Josh Jasper, Ellen Kushner, E.J. Stevens*. Charlie Jane Anders's *All the Birds in the Sky* and Lev Grossman's *The Magicians* give us an unsentimental treatment of life after attending a magical school. As adults, many of us read and enjoyed Harry Potter, but its relevance to our day-to-day lives was not as great as for its target audience of school-age children. *All the Birds in the Sky* and *The Magicians* seem to fill that void, but with some interesting topical shifts. What further futures for magical students might we see?
65. 4:00 PM BH **Integrating the Id: What Fanfic can Tell Us About Writing Sex, Sexuality, and Intimacy.** *Victoria Janssen, Natalie Luhrs, Kate Nepveu (leader), Kenneth Schneyer, Ann Tonsor Zeddies*. Sex scenes can be difficult to do well, but when they succeed, they can be highly efficient ways to reveal aspects of character. What are some pitfalls of writing sex scenes, and can fanfic teach us how to do it well? Does a sex scene need to be explicit, and does it even need to have "sex" at all, or is the key the intensity and intimacy that we associate with sex?
66. 4:00 PM A **Brooklyn Speculative Fiction Writers Group Reading.** *Marcy Arlin, Tyus Barnwell, Evan Berkow, S. Chakraborty, Elliotte Harold, Brad Parks, Ted Rabinowitz, Cameron Roberson*. The Brooklyn Speculative Fiction Writers just celebrated 6 years of existence in July of 2016. We are a critique group first and foremost, but have expanded to include book discussions, social events, brainstorming workshops and expert meetups where professionals share their knowledge with the group. This reading includes writers from

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the group who have been published in the past year. More information about the Brooklyn Speculative Fiction writers and their related projects can be found at bsfwriters.com.

67. 4:00 PM B **Reading: Matt Kressel.** *Matt Kressel.* Matt Kressel reads a new short story, soon to be published in the *Cyber World* anthology, edited by Jason Heller and Josh Viola.
68. 4:00 PM CL **Kaffeeklatsch.** *Barry Longyear, Peter Straub.*
69. 4:00 PM E **Autographs.** *Daryl Gregory, Barry Longyear.*
70. 4:30 PM B **Reading: Yves Meynard.** *Yves Meynard.* Yves Meynard reads a short story.
71. 5:00 PM 5 **Bad Influences II: Badder and Influencier.** *Suzy McKee Charnas, Ellen Datlow (leader), Lara Donnelly, Maria Dahvana Headley, Mikki Kendall, Kelly Link, Livia Llewellyn, Vandana Singh.* Back by popular demand! 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?
72. 5:00 PM 6 **Non-Explanation in Fiction.** *John Chu, Scott Edelman, Kameron Hurley, Kenneth Schneyer (leader), Ann Tonsor Zeddies.* “Never complain, never explain,” said the Lady Mendl, and “Fuck the exposition,” said David Simon, “just be,” but as Junot Díaz said, “Motherfuckers will read a book that’s one third Elvish, but put two sentences in Spanish and they think we’re taking over.” What are the pleasures of writing for an audience that already gets it—and the dangers of assuming they’ll understand? What can you get from reading works that don’t cater specifically to you? And how can refusing to spell it out bring depth to the fantastic?
73. 5:00 PM C **The Works of Tim Powers.** *John Clute, Stacie Hanes, Gary K. Wolfe.* Tim Powers has been writing science fiction and fantasy for forty years. He has been multiply nominated for the Philip K. Dick Award, Locus Fantasy, BSFA, Nebula, World Fantasy, and Mythopoeic Fantasy awards. He won the Philip K. Dick Award for *The Anubis Gates* (1983) and *Dinner at Deviant’s Palace* (1985); he won the Mythopoeic Fantasy Award for *The Stress of Her Regard* (1989), the Locus Fantasy and World Fantasy Awards for *Last Call* (1992), the Locus Fantasy Award for *Earthquake Weather* (1997), and the World Fantasy Award for *Declare* (2001). Powers is a master of secret histories, and is the co-creator of William Ashbless, poet and cook. Powers has also contributed to the field as a writing instructor, especially at the Clarion workshop. Join our panelists in a discussion of his work.
74. 5:00 PM BH **WTF is Transmedia?** *Andrea Phillips.* Quick answer: transmedia storytelling is the art of using multiple platforms to tell a unified story. Sometimes it looks like the MCU, and sometimes it’s stories that infiltrate the real world. Transmedia veteran Andrea Phillips will talk about her years as a pioneer in the transmedia mines, and how it made her a better writer—and a worse one!
75. 5:00 PM A **Clockwork Phoenix 5 Group Reading.** *Mike Allen, C.S.E. Cooney, Carlos Hernandez, Keffy Kehrli, Barbara Krasnoff, Cameron Roberson, Sonya Taaffe, A.C. Wise.* Contributors to the bestselling fifth installment in the critically-acclaimed, boundary-expanding *Clockwork Phoenix* anthology series read excerpts from their stories.
76. 5:00 PM B **Reading: Daryl Gregory.** *Daryl Gregory.* Daryl Gregory reads an excerpt from his new novel *Spoonbenders*.
77. 5:00 PM CL **Kaffeeklatsch.** *Kate Maruyama, Kit Reed, Delia Sherman.*
78. 5:00 PM E **Autographs.** *Catherynne M. Valente, Fran Wilde.*
79. 5:30 PM B **Reading: Marissa Lingen.** *Marissa Lingen.* Marissa Lingen reads a selection of short stories.
80. 6:00 PM 5 **Author Trademark or Personal Cliché?** *F. Brett Cox, Gillian Daniels, Karen Heuler*

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(leader), *Alex Jablow*, *Bud Sparhawk*. Most writers occasionally suspect that they are writing the same type of story over and over again. Some writers set out to do so. Is this a good thing or bad? Our panelists will examine which writers persistently revisit the same images, themes, characters, or situations, and discuss when and for whom this revisiting works and when and for whom it does not. The panelists will discuss how they handle this situation, when they realize the story they're writing seems too familiar. Should the story be discarded because it's already been written, or should a writer continue and try to discover the source of the weird power it holds for them? Panelists will discuss which writers they admire, and what distinctive features make them exceptional and unique. Panelists will also come up with a few strategies to help audience members (and perhaps each other) see their work in a new light, using everything from literary influences to music and movies to dreams and the unconscious.

81. 6:00 PM 6 **Who Gets to Tell My Story?** *Keffy Kehrli, Mikki Kendall (leader), Robert V. S. Redick, Elsa Sjunneson-Henry, Sabrina Vourvoulias*. Some calls for diverse submissions focus on the identity of the author, while others focus on the identity of the characters. What are the differences between the stories that result? Is there something problematic in a cis/het writer taking on a queer character's story, or a white author with a protagonist who is a person of color? Does it depend on the story they are telling? Their skill telling it? Their awareness/avoidance of tropes? What responsibility do they have toward their protagonist's community?
82. 6:00 PM C **Crossing Textual Boundaries in the Work of Diana Wynne Jones.** *Gili Bar-Hillel*.
83. 6:00 PM BH **Does Language Influence Thought?** *John O'Neil*. The idea that language influences or even determines thought is very popular among the educated public. Among linguists, it is mostly uncontroversial and mostly—but not entirely—rejected. John O'Neil will take a tour of linguistic relativity, from Sapir and Whorf to Hopi verbs and Eskimo snow, taking a long detour through science fiction novels of the past and present. We'll look at some scientific experimental evidence, and finally view a live demo showing whether (and how) cutting-edge deep neural networks are influenced by language.
84. 6:00 PM A **Reading: Catherynne M. Valente.** *Catherynne M. Valente*. Catherynne M. Valente reads *From The Refrigerator Monologues*, a novella out next year from Simon & Schuster.
85. 6:00 PM B **Reading: Paul Park.** *Paul Park*. Paul Park reads from a new novel.
86. 6:00 PM CL **Kaffeeklatsch.** *Gary K. Wolfe*.
87. 6:00 PM E **Autographs.** *Haris Durrani, E.J. Stevens*.
88. 6:30 PM B **Reading: Terri Bruce.** *Terri Bruce*. Terri Bruce reads excerpts from her "Afterlife" series (*Hereafter*, *Thereafter*, and/or *Whereafter*) and/or some of recently released short stories.
89. 7:00 PM 5 **Single Wise Advisor Seeks Same.** *Kameron Hurley, Victoria Janssen, Shariann Lewitt, Robert V. S. Redick, Lauren Roy*. Epic fantasy abounds with wise advice-givers who help steer heroes in the right direction. These figures are often depicted as elderly, unmarried or widowed, and childless. (Exemplars are Gandalf, Dallben, and Granny Weatherwax. The rare exceptions include Belgarath, Nanny Ogg, and Miracle Max.) Why do we find it so difficult to imagine these grandparental figures having emotional lives of their own? How might the shape of epic stories shift if advisors have more to do with their time than sitting around advising?
90. 7:00 PM 6 **Sensuality and Exploitation.** *Gillian Daniels (moderator), Ben Francisco, Elaine Isaak, Nick Kaufmann, Vinnie Tesla*. Sex in fiction, as in real life, is often fraught with questions. Our panelists will discuss sex in science fiction and fantasy and what they consider representative or exploitative. Where and when do you draw the line? Is someone's trashy beach read someone else's master's thesis in 20th- and 21st-century courtship?
91. 7:00 PM C **Profanity in Fiction: How and How Not to Do It.** *Barry Longyear*. A writing talk on the uses, risks, benefits, and possible consequences of using profanity in fiction dialog and/or narrative. Do's and don'ts, invented, period consistency, and PC third-railers. Using examples from his own work to illustrate the various points, Barry Longyear will include some profanity-in-fiction-related anecdotes that border on the

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surreal.

92. 7:00 PM BH **A Conversation Larger than the Universe.** *Henry Wessells.* A Conversation Larger than the Universe is a history of science fiction in sixty-eight objects and a highly personal tour through the collection of Henry Wessells: books (many signed or inscribed by their authors), magazines, manuscripts, letters, and artwork from the mid-eighteenth century to the present. Wessells looks at the ideas and people that have defined the literatures of the fantastic, from Mary Shelley and H.G. Wells to Joanna Russ, James Tiptree, Jr., and William Gibson, as well as many authors whose works are not so widely known. Beginning with the origins of science fiction in the Gothic, the "Conversation" explores ideas such as the End of the World (and After), Interplanetary science fiction, Dystopia, Literary Innovation, Humor, Cyberpunk and Steampunk, and charts a broad definition of the field that encompasses Fantasy and Horror, as well as scholarship. A Conversation Larger than the Universe is an exhibition that will be held at the Grolier Club in New York City from January to March 2018.
93. 7:00 PM A **Reading: Chris Brown.** *Chris Brown.* Chris Brown reads from *Tropic of Kansas*, a novel forthcoming in 2017 from Harper Voyager.
94. 7:00 PM B **Reading: Sarah Smith.** *Sarah Smith.* Sarah Smith reads either from *Whitehall* or from the *Titanic* book.
95. 7:00 PM CL **Kaffeeklatsch.** *Jack Haringa, Elsa Sjunneson-Henry.*
96. 7:00 PM E **Autographs.** *Jim Kelly, Hillary Monahan.*
97. 7:30 PM A **Reading: Sonya Taaffe.** *Sonya Taaffe.* Sonya Taaffe reads a Lovecraftian novella, "All Our Salt-Bottled Hearts."
98. 7:30 PM B **Reading: Darrell Schweitzer.** *Darrell Schweitzer.* Darrell Schweitzer reads "Hanged Man and Ghost." Described as Zenna Henderson meets H.P. Lovecraft.
99. 8:00 PM 5 **Revelations of Pluto.** *Jeff Hecht, Tom Purdom (leader).* We now have the first clear images of Pluto and a year of interpretation of the data. What does this tell us of the ex-planet and our solar system? How does this inform our growing knowledge of our solar systems and others?
100. 8:00 PM 6 **The Future of Government.** *Chris Brown, Kameron Hurley, Alex Jablow, Paul Park (leader), Steven Popkes.* We like to think that US democracy is the ultimate and best form of government, but it has its weaknesses as have all the types of government that came before and exist today. What forms of government are coming? What new technologies, economic ideas, or environmental changes might play important roles in these new types of governance? Was Marx ultimately right and we just haven't gotten very far along his timeline yet? What forms of government have been proposed that haven't existed in the real world?
101. 8:00 PM C **The Horror Novels of Terry Pratchett.** *Don D'Ammassa, Jim Freund (leader), Lila Garrott, Chris Gerwel, T.X. Watson.* Laughter is surprisingly proximate to terror. Lurking beneath the humor of *Discworld* is some extremely effective horror, including the consumerist nightmares of *Reaper Man*, the eldritch creepiness in *Moving Pictures*, and the unnerving elves in *Lords and Ladies*. Whistling is always better when you're walking past a graveyard—isn't it?
102. 8:00 PM BH **Stupendous Machines or Rat's Nests: The Wonders of Cells and Why They Are Not Perfect but Just Good Enough.** *J.M. Sidorova.* Science fiction of human biology? The flashy stuff: zombies, vampires, superheroes, genetic chimeras. Let's consider, for a moment, a more subtle science fiction of the real-life, normal living matter -- whatever the "normal" is. Let us not forget -- we are walking wonders, and pausing for a moment to think about our own living matter should be just like staring into the night sky and pondering the Universe. J.M. Sidorova will give the audience a taste of the intricacy, ingenuity, mind-boggling complexity and yes, also clutter and flaw inherent in the way human cells function. "
103. 8:00 PM A **Reading: Gemma Files.** *Gemma Files.* Gemma Files reads from an upcoming novella "Coffle."
104. 8:00 PM B **Reading: Lisa Cohen.** *Lisa Cohen.* Lisa Cohen reads an excerpt from *Dreadnought and Shuttle, Halcyone Space* book 3.

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105. 8:00 PM CL **Kaffeeklatsch.** *Gay Haldeman, Ian Randal Strock.*
106. 8:00 PM E **Autographs.** *Sarah Pinsker, Jo Walton.*
107. 8:30 PM A **Reading: Ellen Kushner.** *Ellen Kushner.* Ellen Kushner reads from the forthcoming Season 2 of TREMONTAINE, a new Swordspoint prequel from @serialboxpub.
108. 8:30 PM B **Reading: Alex Shvartsman.** *Alex Shvartsman.* Alex Shvartsman reads a selection of urban fantasy humor short stories.
109. 8:30 PM E **Autographs.** *Kameron Hurley, Robert V. S. Redick.*
110. 9:00 PM CL **Kaffeeklatsch.** *Elizabeth Hand, Ellen Kushner.*

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Saturday July 09

111. 10:00 AM 5 **Instant Communication in Genre Fiction.** *Nick Kaufmann, Thomas Olde Heuvelt (leader), Kit Reed, E.J. Stevens, Paul Tremblay.* In a 2015 interview on Atlas Obscura, R.L. Stine said, “Cell phones are the worst thing for writing horror. Cell phones ruin almost every plot.” There are certainly a number of plots that rely on people being isolated and out of communication range, which is difficult to achieve these days. Other genres are influenced by pervasive interconnectedness: for example, fantasy novels often feature some sort of magical long-distance communication, perhaps because readers get impatient when characters have to wait a long time for news, and science fiction has tricorders and ansibles. How are genre writers working both with and against 21st-century reader assumptions around communication speed, expense, and accuracy?
112. 10:00 AM 6 **Strung Out In Heaven’s High: David Bowie and Science Fiction.** *Daryl Gregory, Elizabeth Hand (leader), Sarah Pinsker, David Shaw, Allen Steele.* From “Space Oddity” all the way through to “Blackstar,” David Bowie has worn his SF cred like a badge of honor. Our panelists will dissect selected songs from his massive body of work, pointing out the obvious and not-so-obvious influences, as well as the SF scenarios he invented himself.
113. 10:00 AM C **200 Years of Frankenstein.** *Don D’Ammassa, Theodora Goss (leader), Jack Haringa, Kathryn Morrow, Faye Ringel.* 2016 is the 200th anniversary of Mary Shelley’s *Frankenstein*, considered by many critics and scholars to be the first science fiction novel. It is also in many ways the first modern horror novel, being a radical break from the traditional Gothic horror novels so popular at the time. What are the descendants of *Frankenstein*? How much of an effect has Shelley’s novel had on the genres of horror and science fiction? Does the novel still have any relevance or usefulness today besides its historical interest? Will the readers of 2016 still enjoy it?
114. 10:00 AM BH **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.
115. 10:00 AM A **Reading: James Morrow.** *James Morrow.* James Morrow reads a selection from forthcoming novella, “The Asylum of Dr. Caligari”.
116. 10:00 AM B **Reading: Mikki Kendall.** *Mikki Kendall.* Mikki Kendall reads Chicago urban fantasy & a twisted fairy tale
117. 10:00 AM CL **Kaffeeklatsch.** *Gemma Files, Fran Wilde.*
118. 10:00 AM E **Autographs.** *John Crowley, Jeffrey Ford.*
119. 10:30 AM B **Reading: Barry Longyear.** *Barry Longyear.* Barry Longyear reads a chapter from an in progress work, *The War Whisperer*.
120. 11:00 AM 5 **Beyond Strong Female Characters.** *Terri Bruce, Kathleen Howard, Ellen Kushner (leader), Natalie Luhrs, Delia Sherman.* In a 2015 post on Tor.com, Liz Bourke puts forth that “volition and equal significance are better ways to think about, and to talk about, women’s narratives and storylines and presences in fiction,” rather than agency or strength. Bourke goes on to discuss the possibility of different types of heroism, and the possibility of a character being able to make choices in one form or another. The essay ends with the questions “Is the female character represented as having a will of her own? Does the narrative respect her volition? Does it represent her as possessing an equal significance with everyone around her, even if people around her don’t see her as equally significant? Does it, in short, represent her as fully human? Fully human, and not a caricature or a type?” Panelists will discuss ways to give women equal significance beyond physical

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strength.

121. 11:00 AM 6 **Sorting Taxonomies.** *John Benson, Greer Gilman, Kate Nepveu (leader), Peter Straub, Jacob Weisman.* Why do we group our fictions by genre first instead of other possible taxonomies? For instance:--By relationship: what kind of relationship appears in this fiction, and how much is it foregrounded?--By level of violence: violent, nonviolent or anti-violent?--By prose: ornate, simple, vivid, inventive?--By paradigm: is this fiction centred on people, ideas, or action? Those are a few possible ways a reader might choose between works, depending on what they want to read--all of which might include any combination of genres. Our panelists will discuss ways they choose what to read, and give some comparisons of like works from disparate genres.

122. 11:00 AM C **Colonization and Beyond: The Fiction and Science of Exoplanets.** *Gregory Feeley, Jeff Hecht (leader), Diane Martin, Vandana Singh, Ian Randal Strock.* In the last few years NASA's Kepler space telescope has discovered over 2,000 real planets around other stars (exoplanets). But can we ever reach them? This panel will explore the differences between science fiction's portrayal of interstellar travel with the reality of such a journey. Speculative concepts for humanity's eventual settlement of distant planets have been the stuff of science fiction for well over a century. How has science fiction addressed exoplanets, and what technology—now in place or still fictional—will get us to those worlds some day?

123. 11:00 AM BH **Fictionmags.** *John Clute, Michael Dirda, Jess Nevins, Darrell Schweitzer, Gordon Van Gelder.* The listserv Fictionmags has been in existence since 1999. Formed by David Pringle, ex-editor of Interzone, its formal remit is the study of all fiction-bearing magazines throughout history. Featuring approximately 175 members at any one time, it boasts such luminaries as Ellen Datlow, Gordon Van Gelder, Barry Malzberg, John Clute, Paul DiFilippo, and Scott Edelman. This panel will discuss Fictionmags and the resources it provides.

124. 11:00 AM A **New Hampshire Weird.** *Matthew Cheney, Eric Schaller.* Eric Schaller and Matthew Cheney will read from their new collections, *Meet Me in the Middle of the Air*, and *Blood*, respectively. Expect audience participation.

125. 11:00 AM B **Reading: Bud Sparhawk.** *Bud Sparhawk.* Bud Sparhawk reads excerpts from last year's *Distant Seas*.

126. 11:00 AM CL **Kaffeeklatsch.** *James Morrow, Jacob Weisman.*

127. 11:00 AM E **Autographs.** *Ellen Datlow, Peter Straub.*

128. 11:30 AM B **Reading: Jo Walton.** *Jo Walton.* Jo Walton reads from a work-in-progress science fiction novel, *Poor Relations*.

129. 12:00 PM 5 **Red Planet Rover, Red Planet Rover, Will Humans Come Over?** *Lisa Cohen, Jeff Hecht, Jim Kelly, Sioban Krzywicki (leader), Ian Randal Strock.* With talk of private space flight and one-way trips to Mars, is any of it really likely? Is it achievable in the near future? Is there any real demand and is it possible to ensure it isn't only for the fantastically wealthy? What would it take to make Mars a round trip, even if it is a very, very long layover? We're discovering that the void of space is far more hostile to humans than we'd thought; can problems like radiation, weightlessness, and boredom be solved for the near future?

130. 12:00 PM 6 **The Apocalypse Is Already Here; It's Just Not Evenly Distributed.** *Michael J. Deluca, Haris Durrani, Paul Park, Vandana Singh, John Stevens.* Countless cultures and peoples have experienced, or are presently experiencing, apocalypses: invasions, genocides, civil wars, natural disasters. Why do so few apocalyptic science fiction novels acknowledge that worlds have already ended? How does the experience of reading those stories change depending on one's personal or familial connection to recent apocalypses? If science fiction moved away from the idea of a globe-spanning apocalypse to explore smaller, localized, but equally devastating apocalypses, what might those stories look like?

131. 12:00 PM C **Engineering in Fantasy.** *Scott Andrews, Richard Butner, John Chu, Ken Liu, Fran Wilde (leader).* From wings and kites to bridges and plumbing, engineering is a necessary underpinning of fantasy and science fiction both. Panelists will discuss why engineering makes for great crossover science in fiction.

