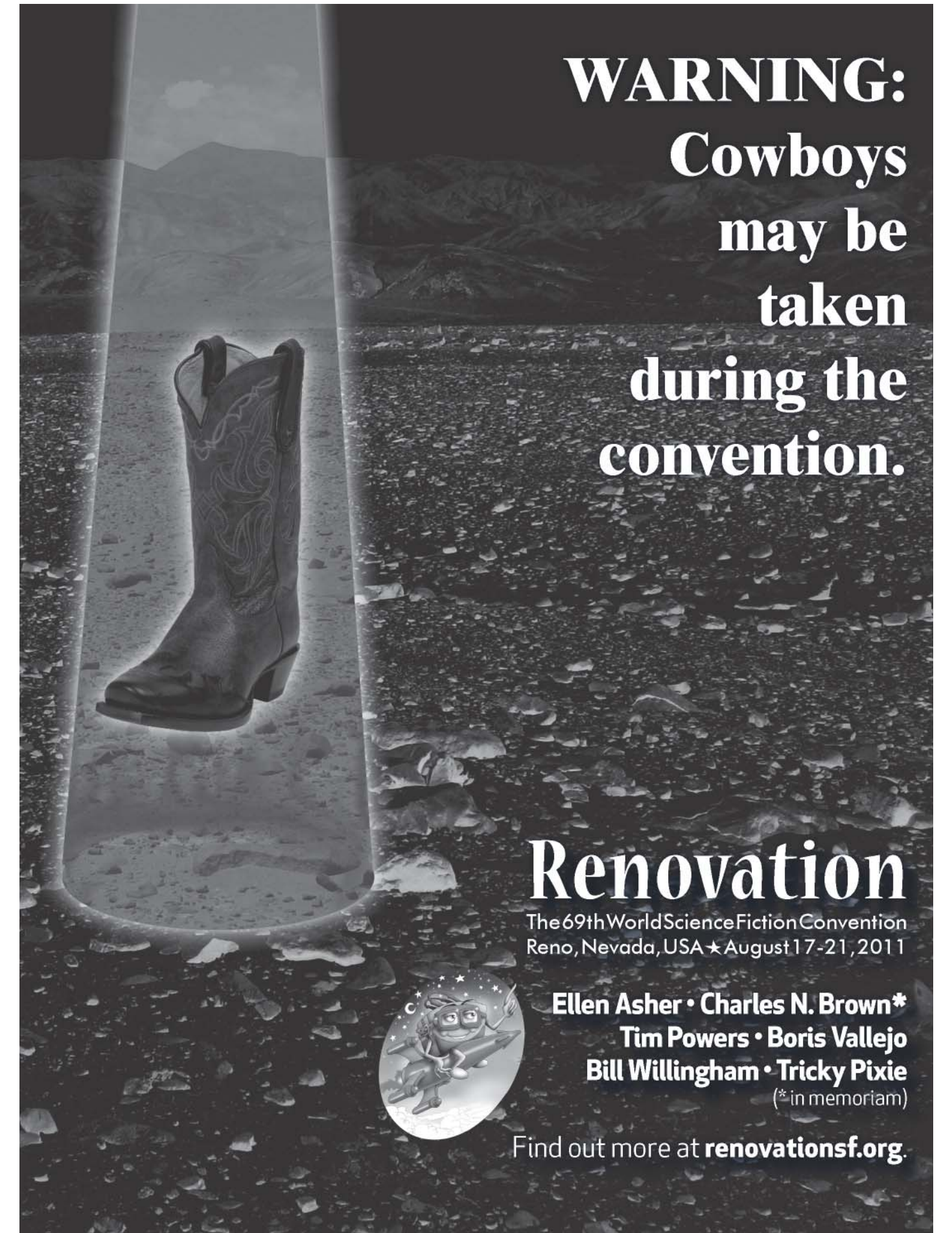


CAPCLAVE 2010



PROGRAM BOOK



**WARNING:
Cowboys
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Renovation

The 69th World Science Fiction Convention
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Bill Willingham • Tricky Pixie
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CAPCLAVE



2010

GUESTS OF HONOR

CONNIE WILLIS

JEFF VANDERMEER

ANN VANDERMEER

October 22 - 24, 2010

WSFA PRESS BOOKS PREMIERING AT CAPCLAVE 2010

The Three Quests of the Wizard Sarnod, by Jeff VanderMeer, an expanded version with an additional character, an additional plot thread, and a slightly different ending) of Jeff's story that originally appeared in **Songs from the Dying Earth**, edited by Gardener Dozois and George R. R. Martin. This volume was designed by John Coulthart, a well-known British graphic artist, illustrator, author and designer. It begins with a foreword by Jeff VanderMeer, is followed by an afterword by Ann VanderMeer, and is signed by both Jeff and Anne.

The second volume is **Fire Watch**, Connie Willis' 1982 Nebula, and 1983 Hugo award winning novelette relating the experiences of a time-travelling historian who goes back to The Blitz in London, to participate in the fire watch at St. Paul's Cathedral. This volume of **Fire Watch** was designed by John Coulthart, a well-known British graphic artist, illustrator, author and designer. It begins with a foreword by James Patrick Kelly and is signed by Willis and Kelly.

Both volumes will be released at Capclave 2010. These special books will initially only be available to members of the convention. Purchases are limited to only one copy of each book per member. Any remaining copies will be made available after the con to the general public through the WSFA Press Store at wsfapressbooks.org. One of the benefits of picking up your copies at Capclave is the special introductory price of \$20.00 for each book.

WELCOME FROM THE CHAIR

GAYLE SURRETTE

Welcome to Capclave, the annual convention of the Washington Science Fiction Association (WSFA). This is our 10th Capclave and we hope you enjoy your time with us and come back each year to celebrate our love of written science fiction and fantasy. Although we do enjoy movies, games, filk, and love to talk about it, the written word what gets our hearts pumping.

Many people attending Capclave ask, "Why the dodo?" The dodo is to remind us of our motto, "Where reading is not extinct" and because of a story written by Howard Waldrop, our 2005 Guest of Honor, called "The Ugly Chicken." You may want to look it up when you get a chance.

Capclave celebrates written fiction, especially in short form, and is host to the WSFA Small Press Award Ceremony which honors the best short fiction published by a small press in the previous year. We also have many workshops throughout the weekend to help writers gain or polish their skills. If you just want to talk about your favorite stories, books, or writers, don't be shy, strike up a conversation in the hall or after a panel, or in our hospitality area. Capclave is a great place to meet new friends and to reconnect with those you've met in previous years.

Along with putting on a convention, WSFA also operates a publishing arm, WSFA Press, which publishes books by our Guests of Honor each year. This year's WSFA Press offerings are Connie Willis's **Fire Watch**, a novella length story, set in the same time period of **Blackout** and **All Clear**. Our second publication is **The Three Quests of the Wizard Sarnod** by Jeff VanderMeer which has been slightly expanded for us. Each book is a signed collectable, one of a limited run of 500.

Next, you should know that Capclave, as with most genre conventions, is run by volunteers who donate their time and energy to help our convention run smoothly, so that everyone attending can have a great time. I've been honored to have the opportunity to chair this year's Capclave, and work with so many dedicated, interesting, and caring people. The committee is listed elsewhere in this program book but the many volunteers who donate their time at the convention to help us out are not listed but nevertheless are as greatly appreciated. If you've never volunteered at a convention, it is a great way to meet people and to get involved.

I hope you enjoy your time at Capclave and join us again next year.

THE FINE PRINT -- CONVENTION POLICIES

Partying at Capclave: What is a convention without a couple of parties? Good question, and one we hope to never have to answer. They are a great place to meet old friends and new and share stories and discuss major world events. Star Wars or Star Trek, Lindsay or Britney, and the latest TV offerings are all on the table. Please feel free to open your room and host a gathering.

Please let the con committee know about any parties (open or not) you plan to host — someone at Registration can probably direct you to one of our Hotel Liaisons, Cathy Green or George Shaner, or some other appropriate committee member. Please do not post notices on walls — use the party board located near Registration.

Capclave and WSFA are not responsible for any damages that may be incurred during the course of your party.

