

JANUARY 2011

SFWA PUTS DORCHESTER ON PROBATION • BEARS VS GUTENBERG

LOCUS

THE MAGAZINE OF THE SCIENCE FICTION & FANTASY FIELD • ISSUE 600 • VOL. 66 NO. 1 • \$6.95

*Celebrating Our
Landmark 600th Issue!*

SF IN THE DIGITAL AGE
WITH COMMENTARY BY
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January 2011 • Issue 600 • Vol. 66 • No. 1
44th Year of Publication • 29-Time Hugo Winner

Cover and Interview Design by Arnie Fenner
Digital Feature Design by Francesca Myman



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Locus, The Magazine of the Science Fiction & Fantasy Field (ISSN 0047-4959), is published monthly, at \$6.95 per copy, by Locus Publications, 34 Ridgewood Lane, Oakland CA 94611. Please send all mail to: Locus Publications, PO Box 13305, Oakland CA 94661. Telephone (510) 339-9196; (510) 339-9198. FAX (510) 339-9198. E-mail: <locus@locusmag.com>. Individual subscriptions in the US: \$34.00 for six issues, \$60.00 for 12 issues, \$108.00 for 24 issues via periodical mail. First class individual subscriptions in the US: \$42.00 for six issues, \$72.00 for 12 issues, \$130.00 for 24 issues. In Canada: \$43.00 for 6 issues, \$73.00 for 12 issues, \$134.00 for 24 issues via International Surface Air Lift (ISAL). Individual international subscriptions are \$50.00 for six issues, \$95.00 for 12 issues, \$160.00 for 24 issues via ISAL. Lifetime subscriptions are ten times the one-year rate. Institutional subscriptions are \$4.00 extra per year. Make checks payable to Locus Publications. All subscriptions payable directly in US funds only. Overseas checks must be drawn on a US bank and include computer encoding numbers at bottom. When converting from periodical mail to first class delivery, please convert all remaining issues on your present subscription (\$1.00 per issue). The later date on the mailing label is that of the last issue on your present subscription. If you change your address, please notify us immediately. Periodical mail is not forwarded; it is either returned or destroyed. We subtract one issue from your subscription for each returned copy. We keep expired addresses on file for one year, so tell us if your subscription is a renewal or completely new. British Subscription Agent: Fantast Three, 23 Listers Road, Upwell, Wisbech, Cambs PE14 9BW, UK. Japanese Subscription Agent: Yoshio Kobayashi, 3-34-14-301, Kitasenozoku, Ohta-ku, Tokyo, 145, Japan; Australian Subscription Agent: Justin Ackroyd, Slow Glass Books, PO Box 1280, Carlton, Victoria, 3053, Australia. Book-seller discounts available. Display advertising rates on request. We take no responsibility for unsolicited submissions. Printed in the United States. Periodical postage paid at Oakland, California, and additional mailing offices. POSTMASTER: Send address changes to Locus Publications, PO Box 13305, Oakland CA 94661. © 2011 by Locus Publications.

Letters, information, and credit card subscriptions can be sent via e-mail to <locus@locusmag.com> or by fax to (510) 339-9198. Subscriptions by phone are available at (510) 339-9196; 9:30AM to 5:00PM PST, Monday – Friday.

Official Locus Website: <www.locusmag.com>; *Locus Index to Science Fiction, Fantasy & Horror 1984-1999*: <www.Locusmag.com/Index/>; *The Locus Index to Science Fiction Awards* is at <www.Locusmag.com/SFAwards/>.

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CORRECTIONS TO LOCUS

In the "People and Publishing" section of the December issue (#599), Peter V. Brett's sale to Harper Voyager UK by John Parker of the Zeno Agency, was misattributed to the "Xeno" Agency.

Also in "People", **The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships, Corsets, and Goggles, Mad Scientists and Strange Literature**

is edited by Jeff VanderMeer and S.J. Chambers, not Ann & Jeff VanderMeer as previously reported.

On page 76 of the December issue we listed Sandra Wickham as Sarah Wickham.

On page 54 of the November issue (#598) we listed C.L. Moore as the scriptwriter of **HATARI**, instead of Leigh Brackett. ■

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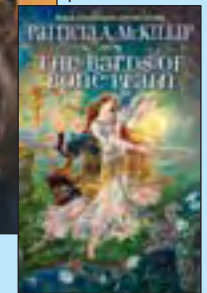
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In December and January *Locus Online* (<www.locusmag.com>) has year-and decade-in-review essays by Lois Tilton, Howard Waldrop and Lawrence Person, Gary Westfahl, and guest contributors.

Plus: weekly listings of new books, magazines (print and online) and websites, and bestsellers, and regular posts of breaking news.