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132. 12:00 PM BH **Impostor Syndrome Workshop.** *Crystal Huff.* Impostor Syndrome is the feeling that you aren't really qualified for the work you are doing and will be discovered as a fraud. Many women, People of Color, QUILTBAG persons, and others from marginalized groups experience Impostor Syndrome, especially when they've (we've) been socialized to value others' opinions of work above their (our) own. People developing new skills (something we must do constantly as geeks!) are also prime sufferers. Want help overcoming your Impostor Syndrome and decreasing its incidence in your community? This workshop is for you. Workshop facilitated by Crystal Huff.
133. 12:00 PM A **Reading: Peter Straub.** *Peter Straub.* Peter Straub reads from a work-eternally-in-progress, Hello Jack.
134. 12:00 PM B **Reading: Susan Jane Bigelow.** *Susan Jane Bigelow.* Susan Jane Bigelow reads excerpts from Sky Ranger, re-released in June, and The Demon Girl's Song, to be released in September.
135. 12:00 PM CL **Kaffeeklatsch.** *Keffy Kehrli, John Stevens.*
136. 12:00 PM E **Autographs.** *James Morrow, Rick Wilber.*
137. 12:30 PM B **Reading: Thomas Olde Heuvelt.** *Thomas Olde Heuvelt.* Thomas Olde Heuvelt reads a fragment from his worldwide debut novel HEX, which has just been released with Tor/MacMillan and now sold to 14 countries. Stephen King called it "totally, brilliantly original" and The Guardian called it "Spielbergian, unforgettable".
138. 1:00 PM 5 **If Thor Can Hang Out with Iron Man, Why Can't Harry Dresden Use a Computer?** *Gillian Daniels, Elaine Isaak, Andrea Phillips, Alex Shvartsman, E.J. Stevens.* In a series of tweets in 2015, Jared Axelrod pondered "the inherent weirdness of a superhero universe... where magic and science hold hands, where monsters stride over cities." This is only weird from the perspective of fantasy stories that set up magic and technology as incompatible, an opposition that parallels Western cultural splits between religion and science and between nature and industry. Harry Dresden's inability to touch a computer without damaging it is a direct descendant of the Ents destroying the "pits and forges" of Isengard, and a far cry from Thor, Iron Man, and the Scarlet Witch keeping company. What are the story benefits of setting up magic/nature/religion and technology/industry/science as either conflicting or complementary? What cultural anxieties are addressed by each choice? How are these elements handled in stories from various cultures and eras?
139. 1:00 PM 6 **I Pass the Test: The Depictions, Meanings, and Consequences of Magical Tests and Trials.** *Erik Amundsen, Chris Gerwel, Shariann Lewitt, Gregory Wilson, Ann Tonsor Zeddies.* Magic-users frequently undergo tests of ability, courage, and moral fiber in fantastical literature. The mage is often young, uncertain, and untrained (Galadriel being a notable exception); most magical tests examine innate skill and moral compass, not learned abilities. Testing sets up conflict between student and teacher while turning peers into competitors, and definitions of success shine light on the values of the local culture. We'll explore gender and culture in magical trials, contrasts between trials of magic and trials of arms, definitions and consequences of success and failure, and much more.
140. 1:00 PM C **My Character Ate What?** *John Chu, Mary Robinette Kowal, Ada Palmer, Lauren Roy, Catherynne M. Valente, Fran Wilde (leader).* "My Character Ate What?," based loosely on Hollywood Squares, that uses food in SF as the subject matter for questions. You are signing up to be a contestant in Fran Wilde's game.
141. 1:00 PM A **Reading: Mike Allen.** *Mike Allen.* Mike Allen reads stories and excerpts from his newest collection, THE SPIDER TAPESTRIES. In the words of PUBLISHERS WEEKLY, expect "weird and transgressive" tales that "defy genre and moral expectations."
142. 1:00 PM B **Reading: Sabrina Vourvoulias.** *Sabrina Vourvoulias.* Sabrina Vourvoulias reads either "El Cantar de Rising Sun" scheduled for the July/August issue of Uncanny Magazine, or "Sin Embargo" which is included in Latino/a Rising (early 2017).
143. 1:00 PM CL **Kaffeeklatsch.** *Jim Freund, Jeff Hecht.*

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144. 1:00 PM E **Autographs.** *Maria Dahvana Headley, Kathleen Howard.*

145. 1:30 PM A **Reading: Theodora Goss.** *Theodora Goss.* Theodora Goss reads from a new short story.

146. 1:30 PM B **Reading: Allen Steele.** *Allen Steele.* Allen Steele reads *Avengers of the Moon*, a new Captain Future novel

147. 2:00 PM 5 **David Hartwell Memorial Panel.** *Robert Killheffer, Ellen Kushner, James Morrow, Sarah Smith, Gordon Van Gelder.* Readercon owes its continued existence to David G. Hartwell. In our early days we strip-mined *The New York Review of Science Fiction* for panel ideas (we still do). We could rely on David to have something to say about almost any topic, a trait that made him our go-to moderator and fill-in panelist. He took whatever we threw at him without complaining. When we made him Editor Guest of Honor for Readercon 13 (by unanimous vote, the shortest such discussion we've ever had), we realized that he would be on fewer panels than his usual load. David was always coming to us to say "I think [new writer name here] is going to have a great career. You should invite them to Readercon." Or "Have you considered [insert name of literary genius here] for GoH?" And he was never wrong. He was always our greatest and loudest cheerleader. When we were beginning to get worn down by the stresses of running the con with a skeleton crew, he gave us pep talks, telling us we were doing "important work." He believed that so much that he nominated us for a World Fantasy Award. Some years his birthday fell on Readercon weekend. We'd have a cake at the Meet the Pros(e) party, hand him a mic, and ask him to say a few words. Without fail, he'd wait for the room to get quiet and then lead us in a singalong of "Teen Angel." We'll still have Readercons, but they'll never be the same. Our panelists will discuss David Hartwell's work in the field and his outstanding character.

148. 2:00 PM 6 **It Gets Better: The Value of Utopian and Dystopian Futures for the Currently and Historically Marginalized.** *John Clute, Haris Durrani, Josh Jasper, Ada Palmer, Walter Williams.* The core message of any utopian depiction of the future is "it gets better"--a phrase familiar from the campaign aimed at despondent queer and trans youth. For those who are currently struggling against bigotry, optimistic visions of the future can provide a crucial, motivating note of hope. But many have also argued that such depictions ring false and that true representation lies in more dystopian futures that reflect the readers' own current experiences of being oppressed and validate their anger and pain. What happens when we consider the recent dystopian trend in SF (particularly in YA) in the context of stories with meaning for the marginalized? And how can authors write utopias that ring true to those who most long to believe that the future will welcome them?

149. 2:00 PM C **The Return of Writing While Parenting.** *Rose Fox, Nicole Kornher-Stace (leader), Ken Liu, Kate Maruyama, Kit Reed.* This panel will discuss the difficulties of parenting while writing (as opposed to working a job while writing, which is for the most part a very different challenge) and how the panelists have managed to reconcile their parenting duties with their writing needs and responsibilities. Panelists may include parents of small children and older children, writers who parent full-time, parents who write full-time, and children and spouses of writers.

150. 2:00 PM BH **Belm-Martin-Wilde Food Science Extravaganza!** *Diane Martin, David Shaw, Fran Wilde.* Deconstructed eggs Benedict, meat glue, 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 the latest in edible science.

151. 2:00 PM A **Reading: John Crowley.** *John Crowley.* John Crowley reads from "The Chemical Wedding, by Christian Rosenkreutz" adapted by me from the original by Johann Valrntin Andreae (1616).

152. 2:00 PM B **Reading: Delia Sherman.** *Delia Sherman.* Delia Sherman reads from her forthcoming middle-grade fantasy, *The Evil Wizard Smallbone*.

153. 2:00 PM CL **Kaffeeklatsch.** *Ellen Datlow, Jim Kelly.*

154. 2:00 PM E **Autographs.** *Lisa Cohen, Matt Kressel.*

155. 2:30 PM B **Reading: C.S.E. Cooney.** *C.S.E. Cooney.* C.S.E. Cooney reads from her novel: *Miscellaneous Stones: Necromancer* or from one of the *Dark Breakers* novellas.

156. 3:00 PM 5 **Blue Collar SF.** *Daryl Gregory, Marissa Lingen, Bud Sparhawk, Allen Steele, Fran Wilde.*

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Class is the great dirty word of American political discourse, the abject unseen Americans don't like to talk about. If, as John Steinbeck is reported to have once said, in America the poor don't look upon themselves as an exploited proletariat but as temporarily embarrassed millionaires, it should come as no surprise that even futurists, visionaries, and science fiction writers have a difficult time imagining the laborers and workers of the future in any positive way. Too often blue-collar workers are missing from science fiction; they are either non-existent (in post-scarcity universes) or kept out of the picture (in works concerned with the doings of the upper classes). Alien, with its workers explicitly concerned with their shares and bonuses, is a rarity. Why is it so hard to imagine and write blue-collar science fiction? How might blue-collar science fiction look different from what we usually read? What concerns of blue-collar science fiction are missing from the sf we usually get?

157. 3:00 PM 6 **Ladybromances.** *C.S.E. Cooney, Gwynne Garfinkle, Theodora Goss (leader), Victoria Janssen, Navah Wolfe.* Our friendships are hugely important relationships in our lives, but fiction focuses primarily on romance. Friendships between women receive especially short shrift. We tend to have many more friendships than romantic partners and they can be just as strong and passionate as romances, so why does romance take precedence? What fiction has displayed strong friendships or romances between women? What kinds of stories would we like to see about this kind of relationship?

158. 3:00 PM C **What Good Is a Utopia?** *Michael J. Deluca, Chris Gerwel, Barry Longyear, Kathryn Morrow (leader), Andrea Phillips.* If an author sets out to write a utopia, several questions arise. Character and interpersonal conflict can drive the story, but how do you keep the utopian setting from becoming backdrop in that case? Were the Talking Heads right in saying that "Heaven is a place where nothing ever happens"? And how do you showcase how much better things would be "if only"?

159. 3:00 PM BH **Story Hospital.** *Jeanne Cavelos, Michael Cisco, John Crowley, Rose Fox (leader), Lila Garrott, Maria Dahvana Headley, Elaine Isaak, Keffy Kehrl, Robert Killheffer, Kate Nepveu, Terence Taylor.* Story Hospital pairs up writers with editors and reviewers for 10-minute discussions of what's broken in their WIPs and how to start fixing it. Think of it like a pitch session where the editor's already on your side, or speed dating where you actually want the other person to tell you what you're doing wrong. Writers: come prepared to quickly and succinctly explain what you're working on and the problems you're facing. Our handpicked team of editors, reviewers, writing teachers, and enthusiastic readers will bring thinking caps and kind hearts. Leave your manuscripts and red pens at home--this is a 10-minute spoken conversation only--but bring cards with your contact info in case you both want to continue the conversation later. The discussions will be facilitated (and stopwatch will be wielded) by longtime editor and critic Rose Fox. No sign-up is needed; first come, first served. We have room for 30 writers and their brilliant ideas.

160. 3:00 PM A **Reading: Kit Reed.** *Kit Reed.* Kit Reed reads either from a new short story or her 2017 novel *Mormama*.

161. 3:00 PM B **Reading: Joe Haldeman.** *Joe Haldeman.* Joe Haldeman reads an excerpt from his current novel, *Phobos Means Fear*

162. 3:00 PM CL **Kaffeeklatsch.** *Liz Gorinsky, Jo Walton.*

163. 3:00 PM E **Autographs.** *Susan Jane Bigelow, Ken Liu.*

164. 3:30 PM A **Reading: Jeffrey Ford.** *Jeffrey Ford.* Jeffrey Ford reads from a new collection, *A Natural History of Hell*, out from Small Beer on July 11th.

165. 3:30 PM B **Reading: Max Gladstone.** *Max Gladstone.* Max Gladstone reads either a selection from *The Highway Kind*, forthcoming in 2017, or from a Craft work in progress.

166. 4:00 PM 5 **Catherynne M. Valente Interviewed by John Clute and Elizabeth Hand.** *John Clute, Elizabeth Hand, Catherynne M. Valente.*

167. 5:00 PM 5 **Tim Powers Interviewed by Gary K. Wolfe.** *Tim Powers, Gary K. Wolfe.*

168. 8:00 PM 5 **A Most Readerconish Miscellany.** *Heath Miller.* Join us for an evening of song, games, laughter, and mystique as we celebrate the varied talents of Readercon guests. This year, come ready to suggest outlandish possibilities which our Guests of Honor will try to turn into a plausible story world! We will also

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be playing a science fictional version of the popular British game show “Sorry I Haven’t a Clue.” The evening will be emcee’d by Heath Miller, voice actor extraordinaire. We will be raising money for the Boston Area Rape Crisis Center, so consider bringing money if you’d like to help, but no donation is necessary to enjoy the fantastic show!

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Sunday July 10

169. 10:00 AM 5 **Magic! In! Spaaace!** *Chris Gerwel, Mikki Kendall, Matt Kressel, Sioban Krzywicki (leader), Bethany Powell.* Magical fantasy is frequently set in the past or in worlds that look like our past. With the rise of urban fantasy, we're seeing more and more stories with magic in the present day. What about magic in the future, or stories of space exploration using magic? Is this too many clashing elements at once, or could the right author reconcile what we love about futuristic SF with our favourite fantasy tropes?
170. 10:00 AM 6 **Which Book Would You Save?** *Lisa Cohen, James Morrow, Kate Nepveu (leader), Tom Purdom, Eric Schaller.* In Ray Bradbury's introduction to the authorized adaptation graphic novel of Fahrenheit 451 he says, "Finally, may I suggest that anyone reading this introduction should take the time to name the one book that he or she would most want to memorize and protect from any censors or 'firemen.' And not only name the book, but give the reasons why they would wish to memorize it and why it would be a valuable asset to be recited and remembered in the future. I think this would make for a lively session when my readers meet and tell the books they named and memorized, and why." Our panelists will respond to this prompt and tell us what texts have been so influential/inspiring (inside and outside genre) that they would go to extensive lengths to subvert a world of censorship.
171. 10:00 AM C **Words Alone or Words and Pictures?** *Kathleen Jennings (moderator), Jess Nevins, Sarah Pinsker, Vinnie Tesla, Gregory Wilson.* Words alone can leave a lot to the reader's imagination, and this can be wonderful, but it can sometimes be confusing to keep track of everything while reading, especially with large casts or complicated narratives. Comics, graphic novels, and other types of sequential art can make things clearer, obfuscate further, or suggest the narrator is really unreliable, but it can also leave a lot less to the reader's imagination. What are some pros and cons of each form when telling a given story? What are good examples of what each does really well?
172. 10:00 AM BH **New Worlds for Old.** *Susan Jane Bigelow, Greer Gilman, Theodora Goss, Lauren Roy, Ann Tonsor Zeddies.* Our GoHs have created their own worlds and retold stories. What's the difference in approach between creating from "scratch" and "reimagining"? Is one harder than the other? Do we ever really create worlds wholly our own or are we always cannibalizing bits of other worlds? Would we be able to tell meaningful stories in worlds utterly different from our own? How much of a world is physical and how much is societal behaviors and norms?
173. 10:00 AM A **Reading: John Langan.** *John Langan.* John Langan reads an excerpt from a newly published novel, *The Fisherman*, about a fishing trip two widowers take to a haunted river.
174. 10:00 AM B **Reading: Ken Liu.** *Ken Liu.* Ken Liu reads a new story, "An Advanced Reader's Picture Book of Comparative Cognition" and excerpts from his translation of *DEATH'S END*, by Liu Cixin.
175. 10:00 AM CL **Kaffeeklatsch.** *John Clute, John Crowley.*
176. 10:00 AM E **Autographs.** *Mike Allen, Joe Haldeman.*
177. 10:30 AM A **Reading: Ada Palmer.** *Ada Palmer.* Ada Palmer reads *Too Like the Lightning*
178. 10:30 AM B **Reading: Nick Kaufmann.** *Nick Kaufmann.* Nick Kaufmann reads an excerpt from a novel in progress titled *The Scarred Man*.
179. 11:00 AM 5 **Kaffeeklatsch.** *Joe Haldeman, Ken Liu.*
180. 11:00 AM 6 **Shirley Jackson Awards.** *John Langan, Tim Powers, Catherynne M. Valente.* In recognition of the legacy of Shirley Jackson's writing, and with permission of the author's estate, the Shirley Jackson Awards have been established for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic. Jackson (1916–1965) wrote classic novels such as *The Haunting of Hill House* and *We Have Always Lived in the Castle*, as well as one of the most famous short stories in the English language, "The Lottery." Her work continues to be a major influence on writers of every kind of fiction, from the most traditional genre offerings to the most innovative literary work. The awards given in her name have been voted upon by a jury of professional writers, editors, critics, and academics, with input from a Board of

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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.

181. 11:00 AM E **Autographs.** *Neil Clarke, Paul Tremblay.*

182. 12:00 PM 5 **A Dark and Golden Age.** *Sioban Krzywicki (leader), Darrell Schweitzer, J.M. Sidorova, Catherynne M. Valente, Walter Williams.* We frequently refer to the Dark Ages, Middle Ages, or Medieval Period to describe the time between the fall of Rome and the beginning of the Renaissance. However, these terms primarily refer to the conditions in Western Europe. The Eastern Roman Empire didn't fall until 1453. The Muslim world considered this a golden age with many innovations and scientific advances. China, India, Africa, Eastern Europe, and many other regions have their own eras, empires, "rises," and "declines" that have nothing to do with this demarcation. How can we better use this history in fantasy and historical fiction? How has our obsession with the tiny, western part of Europe colored our writing to this day?

183. 12:00 PM 6 **What Libraries Can Do for Writers.** *Susan Jane Bigelow, Matthew Cheney, Nick Kaufmann, Jess Nevins, Emily Wagner (leader).* Our panel of librarians and writers talk about the surprising hidden resources of libraries, and how your local library can help you with research, writing space, applying for grants, and much more.

184. 12:00 PM C **Yesterday: Time Travel in The Anubis Gates.** *Jim Freund, Robert Killheffer (leader), John Langan, Sarah Pinsker, Jo Walton.* Time travel is a fascinating but slippery and difficult narrative device. When characters can move back and forth through time, causality can become confusing, irrelevant, or malleable. Pacing becomes troublesome and readers can find it difficult to follow. Many writers skirt this issue, but Powers engages directly with it head on in *The Anubis Gates*. What does he do and how, technically, does he achieve it? What problems are encountered? Is it satisfying or does it result in the same difficulties in a different way?

185. 12:00 PM BH **Short Stories Explained (For the Novelist).** *Mary Robinette Kowal.* Many writers can't keep their short stories short. In this workshop, Hugo award-winning author Mary Robinette Kowal will walk you through how short stories are structured using a combination of lecture and in class exercises. The session will cover economical prose, effective use of point-of-view and how plot works in short form.

186. 12:00 PM A **Reading: Lauren Roy.** *Lauren Roy.* Lauren Roy reads a few selections, including an angry woman-superhero obituary "In Memoriam: Lady Fantastic," and a piece of her work-in-progress *Cantankerous*, which is a YA SF novel in the vein of *Leverage* and *Firefly*.

187. 12:00 PM B **Reading: Ellen Brody.** *Ellen Brody.* Ellen Brody reads "The Girl Jones" by Memorial Guest of Honor Diana Wynne Jones

188. 12:00 PM CL **Kaffeeklatsch.** *Max Gladstone, Maria Dahvana Headley.*

189. 12:00 PM E **Autographs.** *Thomas Olde Heuvelt, Tim Powers.*

190. 12:30 PM A **Reading: Terence Taylor.** *Terence Taylor.* Terence Taylor reads a short story.

191. 12:30 PM B **Reading: Jeff Hecht.** *Jeff Hecht.* Jeff Hecht reads "When Last I Saw the Stars," from *Nature Futures*, and another flash story to be determined.

192. 1:00 PM 5 **Tanith Lee - A Retrospective.** *Mike Allen, Gemma Files, Lila Garrott, Theodora Goss (leader), Sonya Taaffe.* Tanith Lee authored over 90 novels and 300 short stories, a children's picture book, poems, and television episodes. In 1980, she became the first woman to win the British Fantasy Award best novel award, for her book *Death's Master*. Yet in 2010, Tanith Lee mentioned she was still writing novels, and consistently publishing short stories, but publishers were not interested in her longer works. Lee's impact on the genres that make up slipstream fiction was significant. What leads a publisher to look at works from an influential, established writer and decide they are not worth the shelf space? How can we keep Lee in print, and in people's minds?

193. 1:00 PM 6 **Interstellar Empire in a Post-Scarcity World.** *Neil Clarke, John Clute, Robert Killheffer (leader), John O'Neil, Alex Shvartsman.* If we had all the resources we needed and weren't damaging our environment, would we still expand to space given technology that made that easy as well? Would there still be

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conflict with other interstellar empires? Would we have a responsibility to give this technology to all those we encounter?

194. 1:00 PM C **Keytars in Science Fiction!** *John Chu, Yves Meynard, Sarah Pinsker (leader), David Shaw, Catherynne M. Valente.* Alien or futuristic music can play a large role in SF, but how is it best conveyed? Music has evolved to encompass a vast array of styles, instrumentation, and sound. How can we make something seem alien or futuristic instead of just “experimental”? Is it unusual instruments, ranges of sound, different scales, some combination of these or something else altogether? On TV and movies new instruments can be shown, like Spock’s lute, but how do we make sure the sound isn’t just ours? How would alien instruments be different? Would we be able to make sense of it? The soundtrack to *Forbidden Planet* was created with entirely original, electronic instruments to make a seemingly alien sound, but how often can something like this be done before it becomes generic? Are we stuck with making sure the lyrics convey the alienness or futuristicness?

195. 1:00 PM BH **Power, Wealth, and Economics in Writing and Plotting Romance.** *Max Gladstone, Ada Palmer, Tom Purdom, Julia Rios, Terence Taylor.* There are many modern romances with a wealthy man and a woman who isn’t, and many with both male and female partners with money, but few with a wealthy woman and a man who isn’t. Does the wealth disparity create a power dynamic similar to the one that was inherent between men and women in pre-modern society? Modern romances frequently imitate and reuse formulas and tropes from romances written in pre-modern society when an inherent power tension between empowered men and comparatively politically/economically dis-empowered women existed. Do these power differentials still exist or do modern romances artificially recreate the same kinds of tensions and stresses by writing about the very wealthy? Why wouldn’t reversed roles be as compelling in a modern romance? What happens when other genders are included or polyamorous lifestyles are considered? Is the wealth disparity the be-all and end-all of romantic settings? How do wealth and other types of modern power work in modern romance, and how does it relate to pre-modern ideas of romance?

196. 1:00 PM A **Reading: Gillian Daniels.** *Gillian Daniels.* Gillian Daniels reads a short story.

197. 1:00 PM B **Reading: Kathleen Jennings.** *Kathleen Jennings.* Kathleen Jennings reads an extract of “Flyaway”, an illustrated Australian Gothic novella-in-progress.

198. 1:00 PM CL **Kaffeeklatsch.** *Nick Kaufmann, Mikki Kendall.*

199. 1:00 PM E **Autographs.** *Steve Rasnic Tem.*

200. 1:30 PM A **Reading: Michael Cisco.** *Michael Cisco.* Michael Cisco reads selections from his new novel, *Animal Money*.