Any party that serves alcohol in any form must be a closed, invitation-only party. Hosts have the right to ask any guest to leave at any time. It is their party. NOTE: Montgomery Country law forbids alcohol being carried in open containers or glasses in the hallways of a hotel.

There are no party buffers in this hotel, so please keep noise down in the halls. If hotel or con staff asks you to keep it down, please do.

The more you cover up hotel property, the less it can get damaged.

CAPCLAVE 2010 HOURS OF OPERATION

Dealers' Room

REGENCY

Friday: 4 pm – 8 pm
Saturday 10 am – 6 pm
Sunday 11 am – 3 pm

Autographing will be in the Dealers' Room

Filking

RANDOLPH

Friday 10 pm – 1 am
Saturday 10 pm – 1 am

Gaming

PLAZA III (Hospitality)

Open gaming and gaming demonstrations in Hospitality (Con Suite) at the Hal Haag Memorial Gaming Area (Hospitality Hours, check gaming area for schedule of events)

Registration

Hallway outside PLAZA III

Friday 3 pm – 9 pm
Saturday 10 am – 9 pm (*Capclave 2011 registration opens at noon*)
Sunday 10 am – 3 pm

Hospitality (Con Suite)

PLAZA III

Friday 3 pm – 1 am
Saturday 10 am – 1 am
Sunday 10 am – 1 a.m.

Con Ops/Green Room

ROOM 302

Friday 4 pm – 8 pm
Saturday 9 am – 8 am
Sunday 9 am – 3 pm

Readings

ROOM 304

See Program Schedule

CAPCLAVE

— WHERE READING IS NOT EXTINCT —

HOSTED BY THE WASHINGTON SCIENCE FICTION ASSOCIATION (WSFA.ORG)

The Washington Science Fiction Association is the oldest science fiction club in the greater Washington area. Its members are interested in all types of science fiction and fantasy literature as well as related areas such as fantasy and science fiction films, television, costuming, gaming, filking, convention-running, etc.

WSFA meets the first and third Fridays of every month at approximately 9:00 pm. Non-members are encouraged to attend. Meetings are held in members' homes in Virginia and Maryland. For more information and directions, visit the WSFA.org calendar page. WSFA is a tax-exempt section 501(c)(4) organization; contributions to WSFA are not tax deductible.

CAPCLAVE 2010 COMMITTEE

Chair	Gayle Surrette
Vice Chair	Cathy Green
Con Suite	Ann Rudolf
Con Ops/Green Room	Michael Nelson
Dealers Room	Judy Scheiner
Guest of Honor Liaison	Peggy Rae Sapienza
Hotel Liason	Cathy Green and George Shaner
Programming	Colleen Cahill and Ernest Lilley
Program Book	Michael Nelson
Publicity	Sam Lubell
Registration	Barry Newton
Restaurant Guide	Brian Lewis
Silent Auction Coordinator	Colleen Cahill
Treasurer	Sam Scheiner
Website	Paul Haggerty and Gayle Surrette

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**July 14-17, 2011
Burlington, MA**

"...one of the best-curated sci-fi/fantasy conventions in America."

Arafat Kazi, *The Boston Phoenix*

"The reason I love Readercon is that it's all about the words.
The people who read them mix effortlessly with the people who write them..."

Hugo-winning author James Patrick Kelly

www.readercon.org

**Congratulations to Peggy Rae Sapienza on her selection
as "Mission Specialist" for the Chicon 7 mission,
embarking August 30 – September 2, 2012,
at the Hyatt Regency Chicago!**



The Entire Chicon 7 Crew

MIKE RESNICK ROWENA MORRILL STORY MUSGRAVE

Author

Artist

Astronaut

PEGGY RAE SAPIENZA

Fan

JANE FRANK

Agent

JOHN SCALZI

Toastmaster



www.chicon.org

2010 WSFA SMALL PRESS AWARD

The Washington Science Fiction Association is pleased to announce the finalists for the 2010 WSFA Small Press Award for Short Fiction (published in 2009).

This award honors the efforts of small press publishers in providing a critical venue for short fiction in the area of speculative fiction. The award showcases the best original short fiction published by small presses in the previous year (2009). An unusual feature of the selection process is that all voting is done with the identity of the author (and publisher) hidden so that the final choice is based solely on the quality of the story.

The winner is chosen by the members of the Washington Science Fiction Association and will be presented at their annual convention, Capclave.

The complete list of finalists:

- "each thing i show you is a piece of my death" by Gemma Files and Stephen J. Barringer, published in **Clockwork Phoenix 2**, edited by Mike Allen, Norilana Books (July 2009).
- "Images of Anna" by Nancy Kress, published in *Fantasy Magazine*, edited by Cat Rambo (September 2009).
- "James and the Dark Grimoire" by Kevin Lauderdale, published in **Cthulhu Unbound**, edited by Thomas Brannan and John Sunseri, Permuted Press, (March 2009).
- "Race to the Moon" by Kyell Gold, published in *New Fables*, Summer 2009, edited by Tim Susman, Sofa-wolf Press (July 2009).
- "Sinner, Baker, Fabulist, Priest; Red Mask, Black Mask, Gentleman, Beast" by Eugie Foster, published in *Interzone* (January 2009) / *Apex Magazine* (August 2009), edited by Andy Cox (Interzone,) / Catherynne M. Valente (Apex).
- "Siren Beat" by Tansy Rayner Roberts, published in *Twelfth Planet*, edited by Alisa Krasnostein (October 2009).
- "The Pirate Captain's Daughter" by Yoon Ha Lee, published in *Beneath Ceaseless Skies* Issue #27, 10/08/2009, edited Scott H. Andrews.
- "The Very Difficult Diwali of Sub-Inspector Gurushankar Rajaram" by Jeff Soesbe, published in *Day-Break Magazine*, edited by Jetse de Vries (October 2009).

PLEASE JOIN US ON SATURDAY EVENING AT 9:00 PM IN PLAZA II FOR THE ANNOUNCEMENT OF THE WINNER OF THE 2010 WSFA SMALL PRESS AWARD.

AS AN ADDED BONUS, JEFF AND ANN VANDERMEER WILL BE ANNOUNCING THE WINNERS OF THIS YEAR'S LAST DRINK BIRD HEAD AWARD. WINNERS WILL RECEIVE A DRINK BIRD HEAD FIGURINE, A CERTIFICATE, AND CHOCOLATE.

THERE WILL ALSO BE SOME OTHER SURPRISES REVEALED, PLUS CAKE!

CONNIE WILLIS

BY MICHAEL CASSUTT

Unlikely as it seems, one of Capclave's print-oriented guests comes to Rockville from the glitzy world of showbiz.

Of course Connie Willis really needs no introduction. She was discovered in a dingy stand-up club in Denver in 1981, then appeared on *The Tonight Show* starring Johnny Carson. Soon she was starring in her own sitcom, *HEY, CONNIE!*, which ran for eight years on CBS beginning in 1985, landing in the top ten ratings for six of those seasons, and paving the way for a whole generation of female comedians, such as Roseanne Barr and Brett Butler.

She went on to star in several motion pictures, notably the hundred-million-dollar screwball comedy *AT THE RIALTO*, and also produced *HAVE SPACE SUIT, WILL TRAVEL* (playing the voice of Mother Thing). More recently she starred in *CONNIE'S COUNTRY*, a CBS reality series about running for president....



Okay, maybe that isn't the most likely scenario. Try this one:

Capclave fan guest of honor Connie Willis just retired as a junior high school English teacher in Branford, Connecticut. For the past forty years she has dazzled hundreds of students with her wit, her passion and her fondness for such authors as Robert A. Heinlein, Louisa May Alcott and Jerome K. Jerome. She has been the recipient of numerous honors in the education field, but in SF is best known for her contributions to fanzines--

Not special enough? Okay, then—

2010 marks the thirtieth anniversary of the Willis disappearance. Connie Willis, a romance writer from Greeley, Colorado, and her husband, Courtney, a physics professor at the University of Northern Colorado, vanished along with their daughter, Cordelia, in October 1980. Foul play was suspected, but no suspects ever emerged.

