

WORLD
FANTASY
CONVENTION 2016



Hours of Operation

Art Show

Delaware AB

Wednesday	6 PM – 9 PM (setup)
Thursday	9 AM – 2 PM (setup & move-in)
Thursday	2 PM – 8 PM
Friday	10 AM – 7 PM
Saturday	10 AM – 7 PM
Reception	8 PM – 10 PM
Sunday	10 AM – Noon (art pick-up)

Con Suite

Peppercorn *(first floor, off lobby)*

Thursday	3 PM – midnight
Friday	8 AM – midnight
Saturday	8 AM – midnight
Sunday	8 AM – 2 PM

Dealers Room

Franklin ABCD

Thursday	2 PM – 7 PM
Friday	10 AM – 6 PM
Saturday	10 AM – 6 PM
Sunday	11 AM – 4 PM

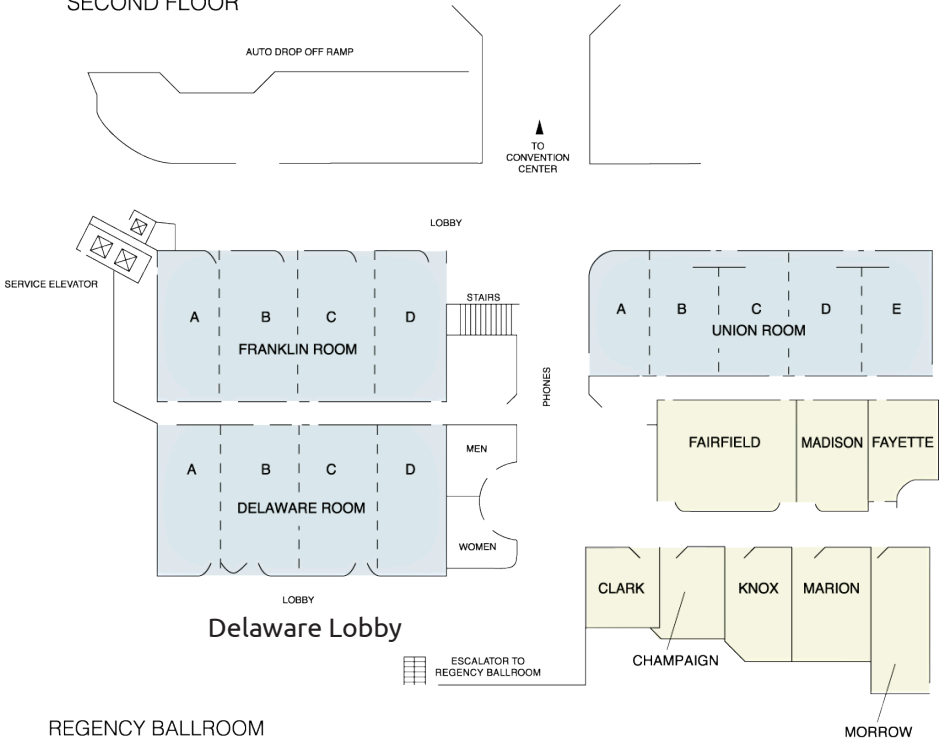
Registration

Main Lobby

Wednesday	4 PM – 6 PM and 9 PM – 11 PM
Thursday	10 AM – 9 PM
Friday	9 AM – 9 PM
Saturday	9 AM – 9 PM
Sunday	10 AM – 1 PM

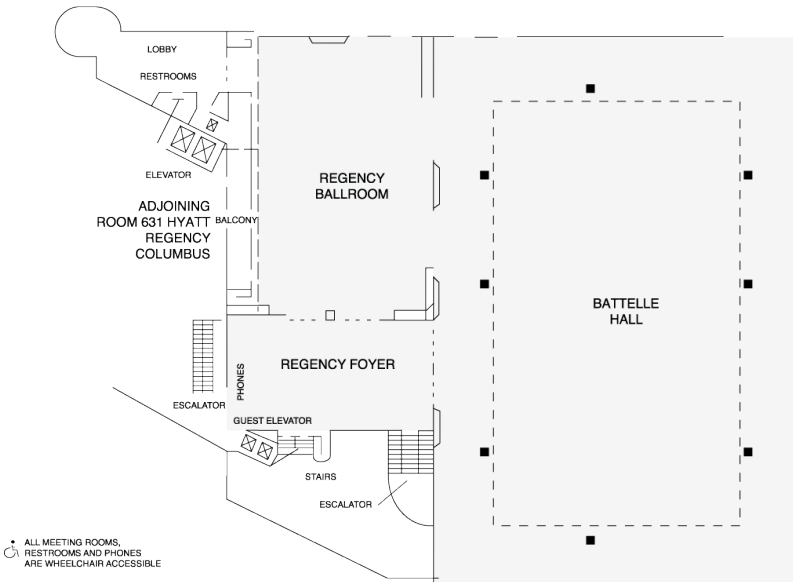
Our thanks to our Guest of Honor Larry "Gryphon King" Dixon for permission to use his "Happy Gryphon" artwork on the cover of this pocket program. All rights reserved 2016.

MEETING ROOMS
SECOND FLOOR



REGENCY BALLROOM
AND EXHIBIT ROOM
THIRD FLOOR

The Peppercorn Room (Con Suite) is located on the first floor, off the hotel main lobby.