201. 1:30 PM B **Reading: Elsa Sjunneson-Henry.** *Elsa Sjunneson-Henry.* Elsa Sjunneson-Henry reads a piece that will be coming out from Fireside Fiction Company in July, titled “Out of Time”, and a section from her current novel out on query.

202. 2:00 PM 5 **SFFF: Science Fiction and Fantasy Fashion.** *Lila Garrott, Liz Gorinsky (leader), Kathleen Jennings, Julia Starkey, T.X. Watson.* Let’s talk about future fashion. According to Carrie Fisher in her memoir *Wishful Drinking*, George Lucas told her that there were no bras in space, so she wasn’t allowed to wear a bra in the first *Star Wars* movie. He explained to her in 2012 that in space, skin expands, but a bra doesn’t, so a person would be strangled by their bra. Setting aside all of the other questions this raises, what scientific and future technological oddities could end up affecting the way we dress? Many designers and writers over the years have tackled this question with clothing to protect from increased UV rays and *Star Trek* uniforms that include personal climate control. Do we think that future clothing will be purely functional jumpsuits, or will new technologies provide new sartorial delights and abominations? Do our aliens dress like humans or eschew clothing entirely? In fantasy, does historical accuracy matter, and does boob armor really ruin a story?

203. 2:00 PM 6 **Ace, Aro, and Age.** *F. Brett Cox, Keffy Kehrli, Sonya Taaffe, Jo Walton.* Readers looking for asexual and aromantic characters in speculative fiction have to look hard. The only human characters who aren’t likely to wind up married off are either children or the elderly, thanks to mistaken cultural notions about

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youthful innocents and withered crones. How can we expand speculative fiction to include explicitly asexual and aromantic identities, and how does that inclusion force us to also address our ideas about sexual and romantic orientations and age?

204. 2:00 PM C **The No-Good, Very Bad Antagonist.** *John Benson, Elaine Isaak (leader), John Langan, Yves Meynard, Eric Schaller.* Whenever any scene of an antagonist's cruelty is questioned an all too common response is "We have to see how bad the antagonist is!" But there is an ugly tautology squirming just beneath that logic. The antagonist, who must be defeated because they are bad, must be seen to be bad so we might enjoy their defeat. And what of the notion that everyone is the protagonist of their own story? Isn't it enough to show that our antagonist is opposed to our protagonist? Must the deck be stacked with Eeeeeevil to get the audience on board? How much of this is simple, titillating enjoyment of evil acts?

205. 2:00 PM BH **Hands On with Rare Books.** *Ada Palmer.* Archivist and writer Ada Palmer will bring her collection of antique books and manuscripts, the oldest dating to the 1490s, including handwritten manuscripts on Vellum and early printed books from the 1500s, 1600s and 1700s. Her talk will focus on examples of different types of early book production, different bindings, typefaces, printing from different countries, pamphlets and broadsides, with hands-on opportunities. Palmer will also talk about the history of books and writing, the transition from papyrus to vellum, from manuscript to print, and how changes in medium affected the history of reading.

206. 2:00 PM A **Reading: Walter Williams.** *Walter Williams.* Walter Williams read from a work in progress, *Blue*, a surreal detective story.

207. 2:00 PM B **Reading: Elaine Isaak.** *Elaine Isaak.* Elaine Isaak reads reading from "Sixteen Concubines" an unpublished historical story set in China

208. 2:00 PM E **Autographs.** *Mike Allen, Max Gladstone.*

209. 2:30 PM A **Reading: Shariann Lewitt.** *Shariann Lewitt.* Shariann Lewitt reads from a work to be announced.

210. 2:30 PM B **Reading: John Chu.** *John Chu.* John Chu reads from either "The Sentry Branch Predictor Spec: A Fairy Tale" or an unpublished work.

Readercon 27 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 is Convention Chair with Sioban Krzywicki stepping up as Assistant Conchair.

Sioban is also Pre-Con (and Corporate) Treasurer, with Brian Misamore as At-Con Treasurer.

Veronica Schanoes was Chair of the Safety Committee for the majority of the year, with Michelle Dupler stepping into the role of Chair shortly before Readercon. The committee is also made up of Amal El-Mohtar, A.J. Odasso, Kate Nepveu, Sonya Taafe, Nightwing Whitehead, and Fran Wilde.

This year’s program subcommittee (program chair Emily Wagner, assistant program chairs Sioban and Jude Griffin, chairs emeriti Rose Fox and David Shaw, committee members Amal, Sonya, Saira Ali, Matthew Cheney, Crystal Huff, Mikki Kendall, B. Diane Martin, Miriam Newman, Cameron Salisbury, Xtina Schelin, Bethany Sherwood, Graham Sleight, and Gary K. Wolfe) collectively created and developed most of the panels and collaborated on writing all of the descriptions. Many thanks to the people who sent us panel ideas 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.

Emily also works hard to make our annual Readerconnish Miscellany a successful fundraiser.

B. Diane served as liaison to the Cordwainer Smith Rediscovery Award Committee, while Emily worked with the Shirley Jackson Award Committee.

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

Rachael Ferguson researched, solicited, and edited contributions for the Souvenir Book, proofread the text and secured custom cover art for all Readercon publications from Andrew King. Richard Duffy and Ellen Brody developed the extensive bibliographies. 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 Andrea Corbin diving in at the eleventh hour to finish the book up for us. Bio-bibliographies were managed by Anne Zanoni with editing assistance from Sophie Logan, Devin Martin, Kate Nepveau, and Jean Rossner.

David Lubkin made sure that we had a mobile app available to review the program this year.

Jean worked with B. Diane to coordinate efforts around a new Restaurant Guide.

Crystal handled advertising opportunities in our publications, while Bill made sure Readercon 27 flyers were visible at other conventions throughout the past year.

Madeline Lee designed the Readercon 27 flyer and is on board for the Readercon 28 flyer too.

Sioban produced all the signage including room signs and name tents with Sean Pickett handling all At-Con signage. Louise J. Waugh built the information towers.

Merryl Gross managed the website in coordination with Allen. Merryl is also the management mastermind behind our membership database and Google Apps administration. She and Louise manage registration – the one area that every single person attending Readercon interacts with.

Richard is managing the Bookshop and autograph sessions with assistance from Ellen.

B. Diane is our Hotel Liaison, while Sioban and Rae are Guest of Honor Liaisons.

Karen Paquin is managing the Con Suite with help from Paulagaye Adams. Nightwing is managing the Green Room and Lori Meltzer is managing the Kaffeeklatsches.

Fred Isaacs is working to make Readercon accessible to everyone.

Suli Isaacs is keeping our staff sane with food and drink in the Staff Den.

Thom Jones-Low is managing the Information Desk.

Louise, Suli and Dawn Jones-Low are managing Readercon Volunteers.

A special thanks to Steve Huff for graciously providing on-site EMT services for Readercon-goers on short notice.

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.

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.)



Mike Allen is the author of the Shirley Jackson Award-nominated short story collection *Unseaming* (Antimatter Press, 2014) and its smaller, weirder follow-up *The Spider Tapestry* (Mythic Delirium Books,

2016), as well as the dark fantasy novel *The Black Fire Concerto* (Haunted Stars Press, 2013).

He's also an editor. His newest anthology, *Clockwork Phoenix 5* (Mythic Delirium Books, 2016) debuted to critical acclaim and was for a fleeting moment in June the top-selling fantasy and horror anthology on all of Amazon.com. Aside from the previous four *Clockwork Phoenix* anthologies, he has edited the *Mythic Delirium* journal of speculative writing since 1998, and co-edited two anthologies, also titled *Mythic Delirium* (vol. 1, 2014; vol. 2, 2015), with his wife Anita Allen.

His horror story "The Button Bin" was a Nebula Award finalist in 2009. Other stories he's written have made appearances in *Weird Tales*, *Beneath Ceaseless Skies*, *Not One of Us*, *Pseudopod*, *Podcastle*, *Drabblecast*, *Lackington's*, and the anthologies *Cthulhu's Reign*, *Steam-Powered: Lesbian Steampunk Stories*, *Solaris Rising 2*, *A Darke Phantastique*, *Corvidae* and *Tomorrow's Cthulhu*.

His poetry collections include *Disturbing Muses* (Prime Books, 2005), *Strange Wisdoms of the Dead* (Wildside Press, 2006), *The Journey to Kailash* (Norilana Books, 2008) and *Hungry Constellations* (Mythic Delirium Books, 2014).

On weekdays, he writes the arts column for the daily newspaper in Roanoke, Va. In the course of his newspaper reporting career, he's interviewed an assortment of artists including Yoko Ono, Kevin Spacey, Annie Dillard, Neil Gaiman and Ray Bradbury.

You can follow Mike's exploits as a writer at descentintolight.com, as an editor at mythicdelirium.com, and all at once on Twitter at [@mythicdelirium](https://twitter.com/mythicdelirium). You can also register for his newsletter, "Memos from the Abattoir," at <http://tinyurl.com/abattoir-memos>.



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 EveryBoy'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 Weirddness*, and *Fantasy*, and his 2007 debut story, "Bufo Rex" in *Weird Tales*, was a WSFA Small Press finalist.

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

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

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



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.



Dale Bailey's Shirley Jackson award-winning short fiction has appeared in a variety of periodicals, including *Asimov's Science Fiction*, *The Charlotte Observer*, *Clarkesworld Magazine*, *Lightspeed Magazine*, *The Magazine of Fantasy and Science Fiction*, *Nightmare Magazine*, *SciFiction*, and *Tor.com*, as well as many anthologies, among them *Lovecraft*

Unbound (2009), *Oz Reimagined* (2013), and *Queen Victoria's Book of Spells* (2013).

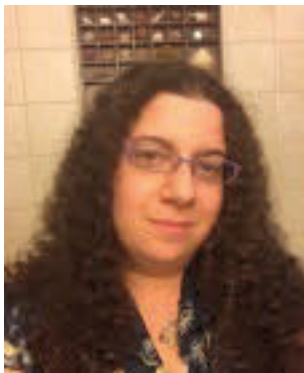
His stories have been widely reprinted, including appearances in *The Best from Fantasy & Science Fiction* (1994, 1999), *Best New Horror* (2015), *The Mammoth Book of Best New Horror* (2004, 2005, 2013), *Nebula Awards* (1997) and *Nebula Awards Showcase* (2007), *Some of the Best from Tor.com* (2013, 2014), *The Year's Best Fantasy* (2005), *The Year's Best Dark Fantasy and Horror* (2010, 2014, 2015, 2016), *The Year's Best Fantasy & Horror* (1995, 2004), and *The Year's Best Horror* (2010, 2014, 2015, 2016).

He has published two collections. In addition to the title story, a finalist for the Nebula Award, *The Resurrection Man's Legacy and Other Stories* (Golden Gryphon Press, 2003) includes "The Census Taker," a finalist for the International Horror Guild Award, and "Death and Suffrage," winner of the International Horror Guild Award, and basis of the "Homecoming" episode of *Masters of Horror* on the Showtime television network. His second collection of short fiction, *The End of the End of Everything: Stories* (Arche,

2015) is a finalist for this year's Shirley Jackson Award. It includes Nebula and International Horror Guild Award finalist "The End of the End of Everything," Bram Stoker Award finalist "The Bluehole," and the title story, a winner of the Shirley Jackson Award.

He has also published four novels: *The Fallen* (Signet, 2002), a finalist for the International Horror Guild Award; *House of Bones* (Signet, 2003); *Sleeping Policemen* (Golden Gryphon Press, 2006), with Jack Slay, Jr.; and *The Subterranean Season* (Underland, 2015). A graduate of Bethany College, with a Master's degree and a Ph.D. in American Literature from the University of Tennessee, Dale is also the author of a study of 20th-Century horror fiction, *American Nightmares: The Haunted House Formula in American Popular Fiction* (Bowling Green State University Popular Press, 1999).

He lives in Hickory, North Carolina with his family.



Gili Bar-Hillel is a small publisher, a translator and a lover of children's literature, based in Israel. She has translated over 50 books into Hebrew, including the *Harry Potter* series, *How's Moving Castle* and several of the Oz books by L. Frank Baum. She wrote and researched an annotated edition of *Peter and Wendy* by J. M. Barrie. Since 2000 she has worked as editor for several Israeli publishing houses, and recently founded her own indy imprint, "Utz" (Oz), where she strives to revive forgotten classics and publish fantastic books overlooked by more mass-market oriented publishing houses. She has introduced Israel to books by Diana Wynne Jones, Garth Nix, Rick Riordan, Noel Streatfeild, Philip Reeve, Adam Rex, Elizabeth Wein, Robin McKinley, Ursula Moray Williams, Frank Baum and many more, soon to be joined by Christina Rosetti, Frances Hardinge, and others.

Gili has been an invited speaker on children's literature, translation and illustration at venues ranging from the UK's National Centre for Children's Books to Harvard University. She is a frequent visitor at schools and libraries in Israel, promoting reading. A lifelong fan of Diana Wynne Jones, she was honored to be invited by Jones' family to speak for the author's international publishers and translators at her memorial celebration. She received a David Almond grant to research Jones' papers at the Seven Stories archive, with an eye to writing a biography of her favorite author. Gili completed all her credits for an MA in Children's Culture Studies at Tel Aviv University, but never turned in her final five-page take-home exam. Her BA is in Dramaturgy.

She is a fierce advocate for children as readers, and feels that illustrations and design get short shrift at literary conferences and conventions. Her childhood, zigzagging between Israel, the USA, and the UK, has offered her a unique perspective on "canonical" children's literature. She lives in Tel Aviv with her husband and three children, a dog, a cat, a rat, a crawfish, and fluctuating numbers of guppies. Also too many books.



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



Jedediah Berry's first novel, *The Manual of Detection* (Penguin, 2009), won the IAFA Crawford Award and 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 an audio adaptation read by actor Toby Jones

was produced 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 interactive story "Fabricationist DeWitt Remakes the World" was featured at TEDxCERN 2015. His story in cards, "The Family Arcana," was published as a poker deck by Ninepin Press, for which he serves as co-editor. He lives in western Massachusetts.



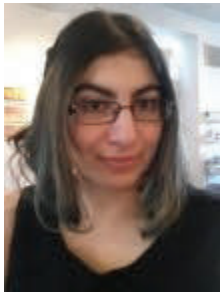
Susan Jane Bigelow is the author of the *Extrahuman Union* series, currently being republished by Book Smugglers Publishing in 2016. She is also the author of the *Grayline Sisters* books from Candlemark & Gleam, and the forthcoming YA fantasy novel *The Demon Girl's Song* from Dreaming Robot Press.

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*, the anthologies *War Stories* (Apex, 2014) and *This Mutant Life* (Kalamity Press, 2013), and the Queers Destroy Science Fiction issue of *Lightspeed*, among others. Her short story “Sarah’s Child” was on the 2015 Tiptree Award honor list.

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*, a resident editor at the Online

Writing Workshop for Science Fiction, Fantasy, and Horror, and a contributor to speculative web serial *Shadow Unit* 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.



Ellen Brody completed her master's degree with a thesis concerning media and fiction. She joined the Readercon 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 assistant-editing last year, and compiling the bibliographies last year and this year. And she is helping to run the autograph sessions and the Bookshop this year as well. 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 nineteen consecutive Readercons, and has appeared on a few panels as well.



Christopher Brown (fka Chris Nakashima-Brown) is the author of *Tropic of Kansas*, forthcoming in 2017 from Harper Voyager. Brown was a 2013 World Fantasy Award nominee for the anthology he co-edited, *Three Messages and a Warning: Contemporary Mexican Short Stories of the Fantastic* (Small Beer Press, 2012). His short fiction has appeared in a variety of anthologies and magazines, including *Stories for Chip*, *MIT Technology*

Review's Twelve Tomorrows, *The Baffler*, *Flurb*, *Futurismic*, *The Infinite Matrix*, *Strange Horizons*, *Argosy*, and *RevolutionSF*. Brown's narrative nonfiction and criticism include recent pieces in *Lady Churchill's Rosebud Wristlet*, *Review—Literature and Art of the Americas*, the *New York Review of Science Fiction*, and the Mexican literary magazine *Castálida*. A complete bibliography of his work can be found at christopherbrown.com.



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.



Richard Butner runs the Sycamore Hill Writers' Conference. His chapbook *Horses Blow Up Dog City & Other Stories* was published by Small Beer Press in 2004. His story "Ash City Stomp" appeared in *Year's Best Fantasy & Horror* (Datlow, Link, and Grant, eds.) and was shortlisted for the Speculative Literature Foundation's Fountain

Award. More recently, his story "Holderhaven," originally published in *Crimewave 11: Ghosts*, was a nominee for the Shirley Jackson Award. Other short fiction includes appearances in *the Magazine of Fantasy & Science Fiction*, *Electric Velocipede*, *Lady Churchill's Rosebud Wristlet*, *SciFiction*, *Crossroads* (Cox and Duncan, eds.), and *When the Music's Over* (Shiner, ed.).

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



Jeanne Cavelos is a best-selling writer, award-winning editor, and director of the Odyssey Writing Workshops Charitable Trust. She began her professional life as an astrophysicist and mathematician, working in the Astronaut Training Division at NASA's Johnson Space Center. Her love of science fiction sent her into a career in publishing, and she became

a senior editor at Bantam Doubleday Dell, where she ran the science fiction/fantasy program and created the Abyss imprint of psychological horror (World Fantasy Award winner 1993, Special Award: Professional). In her eight years in New York publishing, she edited a wide range of fiction and nonfiction, and worked with such award-winning and best-selling authors as William F. Nolan, Robert Anton Wilson, Dennis Etchison, Joan Vinge, Tanith Lee, Kathe Koja, Poppy Z. Brite, Jeanne Kalogridis, Barry Gifford, Patrick McCabe, Syd Field, Phil Farrand, and Peter Dickinson.

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

thriller, *Fatal Spiral* (www.jeannecavelos.com).

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



Christopher M. Cevalso (“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 long-listed 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.



Suzy McKee Charnas, a Guest of Honor at Readercon 12, began writing at age 6 and got published, aged 31, with a novel of fierce humor and enthusiastic radicalism, *Walk to the End of the World* (Ballantine, 1974; selected by David Pringle for *Science Fiction: The 100 Best Novels* and

awarded a Retro Tiptree in 1996). Then came sequels: *Motherlines* (Putnam, 1978; also a Retro Tiptree winner), *The Furies* (Tor, 1994; Tiptree short list and Lambda finalist), and, finally, *The Conqueror’s Child* (Tor, 1999; Tiptree winner), a series chronicling the development not only of her characters and their world but of many of her own ideas over the 25 years it took to finish writing it. This epic has been reissued as *The Holdfast Chronicles* in trade paper in Tor’s Orb SF classics line, and named to the Gaylactic Spectrum Hall of Fame in 2003.

Among general readers she is better known for *The Vampire Tapestry* (Simon and Schuster, 1980; selected by David Pringle for *Modern Fantasy: The Hundred Best Novels*; Nebula and Balrog finalist), which seems poised to be optioned yet again for one of those movies that never actually gets made (but we can dream). Her YA series set in a fantastic Manhattan, *The Bronze King* (Houghton Mifflin, 1985), *The Silver Glove* (Bantam, 1988), and *The Golden Thread* (Bantam, 1989), is available via electronic download. *Dorothea Dreams* (Arbor House, 1986), a realistic paranormal novel about a haunted artist, and *The Kingdom of Kevin Malone* (Harcourt Brace, 1993), a YA fantasy and recipient of the Mythopoeic Society’s Aslan Award, are also out as ebooks. Finally, there’s *The Ruby Tear* (Tor, 1997), a “romantic horror” novel as by Rebecca Brand.

Her short story collection, *Stagestruck Vampires and Other Phantasms* (Tachyon, 2004), includes a slew of notable and widely anthologized stories. Novella “Unicorn Tapestry” won the 1980 Nebula and was a World Fantasy finalist; novelette “Listening to Brahms” was a 1986 Nebula finalist and a Pulphouse Short Story Paperback; “Boobs,” a teen girl werewolf short story, won the 1989 Hugo and was a Nebula, Locus, and SF Chronicle finalist; “Advocates,” with Chelsea Quinn Yarbro, was a 1991 Stoker novelette finalist; and novelette “Beauty and the Opera, or the Phantom Beast,” was a 1996 Hugo, World Fantasy, Sturgeon, Tiptree, and Locus finalist. *Moonstone and Tiger-Eye* (Pulphouse, 1992) includes a pair of stories more readily available.

“Scorched Supper on New Niger” was in *The Best Science Fiction of the Year #10* (Carr, ed.) and *Women of Wonder: the Contemporary Years* (Sargent, ed.). “Lowland Sea” was in both the 2nd *The Best Horror of the Year* (Datlow, ed.) and the 2010 *The Year’s Best Dark Fantasy and Horror* (Guran, ed.). Her latest published work, “Late Bloomer,” was in *Teeth* (Datlow and Windling, eds.), a YA collection of stories about vampires who are not sparkly but are staggeringly varied and entertaining anyway; it was just selected for the 2012 *The Year’s Best Science Fiction and Fantasy* (Horton, ed.). Other stories appear in *A Whisper of Blood* (Datlow, ed.), *Sextopia* (Tan, ed.), and *Streets of Blood* (Schimel and Greenberg, eds.).

A full-length stage play, *Vampire Dreams*, made by her from the heart of *The Vampire Tapestry*, has been staged on both coasts (published by BPPI, broadwayplaypubl.com/vamp.htm).

Charnas maintains a sporadic blog and chats on Facebook but will not tweet: the line has to be drawn somewhere, if only so some actual work can get done. She lives in New Mexico with her husband, two orange cats, friends, neighbors, and a would-be garage band next door with whom negotiations are constantly ongoing. Her URL is suzymckeecharnas.com, where visitors are most welcome.



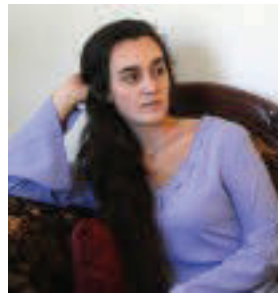
Matthew Cheney is the author of *Blood: Stories* (Black Lawrence Press, 2016; Hudson Prize). His fiction and nonfiction have appeared in *Where Thy Dark Eye Glances* (Berman, ed.), *Logorrhea* (Klima, ed.), *Interfictions* (Sherman and Goss, eds.), *Best Gay Stories 2016* (Berman, ed.),

Conjunctions, *Strange Horizons*, *Nightmare*, *Weird Tales*, *SF Site*, *The Los Angeles Review of Books*, *Science Fiction Film & Television*, *Lady Churchill's Rosebud Wristlet*, *One Story*, and elsewhere. He wrote the introductions to Wesleyan University Press's editions of Samuel R. Delany's *The Jewel-Hinged Jaw* (2009), *Starboard Wine* (2012), and *The American Shore* (2014). He is the former series editor for *Best American Fantasy* (Prime Books 2007, 2008; Underland Press 2010) and the co-editor with Eric Schaller of the occasional online magazine *The Revelator*. His blog, *The Mumpsimus*, was nominated for a World Fantasy Award in 2005, and he has been a juror for the Speculative Literature Foundation's Fountain Award and the 2011 Shirley Jackson Awards. He lives in New Hampshire, where he is a PhD candidate at the University of New Hampshire.