The only clues left behind were a number of books and notes dealing with Oxford, Canterbury and the Blitz, and suspicion that Dr. Willis had been working on a time machine....

Okay, none of these actually happened... but, really, aren't they more likely, more probable, than the truth?

Connie Willis became a science fiction writer.

And not just any science fiction writer – the kind I see in the mirror some mornings – but the most honored SF writer of all time, going just by awards: ten Hugos, six Nebulas, three Locus awards, a John W. Campbell Memorial Award, and even a sure thing Campbell Award for Best New Writer that didn't work out for a very amusing reason.

Of course, awards themselves don't tell the whole story. Connie's books are popular. They sell. I don't have figures to hand, but **LINCOLN'S DREAM** and **DOOMSDAY BOOK** are in print. Who among us can say that with any confidence these days? And her most recent novel, **BLACKOUT**, reached the *New York*

Times best-seller list.

And best of all, Connie's work doesn't just get good reviews... it earns raves. Her fans are passionate. Her colleagues are struck dumb with astonishment and jealousy – here I also speak from experience.

And her work has the rare ability to move beyond the SF field, too. My mother was a junior high English teacher for many years, but not an SF reader. (Which means she has missed out on a bunch of her son's publications, alas.) But she loves **DOOMSDAY BOOK**.

The only part of Connie's career that could stand some improvement is in film and TV adaptations. Her story, "Just Like the Ones We Used To Know" became a pretty good TV movie called *SNOW WONDER* in 2005 . . . but where is the miniseries of **DOOMSDAY BOOK**? Why can't everyone see that Keira Knightley would be perfect for **TO SAY NOTHING OF THE DOG**? Come on, Hollywood... wise up.

Of course, everyone reading this knows Connie the writer. What Capclave gives you is the chance to encounter Connie the person.

I've known Connie since 1983... met her, in fact, the evening she won her first two Nebulas, for "Fire Watch" and "Letter from the Clearys". I had begun to notice her work in *Galileo* magazine some years earlier – especially "Daisy, in the Sun" – then her breakout stories in *Twilight Zone* and especially *Asimov's SF*. It's what ambitious new writers do... they clock the competition.

And in this particular case, this competitor watched with amazement as Connie quickly became the brightest, shiniest star of the SF writer class of 1975-80.

We ran into each other frequently in the next several years, usually at Nebula events or WorldCons. I don't know exactly when it struck me that she had become my best friend in the SF world, but I suspect it was the April 1986 Nebula weekend at the Berkley Claremont... at a party one evening we wound up sitting on the floor and – no one who knows me believes this -- talking about writing, about the process of building a story and finding a voice... about who it is you're writing for...

(This, of course, is the real reason SF writers gather not to promote books or make editorial contacts, but to find SOMEONE WHO UNDERSTANDS WHAT WE DO.)

We have seen each other perhaps twice a year since then... in Atlanta, in Eugene, in Kansas City, in New York, in Albuquerque, in Anaheim, in Los Angeles. Once I know Connie is going to be attending an event, it automatically becomes more attractive. Because it means I'll be laughing, swapping Hollywood and SF gossip, and talking politics and writing business and family stuff and... well, all the things you can talk to Connie about.

She brings emotion to SF stories. **DOOMSDAY BOOK** is one of the most shattering stories I've ever read. **PASSAGE**, too, will cause you to hurt.

She creates real people. I can still hear and see Jeff Johnson and Annie from **LINCOLN'S DREAM**, enchanting Kivrin from **DOOMSDAY BOOK**, and Joanne Landon from **PASSAGE**. One of these days I want someone to analyze Connie's intense interest in experimenters... and their experimentees.

Connie's stories are filled with wit and style and manic energy. I think my favorite all-time Connie story is **BELLWETHER**. (I'm a versatile writer, but I have no idea how Connie is able to do that screwball comedy thing.)

She also does the plain old hard work. You will never finish a Connie Willis story and think that you have a better idea: she had it already.

Speaking of hard work... I mentioned sales and acclaim. Connie knows that, as Truman Capote said, "a writer must hustle her work". Connie goes places, makes appearances. She once told me that she felt she had personally found almost every one of her readers....

I don't know where this drive comes from. Somewhere in her past, obviously. Connie was born

and raised in central Oregon. We have never spoken much about her childhood, but I gather it was unhappy in many ways. How could it be otherwise, when you lose your mother at the age of 12?

She escaped to college in Colorado, where she met Courtney. They married, produced the amazing and lovely Cordelia while living and working in Connecticut. In Arizona a year or two later, Connie began writing SF, without apparent success, so she turned to writing confessions for such publications as *True Romance*.

About that first SF story: it was titled "The Secret of Santa Titicaca" and appeared in the Winter 1970/71 issue of *Worlds of Fantasy*, a short-lived companion publication to *Galaxy* and *IF*.

I saw it there, and remembered it a few years later when I ran across Connie's name in what seemed like every issue of *Galileo* magazine.

But Connie never knew the story had been published. It had been accepted and paid for, but in attending her first SF con a few weeks later, Connie was told that *Worlds of Fantasy* had folded. She certainly never saw another issue. So she always assumed her first SF publication was a story called "Capra Corn" in 1979... making her eligible for the John W. Campbell Award for Best New Writer in 1981, a nomination she duly received only to have it withdrawn within hours – reportedly with a snotty rebuke to the effect that she had somehow been sneaky about eligibility.

Only then did Connie learn that she had been a published SF writer for a decade, not just three years.

So, okay, she made up for that loss. And she got an amusing anecdote out of it.

Which is what writers do.

Here's a confession: sometimes writers have writer friends whose work they either don't read, or can't stand.

Connie isn't one of those. When I see a new story in *Asimov's* or a new book – each Connie book is always long-awaited, though nothing on the scale of our mutual friend George R. R. Martin's – I read it automatically, happily, and enthusiastically.

Which, I guess, makes me a Connie Willis fan. If you aren't already, by the end of *Capclave*, you will be, too.

Michael Cassutt is a television producer, screenwriter, and author. His notable TV work includes producing or writing, or both, for *The Outer Limits*, *Eerie, Indiana*, *Beverly Hills, 90210*, and *The Twilight Zone*. In addition to his work in television, Cassutt has written over thirty short stories, predominately in the genres of

CONNIE WILLIS BIBLIOGRAPHY

Novels

- Water Witch (1982) (with Cynthia Felice)
- Lincoln's Dreams (1987) - John W. Campbell Memorial Award winner, Locus Fantasy Award nominee, 1988
- Light Raid (1989) (with Cynthia Felice)
- Doomsday Book (1992) - Nebula Award winner, BSFA Award nominee, 1992;[12] Hugo and Locus SF Awards winner, Clarke Award nominee, 1993
- Remake (1994) - Hugo Award nominee, 1996
- Uncharted Territory (1994)
- Bellwether (1996) - Nebula Award nominee, 1997
- Promised Land (novel) (1997) (with Cynthia Felice)
- To Say Nothing of the Dog (1998) - Hugo and Locus SF Awards winner, 1999[7]; Nebula Award nominee, 1998
- Passage (2001) - Locus SF Award winner, Hugo and Clarke Awards nominee, 2002;[9] Nebula Award nominee, 2001

- Blackout (2010)
- All Clear (October 2010)

Short story collections

- Fire Watch (1984), whose title story won the 1982 Hugo and Nebula Awards
- Impossible Things (1993)
- Futures Imperfect (1996) (omnibus edition of Uncharted Territory, Remake and Bellwether.)
- Even the Queen: And Other Short Stories (1998)
- Miracle and Other Christmas Stories (1999)
- The Winds of Marble Arch and Other Stories: A Connie Willis Compendium (2007)