Special Events

Thursday

8 PM **Opening Ceremonies** **UNION AB**

Friday

1 PM **Gallery Time with Larry Dixon** (*3 hours*) **ART SHOW**

3 PM **L. E. Modesitt, Jr. Guest of Honor Speech** **UNION AB**

8 PM **Mass Autographing** (*3 hours*) **REGENCY**

Saturday

Noon **Guest of Honor Dialogue with Larry Dixon** **UNION AB**

1 PM **Gallery Time with Larry Dixon** (*3 hours*) **ART SHOW**

3 PM **Mercedes Lackey Guest of Honor Speech** **UNION AB**

8 PM **Art Show Reception** (*3 hours*) **DELAWARE LOBBY**

Sunday

1 PM **World Fantasy Awards Banquet** (*3 hours*) **REGENCY**

WFC 2016 Code of Conduct

We do not tolerate harassment of the people at our convention in any form.

Everyone is entitled to a harassment-free convention experience, regardless of gender, sexual orientation, disability, or physical appearance.

Harassment includes, but is not limited to, inappropriate physical contact, unwelcome sexual attention, offensive verbal comments, deliberate intimidation, stalking or following someone, making harassing photography or recordings, and disrupting talks or other events. Anyone asked to stop any unacceptable behavior is expected to comply immediately.

A request to “stop” or “go away” means exactly that. If anyone engages in harassing behavior, the convention committee may warn the offender, remove the offender from the room, or expel the offender from the convention with no refund at the Chairs’ discretion.

If you feel that you are being harassed, or if you notice someone violating hotel or convention policies, we respectfully suggest the following:

1. If you feel comfortable doing so, point out the inappropriate behavior to the persons involved. Often this will solve the problem immediately.
2. If you do not feel comfortable talking with the persons involved or if talking to them does not resolve the issue, please report the situation, in person, immediately to the Operations Staff, or a Convention Committee member. Try to provide a name (found on all badges) and/or a physical description of the person or persons involved.
3. In order to take action, we need to know about any incident during the convention.

Thursday, 27 October 2017

	UNION AB	DELAWARE CD	UNION C	UNION D
3 PM	The (Fantastic) Art Alternate History	The Modern Oc- cult Investigator		
3:30 PM				Reading Sarah Hans
4 PM	Masks and Mystery	The Fantasy of the American Heartland		
4:30 PM				Reading Daryl Gregory
5 PM	When to Stop	Costume Makes the Character	Reading Rajan Khanna	
5:30 PM				
6 PM	DINNER BREAK			
7 PM				
8 PM	Opening Ceremonies	Long Tail of the Tall Tale		
8:30 PM			Reading David Mercurio Rivera	Reading Elaine Isaak
9 PM	The Supernatural vs. the Occult	The Fantasy Writer-Artist	Reading Mercedes Lackey	
10 PM	Open Mic Poetry Reading			

Friday, 28 October 2017

	UNION AB	DELAWARE CD	UNION C	UNION D
10 AM	The Nineties... and the Nineties	The Knowable and Unknowable in Horror		
10:30 AM			Reading Josef Matulich	Reading Sarah Pinsker
11 AM	Keeping YA Weird	I Believe I Can Fly	Reading Paul Dale Anderson	Reading Ilana C. Meyer
11:30 AM			Reading Juliet Marillier	Reading Brenda Clough
NOON	Trilogies? Small Stuff!	The Legacy of Bruno Schulz	Reading Kathleen Ann Goonan	Reading Jerome Stueart
12:30 PM			Reading Nina Kiriki Hoffman	Reading Delia Sherman

Friday, 28 October 2017

	UNION AB	DELAWARE CD	UNION C	UNION D
1 PM	The Timeslip Fantasy	Fantasy Emerging from Crisis	John Tibbetts Presentation on "Peter Straub's <i>The Jolly Corner</i> "	Reading Jonathan Oliver
1:30 PM				Reading David Levine
2 PM	Fantasy without Magic	Our Favorite Monsters and Why We Love Them	Fran Wilde Presentation on the Fantasies of Flight	Reading Curtis Craddock
2:30 PM				Reading Carol Berg
3 PM	Guest of Honor Speech	Dark Fantasy vs. Horror	Reading David Boop	Reading Matt Kressel
3:30 PM	L. E. Modesitt, Jr.		Reading J. S. Breukelaar	
4 PM	Shirley at 100: Marking the Shirley Jackson Centennial	Animal Fantasy	Reading Marilyn Mattie Brahen	Reading Mike Allen
4:30 PM			Reading Robert J. Sawyer	Reading Ellen Kushner
5 PM	R. A. Lafferty: An American Original	A Golden Age of Contemporary Asian Fantasy	Reading L. E. Modesitt, Jr.	Reading Chris Cevalco
5 PM			Reading Sharon Shinn	
6 PM	DINNER BREAK			
7 PM	DINNER BREAK			
8 PM	Mass Autographing			
9 PM	Regency Ballroom			
10 PM	Regency Ballroom			