John Chu is the author of the 2014 Hugo winner for Best Short Story, "The Water That Falls on You from Nowhere," subsequently anthologized in *Wilde Stories 2014* (Berman, ed.). "Hold-time Violations" appeared in *The Best Science Fiction of the Year: Volume 1* (Clarke, ed., 2016). His other short fiction has appeared in *Bloody Fabulous* (Sedia, ed.), *The Time Traveler's Almanac* (VanderMeer and VanderMeer, eds.), *Kaleidoscope*

(Krasnostein and Rios, eds.), *Defying Doomsday* (Dolichva and Kench, eds.), *Boston Review*, *Asimov's*, *Uncanny*, *Lightspeed*, and *Tor.com* among other places. His short story "The Sentry Branch Predictor Spec: A Fairy Tale" is forthcoming at *Clarkesworld*. He also translates fiction from Chinese into English. His translations have appeared in *The Apex Book of World SF 4* (Murad and Tidhar, eds.), *The Big Book of SF* (VanderMeer and VanderMeer, eds.), and other venues including *Clarkesworld*. He has narrated stories for *Escape Pod*, *Pseudopod*, *PodCastle*, and *Lightspeed*. He is a graduate of Viable Paradise X (2006) and the Clarion Writers Workshop (2010). Follow him on Twitter @john_chu.



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

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.



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.



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 Kate Wilhelm Solstice Award in 2012.

He was Associate Editor of the Hugo-winning first edition (Doubleday, 1979) of the *Encyclopedia of Science Fiction*, general

editor Peter Nicholls, with whom he co-edited the second edition (St. Martin's, 1993), which won the Hugo, Locus, British SF Special, and the Eaton Grand Master Award; and is co-editor of the third edition (Gollancz, online from 2011) with David Langford (Nicholls remaining Editor Emeritus) and Graham Sleight as Managing Editor, which has won the British SF Award for nonfiction, the 2012 Eurocon, and a Hugo Award for 2012.

He also co-edited the *Encyclopedia of Fantasy* (St. Martin's, 1997) with John Grant, which won the Hugo, Locus, Mythopoeic, and Eaton Awards, was a Stoker finalist, and won the editors the World Fantasy Special Award: Professional (Clute having been a finalist previously, for 1993 and 1994). Solo 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 critical pieces 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. All six collections listed above will be released by Gollancz in 2016 as ebooks.

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.

Projects include further work on *The Encyclopedia of Science Fiction*, now almost two million words longer than the 2011 launch version; and a projected new collection, *Inherent Gaze*.



Lena Coakley is the Toronto Star and Globe & Mail bestselling author of *Worlds of Ink and Shadow* (Amulet, Harper Collins Canada, 2016), a YA portal fantasy about the young Brontë siblings and the imaginary countries they wrote about in childhood.

Her previous YA novel, *Witchlanders* (Atheneum Books for Young Readers, 2011), won the SCBWI Crystal Kite award, was a finalist for the Manitoba Young Readers Choice Award, and was a White Pine Award honouree.

She has also published two children's picture books, *On the Night of the Comet* and *Mrs. Goodhearth and the Gargoyle* (Orca Book

Publishers) now, sadly, out of print.

Lena's short stories include the widely anthologized YA science-fiction story, "Mirror Image," and have appeared in the educational anthologies *Imprints* (Gage Educational Publishers) and *Short Stories from Canada* (Cornelson), among others. She has twice won second prize twice in the Toronto Star's *Sunday Star Short Story Contest*. Her flash fiction story "Cold Spots" was a winner in the latest *Pseudopod Flash Fiction Contest* and was podcasted on January 1st of this year.

Lena lives and writes in Toronto, where she is a frequent volunteer for CANSCAIP, the Canadian Society of Children's Authors, Illustrators and Performers.



LJ (Lisa Janice) Cohen is a poet, blogger, novelist, physical therapist, and ceramics artist. She has published six novels with Interrobang Books: YA fantasy titles, *The Between* (2012) and *Time and Tith* (2015) in the Changeling's Choice series, and *Future Tense* (2014); as well as the first three novels of her SF series, Halcyone Space, including *Derelect* (2014, a *Library*

Journal Self-e select title), *Ithaka Rising* (2015), and *Dreadnought and Shuttle* (2016). She is co-editor of *Pen-Ultimate: A Speculative Fiction Anthology* (Interrobang Books, 2013).

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 Niederngasse*, *Stirring: A Literary Collection*, *The Writer's Hood*, *World Haiku Review*, and *New Solutions*.

Her blog, *Once in a Blue Muse*, has been active since 2005 (when dinosaurs roamed the earth in internet reckoning) (<http://ljcbliuemuse.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).

LJ is a full member of SFWA and is active in Broad Universe and the Independent Publishers of New England.

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 (csecooney.com/@csecooney) is the author of *Bone Swans: Stories* (Mythic Delirium 2015). The Nebula Award-nominated title story will be appearing in Paula Guran's *Year's Best Science Fiction and Fantasy Novellas 2016*. She is the author of the *Dark Breakers* series, *Jack o' the Hills*, *The Witch in the Almond Tree*, and a poetry collection called *How to Flirt in Faerieland and Other*

Wild Rhymes, which features her Rhysling Award-winning poem "The Sea King's Second Bride." Her short fiction and poetry can be found at *Uncanny Magazine*, *Lakeside Circus*, *Black Gate*, *Papaveria Press*, *Strange Horizons*, *Apex*, *GigaNotoSaurus*, *Goblin Fruit*, *Clockwork Phoenix 3 & 5*, *The Mammoth Book of Steampunk*, Rich Horton's *Year's Best Science Fiction and Fantasy* anthologies, and elsewhere.



F. Brett Cox's fiction, poetry, plays, essays, and reviews have appeared in numerous publications, and he co-edited, with Andy Duncan, *Crossroads: Tales of the Southern Literary Fantastic* (Tor, 2004). His short story "Maria Works at Ocean City Nails" (*New Haven Review*, Summer 2013) was included in *Best Indie Lit New England, Vol. 2* (Black Key Press, 2015). "The Amnesia Helmet" (Eclipse Online) was included in SF Signal's

Favorite Short Fiction and Locus Magazine's Recommended Short Stories lists for 2013. Another short story, "Where We Would End a War" (*War Stories*, 2014), was republished at *The Art of the Future*, a project of the Atlantic Council Scrowcroft Center on International Security: <http://artoffuturewarfare.org/2015/10/where-we-would-end-a-war/>

Other recent publications include stories "They Got Louie" (*See the Elephant Issue Two*, 2016), "Road Dead" (*Shadows and Tall Trees* 2014), and "See That My Grave is Kept Clean" (*Tales in Firelight and Shadow*, 2015), poetry "Bird Island" in *IthicaLit*, "Robert Lowell in Gloucester" in *The Lake*, and "In the Empress of China Restaurant" in *Exit 13*, and a dramatic monologue, "Consider the Services of the Departed," in the anthology *Geek Theater*.

His critical essay "Fragments of a Hologram Rose for Emily: William Gibson, Southern Writer" appeared in *The Cultural Influences of William Gibson* (Edwin Mellen Press, 2007), and he has also published surveys of the work of George Saunders and Kevin Brockmeier for the *American Writers Supplement* reference series. Other fiction, essays, and reviews have appeared in *Century*, *Black Gate*, *The North Carolina Literary Review*, *Lady Churchill's Rosebud Wristlet*, *Black Static*, *Postscripts*, *The New England Quarterly*, *The New York Review of Science Fiction*, *Paradoxa*, and *Science Fiction Studies*. He is at work on a book-length study of Roger Zelazny for the University of Illinois Press "Modern Masters of Science Fiction" series.

Brett has served as a member of the Bram Stoker Awards

Additions Jury, was chair of the 2009 SFRA Pilgrim Award jury, was a founding juror for the Shirley Jackson Awards, and is currently a member of the SJA Board of Directors. He is a member of the Cambridge SF Writers Workshop and was a Special Guest Writer at the 2009 Science Fiction Research Association conference. A native of North Carolina, Brett is Professor of English at Norwich University in Northfield, Vermont, and lives in Roxbury, Vermont, with his wife, playwright Jeanne Beckwith.



Jonathan Crowe's fanzine *Ecdysis* is a two-time Aurora finalist. He reviews books for *AE: The Canadian Science Fiction Review* and has published essays in the *New York Review of Science Fiction* and the *Ottawa Citizen*. In January 2016 he brought back his popular blog *The Map Room* after a four-year hiatus.

A former political operative, history graduate student, civil servant, small-town newspaper reporter and snake breeder, Jonathan lives in Shawville, Quebec, with his wife, 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 before moving east.

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*. The four volumes of the *Ægypt Cycle* 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 & Sleep* (Bantam, 1994), *Daemonomania* (Bantam, 2000), and Locus finalist *Endless Things* (Small Beer, 2007); all four appear in a uniform edition from Overlook. More recent novels are *The Translator* (William Morrow, 2002), *Lord Byron's Novel: The Evening Land* (William Morrow, 2005), and *Four Freedoms* (William Morrow, 2009). Lifetime Achievement or no, the latter is about workers building a bomber during World War II and is without nameable fantasy content.

Novelties and Souvenirs: Collected Short Fiction (Perennial, 2004)

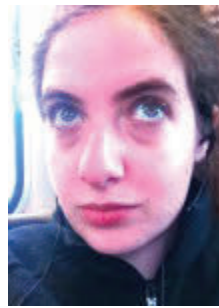
incorporates his earlier collections *Novelty* (Bantam, 1989) and *Antiquities* (Incunabula, 2004) and includes 1983 British SF short story finalist “Novelty,” 1985 Hugo, Nebula, and Locus short story finalist “Snow,” 1996 Locus winner and Hugo and SF Chronicle short story and Sturgeon finalist “Gone,”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

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, was a contributing editor for Harper’s magazine. His most recent project is a new version of an alchemical romance from 1616, *The Chemical Wedding, By Christian Rosencreutz*, due out this year. He lives in Massachusetts.



Don D’Ammassa 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 dondammassa.com. He is currently writing full time, when he isn’t shelving books, reading, watching movies, or chasing the cats.



Gillian Daniels is the author of sixteen published short stories and poems since attending the Clarion Science Fiction and Fantasy Writing Workshop (UCSD) in 2011. Her latest works include the short story, “The Oracle Sings a Torch Song” (*Not One of Us*, April 2016) and upcoming poetry in *Liminality* and *Strange Horizons*.

Her other works can be found in *Apex Magazine*, *Lady Churchill’s Rosebud Wristlet*, *Flash Fiction Online*, *Stone Telling*, *Electric Velocipede*, *Andromeda Spaceways Inflight Magazine*, and the anthologies *Short Sips: Coffee House Flash Fiction Collection 2* (Weiss, ed.), *Bronies: For the Love of Ponies* (Lawson, ed.), *Flying Higher: An Anthology of Superhero Poetry* (Thomas and Lipkin, eds.), and *Straeon #1: Malady Fare* (Blake, ed.).

A transplant from Cleveland, OH, she now lives in Somerville, MA. There, she reviews short fiction for the online magazine *Fantastic Stories of the Imagination* and theater for *The New England Theatre Geek Blog*. She moonlights as a masked competitor in *The Federation of Belligerent Writers*.



Ellen Datlow, Guest of Honor at Readercon 11, has been editing science fiction, fantasy, and horror short fiction for over thirty-five 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 sixty 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), *The Best Horror of the Year, Volumes One to Eight* (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), *The Monstrous* (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), *BlackSwan, 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). 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 *Nightmares: A New Decade of Modern Horror* (Tachyon), *Children of Lovecraft* (Dark Horse), and *Black Feathers* (Pegasus).

Datlow has won six Hugos as best professional editor or best editor, short form, and has one for Best Webzine (SCIFICTION). She has won ten World Fantasy Awards, the most in the award's history. She's won the Locus Award for best editor eleven consecutive years from 2005 to 2015. 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.



Michael J. DeLuca guest-edited *Lady Churchill's Rosebud Wristlet* No. 33, an eco-themed issue. He's starting a new, annual journal of writing on environmental justice, *Reckoning* (ask him about it). He co-operates Weightless Books with Gavin J. Grant. He attended the Odyssey Workshop in 2005. His short fiction has appeared in *Clockwork Phoenix* (Allen, ed.),

Interfictions (Sherman and Goss, ed.), *Bibliotheca Fantastica* (Pizarro, ed.), *Beneath Ceaseless Skies*, *Apex*, *Mythic Delirium*, *Escape Pod*, *Pseudopod*, *Ideomancer*, *Phobos*, *Jabberwocky* and *Betwixt*.



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 Dirda received the 1993 Pulitzer Prize for his essays and reviews in *The Washington Post Book World*. He is currently a weekly columnist for *The Post* as well as a frequent contributor to American and British literary periodicals. These days, his reviewing focuses on older genre literature, European history, literary biography, and works of cultural studies. You can reach him through the website: www.michaeldirda.com.

Dirda is the author of *Readings: Essays and Literary Entertainments* (Indiana, 2000); *An Open Book: Chapters from a Reader's Life* (Norton, 2003, 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); *Book by Book: Notes on Reading and Life* (Henry Holt, 2006); *Classics for Pleasure* (Harcourt, 2007); *On Conan Doyle* (Princeton, 2011, Edgar Award for biography/criticism) and *Browsings: A Year of Reading, Collecting and Living with Books* (Pegasus, 2015). "Messing Around with *The Wind in the Willows*" (in *The New York Review of Books*) received the 2012 Boydston Prize for the best essay on textual editing published during the previous two years (awarded by the Association for Documentary Editing). Dirda is now at work on an appreciation of late 19th and early 20th-century popular fiction, tentatively titled *The Great Age of Storytelling*.

As a senior editor for *The Washington Post Book World* from 1978 to 2003, Dirda oversaw the section's general coverage of arts and letters as well as monthly columns devoted to science fiction and fantasy, children's books, and mysteries. Over the years, he has contributed introductions to numerous works of "fantastika," but most recently to Charles G. Finney's *The Circus of Dr. Lao* (Gollancz, 2016); Frank Herbert's *Dune* (Folio Society, 2015); A. Conan Doyle's *Sherlock Holmes: The Novels* (Penguin, 2015); Ray Bradbury's *Something Wicked This Way Comes* (Gollancz, 2015); Poul Anderson's *The Broken Sword* (Gollance, 2015); Mervyn Wall's *The Unfortunate Fursey* and *The Return of Fursey* (Swan River, 2015); Gordon Van Gelder's *The Best of the Magazine of Fantasy and Science Fiction II* (Tachyon, 2015); Randall Garrett's *Lord Darcy* (Gollancz, 2014); Kingsley Amis's *The Green Man* (New York Review Books, 2013); Robert Aickman's *Tales of Love and Death* (Tartarus, 2012); Isaac Asimov's *The Foundation Trilogy* (Everyman's Library, 2010), and The Big Read's Reader's Guide and Teacher's Guide for Ursula K. Le Guin's *A Wizard of Earthsea* (National Endowment for the Arts, 2008).

Michael Dirda graduated with highest honors in English from Oberlin College (1970), received a Fulbright grant to teach in Marseille (1970–71), and earned an M.A. (1975) and Ph.D. (1977)

from Cornell University in comparative literature (concentrating on medieval studies and European romanticism). In 2008, he was Critic Guest of Honor at Capclave. Dirda has been a visiting professor at several colleges, including the University of Maryland, where in 2011 and 2012 he taught courses on the adventure novel. He and Marian Peck Dirda, senior prints and drawings conservator at the National Gallery of Art, have three grown sons, Christopher, Michael, and Nathaniel.



Haris A. Durrani is the author of *Technologies of the Self* (Brain Mill Press, 2016), winner of the Driftless Novella Contest. His short story “Forty-two Reasons Your Girlfriend Works for the FBI, CIA, NSA, ICE, S.H.I.E.L.D., Fringe Division, Men in Black, or Cylon Overlords” (*Buffalo Almanack*, 2015) won the *McSweeney’s* Student Short Story

Contest and the Inkslinger Award for Creative Excellence, and his novelette *Tethered* (*Analog Science Fiction and Fact*, July-August 2013; reprinted in *Lightspeed*, May 2016) was a Writers of the Future Semifinalist. *Buffalo Almanack* editor Maxine Vande Vaarst described his work as “stories about colonialism, neoliberalism, conspiracy bullshit, and a Trumped-out America at the gates of hell.”

His essays, memoirs, and academic works have appeared in *Catapult*, the *New York Review of Science Fiction*, *Media Diversified*, and *altMuslimah*. He edited *The Best Teen Writing of 2012*. His academic article “Space Law, Shari’a, and the Legal Place of a Scientific Enterprise” is forthcoming from *Comparative Islamic Studies*. He is a 2009 alum of the Alpha Science Fiction/Fantasy/Horror Workshop for Young Writers and was a 2011 Portfolio Gold Medalist in the Scholastic Art and Writing Awards, for which he currently serves on the Alumni Council.

Haris is a JD student at Columbia Law School, where he looks at the intersections of technology and disenfranchised communities, with an eye on space law. He holds an MPhil in History and Philosophy of Science from the University of Cambridge; he researched the international politics of spaceflight and debates in medieval Islamic science and philosophy. He also holds a BS in Applied Physics from Columbia University School of Engineering and Applied Science, where he minored in Middle Eastern, South Asian, and African Studies and co-founded The Muslim Protagonist Literary Symposium on “literature as an agent of social change” for Muslim communities and allies. When he grows up, he would like to live on Gliese 581 g, if it exists.



Scott Edelman has published more than 85 short stories in magazines such as *Postscripts*, *The Twilight Zone*, *Absolute Magnitude*, *Dark Discoveries*, *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, *Chiral Mad 3*, *MetaHorror*, *Once Upon a Galaxy*, *Moon Shots*, *Mars Probes*, *Forbidden Pla-*

nets, *Summer Chills*, and *The Mammoth Book of Monsters*. Upcoming publications will be short stories in *Analog* and *Genius Loci*.

A collection of his horror fiction, *These Words Are Haunted*, came out in hardcover from Wildside Books in 2001, and was rereleased last 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*, came in 2010 from PS Publishing, and was a finalist for both the Stoker Award and the Shirley Jackson Memorial Award. His science fiction short fiction has been collected in *What We Still Talk About* from Fantastic Books.

He has been a Stoker Award finalist six times, both in the category of Short Story and Long Fiction. Additionally, Edelman worked for the Syfy Channel for more than thirteen years as editor of *Science Fiction Weekly*, *SCI FI Wire*, and *Blastr*. He was the founding editor of *Science Fiction Age*, which he edited during its entire eight-year run. He also edited *SCI FI* magazine, previously known as *Sci-Fi Entertainment*, for more a decade, as well as two other SF media magazines, *Sci-Fi Universe* and *Sci-Fi Flix*. He has been a four-time Hugo Award finalist for Best Editor.

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

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

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



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.



Jeffrey Ford (born November 8, 1955 in West Islip, New York) is an American writer in the fantastic genre tradition, whose works have spanned genres, including fantasy, science fiction, and mystery. His fiction is characterized by a sweeping imaginative power, humor, literary allusion, and a fascination with tales told within tales. He is a graduate of Binghamton University, where he studied with the novelist John Gardner.

Many of his stories and novels have been finalists for the World Fantasy, Hugo, Nebula, Theodore Sturgeon, International Horror Guild, Fountain, Shirley Jackson, Edgar Allan Poe, Bram Stoker, Locus, Seiun, Nowa Fantastyka, and Hayakawa Awards, and the Grand Prix de l’Imaginaire. His novels include *Vanitas* (Space & Time, 1988); the *Well-Built City* trilogy: *The Physiognomy* (Avon, 1997; World Fantasy Award winner), *Memoranda* (Eos, 1999) and *The Beyond* (Eos, 2001); *The Portrait of Mrs. Charbuque* (William Morrow, 2002; World Fantasy Award winner); *The Girl in the Glass* (William Morrow, 2005; winner of the Edgar Allan Poe Award for Paperback Original); *The Cosmology of the Wider World* (PS, 2005); and the World Fantasy and Shirley Jackson Award winning *The Shadow Year* (William Morrow, 2008).

His short fiction has been collected in *The Fantasy Writer’s*

Assistant (Golden Gryphon Press, 2002; World Fantasy Award winner), which contains the story “Creation,” which won the World Fantasy Award; *The Empire of Ice Cream* (Golden Gryphon Press, 2006), which contains the Nebula and Hayakawa Award winning novelette by the same name and the novelette “Botch Town,” which won the World Fantasy Award; *The Drowned Life* (William Morrow, 2008; World Fantasy Award winner); *Crackpot Palace: Stories* (William Morrow, 2012; Shirley Jackson Award winner); and the forthcoming *A Natural History of Hell* (Small Beer Press, 2016), which includes “A Natural History of Autumn,” which won the 2012 Shirley Jackson Award for story.

Ford has contributed over 130 original short stories to numerous print and online magazines and anthologies—*The Magazine of Fantasy & Science Fiction*, *MAD Magazine*, *Weird Tales*, *Clarkesworld Magazine*, *Tor.com*, *Lightspeed*, *Subterranean*, *Fantasy Magazine*, *The Oxford Book of American Short Stories*, *Best Science Fiction and Fantasy of the Year*, *Year’s Best Weird Fiction*, *Year’s Best Fantasy and Horror*, *New Jersey Noir*, *Stories*, *The Living Dead*, *The Faery Reel*, *After*, *The Dark*, *The Doll Collection*, and elsewhere. His fiction has been translated into nearly twenty languages and is published around the world.

He lives in Ohio and teaches writing part-time at Ohio Wesleyan University. He has also taught as a guest lecturer at the Clarion Workshop for Science Fiction and Fantasy Writers (2004 and 2012), the Antioch University Summer Writing Workshop (2013), LitReactor, a four-week online horror writing course (2012), University of Southern Maine’s Stonecoast MFA Program in Creative Writing (2011), and the Richard Hugo House in Seattle, Washington (2010).



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

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 and the World Fantasy Award. 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*. They formerly served as the dissociative editor for the *Annals of Improbable Research*, and as program chair for Readercons 22, 23, and 24.