SF

IN THE DIGITAL AGE

Welcome to Issue #600 of *Locus*. Charles once told me he had always thought he would shut down the magazine and retire once we hit 500, but when that time came, there was too much momentum and he just couldn't bring himself to stop doing what he loved. Now we're not only still going strong, but we are making a leap into digital publishing with the release of our own digital editions of the magazine.

As part of our celebration for that, we decided to run this special section on SF in the Digital Age. We reached out to professionals in the field – authors, publishers, bloggers, podcasters, etc. – who are working with the available technology, some to promote dialogue about the field, others to publish and review others' works, and some to promote their own. We tried to throw a wide net, realizing we could never reach as many people as we might want – the WWW has affected how we all do business. The results are this set of mini-interviews (and one longer one with Neil Gaiman), essays, and a great round-up of important SF websites from James Patrick Kelly.

We are in an age of rapid development, and the Digital Revolution's impact on publishing is coming to bear, seen by many as a force of creative destruction: one mode of economy being destroyed to make room for the next. I'm not so sure. The native digital novel still has a long way to go before it pushes out the print model, if that's even in the cards. However, the ability to reproduce and distribute text, once the purview of print publishers, has now expanded dramatically into the hands of anyone interested in trying, for better and often for worse.

At the same time, companies like Amazon and Google are making

big moves into publishing and distribution: this isn't about publishing dying, it's about traditional publishing needing to evolve, and quickly, before someone else takes the market. Here at *Locus* we're as guilty as any of resistance to change, but the shift to digital publishing and distribution is as inevitable as it is uncomfortable. As Tim O'Reilly says, "If you don't want to understand the technology, you know, don't play. But don't kid yourself that you can somehow make it go away."

Now, as the publishers move toward producing e-books, we are just starting to see a real shift to digital sales, boosted by the new contingent of usable sleek e-readers. A recent study of 600 publishers by company APTARA came up with some interesting results: 74% of all trade publishers are now publishing e-books – an impressive number considering that the standardized epub format is relatively new, and device platforms continue to stream into the market. And despite the fact that 40% of trade houses weren't sure that the return on investment for e-books was better or worse than print. Regardless of the inherent difficulties, Wikipedia says the estimated population of Internet users is 1.97 billion as of 30 June 2010; that's a whole lot of market. The big question to be answered is how to market titles as the shift to online from retail continues; how do we get all of these potential readers to know about the books available?

But enough from me. Now to hear from our contributors about how technology has worked for them – whether it's blogging, podcasting, self-publishing, shifting from print to pixels or combining them – and what they see coming down the line...

– Liza Groen Trombi



LOCUS
ISSUE #600
SPECIAL EDITION



NEIL GAIMAN

ON BLOGGING AND SOCIAL MEDIA

One of the things that made me want to start doing the blog was a signing tour I did for the hardback of **Stardust** in January and February 1999. I signed a lot of copies at a lot of bookstores, and started feeling like there was a Neil Gaiman in people's heads who wasn't me. He was taller than I was. He spoke perfect iambic pentameter. He didn't ever smile. He was dressed in beautiful rough black lace, or whatever. There was definitely a Neil Gaiman out there that people had in their heads. I was starting to feel like I was being put on some kind of very odd pedestal.

The blog was in some ways like what Harlan Ellison did in the late '60s and '70s and early '80s, writing in store windows. People talked about it as a gimmick, and Harlan would say, "Look, I'm showing people how things get written." They can see it's a real person, and they can see it's work. The whole thing for me over the years was trying to say to people. "This is what I do. You make stuff up. You write it down. It's a really glorious job. It's a magic job. And I'm going to answer lots and lots of questions."

The blog started in February of 2001 when I was copyediting **American Gods**. Like everything else, it was like dropping a frog in hot water. If you go back to about 1988, 1989... CompuServe was starting in England. I'd been answering questions on the comics forum for a while, and when I moved to America in 1992 I was given a free membership in GENIE, so I signed up for GENIE. I kept my GENIE topic going for a long time, interacting with other people, but GENIE was basically the place where people could come ask me questions, and I could write stuff.

Then GENIE died, and I wasn't really using CompuServe very much, when The Well came along. I started answering questions and being interviewed on The Well in the late '90s, and doing some very long interviews on there. The topics would just go on – they were meant to be about **Sandman** and **The Dream Hunters** or whatever but went on forever. So when the blog happened, it was simply a continuation of that. It wasn't as if I was suddenly doing anything new. I also at the time didn't think that anyone would be interested in my daily routine – what it was meant to have been about was the backstage story of publishing **American Gods**.

When I started it, we didn't even make any big announcements. I just sort of let people find it. And people found it. The tour ended, which was something like the sixth or seventh of September in 2001. I got home from the tour and had a couple of days of just completely exhausted recovery. Then it was 9/11, and the Twin Towers fell.