Friday and Sunday

	UNION E
10 AM	World Fantasy Board Business Meeting
11 AM	

Friday and Saturday

	ART SHOW (DELAWARE AB)
1 PM	Gallery Time with Larry Dixon
2 PM	
3 PM	

Saturday, 29 October 2017

	UNION AB	DELAWARE CD	UNION C	UNION D
10 AM	The Eternally Difficult (but Fascinating) Writers	Horror Fiction and Xenophobia	Reading Larry Hodges	
10:30 AM			Reading Jeff Minerd	Reading Kieth Merrill
11 AM	The Fantasies of James Thurber	From Salem to Arkham to Castle Rock to... New Orleans?	Reading Robert Wexler	Reading Eric Flint
11:30 PM			Reading Matthew Wuertz	Reading C. S. E. Cooney
NOON	Guest of Honor Dialogue Larry Dixon and Randal Spangler	Sword and Sorcery Today: Still Slashing Away	Reading Tina Connolly	Reading Mimi Mondal
12:30 PM				
1 PM	New Findings in History and Archaeology: How Do These Inform Fiction?	When Did Fantasy Separate from the Mainstream – Or Was It the Other Way Around?	Reading Steve Rasnic Tem	Reading Leo Vladimirsky
1:30 PM			Reading Margaret Killjoy	Reading Laurel Anne Hill
2 PM	Middle Grade Fantasy after Harry Potter: How Long, How Sprawling, How British, How Tied to Schools?	Fantasy and Music	Reading Peter Straub	Reading David Coe
2:30 PM			Reading Kay Kenyon	Reading Sally Grotta
3 PM	Guest of Honor Speech Mercedes Lackey	How Does Who We Are Affect What We Read?	Reading Fran Wilde	Reading Mark Van Name
3:30 PM			Reading Camille Griep	Reading Guy Gavriel Kay
4 PM	Art Panel From Idea to Final Image	An Aviary of Beasties	Reading David Mack	Reading Sarah Avery
4:30 PM			Reading Fred Durbin	Reading Lawrence M. Schoen
5 PM	Old Stories, New Twists	How George R. R. Martin Has Changed Fantasy	Reading Andy Duncan	Reading Max Gladstone
5:30 PM			Reading Ellen Klages	Reading Darrell Schweitzer

Saturday, 29 October 2017

	UNION AB	DELAWARE CD	UNION C	UNION D
6 PM	DINNER BREAK			
7 PM				
8 PM	On Beyond Lovecraft	Remembering David Hartwell		
9 PM	What Do We Mean By "Weird Fiction" Anyway?	Strange Drugs		Reading Sarah Hans
9:30 PM				
10 PM			Broad Universe Rapid Reading	

Saturday

	DELAWARE LOBBY
8 PM	Art Show Reception
9 PM	
10 PM	

Sunday, 30 October 2017

	UNION AB	DELAWARE CD	UNION C
10 AM	How to Make a Small Fortune in Specialty Publishing (Starting with a Large Fortune)	Franz Kafka: Oppression and Strangeness	
10:30 AM			Reading Amal El-Mohtar
11 AM	Atheist Fantasy? Is God Dead?	Strange Circuses	Reading S. M. Stirling
11:30 AM			
NOON			
1 PM	2016 World Fantasy Awards Banquet Regency Ballroom		
2 PM			
3 PM			
3:30 PM	Judges Panel (starts after Banquet)		

World Fantasy Convention 2016 Reading Schedule

(Readings are 30 minutes unless otherwise noted.)

THURSDAY

4:30 PM	Daryl Gregory	UNION D
5 PM	Rajan Khanna	UNION C
8:30 PM	David Mercurio Rivera	UNION C
	Elaine Isaak	UNION D
9 PM	Mercedes Lackey (<i>one hour</i>)	UNION C

FRIDAY

10:30 AM	Josef Matulich	UNION C
	Sarah Pinsker	UNION D
11 AM	Paul Dale Anderson	UNION C
	Ilana C. Meyer	UNION D
11:30 AM	Juliet Marillier	UNION C
	Brenda Clough	UNION D
NOON	Kathleen Ann Goonan	UNION C
	Jerome Stueart	UNION D
12:30 PM	Nina Kiriki Hoffman	UNION C
	Delia Sherman	UNION D
1 PM	Jonathan Oliver	UNION D
1:30 PM	David Levine	UNION D
2 PM	Curtis Craddock	UNION D
2:30 PM	Carol Berg	UNION D
3 PM	Matt Kressel	UNION C
3:30 PM	J. S. Breukelaar	UNION C
4 PM	Marilyn Mattie Brahen	UNION C
	Mike Allen	UNION D
4:30 PM	Robert J. Sawyer	UNION C
	Ellen Kushner	UNION D
5 PM	L. E. Modesitt, Jr.	UNION C
	Chris Cevasco	UNION D
5:30 PM	Sharon Shinn	UNION C

SATURDAY

10 AM	Larry Hodges	UNION C
10:30 AM	Jeff Minerd	UNION C
	Kieth Merrill	UNION D
11 AM	Robert Wexler	UNION C
	Eric Flint	UNION D
11:30 AM	Matthew Wuertz	UNION C
	C. S. E. Cooney	UNION D
NOON	Tina Connolly	UNION C
	Mimi Mondal	UNION D
1 PM	Steve Rasnic Tem	UNION C
	Leo Vladimírsky	UNION D
1:30 PM	Margaret Killjoy	UNION C
	Laurel Anne Hill	UNION D
2 PM	Peter Straub	UNION C
	David Coe	UNION D
2:30 PM	Kay Kenyon	UNION C
	Sally Grotta	UNION D
3 PM	Fran Wilde	UNION C
	Mark Van Name	UNION D
3:30 PM	Camille Griep	UNION C
	Guy Gavriel Kay	UNION D
4 PM	David Mack	UNION C
	Sarah Avery	UNION D
4:30 PM	Fred Durbin	UNION C
	Lawrence M. Schoen	UNION D
5 PM	Andy Duncan	UNION C
	Max Gladstone	UNION D
5:30 PM	Ellen Klages	UNION C
	Darrell Schweitzer	UNION D
9 PM	Sarah Hans	UNION D
10 PM	BROAD UNIVERSE READING	UNION C

Sheri Lane/Elizabeth Crowens, Brenda Carr/Brenda Carre, Carol Berg, Paula S Jordan, Karen Wester Newton/Carmen Webster Buxton, Julia Dvorin

SUNDAY

10:30 AM	Amal El-Mohtar	UNION C
11 AM	S. M. Sterling	UNION C

World Fantasy Convention 2016 Schedule

THURSDAY

3 PM

The (Fantastic) Art Alternate History

UNION AB

How do you make it the basis for a meaningful story, rather than just a notion? And how, specifically, is alternate history useful in fantasy, as opposed to science fiction. The science-fictional alternate history story is an offshoot of the time-travel story, as typified by Ward Moore's **Bring the Jubilee**. But what do we make of John M. Ford's World Fantasy Award winner, **The Dragon Waiting**?