Short stories

- "Samaritan" (1978) Collected in Fire Watch
- "Capra Corn" (1978)
- "Daisy, in the Sun" (1979) Collected in Fire Watch
- "And Come from Miles Around" (1979) Collected in Fire Watch
- "The Child Who Cries for the Moon" (1981)
- "Distress Call" (1981)
- "A Letter from the Clearys" (1982) Collected in Fire Watch
- "Fire Watch" (1982) Collected in Fire Watch
- "Service For the Burial of the Dead" (1982) Collected in Fire Watch
- "Lost and Found" (1982) Collected in Fire Watch
- "The Father of the Bride" (1982) Collected in Fire Watch
- "Mail Order Clone" (1982) Collected in Fire Watch
- "And Also Much Cattle" (1982)
- "The Sidon in the Mirror" (1983) Collected in Fire Watch
- "A Little Moonshine" (1983)
- "Blued Moon" (1984) Collected in Fire Watch
- "Cash Crop" (1984)
- "Substitution Trick" (1985)
- "The Curse of Kings" (1985)

- "All My Darling Daughters" (1985) Collected in Fire Watch
- "And Who Would Pity a Swan?" (1985)
- "With Friends Like These" (1985)
- "Chance" (1986) Collected in Impossible Things
- "Spice Pogrom" (1986) Collected in Impossible Things
- "The Pony" (1986)
- "Winter's Tale" (1987) Collected in Impossible Things
- "Schwarzchild Radius" (1987) Collected in Impossible Things
- "Circus Story" (1987)
- "Lord of Hosts" (1987)
- "Ado" (1988) Collected in Impossible Things
- "The Last of the Winnebagos" (1988) Collected in Impossible Things
- "Dilemma" (1989)
- "Time Out" (1989) Collected in Impossible Things
- "At the Rialto" (1989) Collected in Impossible Things
- "Cibola" (1990)
- "Miracle" (1991)
- "Jack" (1991) Collected in Impossible Things
- "In the Late Cretaceous" (1991) Collected in Impossible Things
- "Much Ado About [Censored]" (1991)
- "Even the Queen" (1992) Collected in Impossible Things
- "Inn" (1993)
- "Close Encounter" (1993)
- "Death on the Nile" (1993)
- "A New Theory Explaining the Unpredictability of Forecasting the Weather" (1993)
- "Why the World Didn't End Last Tuesday" (1994)
- "Adaptation" (1994)
- "The Soul Selects Her Own Society: Invasion and Repulsion: A Chronological Reinterpretation of Two

- "In Coppelius's Toyshop" (1996)
- "Nonstop to Portales" (1996)
- "Newsletter" (1997)
- "Epiphany" (1999)
- "deck.halls@boughs/holly" (2001)
- "Just Like the Ones We Used to Know" (2003)
- "Inside Job" (2005)
- "D.A." (2007)
- "All Seated on the Ground" (2007)
- "New Hat" (2008)

Other

- Roswell, Vegas, and Area 51: Travels with Courtney (2002)

Essays

- On Ghost Stories (1991)
- Foreword (1998)
- Introduction (1999)
- The Nebula Award for Best Novel (1999)
- The 1997 Author Emeritus: Nelson Bond (1999)
- The Grand Master Award: Poul Anderson (1999)
- A Few Last Words to Put It All in Perspective (1999)

TITANIC TEA

Join us for tea, treats and talk when we gather at the Covert Suite of the *RMS Titantic*, all in honor of Connie Willis. Who can tell where this journey will take us?

ANN VANDERMEER

A SHORT INTRODUCTION

She is the fiction editor for *Weird Tales* magazine and is also serving as one of the guest editors for the new *Best American Fantasy* series from Prime Books. **Fast Ships, Black Sails** (Nightshade Books), **Last Drink Bird Head**, and **Love-Drunk Book Heads**.

Ann has partnered with her husband, author Jeff VanderMeer, on **The Kosher Guide to Imaginary Animals**. She has also partnered with Jeff for such editing projects as the World Fantasy Award winning *Leviathan* series and the Hugo Finalist **The Thackery T. Lambshead Pocket Guide to Eccentric & Discredited Diseases**. Recent collaborations include **The New Weird**, **Steampunk**, and **Steampunk II: Steampunk Reloaded** (upcoming in November of 2010), published by Tachyon Publications.



MY HERO, ANN VANDERMEER

BY STEPHEN H. SEGAL

Come to Capclave—come to any convention, actually—and you won't need long to see that SF people are obsessed with kind. What kind of story was that? What kind of writer is she? What kind of nervous system would a Jovian gas-anemone have? What kind of political structure would a nation of psionic wizards build?

Ann VanderMeer is obsessed with kind, too. With being kind.

Not with being nice. Nice is shallow; nice is, ultimately, a self-defense tactic for avoiding confrontation. Ann is kind. Whether you're one of her writers, one of her readers, or just someone she had a great conversation with strolling through an art exhibit, Ann is deeply concerned about how you're doing, what you're thinking, and whether there's something she can do that might lead to your taking one step higher up the ladder of happiness.

It's really hard to be that kind all the time—or, at least, it's awfully rare. I used to work alongside the Mister Rogers' Neighborhood staff at WQED in Pittsburgh, and I've got to say that Fred Rogers and his closest comrades are just about the only people I've ever met who were as consistently kind every day as Ann VanderMeer.

What makes this fact all the more remarkable is that kind isn't the only four-letter SFnal word that Ann embodies. For thirty years now, our community has thrown around the word punk as a catch-all suffix to describe newly emerging subgenres rebelling against their immediate literary forebears: cyberpunk, steampunk, mythpunk. But it's a word we appropriated from the rock music world, and if we were to stop doing so for a moment and simply look at it in its original context, let me tell you: There are darn few publishing professionals working in steampunk today who actually spent the punk era playing in a punk rock band.

Ann did. Ask her about it sometime.

And then take another moment to consider this: a punk is an angry rebel, an idealist who uses ugly art to rage against the machine. We generally picture punks as loud, abrasive, nihilistic, because that's what their chosen art form is like. And, indeed, lots of would-be punks over the years have done their best to live up to that image. But it's a generalization derived from looking at the 90 percent of that kind of artist who fall on the wrong side of Sturgeon's Law. Ann exists within the smaller, more elusive percentage; she's one of those subtle rebels best described by folk-punk songwriter Dan Bern: "True revolutionaries never bomb buildings—it attracts too much attention."

As an editor of that lurching mass of fantastical storytelling that encompasses fantasy, horror, and science fiction, Ann spent the better part of two decades engaged quietly in true literary revolution, editing and publishing *The Silver Web*: a cutting-edge fiction magazine that didn't go over the top screaming or moshing or flipping the bird . . . preferring to simply tattoo itself with some mighty provocative illustrations while unleashing upon an unsuspecting world such iconoclastic young writers as Daniel Abraham and Jeff VanderMeer.

She's continuing that work today at *Weird Tales*, where—if you ask me—the intersection of her kindness and her punk spirit is what fuels the editorial vision that's come to define what a weird tale is in the 21st century: a weird tale is a fantastical story that uses ugliness to reveal beauty. Instant classics like Ramsey Shehadeh's "Creature," Matthew Pridhams' "Renovations," and Erik Amundsen's "Bufo Rex"" are as disparate as the realm of imaginary things can be—a dystopian future explored by a little girl and a slurping gloop monster, a haunted house story narrated by the house, a fairy-tale toad who's persecuted past the point of no return—yet they all share this common spark somewhere in their narrative soul: they all acknowledge that the world is broken beyond repair yet glorious anyway. Just like people are.

Pointing out that stuff is fucked up: that's punk. Loving that stuff anyway: that's kind. Presenting a sustained and ever more impressive slice of fresh new fantastical literature that does both at the same time: that's Ann VanderMeer. My hero.

~*~

Stephen H. Segal served alongside Ann VanderMeer as *Weird Tales*'s editorial and creative director from 2007 to 2010. He now works as an editor at Quirk Books in Philadelphia.

JEFF VANDERMEER

AN APPRECIATION

BY BRIAN SLATTERLY

They say you shouldn't mix art and politics. They say you shouldn't blend reality and fantasy, because it's a sign of madness. That you shouldn't mix genres, that you should just find your voice, your little corner, and stay there. The things they say—and you know who I'm talking about—take the writing world, a vast planet of swirling seas and continents covered with dense cities, wide plains, tangled forests, vertiginous mountains, and carve it all up into tiny, clamoring kingdoms, each separated from the others by walls they're trying to build high enough to separate us all from each other. Maybe the voices inside those kingdoms would be clearer if the walls got high enough. There would be less to have to grapple with, less to have to worry about. But something would be lost, with the rest of the world shut away, and Jeff VanderMeer, with seemingly every page he writes, shows us what it is—what more books could be like if we kept all the kingdoms, but took the walls down, and how our own world might look different, too.