It seemed like a very bad time to close it down, whatever it had become, because 25,000, 30,000, 40,000 people were enjoying it. So I kept it going. I was enjoying it; I liked blogging. I turned around a couple of years later and realized, now we've got half a million people. Now we've got a million people... one point four million people following this thing. And I felt like I had this *huge* audience, and really enjoyed it. There are some great friendships that I've made through having the blog. Nothing's happened through the blog or through Twitter or anything like that that hadn't happened in a smaller way through CompuServe or Genie – which fascinates me.

But by about 2006 I started feeling... not that I was tired of it, but wondering if I was starting to repeat myself a little. By 2007, 2008,

I was really feeling like *I would like to stop this thing*. It was this weird feeling though, like it was too successful for me to stop. And then I discovered Twitter, and

AN ON THE INTERNET

began using it just to talk to friends. It wasn't intended to have been a public thing; it was trading jokes with Jonathan Ross. I had 20 followers on Twitter, and then 100, and then one day people figured out that it was really me, and suddenly I had 10,000. And still I thought of Twitter as this gloriously private thing.... Then I won the Newbery medal.

I was woken up at 5:30 in the morning, having gotten to bed at 3:30. I wasn't told I won the Newbery; I was told to hang around for an important phone call. I ordered some bad tea and was Twittering a little bit. And started to figure out what was going on, and then I was told I'd won. I sat there, wrote a blog entry, but the moment I was allowed to say anything I just put up a Twitter that said, "Fuck. I won the fucking Newbery. This is awesome!" or words to that effect. I discovered the next day I was being called a foulmouthed yahoo, and it's been quoted in newspapers. Suddenly it's this huge public thing. Oh, dear.

Now I've got I think one and a half million followers on Twitter – I don't want to crash websites. I've become very aware of my little "use these powers only for good" rule. I have to remind myself that somebody may have posted something stupid, but the Internet loves pile-ons. I still break that from time to time: maybe I'm tired, I'm hungry, I'm grumpy, somebody posts something particularly stupid. It makes people feel good about themselves to say, "This person is a bad person. This person is a stupid person." Or whatever. And suddenly one and a half million people turn up on a website to tell somebody they're stupid; that doesn't improve anybody's quality of life.

I watched one of those pile-ons recently and found myself thinking of a Harlan story from the early '70s called "The Man Who Was Heavily into Revenge" where a guy is screwed by a building contractor and his hatred and despair is magnified by the world and suddenly this building contractor finds his entire life falling apart. ATMs won't work for him. Everything in the world hates him. Then the same thing starts happening to the guy who set this whole thing in motion, and you watch that, too. It's pretty weird. It's the flash mob thing; the idea that Larry Niven came up with: if you could just press a button to be somewhere, somebody would say, "Boy, the beach is nice," and suddenly you'd have a million people on the beach. That phenomenon really does occur on the Internet, and it's something to be aware of.

I constantly screw up. I still, in my head, am talking to maybe a handful of friends. And I'll still use it to send late-night gooey notes to Amanda, or to wave at my kids, or to joke with friends on a fairly personal intimate basis. And I completely forget, time and time again, that there are one point five million people following this.

ON DIGITAL PUBLISHING AND EBOOKS

Paper books are really, really useful things. They are wonderful things. I'm still convinced that the paperback book is something that will probably live forever. Because it's cheap, it's cheerful, you can drop it in the bath, you can put it in your pocket. It's driven by sunlight. You can find your place in it in seconds. But there are places where Kindles win.

The word on the street right now... we've got a bunch of different things going on. We've got color Kindling, we've got iPads, we've got digital comics, we've got "how close to the original experience can you get?", and "can you get something more interesting?" I remember being given my first Kindle by Amazon as a sort of prototype and thinking: *This is clunky. It's ugly. It looks like a 1970s kids' computer. You can't use the screen in bright sunlight. All of*

these problems – and it's a game-changer. In the same way that those first iPods were. It wasn't that this thing was beautiful, it was that what this thing, John the Baptist-like, presaged, was a complete game-changer. The iPad is obviously a game-changer for digital comics. We knew that from the moment we saw the first iPad.

Do not think in any way I'm denigrating the book. I love the book. I'm in a house of roughly a million of them. I'm running out of space to put them. But there's that thing where, in my case, I look at my 16-year-old daughter hauling around a backpack with about 40 pounds of books in it, and I go, *Why? Why is she hurting her shoulder? This information doesn't have to weigh anything. They're schoolbooks, and they're huge and they weigh a lot, and you have to take them everywhere, and why?* And if I'm saying that, then other people are saying that. The economic model of schoolbooks is based on, bringing out a new edition every five years and the school has to buy new books. Why can't the school buy a license to **Mathematics for the Millions** and an annual upgrade, or whatever. Buy a license for 500 students, and it goes automatically to their e-reader, because that makes more sense. But that's the kind of thing people are going to have to think through and bring out, because the alternative is what's called piracy.