David Boop, Eric Flint, David Coe (m), Alan Smale, S. M. Stirling, Elizabeth Crowens

The Modern Occult Investigator

DELAWARE CD

The combination of detective and supernatural fiction dates at least to the 19th century. Imagine Bram Stoker's Van Helsing as a series character. Stoker didn't but other writers did produce such series – Carnacki, John Silence, etc. Who are the modern-day examples? Jim Butcher and Laurell K. Hamilton immediately spring to mind. Often we call this "Urban Fantasy," but we are focusing on something a little narrower here: the ghost story meets Sherlock Holmes, or noir. How has supernatural sleuthing evolved over the decades?

Laura Bickle, E. J. Stevens, Stephen Vessels, Elektra Hammond

3:30 PM

Sarah Hans Reading

UNION D

4 PM

Masks and Mystery

UNION AB

They're evocative, spooky, concealing, and sometimes revealing. How and why have masks been used in fantasy? Are they merely about hiding identity or do they hold some greater metaphysical power?

Carol Berg, Josef Matulich, Joelle Reizes, Elaine Isaak

The Fantasy of the American Heartland

DELAWARE CD

The American story is a powerful one, the source of myths. It has produced Ray Bradbury's fantasies of Midwestern childhood, Charles Finney's absurdist **The Circus of Dr. Lao**, Stephen King's **The Stand**, Emily St. John Mandel's **Station Eleven**, and many others. There are moral ambiguities here. The myth of the pioneer and the explorer involves displacement of native populations. American "exceptionalism" may not be of much benefit to the rest of the world. Let us try to define what makes an American fantasy story.

Rob Howell (m), Karen Bovenmyer, Lynne Cantwell, Gary K. Wolfe, Stephanie Loree

Daryl Gregory Reading

UNION D

THURSDAY

5 PM

When to Stop

UNION AB

Some series seem to go on forever. At what point must there really be an ending? Trilogies seem to be a default, but urban fantasy series (e.g. Laurell K. Hamilton's Anita Blake novels) seem to just go on and on. Is the long series simply a factor of market forces or is there a storytelling imperative behind it? With declining shelf space and ever more demands for the attention of readers, are the long for series becoming less desirable?

Sarah Avery, J. L. Doty, Summer Hanford, Mark Van Name (m), David Mack

Costume Makes the Character

DELAWARE CD

What do fantasy characters wear and how does that affect the story? Think of Conan or Gene Wolfe's Severian. Very different characters with a very different appearance. Julian May deliberately gave her characters elaborate costumes so she could see them in subsequent masquerades. Certainly the characters in Ellen Kushner's **The Privilege of the Sword**, et al. have a definitely fashion sense. Pop culture blogger Gavia Baker-Whitelaw has opened a lot of eyes to what costuming says in film. This link is a bit harder in literature where the imagination does the work of the eyes. How can writers describe clothing to overcome a reader's bias about how people should look? How can clothes be used as sign posts to help readers conceptualize a strange world?

Delia Sherman, Madeleine Robins (m), Cinda Chima, Mercedes Lackey

Rajan Khanna Reading

UNION C

5:30 PM

Amal El-Mohtar Reading

UNION C

6 PM

DINNER BREAK (6 – 8 PM)

8 PM

Opening Ceremonies

UNION AB

Long Tail of the Tall Tale

DELAWARE CD

"Tall tales, like their fairy tale cousins, are reinvented in every culture around the world. These tales, handed down through generations, provide an amazing context for how humans relate to one another and to story. How have these oral traditions influenced today's fiction? Is there such a thing as a modern tall tale?"

Anatoly Belilovsky, Mimi Mondal, Amal El-Mohtar, Kit Reed, Andy Duncan (m)

8:30 PM

David Mercurio Rivera Reading

UNION C

Elaine Isaak Reading

UNION D

9 PM

The Supernatural vs. the Occult

UNION AB

A distinction without a difference? Dion Fortune vs. Stephen King? What happens if the author presents the “supernatural” as part of the assumed, realistic background, not as an intrusion or violation of natural law? Does this restrict the story’s appeal to an audience of true believers? Thomas Aquinas argued the distinction between preternatural (that which appears outside of “the natural,” like the occult) and the supernatural is the difference between that which is affected by created beings—such as man, or demons—and that which are merely the unintended consequences of God. Which works of fiction explore this line between the cosmic and the merely creepy, the miraculous and the nearly mundane? When the actions of monsters, aliens, ghosts, or mutants can appear to as marvels, how does an author write characters that believably stand a chance?

Jonathan Oliver, Dena Bain Taylor, Bernadette Bosky (m), Joelle Reizes

The Fantasy Writer-Artist

DELAWARE CD

We can think of numerous examples of fantasy writers (novelists or short story writers) who were also accomplished painters or illustrators – from Mervyn Peake to Janny Wurts. How does working in one medium affect work in the other? We hope to hear from active contemporary writer-artists on this panel, not just talk about them.

Brenda Carre, Sally Grotta (m), Seth Lindberg, Jerome Stueart, Charles Vess

Mercedes Lackey Reading (one hour)

UNION C

10 PM

Open Mic Poetry Reading

UNION AB

Darrell Schweitzer (m)

FRIDAY

10 AM

WFC Business Meeting (two hours)

UNION E

The Nineties... and the Nineties

UNION AB

The 1890s were a very special time, culturally and artistically, with “decadence” most emblemized by *The Yellow Book*, a literary journal of the time. The decade produced many important writers and artists who still influence fantasy enormously: Wilde, Beardsley, Machen, Chambers, and many more. What was going on and did it happen again a hundred years later? Is there something about the final decades of centuries? In many ways, the 1990s reflected this same phenomenon of counter culture. What genre writers of the 1990s best reflect this push back against convention? Can we make the case that the fiction of the 1990s launched the golden era of genre fiction we find ourselves in today?