There's respect for genre distinctions in everything VanderMeer does: respect for their conventions, for their possibilities for innovation, for the things they each do well. As editors, he and Ann VanderMeer have overseen definitive genre collections, *Steampunk* and *The New Weird* (*Steampunk II* comes out this November), along with Prime's first *Best American Fantasy* and **Fast Ships, Black Sails**, a book of pirate stories. But there's restlessness, too: the uncategorizable **Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases**, which he co-edited with Mark Roberts; the **Kosher Guide to Imaginary Animals**, which he and his wife did together. The books that can't exist if the walls are up too high, yet do exist, in print, seemingly through force of will. These warring impulses, of regard for multiple literary traditions—particularly within fantasy—and at the same time an impatience with their constraints plays out best in VanderMeer's own work, and nowhere more so than in the Ambergris cycle, which is, at least to me, and at least so far, his best stuff, the place where he flies farthest and fastest as a writer.

VanderMeer's Ambergris is a city so rich and complex that it seems, like the major cities of our own world, to be a planet unto itself, with its own center of gravity, its own atmosphere; its customs and taboos are often as unfamiliar to the characters from the surrounding fictional areas as they are to us, the readers. The texture of Ambergris is a delight: There are the cephalopods; the swashbuckling history, the rise and fall of leaders brave and mad; the love of books and art, the disputes over which, at least at first,

are the terms by which Ambergris's politics appear to be defined. And there is the fungus, everywhere, on the walls, on the ground, in the air, in the city's inhabitants, suffusing the place with a decaying decadence and dread that bursts, now and again, into outright horror, but also beauty, of a kind so specific and unusual that I've never read anything quite like it in fiction, and perhaps never will outside of VanderMeer's pages. Then there are the multiple literary techniques that VanderMeer deploys to tell his stories, from the conventions of literary fiction to the stripped down incantations of hard-boiled detective books to the devices of nonfiction memoirs, histories, and police interrogations. It puts the lie to the idea that a writer needs to find a style and settle on it; why do that when you can do everything else?

But what makes VanderMeer's books most powerful to me is the way they connect to our own world, and this power seems to be growing with each passing book. It's already happening in **City of Saints and Madmen**: Though it plays postmodern games, you can see VanderMeer moving toward the political, the social, those third rails of fiction; writing genocide and oppression into his narrative in a way that feels real, more real than any other fantasy writer I've read, more real than most literary fiction. It brings to mind, immediately, the true accounts I've read of genocide and oppression, in Europe, Latin America, Asia, right here in the United States. This begins, as "The Strange Case of X" suggests, to erase the barrier between Ambergris and us, just when we thought we safe, lying in bed, sitting on the couch or on the train, doing nothing but reading. There is fiction that points inward, that ends at the author's emotion and intellect; we close those books and admire the person who wrote it, who took us somewhere and brought us back again. VanderMeer's fiction points outward, at us. We close his books and look around to find the world changed around us, sometimes subtly, sometimes not.

Shriek: An Afterword—one of the best books I've read in years—is as emotional as it is heady; with its two siblings, Duncan and Janice Shriek, arguing with each other from the first page to the last, it's in some ways VanderMeer's most personal book (though he's far too good an author to say specifically how). But it's also about social history, the way the horrors of the past can keep affecting a place even after people think they've forgotten about it, buried it, put it behind them. And in **Shriek**, Ambergris has changed, taking on a distinctly postcolonial air: It's the crumbling cities in Portugal, built from the riches of empire and unable quite to sustain themselves now that the empire is gone. It's Guatemala City, just barely holding itself together. It's all the places, one suspects, VanderMeer visited when he traveled the world with his parents as a child, the things he saw there, the way he understood how people lived, and it's shot through with the keen sense of abiding absurdity, which he comprehended from an early age, that unlocks much of the developing world, but which people in rich countries must work to understand. No one makes it out, reads one of Shriek's epigrams, but in it, VanderMeer finds a way in—to breaking down genres, to mixing art and politics, to making his fantastical city and the real world speak to each other in arresting, shocking, and illuminating ways—and it's done in such a seamless way that it makes some of **City of Saints and Madmen**, for all its accomplishments and pleasures, seem like training exercises.

So then we come to **Finch**, which finishes what **Shriek** started. If Ambergris was postcolonial in **Shriek**, it's now a failed state: Iraq, Afghanistan, Somalia, Lebanon in bad times. The parallels between our world and VanderMeer's city are the strongest yet, the social and political commentary the richest, and the writer's touch the least visible. Perhaps three different genres of book are brought together—detective stories, fantasy, and real accounts of war stories and lives in brutal places—but the transformation of all three into each other is complete. I said before that **Shriek** is one of the best books I've read in years, and that's true, but parts of **Finch** are among my favorite pages VanderMeer has written, some scenes in it the most unforgettable he's done. And in disappearing into the technique altogether, in a sparse, chilling voice that's almost the opposite of Shriek's baroque complications, VanderMeer finds a way out, for his ruined

city, his characters, the themes of the weight of violence and history that have driven the story of Ambergris from the very beginning. He's said that Finch is his last Ambergris book, and I believe him. For at the end, it's as though the entire book, and the story of Ambergris, points at us and at the world around us. I've shown you everything I can here, the books seem to say, and they're talking not just about genres, not just about books, but about us and the place that we live. What are you going to do about it?

I don't know. But I'm thankful to VanderMeer for showing me enough to have a chance to find out.

~*~

Brian Francis Slattery is an editor of public-policy publications and of the *New Haven Review*. He has written three novels, **Spaceman Blues**, **Liberation**, and the forthcoming **Lost Everything**, for Tor.

JEFF VANDERMEER BIBLIOGRAPHY

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- The Hoegbotton Guide to the Early History of Ambergris, by Duncan Shriek (1999, also in all editions of City of Saints and Madmen)
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- Predator: South China Seas (2008)
- Finch (2009)

Nonfiction

- Why Should I Cut Your Throat? (2004)
- Booklife (2009)

Collections

- The Book of Frog (1989)
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- City of Saints and Madmen: The Book of Ambergris (2001)
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Short fiction

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Other projects

- The Kosher Guide to Imaginary Animals (with Ann VanderMeer, 2010, Tachyon Publications)

Anthologies edited

- Leviathan 1 (with Luke O'Grady, 1994)
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- Last Drink Bird Head, (2008)
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- Steampunk II (with Ann VanderMeer, 2008)

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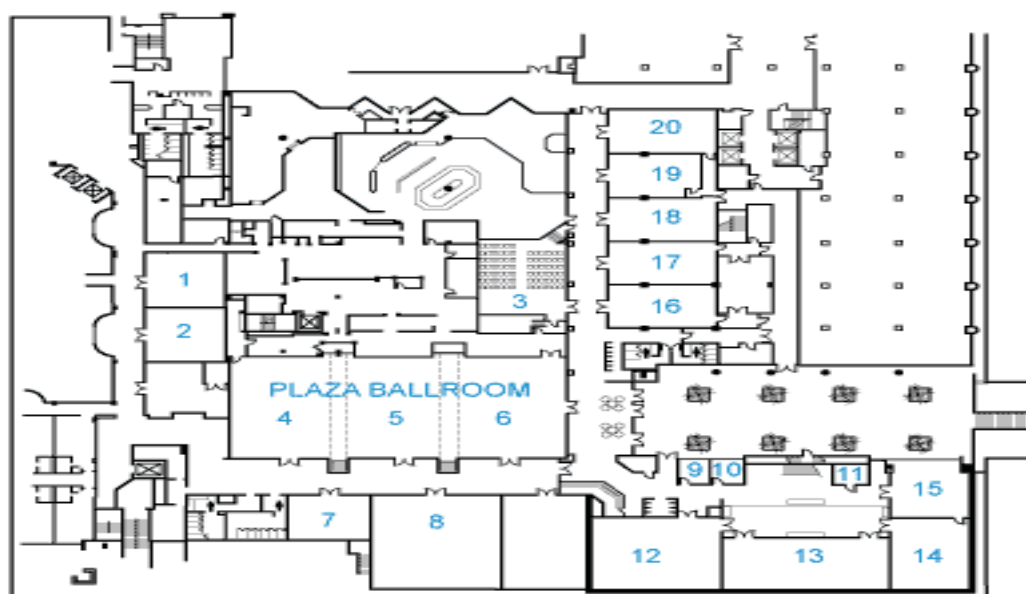
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SILENT AUCTION

Capclave is honored to have a silent auction again this year for the Science Fiction Writers of America Emergency Medical Fund which offers interest-free loans to members facing unexpected medical expenses. For writers, editors and others in the publishing industry who often have no medical insurance, this fund can be a true life saver. Past auction items have included autographed first edition books, memorabilia and SF related clothing.