In their copious free time, they mentor the teen staff of the SF/F 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 baby.



Jim Freund has been involved in producing radio programs of and about literary sf/f since 1967, when he began working at New York City's WBAI-FM at age 13. Jim has been sole host of the radio program *Hour of the Wolf*—which continues to broadcast weekly—since 1974. Archives of past episodes of *Hour of the Wolf* are available on-demand for several weeks after broadcast. A podcast version of new and “classic” programs is anticipated with bated breath.

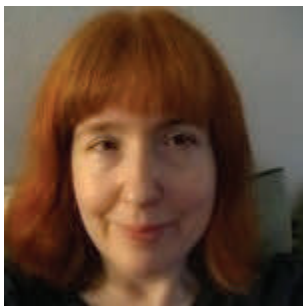
Over the years, he has produced myriad radio dramas and lost track long ago of how many interviews and readings he has conducted. He considers himself a specialist in presenting the author's voice as well as working with professional narrators. His work has been twice nominated for and once was a winner of the Major Armstrong Award for Excellence in Radio Production.

Jim is also the host for *Lightspeed Magazine's* podcast, as well as its Post-Production Editor, a stint which has led him astray into the world of editing and producing audiobooks.

This past June saw the release of *Chatting Science Fiction: Selected Interviews from Hour of the Wolf* produced by Skyboat Media and available through Downpour.com as a CD set and through Audible.com as downloads. Highlights include discussions with Ursula K. Le Guin, Ray Bradbury, Nalo Hopkinson, Ken Liu, and a dozen more great minds of the fantastic genres.

Jim is currently Producer and Executive Curator of *The New York Review of Science Fiction Readings*, just wrapping its 25th season, and now available on Livestream. He has also dabbled in producing for the New York stage—once with alarming success. He occasionally maintains his website at <http://hourwolf.com> and sporadically tweets as @JimFreund, but for now you're more likely to encounter him on Facebook.

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



Gwynne Garfinkle's short fiction and poetry have appeared in numerous publications, including *Angels of the Meanwhile* (Erin, ed.), *Mythic Delirium: Volume Two* (Allen and Allen, eds.), *The Mammoth Book of Dieselpunk* (Wallace, ed.), *Tales of Magic Realism by Women: Dreams in a Minor Key* (Sturgis, ed.), *Strange Horizons*, *Interfictions*, *Apex*,

The Cascadia Subduction Zone, *inkscrawl*, *Postscripts to Darkness*, *Shimmer*, *Goblin Fruit*, and *Big Bridge*. 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.).

Her reviews and features on music and poetry have appeared in such publications as *News Clips and Ego Trips: The Best of Next... Magazine 1994-98* (Thomas, ed.), the *Los Angeles New Times*, *LA Weekly*, and *BAM*. Gwynne lives in Los Angeles. For more about her work, visit her website: 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.



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

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

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



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

A new Cloudish vignette, “Hieros Gamos,” appears in *An Alphabet of Embers* (Rose Lemberg, Stone Bird Press, 2016). “Down the Wall,” a post-apocalyptic Cloudish story, came out in *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; Running Press, 2014). Gilman’s poem “She Undoes” from *Faces of Fantasy* (Tor Books, 1996) has been thrice reprinted, most recently in *The Moment of Change* (Aqueduct Press, 2012). “The Moon-Hare” came out in *Mythic Delirium 19* (Mike 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).

Ms. Gilman was a keynote speaker at the Historical Fictions Research Network Conference (2016). She 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).

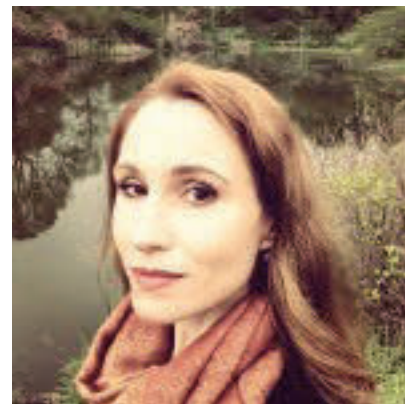
Max has wrecked a bicycle in Angkor Wat, sung at Carnegie Hall, and been thrown from a horse in Mongolia. He lives in Somerville, MA with his wife, Stephanie. There is no truth to the rumor that he sleeps in a coffin.



Liz Gorinsky is an editor at Tor Books. She has over a decade of experience in the field and is a six-time Hugo Award nominee in the Best Editor, Long Form category. At Tor, she edits a list that includes acclaimed speculative fiction authors Fred Chao, Chen Quifan, Felix Gilman, Thomas Olde Heuvelt, Mary Robinette Kowal, Liu Cixin, George Mann, Annalee Newitz, Cherie Priest,

Lev Rosen, Nisi Shawl, Brian Francis Slattery, Catherynne M. Valente, and anthologists Ellen Datlow, Ken Liu, Patrick Nielsen Hayden, and Ann and Jeff VanderMeer. She also acquires and edits short stories for Tor.com.

Liz came to Tor after studying English, psychology, and computer science at Columbia College in New York City, but draws just as frequently on the skills she learned during a three-year stint as president of the Columbia University Science Fiction Society. In her free time, she cooks and eats exotic foods, watches a ton of theatre, bicycles everywhere, and enjoys writing and playing analog games (Eurogames, indie RPGs, and Nordic larp). She lives in Alphabet City in Manhattan.



Theodora Goss was born in Hungary and spent her childhood in various European countries before her family moved to the United States. Although she grew up on the classics of English literature, her writing has been influenced by an Eastern European literary tradition in which the boundaries between realism and the

fantastic are often ambiguous. Her publications include the short story collection *In the Forest of Forgetting* (2006); *Interfictions* (2007), a poetry anthology coedited with Delia Sherman; *Voices from Fairyland* (2008), which includes critical essays and a selection of her own poems; *The*

Thorn and the Blossom (2012), a novella in a two-sided accordion format; and the poetry collection *Songs for Ophelia* (2014). She has been a finalist for the Nebula, Locus, Crawford, Seiun, and Mythopoeic Awards, as well as on the Tiptree Award Honor List. Her short story “Singing of Mount Abora” won the World Fantasy Award. Her first full-length novel is forthcoming in 2017 from Saga Press, with a sequel to be published in 2018.



Daryl Gregory is an award-winning writer of genre-mixing novels, stories, and comics. His next novel, *Spoonbenders*, will be published by Knopf. His most recent work is the young adult novel *Harrison Squared* and the novella *We Are All Completely Fine*, which won the World Fantasy Award and the Shirley Jackson award, and was a finalist for the Nebula, Sturgeon, and Locus awards. The SF

novel *Afterparty* was an NPR and Kirkus Best Fiction book of 2014, and a finalist for the Lambda Literary awards. His other novels are the Crawford-Award-winning *Pandemonium*, *The Devil's Alphabet*, and *Raising Stony Mayhall*. Several of the novels are being adapted for television. Many of his short stories are collected in *Unpossible and Other Stories* (a *Publishers Weekly* best book of 2011). His comics work includes *Legenderry: Green Hornet*, the *Planet of the Apes*, and *Dracula: The Company of Monsters* series (co-written with Kurt Busiek).

Joe Haldeman was a Guest of Honor at Readercon in 2005 and in 2010 was named a Grand Master by the Science Fiction and Fantasy Writers of America. He was born in Oklahoma and lived many places as a child, notably Alaska before it was a state, and the suburbs of Washington, D.C. He was drafted into the Vietnam War, saw some combat, and was wounded. He has a BS in astronomy and MFA in writing, sold his first story in 1969, and has been a writer ever since. He's been married to Mary Gay Potter Haldeman for fifty years.

Joe's first novel, *War Year* (Holt, Rhinehart, and Winston, 1972; original ending restored, Pocket, 1977), was not sf. His next was: *The Forever War* (St. Martin's, 1975; with restored text, Avon, 1997) incorporated the 1972 Hugo and Locus novella finalist "Hero" and won the Hugo, Nebula, Locus, and Ditmar; Warner Bros. recently took over the film rights. The sequel, *Forever Peace* (Berkeley, 1997), won the Hugo, Nebula, Campbell Memorial, and foreign novel Ignotus (Spanish SF Society), was a Locus finalist, and was selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2011*. *Forever Free* (Ace, 1999) completes the trilogy; *Peace and War* (Gollancz, 2006) is an omnibus. *Mindbridge* (St. Martin's, 1976) was a Hugo and Locus finalist. It was followed by *All My Sins Remembered* (St. Martin's, 1977); *Worlds* (Viking, 1981), the first of a trilogy including *Worlds Apart* (Viking, 1983) and *Worlds Enough and Time* (Morrow, 1992); *There is No Darkness* (Ace, 1983), with his brother Jack C. Haldeman II; *Tool of the Trade* (Morrow, 1987); *Buying Time* (Easton/Morrow, 1989); *The Hemingway Hoax* (Morrow, 1990), an expansion of a Hugo and Nebula winning and World Fantasy, Locus, and SF Chronicle finalist novella; *1968* (Hodder and Stoughton/Morrow, 1994); *The Coming* (Easton/Ace, 2000), a Locus finalist; *Guardian* (Ace, 2002); *Camouflage* (Ace, 2004), a Nebula, Tiptree, and Southeastern SF winner; *Old Twentieth* (Ace, 2005); *The Accidental Time Machine* (Ace, 2007), a Nebula and Locus finalist; and the Marsbound trilogy for Ace: *Marsbound* (2008; Locus finalist), *Starbound* (2010), and *Earthbound* (2011). His latest novel is *Work Done for Hire* (Ace, 2014). He's currently working on *Phobos Means Fear* which should appear from Ace in 2017. *Attar's Revenge* and

sequel *War of Nerves* appeared from Pocket in 1975 as by "Robert Graham." He also wrote two *Star Trek* novels for Bantam: *Planet of Judgment* (1977) and *World Without End* (1979).

Joe's short fiction has been collected into five volumes. *Infinite Dreams* (St. Martin's, 1978) was a Locus finalist and includes 1976 Hugo and Locus winner and Nebula finalist short story "Tricentennial" as well as "Frights" from the 6th *Best Science Fiction Stories of the Year* (Dozois, ed.), "A Time to Live" from *The 1978 Annual World's Best SF* (Wollheim and Saha, eds.), and "The Private War of Pvt. Jacobs," selected for *The Norton Book of Science Fiction* (Le Guin and Atteberry, eds.). *Dealing in Futures* (Viking, 1985) includes the 1985 Nebula short story finalist "More Than the Sum of His Parts," "Blood Sisters" from the 9th *Dozois Best SF of the Year*, "Manifest Destiny" from the 1st *The Year's Best Science Fiction* (Dozois, ed.), and his Rhysling winner long poem "Saul's Death" (see below). *Vietnam and Other Alien Worlds* (NESFA, 1993) accompanied his Boskone 30 GoH appearance.

None So Blind (Avonova, 1996) won the Locus and includes the novella version of "The Hemingway Hoax," the 1992 Nebula and World Fantasy winner and Locus finalist short story "Graves," and the title short story, which won the 1994 Hugo, Locus, SF Chronicle, and HOMer and was a Nebula finalist, as well as "Feedback" from the 11th *Dozois Year's Best* and the poems "DX" and "Time Lapse" from the 1st and 3rd *The Year's Best Fantasy* (Datlow and Windling, eds.).

A Separate War and Other Stories (Ace, 2006) includes the 2003 Hugo and Locus short story finalist "Four Short Novels" and Southeastern SF short fiction winner "Faces," as well as "For White Hill" from the 13th *Dozois Year's Best* and selected for *The Hard SF Renaissance* (Hartwell and Cramer, eds.), "Memento Mori" from *Science Fiction: the Best of 2004* (Haber and Strahan, eds.), and "Heartwired" from the 2006 *Science Fiction: the Best of the Year* (Horton, ed.).

The next collection should include "Angel of Light" from the 23rd *Dozois Year's Best*, "Expedition, With Recipes" from *Year's Best SF 12* (Hartwell and Cramer, eds.), and "Sleeping Dogs" from the 28th (Dozois, ed.). Other as-yet uncollected fiction appears in *Showcase* (Elwood, ed.), *Destinies* (Baen, ed.), *Off Limits* (Datlow, ed.), *Redshift* (Sarrantino, ed.), *In the Shadow of the Wall* (Tetrick, ed.), *Writers for Relief* (Beauchamp, ed.), *TRSF* (Cass, ed.), *Asimov's*, *F&SF*, *Aboriginal SF*, *Rod Serling's Other Worlds*, *Fantastic*, *Analog*, *Vertex*, and *Amazing*.

Joe's poetry collection *Saul's Death and Other Poems* (Anamnesis, 1997) includes the title poem (1983 Rhysling winner, long form) and "Eighteen Years Old, October Eleventh" (1990 Rhysling winner, short form). He has since won a third Rhysling, 2001 long form, for "January Fires" (in *Nebula Awards Showcase 2003*; Kress, ed.) and been runner-up twice: 2005 long form for "Old Twentieth: a century full of years" from the *Readercon 16 Souvenir Book* (Matthew, ed.) and 2006 short form for "god is dead short live god" from *Mythic* (Allen, ed.). They can also all be found in the annual Rhysling anthologies. Much other poetry, from anthologies and magazines, remains uncollected. The omnibus *War Stories* (Night

Shade, 2005) includes “Saul’s Death,” “DX,” the novels *War Year* and *1968* and related short fiction.

Joe has edited the anthologies *Cosmic Laughter: Science Fiction for the Fun of It* (Holt, Rinehart, and Winston, 1974), *Study War No More* (St. Martin’s, 1979), *Nebula Award Stories 17* (Holt, Rinehart, and Winston, 1984), and *Future Weapons of War* (Baen, 2007), plus a trio with Charles G. Waugh and Martin H. Greenberg from Ace: *Body Armor: 2000* (1986), *Supertanks* (1987), and *Space-Fighters* (1988).

In 2009 Joe received the Robert A. Heinlein Award from the Heinlein Society to honor his sf that inspires human space exploration. From 1983 until his retirement in 2013, he spent every fall semester teaching writing at M.I.T.

The 2013 collection *The Best of Joe Haldeman* (Subterranean, 2013) brought together most of the author’s best short fiction and poetry.



Elizabeth Hand (“Liz”) was a Guest of Honor at Readercon 20. Her most recent books are *Hard Light*, (Minotaur/St. Martin’s, 2016) the third Cass Neary novel; *Wylding Hall* (Open Road Media and PS Publishing, 2015), finalist for the current Shirley Jackson and Locus Awards; *Errantry: Strange Stories* (Small Beer, 2012), *Available Dark* (St. Martin’s/Minotaur, 2012); the first Cass Neary novel and Shirley

Jackson Award winner *Generation Loss* (Small Beer Press/Harcourt, 2007); *Radiant Days*, a YA novel about the French poet Arthur Rimbaud (Viking, 2012); and a revised edition of her 1997 Arthur C. Clarke finalist *Glimmering* (Underland, 2012; originally Harper Prism). She is also the author of a trilogy from Bantam Spectra, each volume a Philip K. Dick finalist: *Winterlong* (1990; Locus first novel finalist), *Æstival Tide* (1992), and *Icarus Descending* (1993); Tiptree and Mythopoeic winner and World Fantasy and Locus finalist *Waking the Moon* (HarperCollins, 1994); *Black Light* (Harper Prism, 1999); IHG and Mythopoeic finalist *Mortal Love* (William Morrow, 2004); and World Fantasy winner and Shirley Jackson finalist novella “Illyria” (PS/Viking, 2007).

Her first short fiction collection, *Last Summer at Mars Hill* (HarperPrism, 1998), was a World Fantasy finalist and includes the 1993 World Fantasy novella finalist “The Erl-King,” “Prince of Flowers,” “On the Town Route,” “The Bacchae,” and the title story, a 1998 Nebula and World Fantasy novella winner. Her next, *Bibliomancy: Four Novellas* (PS Publishing, 2003), was a World Fantasy winner and Stoker and IHG finalist, and contains 2000 World Fantasy novella finalist “Chip Crockett’s Christmas Carol” (also from Becon/SciFiction, 2006), 2001 IHG long fiction winner and World Fantasy novella finalist “Cleopatra Brimstone,” 2002 IHG intermediate fiction winner “Pavane for the Prince of the Air,” and World Fantasy novella finalist “The Least Trumps.” It was expanded into *Saffron & Brimstone: Strange Stories* (M Press, 2006), which includes 2005 Nebula short story winner “Echo,” “Wonderwall,” “Kronia,” and “The Saffron Gatherers.” *Errantry: More Strange Stories* includes 2010 World Fantasy novella winner,

Sturgeon runner-up, and Hugo finalist “The Maiden Flight of McCauley’s Bellerophon” and Shirley Jackson novella winner “Near Zennor,” as well as “Winter’s Wife and “The Far Shore.” Other short fiction appears in *Tails of Wonder and Imagination* (Datlow, ed.) and *Logorrhea* (Klima, ed.).

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

Since 1988, she has been a regular contributor to the *Washington Post Book World*, *Los Angeles Times*, *Salon*, the *Village Voice* and *Down East*, among numerous others, and she has written a review column for *F&SF* since 1997. With Paul Witcover, she created and wrote the groundbreaking 1990s DC Comics series *Anima*. She divides her time between the Maine coast and North London, and teaches at the Stonecoast MFA Program in Creative Writing. She has just completed an untitled 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* (Houarner 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.



Geoff Hart During a sometimes checkered career, Geoff has worked for IBM, the Canadian Forest Service, and the Forest Engineering Research Institute of Canada. In 2004, he threw away all that job security stuff for the carefree life of the freelancer. Geoff works primarily as a scientific editor, but also does technical writing and French translation, and occasionally falls into the trap of leading or managing groups. A Fellow of the Society for Technical Communication (STC, www.stc.org), he’s published on the order of 400 nonfiction articles, most now available on his Web site (www.geoff-hart.com), as well as the popular textbook, *Effective Onscreen Editing*, now in its 2nd edition. He also commits

occasional acts of a fictional nature (<http://www.geoff-hart.com/fiction/>). Geoff spends an altogether unreasonable amount of his time mentoring colleagues around the world. Contact him at gheart@videotron.ca.



Maria Dahvana Headley is a *New York Times*-bestselling author and editor. Her *Beowulf* adaptation, *The Mere Wife*, is upcoming from Farrar, Straus, & Giroux in 2017. *Aerie*, a sequel to her YA sky kingdom fantasy *Magonia* (Harper, 2015; PW Best Books of 2015) will be out in October 2016. Other books: *Queen of Kings* (Dutton, 2011); and

the internationally bestselling memoir *The Year of Yes* (Hyperion, 2006). With Kat Howard: *The End of the Sentence* (Subterranean Press, 2014; NPR's Best Books of 2014). She's co-editor with Neil Gaiman on *Unnatural Creatures* (Harper Children's, 2013).

Her short stories have been in many Year's Best anthologies, including *Year's Best Weird Fiction, Vol. 1*, (Laird Barron, ed.) and also finalists for the Nebula Award and the Shirley Jackson Award, with "Give Her Honey When You Hear Her Scream," and "The Traditional" (both in *Lightspeed*).

Upcoming: "See the Unseeable, Know the Unknowable" (*Lightspeed*, Sept. 2016); "Mr. Doornail" in *Children of Lovecraft* (Dark Horse Books, 2016, Ellen Datlow, ed.); "Little Widow" in *What The #@% Is That* (John Joseph Adams, ed., out November 2016), among others.

Recent stories have appeared in *Dead Letters* (Conrad Williams, ed.), *Uncanny*, Tor.com, *F & SF*, *Lightspeed*, *Nightmare*, *Shimmer*, *Clarkesworld*, *The Toast*, *Subterranean Online*, *Apex*, *Unlikely Story: The Journal of Unlikely Entomology* (A.C. Wise, ed.), *The Book of the Dead* (Jared Shurin, ed.), *Glitter & Mayhem* (John Klima, Michael Damian Thomas, and Lynne M. Thomas, eds.), and *The Lowest Heaven* (Jared Shurin, ed.).

She grew up in Idaho on a survivalist sled-dog ranch and now lives in Brooklyn. She's a Fellow of MacDowell Colony. @MARIADAHVANA at Twitter, or www.mariadahvanaheadley.com

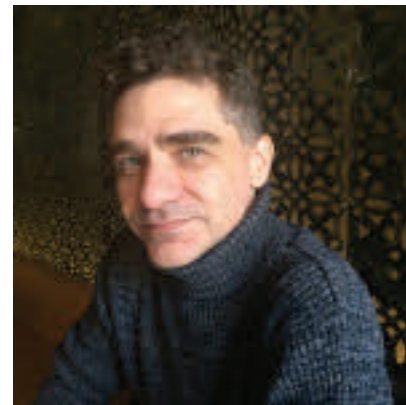


Jeff Hecht is a free-lance science and technology writer and correspondent for the global science weekly *New Scientist*, where he covers topics from planetary science and lasers to dinosaurs. When inspiration strikes, he writes the occasional short fiction. His most recent fiction has been on the "Futures" page in *Nature* and in the NESFA Press anthology *Conspiracy!* Earlier stories appeared

in *Analog*, *Asimov's*, *Daily Science Fiction*, *Interzone*, and *Twilight Zone*. Other anthologies include *Impossible Futures*, *Extreme Plan-*

ets, *DecoPunk*, *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.).

His nonfiction has appeared in many magazines, including *Nature*, *Laser Focus World*, *Optics & Photonics News*, *IEEE Spectrum*, *Bulletin of the Atomic Scientists*, and *Technology Review*. His 2015 series of essays for *Laser Focus World*, "Looking Back and Looking Forward" covering the magazine's 50-year history was a finalist for the Jesse Neal award for best trade magazine series. His most recent books are *Understanding Lasers, 3rd edition* (IEEE Press/Wiley, 2008) *Understanding Fiber Optics 5th ed*, and *BEAM: The Race to Make the Laser* (Oxford University Press, 2005). He recently self-published his 1984 book *Beam Weapons* with a brief epilogue as *Beam Weapons: Roots of Reagan's Star Wars*. He holds a BS in electronic engineering from Caltech and an MEd in higher education from the University of Massachusetts at Amherst. He lives in Auburndale, Massachusetts, with his wife Lois.



Carlos Hernandez is the author of the critically acclaimed short story collection *The Assimilated Cuban's Guide to Quantum Santeria* (Rosarium, 2016) and a co-author (with Davis Schneiderman) of the experimental novel *Abecedarium* (Chiasmus Media, 2008). He's published over 30 works of short fiction, as well

as poetry, drama, and academic articles. By day, Carlos is an associate professor of English at the City University of New York, where he teaches Composition, Creative Writing, and Literature electives at BMCC and is a member of the doctoral faculty of the Interactive Technology and Pedagogy program at the CUNY Graduate Center. Carlos is also a game designer; most recently he has served as Literary Curator for the Kickstarter-funded iPhone game *Losswords* and as a designer and Lead Writer for Meriwether, a grant- and Kickstarter-funded CRPG about the Lewis and Clark expedition. He lives in, and loves, Queens.