S. M. Stirling, Janeen Webb, Laurel Anne Hill, Jason A. Wyckoff

FRIDAY

The Knowable and Unknowable in Horror

DELAWARE CD

Exploring the contrast between the purely supernatural horror (ghosts, vampires) and those that border on science fiction (shoggoths!). In the former case, the horror arises from an absolute violation of natural law. In the latter, the phenomenon can, at least potentially, be understood. What special problems do these approaches present to the writer? Is the inherent nature of the dread itself (ghostly vs. cosmic) different?

Mike Allen, Laura Bickle, Stephanie Feldman (m), Louise Marley, Tim Waggoner

10:30 AM

Josef Matulich Reading

UNION C

Sarah Pinsker Reading

UNION D

11 AM

Keeping YA Weird

UNION AB

Young adult readers have always embraced literary works dark and strange - from the classics **We Have Always Lived in the Castle** by Shirley Jackson's and **Lord of the Flies** by William Golding's to Frances Hardinge's **The Lie Tree**, Kendare Blake's **Anna Dressed in Blood**, Steph Kuehn's **Delicate Monsters**, Jonathan Maberry's *Rot and Ruin* series, and Neil Gaiman's **Coraline**. The panel will discuss traditions and themes of weird YA, and what might be coming next.

Fran Wilde, Christopher Barzak, Nicole Kornher-Stace, Ellen Klages (m), Rani Graff

I Believe I Can Fly

DELAWARE CD

Those lyrics, popularized by R. Kelly in the film *Space Jam*, highlight something each and every one of us dreams of — being able to soar in the heavens. Greek myth, superhero stories, and many genre books tap into this fantasy. What about the concept of flight is so appealing? How are today's books reimagining the trope and where else can we go with it?

Curtis Craddock, C. E. Cooney (m), Dan Koboldt, Alan Smale

Paul Dale Anderson Reading

UNION C

Ilana C. Myer Reading

UNION D

11:30 AM

Juliet Marillier Reading

UNION C

Brenda Clough reading

UNION D

NOON

Trilogies? Small Stuff!

UNION AB

The challenges and triumphs of writing a long, multi-volume series. What should someone starting a long series know at the outset?

L. E. Modesitt, Jr., David Drake, Sharon Shinn, Mercedes Lackey, Kay Kenyon

The Legacy of Bruno Schulz

DELAWARE CD

He was a Jewish writer, who was killed in the Holocaust. Is he another Kafka? A pervading influence. But how many have read him? Why is he important?

Robert Knowlton, Rick Lieder, Darrell Schweitzer (m)

Kathleen Ann Goonan Reading

UNION C

Jerome Stueart Reading

UNION D

12:30 PM

Nina Kiriki Hoffman Reading

UNION C

Delia Sherman Reading

UNION D

1 PM

Gallery Time with Larry Dixon (*three hours*)

DELAWARE AB

Your chance to have personal time with Larry Dixon, who will look at portfolios, discuss approaches, techniques, philosophies of creativity, and practical methods of expression across many creative disciplines.

The Timeslip Fantasy

UNION AB

It's still popular. Diana Gabalon's *Outlander* series proves that. But there's also Henry James's "A Sense of the Past," John Balderston's **Berkley Square** (and film of same), Richard Matheson's **Bid Time Return** (a.k.a. **Somewhere in Time**). The Timeslip story is distinguished from the time travel story. No time-machines here. Usually the slip occurs involuntarily, as the protagonist becomes unstuck in reality. What are these stories really about? Are they always romantic?

Elizabeth Crowens, Gillian Chan, S. M. Stirling, Jane Yolen, Alex Eisenstein (m)

Fantasy Emerging from Crisis

DELAWARE CD

Are there trends in fiction that can be tied to global crises? E.g., certain kinds of fantasy emerged from the instability that led up to WWI. **The Lord of the Rings** is a clear response to the Great War. Are there directions we can anticipate with near-future environmental conflicts (water wars), destabilizing natural disasters, rising seas, income inequality issues, etc. perhaps leading to more political works (especially considering the popularity of *Game of Thrones*)? 9/11 produced Lavie Tidhar's World Fantasy Award winning **Osama** and also inspired stories by Lucius Shepard, Richard Bowes, Jack Ketchum, and others. Fantasy inevitably arises from the zeitgeist. It can also come right out of the headlines.

Chris Phillips, Jason Sanford (m), Gary K. Wolfe, Christopher Husberg, Caroline Yoachim

John Tibbetts presents

"Peter Straub's 'The Jolly Corner'" (*one hour*)

UNION C

Jonathan Oliver Reading

UNION D

1:30 PM

David Levine Reading

UNION D

FRIDAY

2 PM

Fantasy without Magic

UNION AB

Is this a subgenre? Gormenghast, Islandia, Ambergris are all imaginary places, quite apart from known history and geography, fantasy-lands but without anything supernatural going on. When the magic is in the place instead, how do we read and explore those works?

Phyllis Eisenstein, Madeleine Robins, Fred Lerner (m), Emmie Mears, Ellen Kushner

Our Favorite Monsters and Why We Love Them

DELAWARE CD

If we become too fond of our monsters, are they monstrous anymore? Which ones are still scary and which evoke pity or even affection?