The Auction Administrator will have rule sheets, bid slips, bidder registrations, and donation receipts available at Capclave -- look for the Silent Auction table in the Dealers Room.

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		Mike Zipser

CAPCLAVE 2010 PROGRAM SCHEDULE

FRIDAY

5:00 pm

William Tenn/Phil Klass

Montrose

James Morrow, Kathy Morrow (M), Fred Ramsey, Connie Willis

Abusing Authors

Plaza II

Eric Choi, Laura Anne Gilman, C.J. Henderson, Lawrence M. Schoen, Alan Smale, Leona Wisoker

Panelists answer whatever questions the audience has on writing, editing, character development, agents, and others. Includes many non-writer-parts-of-being-a-writer, such as being your own boss, setting schedules, and so on.

6:00 pm

Remembering John W. Campbell and Others

Montrose

Kathy Morrow, William Patterson, Darrell Schweitzer

2010 is the 100th anniversary of the birth of John W. Campbell. This program will look at the influence and legacies of this giant of science fiction, as well as others who have helped form the genres we read today.

FRIDAY

6:00 pm

Xenobiology: Creating a New World

Plaza II

Iver Cooper, Caroline Cox, Dr. Charles E. Gannon (M), Perrienne Lurie, Sam Scheiner

How might the biology of other worlds differ from ours, and why? Will this mean humans adapt or they adapt the planet and what are the environmental and social pitfalls? Scientists and writers explore the ramifications of humans interacting with very different worlds.

7:00 pm

Canadian SF/F

Montrose

Eric Choi, Ira Nayman

Mutants: Gift or Curse?

Plaza II

C.J. Henderson, Robert Scott, Jean Marie Ward

What are the joys and pains of being a zombie, vampire, werewolf? Discussion of trends in depictions of mutants in books, films, comics, and popular culture.

Is Steampunk Here to Stay?

Randolph

Michael Dirda, Dr. Charles E. Gannon, Tee Morris, James Morrow, Ann VanderMeer

Lasting literature or passing fad: will steampunk be with us in the future? Authors discuss past and future of this popular genre which has an influence far beyond books.

8:00 pm

Mythic and Hero Tales

Montrose

Bill Mayhew, Anne Sheldon

Reading of different mythic and heroic tales by two very talented story tellers.

Writers and the Internet: When is Enough Enough? **Plaza II**

Oz Drummond, Walter H. Hunt, Tee Morris, Karen Wester Newton, Jeff VanderMeer, Jean Marie Ward

How much of the Internet is needed for an author to successfully promote themselves and their works? And how much is too much?

8:30 pm

Danny Birt Book Launch Party

Plaza III (Con Suite)

Come join Danny Birt for a Capclave exclusive: a DOUBLE Book Launch party! Snacks will be provided as we celebrate the release of **Beginning an Ending** (the third book in Danny's fantasy pentology) AND the release of his first Children's/YA book, **Between a Roc and a Hard Place** (wherein a young dragon is abandoned as an egg and is adopted by a family of birds). Attendees will have the chance to enter a drawing for a plush dragon or other possible prizes. Guests must be present to win.

9:00 pm

Read-a-thon

Montrose

Have an author you think is not read enough? Now is your chance to bring them forward. Each person will be given 5 minutes to read a piece from any author, living or dead.

FRIDAY

9:00 pm

Connie Willis and Boats: What's up With This? **Plaza II**

Oz Drummond, Doug Fratz, Jim Freund (M), Connie Willis

Rowing up the Thames and sailing on the Titanic; Connie seems to have a thing for boats. And time travel... and humor... and so much more. Panelists will examine the various elements that make up our Guest of Honor's work, perhaps with a bit of tongue in cheek.

10:00 pm

Mashups Smashups **Montrose**

James Maxey, Elaine Stiles

Little Women and Werewolves, Pride & Prejudice & Zombies, Tom Sawyer and the Undead, Jane Austen Fight Club -- when is enough enough? How do you fit the fantasy into a classic to make it work? Are there any works that just shouldn't be touched?

Return of the Mad Scientists! **Plaza II**

Eric Choi, Caroline Cox, James Morrow, Jon Singer, Alan Smale (M)

What is it like to be a "mad scientist" and how does the reality differ from the stories? And has anything changed in the last 5 years?

Filking Friday **Randolph**

11:00 pm

Ghost Stories! **Room 304**

Bring your best spooky tales and share with everyone. Can be your work or read something of a favorite author. Flashlights will be provided!

From New Weird to Next Wave: Where's the Action Coming from This Decade? **Plaza II**

Jim Freund (M), Alisa Krasnostein, Michael Swanzwick, Ann VanderMeer, Jeff VanderMeer, Lawrence Watt-Evans

A discussion and exploration of writing on the fringe, writing from new generations impacting the center of genre, and all sorts of cool cross-genre fiction in between.

SATURDAY

10:00 am

Manga for the Uninitiated **Montrose**

Drew Bittner (M), Sherin Nicole, Julian Lytle, Christiana Aretta

Wonder what manga is all about? Here is your chance to learn about it from those who truly appreciate this art form.

Best 2010 Short Fiction **Plaza II**

Neil Clarke, Ann VanderMeer, Jeff VanderMeer

What is the best of the recent short fiction in 2010? The panel will talk about where the stars are being published, authors to watch and tales to track down.

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SATURDAY

10:00 am

Eric Choi

Author's Hallway Table

11:00 am

Chinese, but not from China

Montrose

Eric Choi (M), Brenda Clough

Panel on **The Dragon and the Stars** (DAW) the first anthology of science fiction and fantasy stories written by ethnic Chinese living outside of China.

The Mule, Muad'dib, and Men Who Stare at Goats **Plaza II**

John G. Henry, Edward M. Lerner, Thomas McCabe (M), Gary L. Oleson, Sam Scheiner

Superhumans, such as from the Second Foundation, the Mule, Paul Muad'dib, Khan Noonian Singh, X-Men are a perennial feature of science fiction. Can there be such a thing? How might they come about? Can they be created deliberately? How would humanity deal with them if they did come about?

Kelly A. Harmon / Jean Marie Ward – Table

Author's Hallway Table

12:00 pm

Flash Fiction: Writing for the ADHD Generation

Montrose

John Betancourt, Laura Anne Gilman, Larry Hodges, Dina Leacock (Diane Arrelle), C. Alan Loewen (M)

Markets are opening up everywhere for stories of 500 to 1,000 words or less and with the advent of Twitter and Facebook, there are markets for stories just a few sentences in length. In this panel we will discuss the markets, the writing techniques, the agony and the ecstasy and the future of writing the super-short story.

ePublishing

Plaza II

Scott H. Andrews, Neil Clarke, James Maxey (M), Tee Morris, Karen Wester Newton

eBooks are a popular (fairly) new format. Some authors have started publishing only on digital platforms like Kindle and iBooks. Literary agent Andrew Wiley recently started a new Kindle-only imprint of his clients' backlist, although he backed off from publishing some of them. Is this a good thing for authors? What will happen in the future as publishers insist on keeping ebook rights?