Karen Heuler's stories have appeared in over 90 literary and speculative magazines and anthologies, from *Alaska Quarterly Review* to *Clarkesworld* to *Weird Tales*. She has published four novels and two story collections with university and small presses, and her last collection was chosen for *Publishers Weekly's* Best Books of 2013 list. She has received an O. Henry award, been shortlisted for a Pushcart prize, for the Iowa short fiction award, the Bellwether award and the Shirley Jackson award for short fiction. This fall, Aqueduct Press will be publishing her next collection, *Other Places*, which follows women facing strange circumstances

on this world and others. Find her at karenheuler.com, befriend her at /karenheuler on FB, or follow her on Twitter (@karenheuler), which she neglects shamefully. She lives in New York City with a large dog and two codependent cats.



Kat Howard's debut novel, *Roses and Rot*, was recently published by Saga Press. *Publishers Weekly* named it one of the best SFF books of summer 2016. Her second novel will be out in summer of 2017, also from Saga Press.

She co-wrote a novella with Maria Dahvana Headley, *The End of the Sentence* (Subterranean Press, 2014), which was named a best book of 2014 by NPR. She has a forthcoming short fiction collection,

A Cathedral of Myth and Bone (Saga Press, 2018), which will include many cool things, but not her short story, "Breaking the Frame," which was a finalist for the 2013 World Fantasy Award. She is a 2008 Clarion graduate.

Kat lives in New Hampshire and you can frequently find her on twitter @KatWithSword.



Kameron Hurley is the author of the essay collection *The Geek Feminist Revolution*, as well as *The Mirror Empire*, *Empire Ascendant* and the God's War Trilogy. Hurley has won the Hugo Award, Kitschy Award, and Sydney J. Bounds Award for Best Newcomer; she was also a finalist for the Arthur C. Clarke Award, Nebula Award, Locus Award, BFS Award, the Gemmell Morningstar Award, and the BSFA

Award for Best Novel. Her short fiction has appeared in *Popular Science Magazine*, *Lightspeed Magazine*, *Year's Best SF*, *The Lowest Heaven*, and *Meeting Infinity*. She has also written for *The Atlantic*, *Entertainment Weekly*, *Bitch Magazine*, *Huffington Post*, and *Locus Magazine*. She writes regularly at KameronHurley.com.

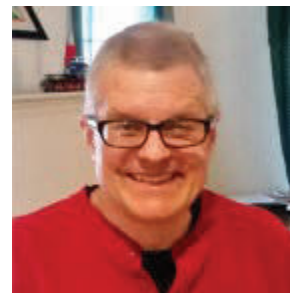


Elaine Isaak's latest publication is *Elisha Rex* (DAW, 2015), book 3 in The Dark Apostle series written as E. C. Ambrose, beginning with *Elisha Barber* (DAW, 2013), and continuing in *Elisha Magus* (DAW, 2014). Connected works, "The Burning" (Penguin e-short, 2014) and novella *Grail Maiden* (Rocinante,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



Kathleen Jennings (Kathleen, aka @tanaudel on most platforms) is an illustrator and writer. She has twice been a finalist in the artist category of the World Fantasy Awards (2012 and 2013), and her illustrations have received several Ditmar Awards.

She has provided cover art and internal illustrations for numerous books for publishers such as Small Beer Press and Tor.com, including the Hebrew translation of Ursula Moray Williams's *Gobolino the Witch's Cat* (Utz Books, 2016), *Tremontaine* (Serial Box, 2015), Angela Slatter's 2015 World Fantasy Award winning *Bitterwood Bible* (Tartarus, 2014), Catherynne M. Valente's *The Bread We Eat in Dreams* (Subterranean, 2013), and Kelly Link's *Stranger Things Happen* (Subterranean, 2012). Her short comics "A Small Wild Magic" and "Finishing School" were included in the YA anthologies *Monstrous Affections* and *Steampunk!* (Candlewick, 2011 and 2014, respectively). Her first picture book, *Flight*, written by Angela Slatter, is scheduled to be published in September 2016 by Tiny Owl Workshop.

Her short story "A Hedge of Yellow Roses" (*Hear Me Roar*, Ticonderoga, 2015) won a 2016 Ditmar award. "Skull and *Hyssop*" (first published by *Lady Churchill's Rosebud Wristlet*, 2014) was included in Prime Books' *Year's Best Science Fiction & Fantasy 2015* (Horton, ed.), while "Kindling" (*Light Touch Paper, Stand Clear*, 2012) was included in *Year's Best Australian Fantasy and Horror 2012* (Ticonderoga).

She is currently undertaking an MPhil in Creative Writing at the University of Queensland, supervised by Kim Wilkins, and is a member of the Queensland Writers Centre board.

Kathleen lives in Brisbane, Australia, where she can often be found sketching in cafes.



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

Janssen has sold over thirty short stories, many of them genre, including stories in *Sex in the System* (Tan, ed.), *So Fey* (Berman, ed.), and *Periphery* (Jamneck, ed.). Her most recent story, "Measure of a Man," appears in *Me and My Boi* (June 2016). For a full list of

her publications, please visit her website at victoriajanssen.com. You can follow her on twitter @victoriajanssen. She also currently reviews for *Publishers Weekly*.



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 Rhyssling 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 President of the Jackson Board of Directors 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* (Nicon E-Books, 2012). His nostalgic story of vampires and sexual awakening "Whatever Happened to Solstice Young?" appears in issue number 34 of the magazine *Dark Discoveries*. 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*, *The Rocketeer: Jet-Pack Adventures* (Conner and Waltz, eds.), *Zombies vs. Robots: This Means War* (Conner, ed.), and *Dark Fusions: Where Monsters Lurk* (Gresh, ed.).

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

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



Michael Kelly is Publisher of Undertow Publications, and the series editor for the *Year's Best Weird Fiction*. He's been a finalist for the World Fantasy Award, the Shirley Jackson Award, and the British Fantasy Award. He co-authored the novel *Ouroboros* (Arcane Wisdom, 2009) with Carol Weekes.

His fiction has appeared in a range of publications including *Black Static*, *Carleton Arts Review*, *The Literary Journal*, *The Mammoth Book of Best New Horror*, *Plum Ruby Review*, *Postscripts*, *Supernatural Tales*, *Tesseract*, *Weird Fiction Review*; and has been collected in *Scratching the Surface* (Crowswing, 2007), and *Undertow and Other Laments* (Dark Regions Press, 2009).

When Michael isn't publishing, editing, reading, or writing, he is either working out at the gym; going on a hike; barbecuing; playing the guitar; viewing a theatre production; enjoying an ale; or traipsing about museums or art shows.

He can be found online at:
www.undertowbooks.com



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



Rosemary Kirstein's novel *The Steerswoman* (Del Rey, 1989), first volume of the series of the same name, was selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*. It and its sequel, *The Outskirter's Secret* (Del Rey, 1992), were later reissued together as the omnibus *The Steerswoman's Road*

(Del Rey, 2003), and were followed by *The Lost Steersman* (Del Rey, 2003) and *The Language of Power* (Del Rey, 2004). Ms. Kirstein has released ebook versions of all four volumes, and they can be purchased through Amazon, Smashwords, Barnes & Noble, iBooks, Kobo, and other reputable ebook sellers.

She has left her day-job and turned to writing full-time this year, currently working on the untitled Volume 5 (after having done much work on Volume 6, *The City in the Crags*), among other projects.

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

For her public Facebook page, look for "Rosemary Kirstein - Writer," and she tweets as @rkirstein. You can follow her blog at www.rosemarykirstein.com. However, the semi-secret extra messages sometimes imbedded in the hovertext/tooltips of photos on the blog won't always work on a phone or tablet. It's best to use a mouse.



Nicole Kornher-Stace is the author of the Norton-nominated *Archivist Wasp* (Small Beer/Big Mouth House, 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 has 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 *Triptych Tales*, *Abys & Apex*, *Mythic Delirium*, *Perihelion*, *Voluted Dreams*, *Amazing Stories*, *Lady Churchill's Rosebud Wristlet*, *Descant*, *Weird Tales*, *Sybil's Garage*, *Escape Velocity*, *Behind the Wainscot*, *Doorways*, *Apex*, *Electric Velocipede*, *Space and Time*, *Crossed Genres*, *Atomic Avarice* and *Cosmos*. Her story "Sabbath Wine" recently appeared in *Clockwork Phoenix 5* (Allen, ed.).

Barbara is also the author of a YA non-fiction book, *Robots: Reel to Real* (Arco, 1982), and is currently Senior 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 and World Fantasy Award finalist. His first novel *King of Shards*, was hailed as "majestic, resonant, reality-twisting madness" from NPR Books. The second book in the Worldmender Trilogy, *Queen of Static*, will appear in Fall of 2016. His short fiction has appeared in many publications including *Clarkesworld*, *Lightspeed*, *io9.com*, *Nightmare*, *Beneath Ceaseless Skies*, *Apex Magazine*, *Interzone*, the anthologies *Cyber World*, *Naked City*, *After*, and many other markets. He co-hosts the Fantastic Fiction at KGB reading series in Manhattan with Ellen Datlow, is a long-time member of Altered Fluid, a Manhattan-based critique group, and is an amateur student of Yiddish. He can recite *Blade Runner* in its entirety from memory. Find him online at www.matthewkressel.net

net and @mattkressel.

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.

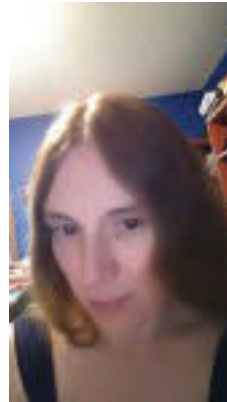


Bart R. Leib is co-publisher of Crossed Genres Publications. He edited the anthologies *Subversion: Science Fiction & Fantasy tales of challenging the norm* (Dec 2011) and *Fierce Family* (Jan 2014), co-edited *Fat Girl in a Strange Land* (Feb 2012) and *Oomph: A Little Super Goes a Long Way* (Oct 2013), and edited the novel *Ink* by Sabrina Vourvoulias (Oct 2012). He was also co-editor of *Crossed Genres Magazine* (2008-2015).

Bart’s fiction has been published in *M-Brane SF Magazine* and the

anthology *Beauty Has Her Way* (Dark Quest Books, 2011). He’s a former contributor to *GeekDad.com*; his nonfiction has been published by *Fantasy Magazine* and *Science in My Fiction*.

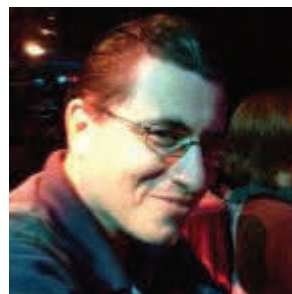
Bart lives in Massachusetts with his wife Kay, their son Bastian, and three cats. At any given moment, he has more active projects than he has fingers. His website is <http://subvertthespace.com/bartleib>, and he can be found on Twitter as @metafrantic.



Marissa Lingen is the author of more than a hundred science fiction and fantasy short stories. This makes writing bibliographies that are not boring laundry lists really, really hard.

“The Calculus Plague” appeared in *Year’s Best Science Fiction 15* (Hartwell & Cramer, eds.) and *Twenty-First Century Science Fiction* (Hartwell & Nielsen Hayden, eds.). “Some of Them Closer” is in *Year’s Best Science Fiction 2012* (Horton, ed.), and “Uncle Flower’s Homecoming Waltz” can be found in *Year’s Best Science Fiction 2013* (Horton, ed.). “The Stuff We Don’t Do” is in *Year’s Best Young Adult Speculative Fiction 2014* (Krasnostein & Rios, eds.). “Blue Ribbon” is forthcoming in *Year’s Best Young Adult Speculative Fiction 2015* (Krasnostein & Rios, eds). Marissa’s fiction has appeared in *Tor.com*, *Beneath Ceaseless Skies*, *Analog*, *F&SF*, *Nature*, *Asimov’s*, *Strange Horizons*, *Apex*, and many others.

Marissa lives in the Minneapolis area with two large men and one small dog. She is working on probably too many things right now, including a young adult fantasy spy novel and a series of short stories inspired by recent travel in the Arctic. She is represented by Kurestin Armada of P.S. Literary.



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* (Nebula finalist, novel, and Locus finalist, first novel, 2016), “The Paper Menagerie” (Hugo, Nebula, World Fantasy Award winner, short story, 2011), “The Man Who Ended History: A Documentary” (Hugo, Nebula and Sturgeon finalist, novella, 2011), “Mono no aware” (Hugo winner, short story, 2012), “The Bookmaking Habits of Select Species” (Nebula and Sturgeon 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), “A Brief History of the Trans-Pacific Tunnel” (Sidewise and Locus finalist, novelette, 2014), “The Regular” (Nebula, Locus, and Sturgeon finalist, novella, 2015), “The Long Haul” (Sidewise winner, novelette, 2015). His short fiction has appeared in *Analog*, *Asimov’s*, *Clarkesworld*, *F&SF*, *Lightspeed*, *Nature*, and *Tor.com*, among other places.

His debut novel, *The Grace of Kings*, the first in an epic fantasy series, was published in 2015. Saga also published a collection of his short fiction, *The Paper Menagerie and Other Stories*, in 2016.

He is also a translator of speculative and literary fiction from Chinese into English. His translation of *The Three-Body Problem* (2015), the first volume in Liu Cixin’s hard sci-fi trilogy, was the first translated novel to win the Hugo Award.

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



Livia Llewellyn is a writer of dark fantasy, horror, and erotica, whose short fiction has appeared in over forty anthologies and magazines and has been reprinted in multiple best-of anthologies, including Ellen Datlow’s *The Best Horror of the Year* series, *Years Best Weird Fiction*, and *The Mammoth Book of Best Erotica*. Her first collection, *Engines of Desire: Tales of Love & Other Horrors* (2011, Lethe Press), received two Shirley Jackson Award nominations, for Best Collection, and for Best Novelette (for “Omphalos”). Her story “Furnace” received a 2013 Shirley Jackson Award nomination for Best Short Story. Her second collection, *Furnace* (2016, Word Horde Press), was published this year. You can find her online at liviallewellyn.com, and on Facebook and Twitter.



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

His *Circus World* series, set in the same universe, consists of the eponymous collection (Doubleday/Berkely, 1981), which was named to the Prometheus Hall of Fame in 1999 and includes “Proud Rider” (in *Science Fiction Masterpieces*, Asimov, ed.), the prequel episodic novel *City of Baraboo* (Berkely, 1980), and the midquel novel *Elephant Song* (Berkely, 1982). Other stories in the same universe, including “Enemy Mine” and 1980 Hugo novelette finalist, “Savage Planet,” are in his collection *Manifest Destiny* (Berkely, 1980).

The omnibus *Infinity 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).

Jaggers & Shad: ABC is for Artificial Beings Crimes (Enchanteds, 2011) is a complete collection of his Analog sf mysteries, including the Anlab novella winners "The Good Kill" and "Murder in Parliament Street."

His non-series collections are *It Came From Schenectady* (Bluejay, 1984) and *Dark Corners* (Enchanteds, 2011).

"Alten Kameraden," in the April-May 2010 *Asimov's*, was a Sideways finalist. Other short fiction is in *Tales from the Spaceport Bar* (Scithers and Schweitzer, ed.), *Alien Encounters* (Finder, ed.), *Liavek* (Bull and Shetterley, eds.), *Spaceships and Spells* (Yolen, Greenberg, and Waugh, eds.), *Catfantastic V* (Norton and Greenberg, eds.), *Future Wars* (Segriff and Greenberg, eds.), *Absolute Magnitude* (Lapine and Pagel, eds.), *Asimov's*, *Analog*, *F&SF*, *Absolute Magnitude*, *SciFiction*, and *Amazing*.

Under writing instruction are his *Science-fiction Writer's Workshop-I* (Owlswick, 1980) and his comprehensive *The Write Stuff* (Enchanteds, 2011), a step-by-step course for those serious about fiction writing as an art. All Barry's works, either in trade paperback, Kindle, or both, are available through Amazon and through his website: baryblongyear.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.



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 Beckyvill: 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. Alena's short fiction publications include a story, "As Large as Alone", reprinted in the 2013 *Year's Best YA Speculative Fiction* (Rios and Krasnostein, eds.). Other stories have appeared in the 2014 Tiptree Honor List-recognized anthology *Kaleidoscope* (Rios and Krasnostein, eds.), *Lady Churchill's Rosebud Wristlet #33*, *Crossed Genres Magazine*, and *Lightning Cake*. From 2009 to 2015, Alena was an Associate Editor at *Ideomancer*.

Alena is a graduate of the 2008 Odyssey Workshop and Viable Paradise XV, lives near Boston, and works in an academic library.



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 *Tesseracts Q* (Vonarburg and Brierley, eds.), *Northern Stars* (Hartwell and Grant, eds.), *Tesseracts 4* (Toolis and Skeet, eds.), *Prairie Fire* (Dorsey and Jonasson, eds.), *Tesseracts 6* (Sawyer and Klink, eds.), *Tesseracts 8* (Dorsey and Clute, eds.), *Tesseracts 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 Assoupis*, 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. Goodtheim*, and *Sur la scène des siècles*. With Robert Runté, he was co-editor of Aurora finalist *Tesseract 5* (Tesseract Books, 1996).

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



James A. Moore is the best-selling author of over forty novels, including *Under The Overtree* (Meisha Merlin Publishing, 2000), the critically acclaimed *Fireworks* (Meisha Merlin Publishing, 2001), *Blood Red* (Earthling Publications, 2005), the

Serenity Falls trilogy (featuring his recurring anti-hero, Jonathan Crowley), and his most recent novels *City of Wonders* (Angry Robot, November 2015) and *The Last Sacrifice* (Angry Robot Books, forthcoming 2017). He is the author of *Alien: Sea of Sorrows* (2015), part of a trilogy written with Christopher Golden and Tim Lebbon for Titan Publications. He has twice been a finalist for the Bram Stoker Award and spent three years as an officer in the Horror Writers Association, first as secretary and later as vice president.

Forthcoming works include the novels *Blood Feud*, *Spores*, *Bloodstained Wonderland* (with Christopher Golden), and *Bloodstained Neverland* (with Christopher Golden) all from Earthling Publications. You can find his website at www.jamesamoorebooks.com.



James Morrow (“Jim”), a Guest of Honor at Readercon 17, has been writing fiction ever since shortly after his seventh birthday, when he dictated “The Story of the Dog Family” to his mother, who dutifully typed it up and bound the pages with yarn. Upon reaching adulthood, Morrow channeled his storytelling drive toward speculative literature. His oeuvre’s adequacy is reflected in a handful of awards, including the 2005 Prix Utopia, given by the French SF community for lifetime achievement.

Within his circumscribed but devoted readership, Morrow is best known for the Godhead Trilogy: *Towing Jehovah* (Harcourt Brace, 1994; World Fantasy Award winner, Grand Prix de l’Imaginaire winner, Hugo Award nominee, Locus Award finalist), *Blameless in Abaddon* (Harcourt Brace, 1996; *New York Times* Notable Book), and *The Eternal Footman* (Harcourt 1998; Grand Prix de l’Imaginaire finalist).

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

In recent years Jim has composed three novels dramatizing the scientific worldview: *The Last Witchfinder* (William Morrow, 2006; Campbell, Tiptree, and BSFA finalist), *The Philosopher’s Apprentice* (William Morrow, 2008; Campbell finalist), and *Galápagos Regained* (St. Martin’s Press, 2015), in which Charles Darwin’s zookeeper attempts to win the Great God Contest.

Within the realm of short fiction, Jim has written three stand-alone novellas: *City of Truth* (Legend/St. Martin’s, 1991; Nebula winner), *Shambling Towards Hiroshima* (Tachyon 2009; Sturgeon Award winner, Hugo nominee, Nebula nominee, Locus finalist), and *The Madonna and the Starship* (Tachyon, 2014). His first collection, *Bible Stories for Adults* (Harcourt 1996; World Fantasy finalist, Locus finalist) includes 1988 Nebula winner “Bible Stories for Adults, No. 17: The Deluge.” His second collection, *The Cat’s Pajamas and Other Stories* (Tachyon, 2004), includes the Nebula finalist “Auspicious Eggs.” His most recent collection is *Reality by Other Means: The Best Short Fiction of James Morrow* (Wesleyan University Press). 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.), *Conjunctions 61* (B. Morrow and Hale, eds.), *Conjunctions 65* (B. Morrow, ed.), *The Mammoth Book of Alternate Histories* (Watson and Whates, eds.), *Is Anybody Out There?* (Gevers and Halpern, eds.), *Ghosts by Gaslight* (Gevers and Dann, eds.), *The Palencar Project* (Hartwell, ed.); *Age of Certainty* (William Freedman, ed.), and *Impossible Futures* (Dial and Easton, eds.).

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

A full-time fiction writer, the author makes his home in State College with his wife, an enigmatic sheepdog, and a loopy beagle mix.



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 is practicing law, raising a family, running Con or Bust (which helps fans of color/non-white fans attend SFF cons), and, in her theoretical free time, writing on her blog (kate-nepveu.dreamwidth.org) and booklog (steelypips.org/weblog/). For Tor.com, she has reread *The Lord of the Rings*, *The Hobbit*, *Jonathan Strange & Mr Norrell*, and the Temeraire series. She’s got an overdeveloped sense of responsibility. It’s going to get her into trouble someday.



Thomas Olde Heuvelt (1983) is a Dutch novelist and short story author. His horror novel *HEX*, a best-seller in his home country, has now been sold to nine languages in fourteen countries, among them the US (Tor Books) and the UK (Hodder & Stoughton); France, China and Brazil. It has received critical acclaim wherever it’s been published, with

Stephen King calling it “totally, brilliantly original,” and The Guardian calling it “Spielbergian” and “unforgettable.” Warner Bros. is currently developing a TV series based on the book.

In 2015, his story “The Day the World Turned Upside Down” won the Hugo Award for Best Novelette. Before that, it had received the Harland Award for best Dutch fantasy. The story has been published in Japanese, Italian and many other languages. Two more of his stories; “The Boy Who Cast No Shadow” and “The Ink Readers of Doi Saket” have been nominated for Hugo Awards, whereas the latter was also nominated for a World Fantasy Award.

Thomas was born in Nijmegen in The Netherlands. He studied English language and American Literature at the University of Ottawa in Canada. He calls Roald Dahl and Stephen King the literary heroes of his childhood, creating in him a love for grim and dark fiction. He later discovered the works of a wider range of contemporary writers like Jonathan Safran Foer, Yann Martel, Chuck Palahniuk and Neil Gaiman, whom he calls his greatest influences.