Fred Durbin, Mimi Mondal, Betsy Dornbusch, James Moore (m)

Fran Wilde Presentation on the

Fantasies of Flight (1 hour)

UNION C

Curtis Craddock Reading

UNION D

2:30 PM

Carol Berg Reading

UNION D

3 PM

L. E. Modesitt, Jr. Guest of Honor Speech

UNION AB

Dark Fantasy vs. Horror

DELAWARE CD

Are these just marketing terms, or is there a valid distinction here? Is it possible for a story to be one without being the other?

Ellen Datlow (m), Rio Youers, Christopher Golden, Steve Rasnic Tem, Jonathan Oliver.

David Boop Reading

UNION C

Matt Kressel Reading

UNION D

3:30 PM

J. S. Breukelaar Reading

UNION C

4 PM

Shirley at 100: Marking the

Shirley Jackson Centennial

UNION AB

In December of this year, Shirley Jackson turns 100. Best known for her story "The Lottery" (1948), Jackson has been read by teenagers across the world. But her novels **The Haunting of Hill House** and **We Have Always Lived in the Castle** endure almost as strongly. What is Jackson's legacy to modern horror?

Eileen Gunn (m), Peter Straub, Gordon Van Gelder, Karen Bovenmyer, Stephanie Feldman

Animal Fantasy

DELAWARE CD

The form has been around since ancient times (Aesop), and in recent years **Watership Down**, Walter Wagnerin's **The Book of the Dun Cow**, Kij Johnson's **The Fox Woman**, and several other such books did very well. Everything from E. B. White's **Charlotte's Web** to **Lives of the Monster Dogs** by Kirsten Bakis and Tailchaser's Song by Tad Williams. We are not talking about shapechangers here, but the kind of story in which the characters are animals. The most obvious use for such a form is allegory, as in Orwell's **Animal Farm**, but there are other attractions as well.

Jane Yolen, Gillian Chan, Maaja Wentz (m), Cinda Williams Chima, Mercedes Lackey

Marilyn Mattie Brahen Reading

UNION C

Mike Allen reading

UNION D

4:30 PM

Robert J. Sawyer Reading

UNION C

Ellen Kushner Reading

UNION D

5PM

R. A. Lafferty: An American Original

UNION AB

Celebrate the life and work of one of our field's grandest of grand eccentrics.

Greg Ketter, Darrell Schweitzer (m), Dena Bain Taylor

A Golden Age of Contemporary Asian Fantasy

DELAWARE CD

This panel explores the growing body of work by writers from Asia and the diaspora, who interrogate, reinterpret, and develop the literary traditions of their countries and cultures of origin (among other literary traditions and cultures, including the "West") in a globalized context."

Brenda Clough, Mary Soon Lee, Rajan Khanna, Amal El-Mohtar, Don Pizarro, Mimi Mondal

L. E. Modesitt, Jr. Reading

UNION C

Chris Cevalco Reading

UNION D

5:30 PM

Sharon Shinn Reading

UNION C

6 PM

DINNER BREAK (6 – 8 PM)

8 PM

Mass Autographing (8 – 11 PM)

REGENCY BALLROOM

SATURDAY

10 AM

The Eternally Difficult (but Fascinating) Writers

UNION AB

The writers who will never be popular but who will never fade away. It has been suggested that at least one person a year will read David Lindsay's *A Voyage to Arcturus* with great fascination from now until the end of time. But he will never be popular. Clark Ashton Smith's prose style repels some and enchants others, but we know he will never sell millions of copies. We don't mean just neglected writers. What about the "difficult" writers? Does James Joyce's *Finnegans Wake* (a dream fantasy of sorts) fall into this category? What is the place for difficult prose styles or ideas which can only reach the few and never the many?

Robert Knowlton, Seth E. Lindberg (m), Gary K. Wolfe, Janeen Webb, Kathleen Ann Goonan

Horror Fiction and Xenophobia

DELAWARE CD

Horror from previous generations draws much of its power from the fear of the Other. In some cases the other is an unknowable being, a cosmic terror, but just as often it's not, referencing instead more mundane distinctions between us and them. How problematic is the use of the Other to engender fear? Has fear of the Other led to some of the challenges genre faces today relative to inclusiveness and equality?

S. M. Stirling, Mark Van Name, Tim Waggoner (m), Laurel Anne Hill

Larry Hodges Reading

UNION C

10:30

Jeff Miner Reading

UNION C

Kieth Merrill Reading

UNION D

11 AM

The Fantasies of James Thurber

UNION AB

It is not just that he wrote some of his most famous works right here in Columbus (there is a Thurber museum not far from the con hotel), but we celebrate James Thurber's delightful fantasies for their sheer and exuberant merit. Surely *The Thirteen Clocks* is one of the masterpieces of 20th century American fantasy. And there is so much more. "The Secret Life of Walter Mitty." *The White Deer*. Panelists are encouraged to read aloud their favorite passages.

Jane Yolen, Leo Vladimirsky, Ellen Kushner, Gary K. Wolfe, Elaine Isaak

From Salem to Arkham to Castle Rock to...

New Orleans?

DELAWARE CD

Often it seems that New England is the heart of American horror fiction, if only because writers like Nathaniel Hawthorne had a head start. Is it? You could just as readily argue for Flannery O'Connor's Southern Gothic. What IS the scariest region of the USA, in fiction at least?