Andrew Fox / Eric Schulman

Author's Hallway Table

1:00 pm

The Physics of Paradox

Montrose

John Ashmead (M)

There is nothing in modern physics to rule out time travel, save the possibility of paradox. And—thanks to quantum mechanics—it seems any potential paradoxes would be self-canceling. [*There are some fun examples in Connie Willis's The Doomsday Book and To Say Nothing of the Dog as to how this might work in practice.*] So the only thing standing between us and time travel is not knowing how to go about it, exactly. But several recent papers have proposed ways to use the Large Hadron Collider at CERN to create particle loops that go backwards in time (for admittedly very very short times). Now what? Attend, discuss, panic!

Dina Leacock (Diane Arrelle) / Leona Wisoker

Author's Hallway Table

SATURDAY

2:00 pm

World Building; Planning and Execution

Plaza II

William Freedman, Laura Anne Gilman, Edward M. Lerner, James Maxey, Bud Sparhawk, John C. Wright

Book Launch Party

Plaza III (Hospitality)

Capclave authors gather to show off their latest titles; come find out about the newest cool books!

Ira Nayman

Author's Hallway Table

3:00 pm

Spotlight on Ann and Jeff VanderMeer

Plaza II

Ann VanderMeer (M), Jeff VanderMeer (M)

Dr. Lambshead, Steampunk, *Weird Tales*, Imaginary Animals, and You: Join *Weird Tales* editor and Hugo Award winner Ann VanderMeer and her World Fantasy Award winning husband, writer and editor Jeff VanderMeer as they take you on a whirlwind visual exclusive inside look at a cornucopia of exciting new projects, from *The Thackery T. Lambshead Cabinet of Curiosities*, featuring work by Mike Mignola and Greg Broadmore, to the **Steampunk Bible** coffee table book, from the rejuvenated *Weird Tales* to the insanely entertaining **Kosher Guide to Imaginary Animals**, featuring recipes for Wookie and Cthulhu by Ace of Cake's Duff Goldman. With discussion, interrogation, arguments, and, er, Mongolian Death Worms. Nom nom.

Yoji Kondo

Author's Hallway Table

4:00 pm

Russian Science Fiction

Montrose

Dr. Ekaterina M. Verner (M)

Dr. Ekaterina M. Verner, a NASA scientist raised in Russia, will discuss science fiction from her homeland, both in books and movies.

We Like Short Shorts

Plaza II

David Bartell, Larry Hodges, Ira Nayman, Darrell Schweitzer, Bud Sparhawk, Michael Swanwick (M)

Discover the joys and wonders of these brief and often intense nuggets of literature, why people write them and who would want to read them.

Titanic Tea

TBA

Join us on for tea and treats as we sail on the good ship *Titantic*.

Laura Anne Gilman / Edward M. Lerner

Author's Hallway Table

5:00 pm

Military Science Fiction

Montrose

Captain Chris Christopher USN (Ret.);, John G. Henry, Yoji Kondo, Edward M. Lerner, Bud Sparhawk (M), John C. Wright

Science fiction writers discuss the state of Military SF today, how it has changed over time and where it might be headed in the future.

SATURDAY

5:00 pm

Connie Willis Interview

Plaza II

Connie Willis, Mike Ziper (M)

Fast-Forward TV's Mike Ziper will interview Connie Willis.

Mindy L. Klasky / Jeri Smith-Ready

6:00 pm

The Joys of Audio Books

Montrose

Colleen Cahill, Michael Dirda, Doug Fratz, Tee Morris, Aly Parsons (M)

Audio books are more available than ever before, but are different than reading. Join a panel and discover what, where and how to enjoy these wonderful gems.

Music in Books; Can You Hear it?

Randolph

Robert Balder, Danny Birt, Tom Doyle, Jeri Smith-Ready

How does music work in a book? Various authors will discuss using music and musicians in their writing, the difficulties and joys.

Alisa Krasnostein

Author's Hallway Table

7:00 pm

Broad Universe RapidFire Reading

Montrose

Roxanne Bland, Oz Drummond, Kelly A. Harmon, Dina Leacock (Diane Arrelle), Jean Marie Ward

The women authors of Broad Universe serve up tasty bites of fiction... and free chocolate!

What is the WSFA Small Press Award?

Randolph

Wonder what this award being given out is all about? Find out from the 2010 Small Press Award Committee.

8:00 pm

Capclave Autograph Session

Plaza II

A gathering of all the Capclave authors in one place, ready to sign books and chat!

9:00 pm

WSFA Small Press Awards and Last Drink Bird Head Award **Plaza II**

Join us for the announcement of the winner of the WSFA Small Press Award. As an added bonus, Jeff and Ann VanderMeer will be announcing the winners of this years Last Drink Bird Head Award. There will also be some other surprises revealed, plus cake!

10:00 pm

Capclave Concert

Plaza II

Danny Birt, Peter Heck, Jonah Knight

Music from various participants of Capclave, who show that they are more than just good writers.

WORKSHOPS

FRIDAY

- 8:00 pm Randolph How to Submit Short Fiction for Publication -- Kelly A. Harmon
- 9:00 pm Randolph How to Earn a Living as a Writer When You Can't Make It On Your Fiction
Barbara Krasnoff (M)

SATURDAY

- 10:00 am Randolph Wold's Writers Workshop
Panelists: L. Jagi Lamplighter, C. Alan Loewen, Leona Wisoker,
Allen Wold (M), Darcy Wold
- Allen Wold and friends will help you become a better writer. Bring paper and a writing implement. All else will be explained.
- 12:00 pm Randolph VanderMeer's Writer's Workshop
Ann VanderMeer (M), Jeff VanderMeer (M)
- Writers workshop with Jeff and Ann VanderMeer; participants had to register before Capclave.
- 2:00 pm Montrose Online Content Workshop -- Robert Balder (M)
- Putting your comics, music, video, and fiction online is easy. Making it pay is harder, but it can be done. Join webcomic creator and comedy musician Rob Balder as he talks about making a living with the free content model. Get practical advice (feel free to bring a laptop/tablet and samples of your stuff) and work out a specific strategy for growing and monetizing an audience around your work.
- Randolph Reviewer's Workshop
Panelists: Doug Fratz, Peter Heck (M), Jean Marie Ward
- A good reviewer does more than read free books and say "I like that". Peter Heck, a regular reviewer for *Asimov's Science Fiction* will demonstrate the hallmarks of a good review and how to create one.
- 4:00 pm Randolph Wold Plotting Workshop -- Allen Wold (M)
- What makes a story a story? How do you construct a viable plot from a bare (naked) idea? We'll start at the beginning, and by the end, you should have everything you need to know to plot your story.

SUNDAY

- 11:00 am Randolph Wordsmith's Workshop -- Danny Birt (M)
- Danny Birt will guide you through looking at writing from the perspective of the single word, and then work up from there, making sure that every word counts. This 1.5 hour workshop is good for beginners to professionals.

SATURDAY

10:00 pm

Filking Saturday

Randolph

SUNDAY

11:00 am

Short Fiction Authors You Should Know (But Probably Don't)

Montrose

Doug Fratz, Barbara Krasnoff, Darrell Schweitzer

With the disappearance of many magazines, short story authors are not as widely known to readers, but that does not mean many fine writers are still out there. Find out how they are and how to locate their work.

Man Who Never Missed – Mark J. Kilbane

Author's Hallway Table

12:00 pm

Writing for a Shared Universe

Montrose

Brenda Clough, Iver Cooper, Dr. Charles E. Gannon, Jeff VanderMeer

Shared universes have been around for many a year. Panelists will discuss the advantage, disadvantages and what it take to work in this type of writing.

History in Science Fiction

Plaza II

Andrew Fox, John G. Henry, Walter H. Hunt (M), Mark Olson, Alan Smale, Connie Willis

Time travel is a major theme in science fiction, touching the past with the future. Is this the only way to use the past in science fiction?

1:00 pm

Summers in Oz: L. Frank Baum and Macatawa, MI

Montrose

Tom Doyle (M)

Small Presses Today

Plaza II

Neil Clarke, Alisa Krasnostein, Jim Mann, Tee Morris, Sean Wallace, Leona Wisoker

Are we in a golden age of small presses for genre fiction? Panelists discuss why this might be and the importance of small press on literature today.