Apart from an author, Thomas is an avid mountaineer, cliff jumper, rock ’n roll guitar player and Thai cook. He works closely together with his translator to create the English language editions of his work. He loves it when readers tell him *HEX* made them sleep with the lights on. He dares you to prove you’re not one of them.

Thomas is currently on a six-week book tour through the US.



Ada Palmer is a writer, a historian, and a composer. Her first science fiction novel *Too Like the Lightning* (volume one of Terra Ignota, Tor 2016) uses an eighteenth-century narrative style to explore how humanity’s cultural and historical legacies might evolve in a future of borderless nations and globally commixing populations. The second volume *Second Surrenders* comes out in December 2016 (Tor). Ada teaches in the University of Chicago History Department, focusing on the Renaissance, Enlightenment, classical reception, the history of books, censorship, publication and reading, and the history of philosophy, heresy, science, and atheism. She also composes music, usually multi-part a cappella, with fantasy, science fiction and mythology themes, and performs with the vocal group Sassafrass.

Ada’s academic work focuses on the longue-durée history of ideas, and how historical events cause or hinder intellectual change. She is the author of *Reading Lucretius in the Renaissance* (Harvard University Press, 2014), which treats the Renaissance rediscovery of classical atomist physics, and how the activities scholars of Latin and Greek. She co-authored with James Hankins the reference work *The Recovery of Ancient Philosophy in the Renaissance: A Brief Guide* (Olschki, 2008). She has lectured on topics from the Inquisition to Renaissance forgeries, at venues from the Smithsonian to the University of Queensland. She was a Fulbright Scholar (2006-7), a fellow of the Villa I Tatti (2011-12), and received the Villa I Tatti Prize for the Best Article by a Junior Scholar (2013), the Selma V Forkosch Prize for the Best Article in the *Journal of the History of Ideas* (2013), the Texas A&M Student-Led Award for Teaching Excellence (2010), and the Harvard University Certificate for Distinction in Teaching (2007). Her research often takes her to Italy to work with Renaissance books and manuscripts, usually in Florence or at the Vatican Library. She discusses her research travels, as well as history, philosophy, food, and other topics, on her blog ExUrbe.com.

Ada’s most recent musical project is the Viking mythology musical stage play *Sundown: Whispers of Ragnarok* (available on CD and DVD), which debuted at Balticon 2013. She often performs at conventions, with Sassafrass or in a duo with her vocal partner Lauren Schiller. She has been repeatedly nominated for the Pegasus Awards for Excellence in Filking in the Best Composer and Best Performer categories, and for Best Song for her space exploration anthem “Somebody Will.” She also researches the history of anime and manga, especially Osamu Tezuka, early post-WWII manga, and gender in manga. She founded TezukaInEnglish.com, has published academic articles on manga, and has worked as a consultant for many anime and manga publishers including FUNimation, ADV, Vertical, DMP, and Tezuka Productions. Ada has been attending science fiction and fantasy conventions for two-thirds of her life. She has staffed costuming events at Anime Boston for thirteen years, and every year at Vericon she helps to run a charity auction benefitting Cittadini del Mondo, a micro-charity in Rome which cares for refugees. She lives in Chicago, and enjoys food, Shakespeare, role-playing games, and metaphysics.



Paul Park is the author of the trilogy *The Starbridge Chronicles*: Arthur C. Clarke finalist *Soldiers of Paradise* (Arbor/Avon, 1987; selected by Damien Broderick and Paul Di Filippo for *Science Fiction: The 101 Best Novels 1985-2010*), *Sugar Rain* (Morrow/Avon, 1989), and *The*

Cult of Loving Kindness (Morrow/AvoNova, 1991), the first two volumes in a 1989 SFBC omnibus as *The Sugar Festival*; Nebula and Tiptree finalist *Celestis* (HarperCollins (UK) as *Coelsitis* (Tor, 1993); *The Gospel of Corax* (Soho/Harvest, 1996); *Three Marys* (Cosmos, 2003); novella *No Traveller Returns* (PS, 2004); and the four-volume Tiptree finalist *A Princess of Roumania* from Tor: the World Fantasy and Sidewise finalist eponymous first volume (2005), Sidewise finalist *The Tourmaline* (2006), *The White Tyger* (2007), and *The Hidden World* (2008). His Forgotten Realms novel *The Rose of Sarifal* (Wizards of the Coast) was published in 2013, under the pseudonym Paulina Claiborne. His three-part meta-science-fictional pseudo-memoir, *All Those Vanished Engines*, came out from Tor in the summer of 2014.

His short fiction collection *If Lions Could Speak* (Wildside, 2002) includes 1996 Locus short story finalist “The Last Homosexual,” 1997 World Fantasy and Locus short story and Sturgeon finalist “Get a Grip,” and the title story, a 2002 British SF short fiction finalist. “The Persistence of Memory, or This Space for Sale,” in the 2010 *The Year’s Best Science Fiction and Fantasy* (Horton, ed.), was a 2009 World Fantasy short story finalist, and *Ghosts Doing the Orange Dance*, a novella published by PS Publishing in an expanded, illustrated chapbook edition, was a 2010 Nebula novella and Sturgeon finalist. “Fragrant Goddess” is in the 21st *The Year’s Best Fantasy and Horror* (Datlow, Link, and Grant, eds.), “Mysteries of the Old Quarter” in the 2012 *The Year’s Best Dark Fantasy and Horror* (Guran, ed.), and his pseudo-Norse edda, “Ragnarok,” is in *Year’s Best SF 17* (Hartwell and Cramer, eds.) and was nominated for the Rhysling Award. Other uncollected short fiction is in *Monochrome: The Readercon Anthology* (Cholfin, ed, and *Strange Plasma*.

In addition, a new collection, *Other Stories*, came out from PS Publishing in December of 2015.

He lives in Berkshire County with his wife Deborah and his children Lucius and Miranda, and teaches writing and literature at Williams College.



Andrea Phillips is a transmedia writer, game designer and author. She is on the writing team for season 2 of the urban fantasy serial *Bookburners* (Serial Box, 2016) and the upcoming YA science fiction serial *Remade* (Serial Box, 2016). She also writes an ongoing

column about video games called Metagames for *Strange Horizons*. Her debut science fiction novel *Revision* (Fireside Fiction, 2015) received a starred review in *Publisher’s Weekly*. She successfully Kickstarted the now-complete children’s serial *The Daring Adventures of Captain Lucy Smokeheart* (2013), which included an interactive puzzle hunt for readers. Her short fiction includes “Antaius in the Heavens Among the Stars” (Jews vs. Aliens anthology, 2015), “Children of Rouwen” (Fireside Magazine, 2015), and “In Loco Parentis” (Escape Pod, 2015).

Her games work includes the Lucy Smokeheart tie-in game *The Daring Mermaid Expedition* (Choice of Games, 2015), writing for iOS fitness games *The Walk* (Six to Start and Naomi Alderman, 2014) and *Zombies, Run!* (Six to Start and Naomi Alderman, 2013), *The Maester’s Path* for HBO’s *Game of Thrones* (Campfire Media, 2011), *Floating City* (Thomas Dolby, 2011), *The Drunk and On Drugs Happy Funtime Hour* (Stitch Media, 2011, Canadian Screen Award), human rights game *America 2049* (Breakthrough.TV, 2010, Games for Change finalist), *The 2012 Experience* (Sony Pictures, 2009), educational docudrama *Routes* (Channel 4 Education, 2008, Prix Jeunesse Interactive Prize, Broadband Digital Award, BIMA, BAFTA finalist) and the independent commercial ARG *Perplex City* (2005-2007, Origins Vanguard Innovation Award).

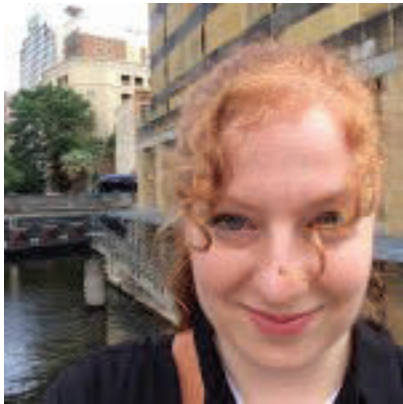
Andrea authored the nonfiction book *A Creator’s Guide to Transmedia Storytelling* (McGraw-Hill, 2012). Her whitepaper *Games in AR: Types and Technologies* was presented at ISMAR in 2008. She co-founded the IGDA special interest group on alternate reality games in 2006, contributed a chapter to the *2006 Alternate Reality Games White Paper*, and served as the SIG’s chair from 2009-2010.

She co-hosts the podcast *The Cultures* with Naomi Alderman and Adrian Hon.

Andrea lives in the metro New York area, where she mostly plays video games and watches a lot of Bollywood and K-drama. You can find Andrea on Twitter at @andrhia or visit her blog at andreaphillips.com.

Sarah Pinsker is the author of the 2015 Nebula Award winning novelette, “Our Lady of the Open Road.” Her novelette “In Joy, Knowing the Abyss Behind,” was 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*, *Apex*, *Uncanny*, *Daily Science Fiction*, *the Journal of Unlikely Cartography*, and *Fireside* and in anthologies including *Accessing the Future: A Disability Themed Anthology of Speculative Fiction* (Kathryn Allan & Djibril al-Ayad, eds.), *How to Live On Other Planets: A Handbook for Aspiring Aliens* (Joanne Merriam, ed.), *Long Hidden* (Rose Fox & Daniel Jose Older, eds.), *Fierce Family* (Bart R. Leib, ed.), and *The Future Embodied* (Jason Andrew & Mae Empson, eds.). She has had stories in the *Year’s Best Weird Fiction Volume 2* & two volumes of *Year’s Best Young Adult Speculative Fiction*, as well as the two most recent Nebula showcase anthologies.

She co-hosts the Baltimore Science Fiction Society's Dangerous Voices Variety Hour, a reading series/quiz show. She took part in the Sycamore Hill writing workshop in 2015 and 2016. She is also a singer/songwriter with three albums on various independent labels: (*Charmed*, disappear records; *Wingspan*, Reinventing Records; *This is Your Signal*, The Beechfields, with the Stalking Horses) and a fourth forthcoming. She lives in Baltimore, Maryland and can be found online at sarahpinsker.com and twitter.com/sarahpinsker.



Bethany Powell writes poetry, mainly inspired by country life, that turns sidewise into fantasy.

Some of her personal favorites are "Burying the Ploughshare" (*Heroic Fantasy Quarterly*, Issue 12), "Avoiding the Issue" (*Inkscrawl*, Issue 4) "Things you would pack when taken hostage" (*Through the Gate*, Issue 1), "Peach Baby" (*Apex*, Issue 73), and

"Curio Collector" (*Kaleidotrope*, Spring 2015).

Bethany has slept on the floor of Tokyo Station, stayed up to read Harry Potter on a night bus, and published her first poem based on spinning literal yarn. She now does her part for weirdness in Tulsa, Oklahoma.



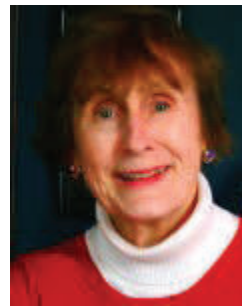
Tom Purdom's major recent publication is *Romance on Four Worlds, A Casanova Quartet* (Fantastic Press, February 2015), four Asimov's novelettes about a future character based on the 18th Century adventurer Giacomo Casanova. Twelve of his other Asimov's stories have been collected in *Lovers and Fighters, 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 twenty-five 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 twenty-seven 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's career in a nutshell, in a review by James Lovegrove in the *Financial Times*: "She calls herself trans-genred, acknowledging that her fiction is too fantastical for most literati and too literary for most fans of the fantastic." Her next novel, *MORMAMA*, comes out from Tor next May. Recent novels include *WHERE* (2015), *Enclave* (2009), *The Baby Merchant* (2006), *Thinner Than Thou* (2004), all

from Tor, and her spontaneous human combustion novel, *Son of Destruction* (Severn House, 2012). Recent collections include *The Story Until Now: A Great Big Book of Stories* (Wesleyan, 2013), introduction by Gary K. Wolfe, and *What Wolves Know* (PS Publishing, 2011), both nominated for Shirley Jackson Award, and *Seven for the Apocalypse* (Wesleyan, 1999) and *Weird Women, Wired Women* (Wesleyan, 1998), both Tiptree finalists. Her stories appear in venues including the *Yale Review*, *Asimov's SF*, the *Magazine of Fantasy and Science Fiction*, *Omni*, the *Norton Anthology of Contemporary Literature* and the *Kenyon Review*. Her story "Kickenders" appeared in the tribute anthology *Stories for Chip* (Nisi Shawl & Bill Campbell, eds.), and "StickyFeet™" in the April 2016 issue of *F(r)iction Magazine*. Her most recent short story, "A Disturbance in the Produce Aisle" is scheduled for publication in *Asimov's SF*. A longtime board member of the Authors League Fund she is Resident Writer at Wesleyan University.



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 Press, 1995) and the chapters on Lovecraft and New England Gothic in *A Companion to American Gothic* (Crow, ed.); essays in *Critical Essays on Lord Dunsany* (Joshi, ed.), *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. She was a senior fiction editor from 2012 to 2015 for four-time Hugo finalist, *Strange Horizons*, an online magazine of science fiction and fantasy, and was 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. As of 2016 she is the poetry and reprint editor for Hugo finalist, *Uncanny Magazine*. She is also a writer and narrator.

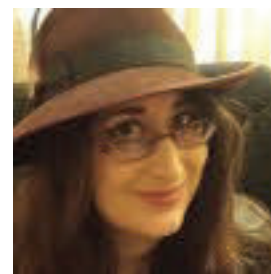
In addition to her work with *Strange Horizons* (for which she won the WSA Small Press Award in 2013) and *Uncanny Magazine*, Julia is co-editor of four anthologies. *Kaleidoscope: Diverse YA Science Fiction and Fantasy Stories* (Twelfth Planet Press, 2014, Alisa Krasnostein and Julia Rios, editors) 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, Alisa Krasnostein and Julia Rios, editors) and *The Year's Best YA Speculative Fiction 2014* (Twelfth Planet Press, 2015, Alisa Krasnostein and Julia Rios, editors) are the first two volumes in a series of year's best anthologies showcasing stories about teens. *The Year's Best YA Speculative Fiction 2015* (Twelfth Planet Press, 2016, Alisa Krasnostein and Julia Rios, editors) is forthcoming later this year.

"What You Put In" is forthcoming as part of *Human 76*, a shared world anthology about a post-apocalyptic future (2016, Michael Wombat and Miranda Kate, editors). "Oracle Gretel" (2012) sold out of its initial extremely limited print run as a handbound chapbook, but was reprinted in *Heiresses of Russ 2013: The Year's Best Lesbian Speculative Fiction* (Lethe Press, 2013, Steve Berman and Tenea D. Johnson, editors), and in audio format on PodCastle. "Love and the Giant Squid" is part of *Pen-Ultimate: A Speculative Fiction Anthology* (2013, Lisa J. Cohen and Talib Hussain, editors).

Other short fiction and poetry has appeared in *Daily Science Fiction*, *Jabberwocky*, *Niteblade*, *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 Magazine*, *Uncanny*, and *Queers Dig Time Lords* (Mad Norwegian Press, 2013, Sigrid Ellis and Michael D. Thomas, editors), which was a Hugo finalist in the Best Related Work category in 2014.

Her work from 2010 to 2015 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). Her newest podcast is Walkthrough, a discussion of exercise and geekery with Amal El-Mohtar and Layla Al-Bedawi. She has narrated poetry for the *Strange Horizons* podcast, and stories for *Cast of Wonders*, *PodCastle*, and *Pseudopod*.

Julia is half Mexican, but her (fairly dreadful) French is better than her Spanish.



Lauren M. Roy is the author of the urban fantasy *Night Owls* (Ace 2014) and its sequel *Grave Matters* (Ace 2015) as well as the YA fantasy *The Fire Children* (Ravenstone Press 2015). Her current work-in-progress is *Cantankerous*, which she likes to describe as Firefly-meets-Leverage for teens.

Her short stories include "Pomegranate," (*flashquake*, spring 2010); "Apex," (*Podcastle*, December 2010); "Along the Portal Road," (*Explorers: Beyond the Horizon Anthology*, 2012, Justin R. Macumber, Terry Mixon, and Ellyana Kaiser, editors.); "Ex Astris," (*Fireside Magazine*, January 2014); "The Eleventh Hour," (*Fireside Magazine*, July 2015); and "Trinkets," (*The Primordial Feast*, Onyx Path Publishing, 2016, Matthew McFarland, ed).

She also writes for tabletop roleplaying games. Her work appears in *Dragon Age Roleplaying* and the forthcoming *A Song of Ice and Fire Roleplaying: The Dragon's Hoard* (Green Ronin); *Mythos Expeditions* and the forthcoming *Out of the Woods* anthologies for *Trail of Cthulhu* (Pelgrane Press); and several Onyx Path Publishing games, including *Mage: The Awakening 2nd Edition*, *Changeling: The Lost 2nd Edition*, *Vampire: Dark Ages 20th Anniversary Edition*, and the forthcoming *Trinity* and *Scion 2nd Edition*. Her world "The Hollow" is available as part of *Storium*, the online storytelling game.

Lauren is a 2012 graduate of Viable Paradise (VP XVI). She lives in East Bridgewater with her husband, their cats, and the ghosts of the houseplants she forgets to water. You can find her on twitter as @falconesse.



Eric Schaller's debut collection of dark fiction, *Meet Me in the Middle of the Air* (Undertow Publications, 2016) contains “The Assistant to Doctor Jacob” (included in the 16th Year’s Best Fantasy and Horror, Windling and Datlow, eds.) as well as three new stories. “Three Urban Folk Tales” is in the 2006

Fantasy: Best of the Year (Horton, ed.) and *Best of the Rest 4* (Youmans, ed.), and “How the Future Got Better” is in *The Time Traveler’s Almanac* (VanderMeer and VanderMeer, eds.). Other short fiction has appeared in *The Thackery T. Lambshead Guide to Eccentric and Discredited Diseases* (VanderMeer and Roberts, eds.), *Text:UR The New Book of Masks* (Aguirre, ed.), *A Field Guide to Surreal Botany* (Chui and Lundberg, eds.), *Last Drink Bird Head* (VanderMeer and VanderMeer, eds.), *Bestiary: The Best of A cappella Zoo* (Ochsner, ed.), *The Bestiary* (VanderMeer, ed.), *SciFiction*, *Lady Churchill’s Rosebud Wristlet*, *Sybil’s Garage*, *A cappella Zoo*, *Lore*, and *Kaleidotrope*.

Schaller is a professor of biological sciences at Dartmouth College in New Hampshire, and has published many research articles on plant molecular biology and also contributed science essays and reviews to the Clarion Foundation blog (clarionfoundation.wordpress.com) and the *New York Review of Science Fiction*. His illustrations have appeared in *City of Saints and Madmen* by Jeff VanderMeer, *Lady Churchill’s Rosebud Wristlet*, *The White Buffalo Gazette*, *Not My Small Diary*, *Secret Life Remix*, *The Third Bear Carnival*, *The Thackery T. Lambshead Cabinet of Curiosities*, *An A to Z of the Fantastic City* by Hal Duncan, and *WeirdFictionReview.com*. He is an editor, with Matthew Cheney, of the online magazine *The Revelator* (<http://revelatormagazine.com/>). He is an active member of the Horror Writers Association and of Storyville. Schaller lives in a peach-colored house with his wife Paulette and a cairn terrier named Z.



Kenneth Schneyer (“Ken”) wrote the Nebula and Sturgeon finalist “Selected Program Notes from the Retrospective Exhibition of Theresa Rosenberg Latimer” which originally appeared in *Clockwork Phoenix 4* (Allen, ed.). Stillpoint Digital Press released his first collection, *The Law & the Heart* (Stillpoint Digital Press), 2014.

Ken’s short fiction appears in *Lightspeed*, *Strange Horizons*, *Analog Science Fiction & Fact*, *Beneath Ceaseless Skies*, *Uncanny Magazine*, the *Clockwork Phoenix* series (Allen, ed.), *Daily Science Fiction*, *Mythic Delirium*, *Bull Spec*, *Nature Physics*, *Ideomancer*, *The Pedestal*, *Abyss & Apex*, *A is for Apocalypse* (Parrish, ed.), *Cosmos Online*, *First Contact: Digital Science Fiction Anthology 1* (Hoffman, ed.), *GUD*, *Triptych Tales*, *Perihelion Science Fiction*, *the Newport Review*, *Odyssey: Adventures in Science*, *Mad Scientist Journal*, *Comets & Criminals*, and *SQ Mag*. Audio versions of his stories appear on *Escape Pod*, *Podcastle*, *Pseudopod*, *The Drabblecast*, and *Toasted Cake*. His two most recent sales will appear in *Humanity 2.0* (Shvartzman, ed.) and the *Procyon Science Fiction Anthology for*

2016 (Thornton, ed.).

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 history, astronomy, chemistry, logic, feminist theory, and practically everything else, and he cooks better than you do. Born in Detroit, he now lives in Rhode Island with one singer, one dancer, one actor, and something with fangs. He blogs, sort of, at ken-schneyer.livejournal.com, and can also be found loitering around Facebook and Twitter.



Darrell Schweitzer is the author of three novels, *The White Isle*, *The Shattered Goddess*, and *The Mask of the Sorcerer* plus about 300 short stories, which have been published in magazines ranging from *Interzone* to *Twilight Zone* over the

past 40 or so years. His collections include *Tom O’Bedlam’s Night Out*, *Transients*, *We Are All Legends*, *Refugees from an Imaginary Country*, *Nightscares*, *Necromancies and Netherworlds* (with Jason Van Hollander), *Deadly Things*, *The Emperor of the Ancient Word*, and, most recently his first collection of explicitly Lovecraftian fictions, *Awaiting Strange Gods*, published by Fedogan & Bremer. PS Publishing is planning a 2-volume retrospective of his work to be published in 2016 or 2017.

As an editor he worked on *Isaac Asimov’s Science Fiction Magazine* and *Amazing Stories* before becoming co-editor of *Weird Tales*, a position he held for 19 years. He has edited anthologies, including the two *Spaceport Bar* anthologies (with George Scithers), *Full Moon City* (with Martin H. Greenberg), and, by himself, *Cthulhu’s Reign*, *The Secret History of Vampires*, and *That Is Not Dead*. Forthcoming from PS Publishing is *Tales from the Miskatonic University Library* (with John Ashmead).