Chris Golden, Chris Phillips, Gordon Van Gelder, Rio Youers (m)

Robert Wexler Reading

UNION C

Eric Flint Reading

UNION D

11:30 AM

Matthew Wuertz Reading

UNION C

C. S. E. Cooney reading

UNION D

NOON

Guest of Honor Dialogue:

Randal Spangler & Larry Dixon

UNION AB

Sword and Sorcery Today: Still Slashing Away

DELAWARE CD

This pairing has been a mainstay ever since Robert E. Howard came on the scene. Fritz Leiber (who raised it to a whole new level) coined the actual term. There was a huge revival when the Conan paperbacks first appeared in the 1960s. Since then there have been a whole series of revivals and renaissances, and such anthologies as Jonathan Strahan's **Swords and Dark Magic: The New Sword and Sorcery**. David Drake, Glen Cook, and Steven Erikson are turning out significant works. How do we account for its continued vitality? Could sword and sorcery be described as the fantasy equivalent of the hardboiled detective story? At what point does it merge with just plain epic fantasy? Do Mercedes Lackey and George R. R. Martin write sword and sorcery, epic fantasy, or both?

James Moore (m), David Drake, Mercedes Lackey, S. M. Stirling, Scott Andrews

Tina Connolly Reading

UNION C

Mimi Mondal Reading

UNION D

1 PM

Gallery Time with Larry Dixon (*three hours*)

DELAWARE AB

Your chance to have personal time with Larry Dixon, who will look at portfolios, discuss approaches, techniques, philosophies of creativity, and practical methods of expression across many creative disciplines.

SATURDAY

New Findings in History and Archaeology:

How Do These Inform Fiction?

UNION AB

What happens when what we thought the past was all about turn out to be wrong? At a panel at the World Fantasy Convention last year, it was suggested that the famous Anglo-Saxon invasion of Britain never actually happened. Instead, the German mercenaries left behind when the Roman officer class withdrew got out of hand. If that is so, what does this revelation do to the entire Arthurian mythos? How can writers look to new ideas of how various civilizations faced/failed at handling natural/political crises as a point for plot, character and world development?

Eric Flint (m), David Drake, S. M. Stirling, Rhiannon Held, Rosemary Smith

When Did Fantasy Separate from the Mainstream – Or Was It the Other Way Around?

DELAWARE CD

We distinguish between fantasy and mythology here. By fantasy, we mean stories as stories, not intended to be believed as true. When, how, and why did the fantastic story become a deliberate act, rather than just the default of storytelling?

Ginjer Buchanan, Peter Halasz (m), Juliet Marillier, David Moore, Darrell Schweitzer

Steve Rasnic Tem Reading

UNION C

Leo Vladimirsky Reading

UNION D

1:30 PM

Margaret Killjoy Reading

UNION C

Laurel Anne Hill Reading

UNION D

2 PM

Middle Grade Fantasy after Harry Potter: How Long, How Sprawling, How British, How Tied to Schools?

UNION AB

Jane Yolen, Nina Kiriki Hoffman (m), Delia Sherman, Sarah Beth Durst

Fantasy and Music

DELAWARE CD

Music can lead to flights of fantasy. Fantasy can inspire music and music can inspire fantasy. Think of Marvin Kaye's **Fantastique** which is based on the Berlioz symphony. Music in fantasy has been used to educate the population (and so the reader) in McCaffrey's *Pern* series and Wilde's **Updraft**. But there's also a long history of music itself being magical, as in Emma Bull's **War for the Oaks**. How do writers decide where and how to use music? What other works have looked beyond deploying songs as exposition?

Linda Robertson, Marilyn Mattie Brahen, Mercedes Lackey, Steven Piziks (m), Fred Durbin, Sarah Pinsker

Peter Straub Reading

UNION C

David Coe Reading

UNION D

2:30 PM

Kay Kenyon Reading
Sally Grotta Reading

UNION C

UNION D

3 PM

Mercedes Lackey Guest of Honor Speech

UNION AB

How Does Who We Are Affect What We Read?

DELAWARE CD

It is hard to imagine – and all we can do is imagine – what the **Odyssey** must have meant to an ancient Greek audience. But can we even have the same experience with, say, Victorian ghost stories or early 20th century pulp magazine fiction that the readers of the time did? How does the passage of time and cultural change work when the text itself does not change? Which elements in a story are universal and which are generational?

*Gregory Wilson, David Coe, Robert Sawyer, Mary Soon Lee,
Bernadette Bosky (m)*

Fran Wilde Reading

UNION C

Mark Van Name Reading

UNION D

3:30 PM

Camille Griep Reading

UNION C

Guy Gavriel Kay Reading

UNION D

4 PM

Art Panel: From Idea to Final Image

UNION AB

Working artists explain how they translate the written word into pictures on a page, when to be specific and when to be ambiguous, and what happens when the artist becomes the writer, what happens when the writer becomes the art director?

Charles Vess, Greg Manchess, Fran Wilde, M: Irene Gallo, Chris Roberts

An Aviary of Beasties

DELAWARE CD

The dragon and the Pegasus are well known to Western fantasy readers, but what other creatures lurk in the skies? The Manananggal of the Philippines, the Kongamato of Zambia, the Ahoon of Indonesia, even the legendary Thunderbird of North America... Let's move past the common and explore the full range of airborne mythological creatures from around the world. Why are we so enamored with things that fly?

*Auston Habershaw, Dan Koboldt, E. J. Stevens, Susan Shell Winston (m),
Rajan Khanna*

David Mack Reading

UNION C

Sarah Avery Reading

UNION D

4:30 PM

Fred Durbin Reading

UNION C

Lawrence M. Schoen Reading

UNION D

SATURDAY

5 PM

Old Stories, New Twists

UNION AB

In YA literature, retellings of fairy tales, myths, and literary works by authors including Jane Austen, Shakespeare, and C. S. Lewis are increasingly popular. What pleasure is there for readers and authors in these retellings and what do they tell us about changes within the genre? The panel will discuss the work of Robin McKinley, Shannon Hale, Julie Kagawa, Malindo Lo, Gregory Maguire, and other authors working this fruitful vein of fantasy.