2:00 pm

Charms of Dystopia

Montrose

Brenda Clough, Tom Doyle, Andrew Fox, Doug Fratz, Ira Nayman

Why is it that anyone would want to read a dystopia? Why are books like *The Windup Girl* popular and what does the writer and reader get out of them?

3:00 pm

Gripe Session

Montrose

Gayle Surrette, Cathy Green

Comments, criticisms and, we hope, lots of kudos about 2010 Capclave.

Confluence 2011

July 22–24, 2011

Guest of Honor: **Robert J. Sawyer**

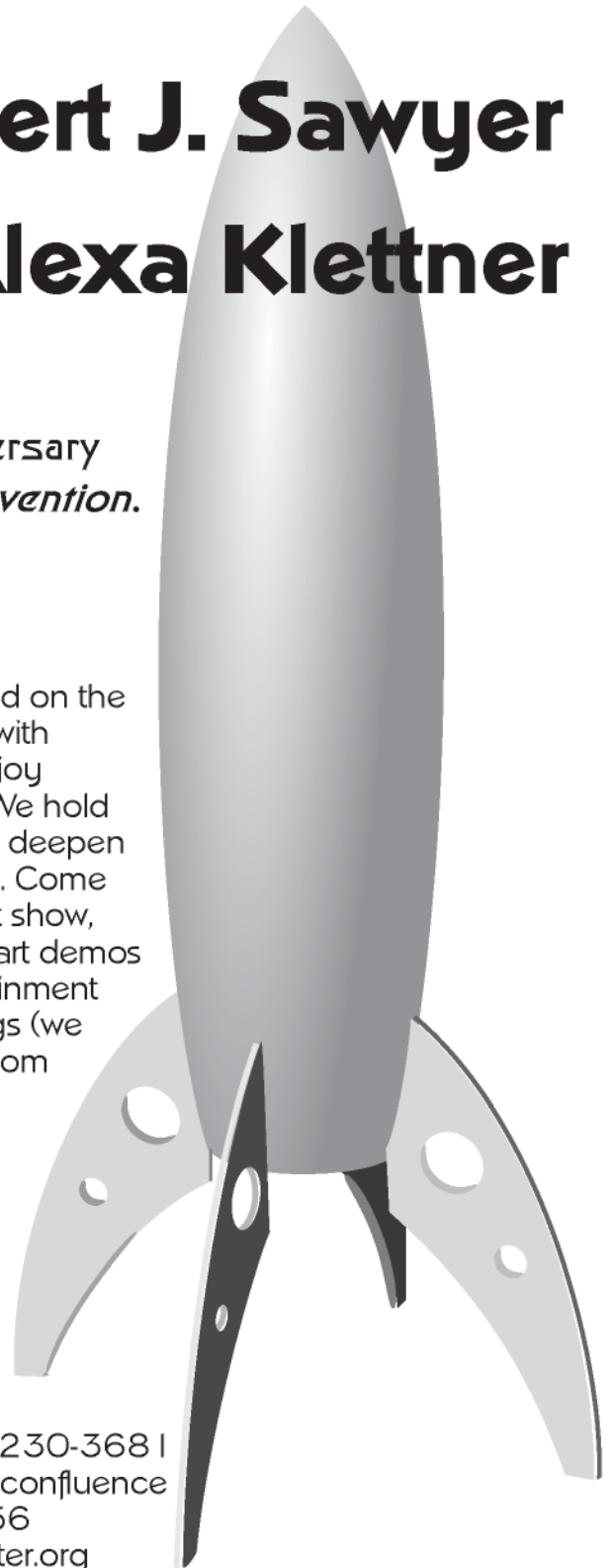
Featured Filk Guest: **Alexa Klettner**

This year, help us celebrate the 25th anniversary of the release of Julia Ecklar's *Divine Intervention*.

Confluence is a small, friendly conference focused on the literature and art of Science Fiction and Fantasy, with many award-winning authors and editors who enjoy meeting and talking with Confluence members. We hold panel discussions and talks that will broaden and deepen your appreciation of Science Fiction and Fantasy. Come experience our taste-testing consuite, growing art show, and book-crammed dealers room. Or watch our art demos by several very accomplished artists, and entertainment items that span the spectrum from poetry readings (we often call it "poexry") to filk concerts, our video room to the annual farce presented by the Parallax Second Players.

Contact Us:

PO Box 368 |, Pittsburgh, PA | 5230-368 |
Web: <http://www.parsec-sff.org/confluence>
Phone: (412) 344-0456
E-mail: confluence@spellcaster.org



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and much more

Clarion Inn New Orleans Westbank

Get more information at contraflowscifi.org

READINGS

ALL READINGS IN ROOM 304 UNLESS OTHERWISE NOTED

FRIDAY

5:30 pm Allen Wold

6:00 pm Eric Choi

6:30 pm Danny Birt

7:00 pm Tom Doyle

7:30 pm Larry Hodges

8:00 pm Ira Nayman

8:30 pm C. Alan Loewen

9:00 pm Anne Sheldon

9:30 pm Nan Fry

10:00 pm CJ Henderson

SATURDAY

10:00 am James Morrow

10:30 am Bud Sparhawk

11:00 am Eric Schulman

11:30 am Laura Ann Gilman

12:00 pm Mindy Klasky

12:30 pm Jeri Smith-Ready

Plaza II ALL CLEAR reading by Connie Willis
Connie Willis will read from her new release and
answer questions about ALL CLEAR and BLACKOUT.

1:30 pm Michael Swanwick

2:00 pm Roxanne Bland

2:30 pm Brenda Clough

3:00 pm Robert Scott

3:30 pm Scott H. Andrews

4:00 pm Lawrence Schoen

4:30 pm Barbara Krasnoff

5:00 pm Andrew Fox

5:30 pm Leona Wisoker

6:00 pm William Patterson

6:30 pm Kevin Lauderdale

7:00 pm Dr. Charles E. Gannon

7:30 pm Genevieve Valentine

SUNDAY

11:00 am Plaza II Jeff VanderMeer

12:30 pm Darrell Schweitzer

1:00 pm Jack Campbell/John Hemry

1:30 pm William Freedman

ACKNOWLEDGEMENTS

Attendee Bag Contents:

Baen Books
EDGE Science Fiction and Fantasy Publishing
Fantasy & Science Fiction Magazine
Orbit Books / Hachette Book Group
PYR
Wesleyan University Press (flyers)

For Special Drawing for SFWA Medical Fund:

Spectra (set of 24 books)

Special thanks to all who contributed materials
for the Silent Auction to benefit the SFWA Medical
Fund.

For Special Painting:

Lynn Perkins



When was the last time you had a great time in Texas?
Was it at the NASFiC in 1985...
Or was it at the Worldcon in 1997...
Well, pardner — it's time to come back to Texas again.

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Pre Supporting Membership	\$ 20
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Enemy of the Bid — Desperado	\$ 50
HERO OF THE REPUBLIC	\$ 1000

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For more information or the latest news about the bid,
visit us online at

www.texas2013.org

"Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

Capclave 2011



Guests of Honor:

Carrie Vaughn
Catherynne Valente

OCTOBER 14-16, 2011

New Hotel: Hilton Washington DC/North Gaithersburg, 620 Perry Parkway, Gaithersburg, MD 20877

Capclave, the Washington, DC area literary science fiction convention offers panels; kaffeeklatches; readings by authors; a dealers' room; filking; space science presentations from NASA; a hospitality suite; room parties; workshops on writing, reviewing, contracts, publicity, and getting an agent; and a relaxed atmosphere for visiting old friends and meeting new friends.

\$35 At Capclave 2010

\$40 Through December 2010

\$45 January through June 2011

\$55 July through September 2011

\$60 Thereafter

Sign up online or send checks to:

Capclave 2011 Registration

c/o Barry Newton

P.O. Box 53

Ashton, MD 20861

Special rate for active military and students: \$25 for the whole weekend; \$20 Saturday only

For more information, visit us at <http://www.capclave.org>

Capclave is a production of the Washington Science Fiction Association

Capclave 2011 memberships will go on sale on Saturday.