His non-fiction and critical writings include books on Lord Dunsany and H.P. Lovecraft and hundreds (or by now, maybe thousands) of reviews and essays for everything from *The Washington Post* to *The New York Review of Science Fiction*. He was a long-time columnist for *Science Fiction Review* and *Aboriginal SF*. Some of his non-fiction writings are collected in *Windows of the Imagination*, *The Fantastic Horizon*, and the forthcoming *The Threshold of Forever*.

He has published two volumes of serious poetry, several chapbooks of humorous Lovecraftian verse, and even *The Innsmouth Tabernacle Choir Hymnal*. This last has enabled him to lead the choir at Cthulhu prayer breakfasts. He is a renowned limerick writer, whose accomplishments include rhyming “Cthulhu” but

reducing, *The Lord of the Rings*, *The Gormenghast Trilogy*, and William Hope Hodgson's *The Night Land* into single limericks.

He has been nominated for the Shirley Jackson Award for the novella *Living With the Dead* and for the World Fantasy Award four times. He won this last, once, with the late George Scithers, for editing *Weird Tales*.



David G. Shaw has been a member of the program committee for 21 consecutive Readercons—a level of activity that made him a World Fantasy Award finalist (Special Award-Non-Professional) in 2009. In between careers as a biochemist and web developer he found the time to marry She Who Must Be Obeyed (B. Diane Martin) and have a son, He Who Will

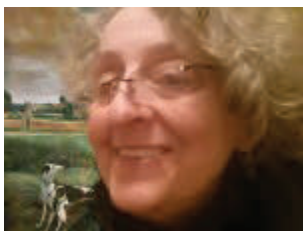
Not Be Ignored (Miles). His scientific research has been published in various academic journals, while his articles about interactive gaming have appeared in *The Whole Earth Review* and the proceedings of the Computer Game Developer's Conference. In his spare time he cooks and blogs (blog.belm.com) about cooking. He lives and works in Somerville, MA.



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 is one of the writers of the newest SerialBox.com serial Whitehall, with co-conspirators Liz Duffy Adams, Delia Sherman, Madeleine Robins, Barbara Samuel, and Mary Robinette Kowal.

Sarah's YA paranormal thriller, *The Other Side of Dark* (Atheneum, 2010), won the Agatha for best YA

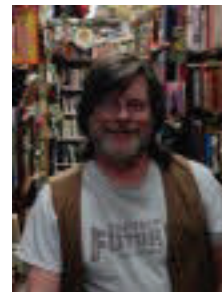
mystery and the Massachusetts Book Award for best YA book of the year.

The fourth volume of her trilogy of historical thrillers, set aboard the *Titanic* and in 1912 New York and known fondly as The F***** Titanic Book, still needs a really kick-eyeball title. The person who submits the best one gets a copy and infinite brownie points (and finite brownies); send your suggestions via www.sarahsmith.com. Previous volumes of the trilogy are now out in eBooks with yummy additional material <www.sarahsmith.com/read-ebooks.html>: *The Vanished Child* (*New York Times* Notable Book, *London Times* Book of the Year; eBook, 2016; Ballantine/Fawcett, 1992), *The Knowledge of Water* (*New York Times* Notable Book; eBook, 2016; Ballantine, 1996), and *A Citizen of the Country* (*Entertainment Weekly* and *Village Voice* Editor's Choice; eBook **new edition** 2016; Ballantine, 2000). *The Vanished Child* is currently being made into a musical in Canada (“best child murder musical ever”—Christopher Schelling). Sarah's standalone novel about the Shakespeare authorship controversy, *Chasing Shakespeares* (Atria, 2003), has been made into a play.

Her “novels for the computer” include the interactive dark fantasy *King of Space* (Eastgate Systems, 1991) and two web serials, the fantasy *Doll Street* (1996) and the near-future sf *Riders* (1996-'97). She 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) and other academic books and translations.

Her stories appear in *Conspiracy!* (Easton and Klein-Dial, eds., 2016); *Decopunk* (Easton and Klein-Dial, eds.); *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* (D.A. 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.



E.J. Stevens' tenth novel *Birtright* (Sacred Oaks, 2015) won the BTS Red Carpet Award for Best Novel and the PRG Reviewer's Choice Award for Best Urban Fantasy Novel. The Ivy Granger series was a PRG Reviewer's Choice Award finalist for Best Urban Fantasy Series, is a SYAE Award finalist for Best Paranormal Series, and is available in multiple languages. In addition to *Birtright*, the series includes *Hound's Bite* (2016), *Burning Bright* (2015),

Ghost Light (2014), and *Shadow Sight* (2012) winner of the PRG Reviewer's Choice Award for Best Paranormal Fantasy Novel. The Hunters' Guild series, which includes *Hunting in Bruges* (2014), is set in the same fantasy world as the Ivy Granger series. In addition to her adult fiction, E.J. wrote the humorous, young adult Spirit Guide series. The five novel series (2010-2013) won the PRG Reviewer's Choice Award for Best Young Adult Paranormal

Series, and includes *Brush with Death* (2012) winner of the PRG Reviewer's Choice Award for Best Young Adult Paranormal Novel.

She has also written two Ivy Granger novellas, *Blood and Mistletoe* (2012) and *Club Nexus* (2013), and two collections of poetry, *Shadows of Myth and Legend* (2010) and *From the Shadows* (2009).

When E.J. isn't at her writing desk, she enjoys dancing along seaside cliffs, singing in graveyards, and sleeping in faerie circles. E.J. currently resides in a magical forest on the coast of Maine where she finds daily inspiration for her writing.

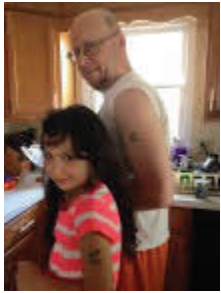


Peter Straub is the author of seventeen novels, which have been translated into more than twenty languages. They include: *Julia* (Coward, McCann & Geoghegan, 1975), *If You Could See Me Now* (Coward, McCann & Geoghegan, 1977), *Ghost Story* (Coward, McCann & Geoghegan, 1979), *Shadowland* (Coward, McCann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

He has written two volumes of poetry, *Open Air* (Irish University Press, 1972), and *Leeson Park and Belsize Square* (Underwood-Miller, 1983), and five collections of short fiction including *Houses Without Doors* (Signet, 1991), *Magic Terror* (Random House, 2000), *5 Stories* (Borderlands Press, 2008; 2008 Bram Stoker Award), *The Juniper Tree and Other Blue Rose Stories* (Subterranean, 2010), and *Interior Darkness: Selected Stories* (Doubleday, 2016). Some of his novellas include: *Mrs. God* (Pegasus, 2013), *Pork Pie Hat* (Cemetery Dance, 2010), *A Special Place: The Heart of a Dark Matter* (Pegasus, 2010), *The Ballad of Ballard and Sandrine* (Subterranean, 2012; 2011 Bram Stoker Award in Long Fiction) and *The Buffalo Hunter* (Cemetery Dance, 2012). He has edited the Library of America's edition of H. P. Lovecraft's *Tales* (Library of America, 2005) and the Library of America's 2-volume anthology, *American Fantastic Tales* (2009/10). He has won the British Fantasy Award, ten Bram Stoker Awards, two International Horror Guild Awards, and three World Fantasy Awards.

In 2016, he and the artist Anthony Discenza collaborated on an exhibition called *Beyond the Veil of Vision: Reinhold von Kreitz and the Das Beben Movement* for the Jewish Museum of San Francisco.

In 1998, he was named Grand Master at the World Horror Convention. In 2006, he was given the HWA's Life Achievement Award. In 2008, he was given the Barnes & Noble Writers for Writers Award by Poets & Writers. At the World Fantasy Convention in 2010, he was given the WFC's Life Achievement Award. In 2011 Columbia University Graduate School of Arts and Sciences awarded him the Dean's Award for Distinguished Achievement. Peter has been very lucky, and he knows it.

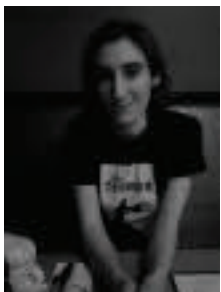


Ian Randal Strock (www.IanRandalStrock.com) is the owner and publisher of Gray Rabbit Publications, LLC, and its speculative fiction imprint, Fantastic Books (www.FantasticBooks.biz). Previously, he was the founder and editor of the online trade journal *SFScope*, the News Editor of *Science Fiction Chronicle*, the Editor and Founder of *Artemis Magazine*, the Associate Editor of *Analog* and *Asimov's* SF magazines, and the

Deputy Editorial Page Editor of *Boston's Daily Free Press*, 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. It's two companion volumes, *Ranking the First Ladies* and *Ranking the Vice Presidents*, are being published this summer in hardcover by Carrel Books. 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 most recent fiction appearance is "Shall Not Perish from the Earth" in the anthology *Altered States of the Union*.

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.



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.



Terence Taylor (terencetaylor.com) is an award-winning children's television writer whose work has appeared on PBS, Nickelodeon, and Disney, among many others. After years of comforting tiny tots with TV, he turned to scaring their parents

when his first published short story, "Plaything," appeared in *Dark Dreams* (Brandon Massey, ed.), the first horror/suspense anthology of African-American authors. He was included in the next two volumes, with "The Share" in *Dark Dreams II: Voices from the Other Side* (Brandon Massey, ed.) and in *Dark Dreams III: Whispers in the Night* (Brandon Massey, ed.) with what *Publishers Weekly's* starred review called "the best of the bunch, Terence Taylor's brilliant discussion of racism, friendship and Hurricane Katrina

in *WET PAIN*.”

Terence is also author of the first two books of his *Vampire Testaments* trilogy, *Bite Marks* (St. Martin's Griffin, 2009), and *Blood Pressure* (St. Martin's Griffin, 2010) and has returned to work on the conclusion of his trilogy, *Past Life*. He appeared in *Fantastic Stories of the Imagination's* May-June 2016 issue with a short story, “Starf*ckers, Inc.,” and his second book review column, “READ ME!” He's in the *People of Colo(u)r Destroy Science Fiction!* special issue of *LIGHTSPEED Magazine* (June 2016), with “Wilson's Singularity” and “Doing Dhalgren,” a personal essay on Samuel R. Delany's classic novel inspired by his comments on last year's *Readercon* panel for the book's 40th anniversary. In August 2016 he's in John Joseph Adams and Douglas Cohen's *What the #@&% Is That?* anthology with a hybrid science-fiction horror story, “The Catch.”

Find Terence on Twitter @vamptestaments or walking his neighbor's black Labrador mix along the banks of the Gowanus Canal and surrounding environs.



Steve Rasnic Tem's collaborative novella with his late wife Melanie Tem, *The Man On The Ceiling* (American Fantasy, 2000), won the World Fantasy, Bram Stoker, and International Horror Guild awards in 2001. He has also won the Bram Stoker, International Horror Guild, and British Fantasy Awards for his solo work. His novella *In the Lovecraft Museum* (PS Publishing, 2015) is currently up for a Shirley Jackson Award. His forthcoming

novel *UBO* (Solaris, January 2017) is a dark science fictional tale about violence and its origins, featuring such historical viewpoint characters as Jack the Ripper, Stalin, and Heinrich Himmler. Steve's novel *Blood Kin* (Solaris, March 2014), won the 2014 Bram Stoker Award. His previous novels are *Deadfall Hotel* (Solaris, 2012), *The Man On The Ceiling* (Wizards of the Coast Discoveries, 2008, written with Melanie Tem as an expansion of their novella), *The Book of Days* (Subterranean, 2002), *Daughters* (Grand Central, 2001, also written with Melanie Tem), and *Excavation* (Avon, 1987). A handbook on writing, *Yours to Tell: Dialogues on the Art & Practice of Fiction*, also written with Melanie, will appear soon from Apex Books.

Steve has published over 400 short stories. His first collection of stories, *Ombres sur la Route*, was published by the French publisher Denoël in 1994. His first English language collection, *City Fishing* (Silver Salamander, 2000) won the International Horror Guild Award. His other story collections are *The Far Side of the Lake* (Ash Tree, 2001), *In Concert* (Centipede, 2010, collaborations with Melanie Tem), *Ugly Behavior* (New Pulp, 2012), *Onion Songs* (Chomu, 2013), *Celestial Inventories* (ChiZine, 2013), *Twember* (NewCon, 2013), *Here With The Shadows* (Swan River Press, 2014), and this year's giant 72-story treasury, *Out of the Dark: A Storybook of Horrors*, from Centipede Press, featuring the best of

his uncollected horror.

A transplanted Southerner, Steve is a long-time resident of Colorado. You can visit the Tem home on the web at www.m-s-tem.com.



Vinnie Tesla's pornographic comic mad science novel *The Erotofluidic Age* (Circllet, 2011) finally appeared in print last year, and was included by the Steampunk Scholar blog among the best Steampunk books of 2015. In June of this year he completed a stint as guest writer on the erotic mad science web comic “Tales of Gnosis College.” His novelette “Ota Discovers Fire” received the Circllet Press

Fantastic Erotica Award in 2012; it's available as a standalone e-book, and the associated print anthology, *Fantastic Erotica* (Circllet Press, 2013), got a starred review from *Publishers Weekly*. Other smutty writing includes “Disarmed” in *Silent Shadows Come* (Circllet, 2014). He is currently at work on the long-delayed *For Science!*, an anthology of mad scientist-themed erotica slated to appear in late 2016, and a clean high fantasy crime novel, tentatively titled *The Immortal Seven*. 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 are his current attempts to assemble a new one. He lives in Medford, Massachusetts with his spousalbeast and an arthritic schnauzer.



Paul Tremblay's sixth novel, *Disappearance at Devil's Rock*, was published by William Morrow in June of 2015. He is also the author of the award-winning *A Head Full of Ghosts*, and 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).

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

Other fascinating tidbits: Paul once gained three inches of height within a twelve-hour period, he does not have a uvula, he has a

master's degree in mathematics, and once made twenty-seven three pointers in a row.



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.



Sabrina Vourvoulias is the author of *Ink* (Crossed Genres, 2012), a novel that draws on her memories of Guatemala's armed internal conflict, and of the Latinx experience in the United States. It was named to

Latinidad's Best Books of 2012.

Her short stories have appeared at *Tor.com*, *Strange Horizons*, *Crossed Genres*, and in a number of anthologies, including *Long Hidden: Speculative Fiction from the Margins of History* (Fox and Older, eds.). "El Cantar de Rising Sun" is slated to appear in *Uncanny Magazine*, "Paper Trail" in *GUD Magazine*, and "The Ways of Walls and Words" in *The Year's Best Young Adult Speculative Fiction 2015* (Twelfth Planet Press; Krasnostein and Rios, eds.), all in 2016; "Sin Embargo" is slated to appear in the anthology *Latino/a Rising* (Wings Press; Goodwin, ed.) in 2017.

She is a metro columnist at *Philadelphia Magazine*, and a contributing writer at *City and State Pennsylvania* magazine and the *Guardian* US, and in 2015-16, was a panelist/presenter at Women in Media, Investigative Reporters and Editors, The Media Consortium, and Philadelphia FIGHT's Beyond the Walls: Prison Health Care & Reentry Summit.

She lives in Pennsylvania with her husband, daughter and a dog who rules the household.



Jo Walton is a science fiction and fantasy writer. She is simultaneously awed and embarrassed by the number of awards she has won, so many that she's embarrassed to list them. She remains grateful to the people who love her work and chose to honor it in this way. She is however, against best Readercon bio advice, burying the fact that she won the Hugo and the Nebula down in the bibliography below.

She comes from Wales but lives in Montreal where the food and books are better.

She has published twelve novels in six different subgenres, a collection of blog posts, and three poetry chapbooks.

The novels are the Sulien Books (historical fantasy): Compton Crook and Locus First Novel finalist *The King's Peace* (Tor 2000), *The King's Name* (Tor 2001); and *The Prize in the Game* (Tor, 2002); World Fantasy winner *Tooth and Claw* (Tor/Orb, 2003); the Small Change Series (alternate history): Romantic Times Reviewer's Choice winner and Nebula, Campbell Memorial, Locus, Sidewise, and Quill finalist *Farthing* (Tor 2006), Prometheus winner and Gaylactic Spectrum, Lambda Literary, Sidewise, and RT Reviewer's Choice finalist *Ha'Penny* (Tor 2007), and RT Reviewer's Choice winner and Prometheus, Sidewise, and Sunburst finalist *Half a Crown* (Tor 2008); Mythopoeic winner and Tiptree honor book *Lifelode* (NESFA, 2009) is domestic secondary-world fantasy; bibliophilic fantasy *Among Others* (Tor 2011) won the Hugo, Nebula, British Fantasy, RT Reviewers Choice, the Copper Cylinder Award (Canada), the Kurd Laßwitz Preis (Germany), the Libr'a Nous Award (France) and was a finalist for the Mythopoeic, the Locus Fantasy, the Prix Imaginaire (France), the Ignotus (Spain) and the Seiun (Japan); Alternate history *My Real Children* (Tor 2014) won the Tiptree, the RUSA (in the category of Women's Fiction), and the RT Reviewers Choice, and was a finalist for the Stonewall, the World Fantasy, the Sunburst and the Aurora.

Her most recent series, Thessaly (Platonic fantasy), begins with *The Just City* (Tor 2015), continues with *The Philosopher Kings* (Tor, 2015) and will conclude with *Necessity* (Tor 2016) which conveniently comes out the day after Readercon. *The Just City* is a finalist for the Prometheus Award.

She doesn't write much short fiction. "On the Wall" is in *Year's Best Fantasy 2* (Hartwell and Cramer, eds.), "Escape to Other Worlds With Science Fiction" in the 27th *The Year's Best Science Fiction* (Dozois, ed.), "Three Twilight Tales" in the 2010 *The Year's Best Science Fiction and Fantasy* (Horton, ed.). Other short fiction is in *Glorifying Terrorism* (Mendlesohn, ed.), *The Best of Jim Baen's Universe* (Flint, ed.), *Eclipse Four* (Strahan, ed.), *Lone Star*, *Strange Horizons*, *Subterranean*, *Absolute Magnitude*, *Odyssey*, *Tor.com*, and *Lightspeed*.

Her collection of essays about older science fiction, *What Makes This Book So Great* (Tor 2014) won the Locus Award in the Non-Fiction category and George R.R. Martin's Alfie Award.

She has published three poetry collections, *Muses and Lurkers* (Rune, 2001), *Sibyls and Spaceships* (NESFA, 2009), and *The Helix and the Hard Road* (Aqueduct 2013).

She is presently working on a science fiction novel which is a version of *Mansfield Park* set on Mars, and a fantasy novel about Savonarola. She has many other equally plausible projects.



T.X. Watson is an editor of Solarpunk Press, a monthly semipro web, print, and podcast solarpunk short fiction magazine, along with co-editor Faith Gregory. In zir free time, Watson attends Hampshire College, where ze is majoring in Science Fiction and Fantasy as a form of activism.

Ze can be found on Tumblr as txwatson, and as a contributor on the Interstitial Arts Foundation Tumblr and watsons-solarpunk, their first solarpunk project. Zir home blog is txwatson.com.

Watson is nongender, and is fine with most pronouns.



Jacob Weisman is the editor and publisher at Tachyon Publications, which he founded in 1995. He has been nominated for the World Fantasy Award three times and is the series editor of Tachyon's Hugo, Nebula, Sturgeon, and Shirley Jackson award-winning novella line, which includes original fiction by Nancy Kress, James Morrow, Brandon Sanderson, Alastair Reynolds, and Daryl Gregory. Weisman is the co-editor of *The Treasury of the Fantastic* (with David Sandner) and *The Sword & Sorcery Anthology* (with David G. Hartwell). His most recent anthology is *Invaders: 22 Stories from the Outer Limits of Literature*. Weisman lives in San Francisco, where he runs Tachyon Publications in the same neighborhood in which he grew up.

Weisman's short fiction has appeared in *Fields of Fantasy* edited by Rick Wilber, *Baseball Fantastic* edited by W.P. Kinsella, and *Realms of Fantasy*. His nonfiction has appeared in *The Nation*, *The Louisville Courier-Journal*, *The Seattle Weekly*, and *The Cooper Point Journal*. Along with his wife, Rina Weisman, and moderator Terry Bisson, he runs the SF in SF reading series at the American Bookbinders Museum in San Francisco.



Henry Wessells is bibliographer and editor of Avram Davidson, and author of *Another green world* (2003); *Against the art of war* (2013) with Ernest Hilbert, and with etchings by Judith Clute; *The Private Life of Books* (2014); and *Extended Range* (2015). He is preparing A Conversation larger than the Universe, Science Fiction and the Literature of the Fantastic, 1762-

2017, to be exhibited at the Grolier Club in New York City in January 2018. He is an antiquarian bookseller in New York City, and he writes about the books he reads at the Endless Bookshelf, <http://endlessbookshelf.net>.



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.

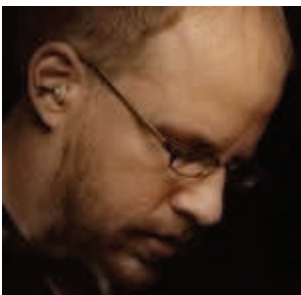
Fran lives in Philadelphia, PA with her family.



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 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*, was just published as a graphic novel in

physical and virtual forms by Silence in the Library Publishing later this year (with a separately released audio dramatization); The Ed Greenwood Group will 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 *Time Traveled Tales* (Silence in the Library Publishing, 2013) and *Heroes* (Silence in the Library Publishing, 2015) anthologies.

With two-time Hugo nominee John Helfers, he is in the planning stages for a political speculative fiction anthology, with a number of well-known authors already on board. He co-hosts (with Brad Beaulieu and Mike Underwood) the critically acclaimed *Speculate! The Podcast for Writers, Readers, and Fans* (speculatesf.com), which is in its sixth 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 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. Under the moniker Arvan Eleron, he runs a highly successful TwitchTV channel focused on story and narrative in games. He is also the lead singer and trumpet player for the progressive rock band *The Road* (thebandtheroad.com), soon to release its third album and follow-up to its critically acclaimed second album *Monomyth*, nominated for Best Foreign Record in Progwards 2010.

He lives with his wife Clea, daughter Senavene—named at his wife’s urging for a character in *The Third Sign*, for which his daughter seems to have forgiven him—and brand new son Calen, who will hopefully also forgive his parents for his *Third Sign* character name, 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 *Borderline* by Mishell Baker, *A Green and Ancient Light* by Frederic S. Durbin, and *Our Lady of the Ice* by Cassandra Rose Clarke. She is also the co-editor, along with Dominik Parisien, of *The Starlit Wood: New Fairy Tales*, an anthology of cross-genre fairy tale retellings coming soon from 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, two young children, and an editorial cat. She can be found online at sagapress.com and 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.