Jane Yolen, Cinda Williams Chima (m), Amal El-Mohtar, Juliet Marillier, Rani Graff, Navah Wolfe

How George R. R. Martin Has Changed Fantasy

DELAWARE CD

Will imaginary-world fantasy ever be the same? A whole generation has grown up reading *A Song of Ice and Fire*. ASoIaF is rife with strong female characters, both good and evil, disabled characters with real power, and lack of security around the characters they love. What kinds of stories should we be writing for those fans? What is the long-term influence likely to be, beyond the obvious cash-ins and knock-offs? What should we anticipate?

Dan Koboldt, Ginjer Buchanan, Betsy Dorbush, Christopher Husberg, Rob Howell (m)

Andy Duncan Reading

UNION C

Max Gladstone Reading

UNION D

5:30 PM

Ellen Klages Reading

UNION C

Darrell Schweitzer Reading

UNION D

6 PM

DINNER BREAK (6 – 8 PM)

8 PM

On Beyond Lovecraft

UNION AB

HPL is not going away. His complicated legacy will continue to evolve, perhaps in unexpected ways, such as we see in Victor LaValle's much-acclaimed **The Ballad of Black Tom** or Caitlin Kiernan's World Fantasy Award winning (and decidedly Mythos infused) "Black Helicopters." Once we move beyond Lovecraft himself and discard his personal baggage, what new eldritch possibilities open up by the continued expansion of his themes?

Bernadette Bosky, Christopher M. Cevalasco, Tim Waggoner

Remembering David Hartwell

DELAWARE CD

Celebrating the life and career of one of the field's truly great editors, and one of the founders of WFC.

Gordon Van Gelder, L. E. Modesitt, Jr., Kevin Maroney, Robert Sawyer, Elspeth Kovar

Art Show Reception (8 – 11 PM)

DELAWARE LOBBY

9 PM

What Do We Mean By “Weird Fiction” Anyway?

UNION AB

Lovecraft popularized the term. He got it from Le Fanu. Since then we've had writers such as China Mièville, Jeff VanderMeer, Laird Barron, Livia Llewellyn, and many others redefining the term. Is there any meaningful distinction between “the weird” and plain old fantasy & horror?

Steve Rasnic Tem, Ellen Datlow, Michael Kelly (m), J. S. Breukelaar

Strange Drugs

DELAWARE CD

Opium and the like have always had a romantic allure. How about imaginary drugs? Alice in Wonderland? Clark Ashton Smith? How does the fantasy pharmacopeia differ from the real thing? What kind of drug do you take to see into the future or enter another world?

Brady McReynolds, Jason Sanford, Anya Martin, Alvaro Zinos-Amaro, E. J. Stevens (m)

Sarah Hans Reading

UNION D

10 PM

Broad Universe Rapid Reading (until whenever)

UNION C

Sheri Lane/Elizabeth Crowens, Brenda Carr/Brenda Carre, Carol Berg, Paula S Jordan, Karen Wester Newton/Carmen Webster Buxton, Julia Dvorin

SUNDAY

10 AM

WFC Business Meeting

UNION E

How to Make a Small Fortune in Specialty Publishing (Starting with a Large Fortune)

UNION AB

So you have idealism and vision. You know of the book that just must be published, and you actually made to produce it. Are you now the new August Derleth founding the new Arkham House? Or maybe it's not as simple as all that. Our panel of grizzled and battle-scarred experts discuss the pitfalls that may lie in the way of success and how to avoid them. Wrong print-run. Wrong timing? Wrong production values? Surprises may await the unwary.

Daniel Crankshaw (m), Yanni Kuznia, Jeremy Lassen, Tod McCoy, Robert J. Sawyer

SUNDAY

10 AM

Franz Kafka: Oppression and Strangeness

DELAWARE CD

Kafka was one of the great figures of 20th century literature, best known for **The Trial**, **The Castle**, and, most of all, “The Metamorphosis,” in which details the comic agonies of a man transformed into a “vermin.” (It doesn’t actually say “cockroach.”) His stories are about implacable, absurd bureaucracies and often the nightmarish nature of existence. His influence was enormous, pointing the way to everybody from Woody Allen to Thomas Ligotti. Who is writing “Kafkaesque” today? Given the political climate, is it on the increase?

Leo Vladimírsky, Stephen Vessels, Robert Knowlton (m)

10:30 AM

Amal El-Mohtar Reading

UNION C

11 AM

Atheist Fantasy? Is God Dead?

UNION AB

In Philip Pullman’s *Golden Compass* series, two children literally kill God. If there are no gods or spirits, what would such fantasy be about? Joanna Russ’s “The Man Who Couldn’t See Devils” (in Anne McCaffrey’s **Alchemy and Academe**) is a remarkable story about the only person who couldn’t experience the supernatural in an otherwise spirit-haunted world. Or can the supernatural or fantastic get along quite well without any vestige of religion?

Max Gladstone, Auston Habershaw, Larry Hodges (m), Kevin Maroney, Jeff Miner, L. E. Modesitt, Jr.

Strange Circuses

DELAWARE CD

A recurring theme in fantasy fiction, found in **The Circus of Dr. Lao**, **Something Wicked This Way Comes**, **The Night Circus**, etc. Explore the magic and menace of the supernatural circus. Would you dare to attend one?

Delia Sherman, Chris Phillips, Chris Roberts, Sarah Pinsker

S. M. Sterling Reading

UNION C

1 PM

World Fantasy Awards Banquet (1 – 3 PM)

REGENCY

3:30 PM

(after Banquet)

Judges Panel

UNION AB

Kay Kenyon, Elaine Isaaks, Rani Graff