There are two huge things about the Kindle that are incredibly good and useful. Thing one is that normally technological innovation bumps up against age: there comes a point somewhere in the 40s where people cannot be bothered to keep up. And by the time you get to your 60s, normally you definitely can't be bothered. It's not like 60 year olds were going out and buying iPods. On the other hand, all you have to do is be past the age of reading glasses and discover, as you start lamenting the tiny size that paperbacks books are printed in these days and realizing that you're probably going to have to grit your teeth fairly soon and go and look for those large-print paperbacks, that's the point where you discover that you can have any book in the world on your Kindle and you can just change the typeface to suit yourself. And that suddenly means that you're getting one for your grandmother. Advanced tech changes everything.

The thing that actually I'm loving about the current incarnation of Kindle is that you can be reading something using Kindle software on physical platforms other than the actual Kindle. This may not seem that important, but I just proudly finished reading **The Count of Monte Cristo**, this 1,000-page book, that I bought several copies of over the years. And it's huge, and it's heavy, and I would get a chapter into it or whatever and always mean to keep reading it but never quite get around to it because it wouldn't be wherever I was. The joy of this was, wherever I was, and whatever I had with me electronically, I had **The Count of Monte Cristo**, and it knew what page I was on. Which means that if I have ten minutes and I have my phone with me, or I'm on a plane: just grab that ten minutes.

I watched the Kindle win on things that were simply too big to go into your jeans pocket. But given the choice between that and a thin paperback that's jeans-pocket sized, paperback still wins for me.

–Neil Gaiman ■

*Neil Gaiman is the award-winning and bestselling author of **American Gods**, **Anansi Boys**, **The Graveyard Book**, and the comic series **Sandman**. He blogs at <<http://journal.neilgaiman.com>>.*

► SF in the Digital Age continues on p. 32

Milestones

HARLAN ELLISON[®] says that reports of his imminent demise are greatly exaggerated and he's "terribly upset that I have upset people terribly by not dying on time"—he's had some recent health problems, but is doing much better now.

He recently handed in **The Discarded**, his "89th or 90th book," to William K. Schafer at Subterranean Press. It includes the script, co-written by Ellison with **JOSH OLSON**, for the 2007 *Masters of Science Fiction* episode "The Discarded", based on Ellison's 1959 story (AKA "The Abnormals"). Ellison wrote a 15,000-word original introduction, "Riding the Rails to Atlantis".

KEITH STOKES & LINDA LIPP were married October 23, 2010 in Lenexa KS.

CYNTHIA FELICE has been appointed to the position of ombudsman for SFWA. She can be reached at <ombudsman@sfwa.



Harlan Ellison[®] at the Keep with a Guardian of the Portal (2010)

org>.

MIKE SHEFFIELD has been elected president/chairman of the Heinlein Society, replacing outgoing president David M. Silver.

Awards

STU SHIFFMAN won the Rotsler Award for artistic achievement in SF amateur publications, given November 27, 2010 at the Loscon in Los Angeles. The award includes a \$300 honorarium.

Books Sold

DIANA WYNNE JONES sold **Earwig and the Witch** to Rachel Denwood and Laura Cecil at Harper Children's UK.

CHARLES STROSS sold Laundry Files novel **The Apocalypse Codex; Neptune's Brood**, a sequel to **Saturn's Children**; and an untitled near-future thriller to Ginjer Buchanan at Ace via Caitlin Blasdell of Liza Dawson Associates.

MICHAEL SWANWICK's Darger & Surplus novel **Dancing with Bears** sold to Jeremy Lassen at Night Shade Books via Eleanor Wood.

JASPER FFORDE sold **The Last Dragon Slayer** and two more books in his first series for children to Jeannette Larson at Harcourt Children's Books via Claire Patterson of Janklow & Nesbit UK. Hodder & Stoughton published in the UK.

GLEN COOK sold a new Garrett, PI novel to Jessica Wade at Roc via Russell Galen.

KEVIN J. ANDERSON will edit **Blood Lite 3: Aftertaste**, presented by the Horror Writers Association anthology, for Ed Schlesinger at Pocket. He resold **Captain Nemo** to Steve Saffel at Titan Books, and delivered **The Key to Creation**, the third and final book in the Terra Incognita series, to Anna Gregson at Orbit. Anderson & **REBECCA MOESTA & JUNE SCOBEE RODGERS** turned in their second Star Challengers novel, **Space Station Crisis**, to Catalyst Press.

TIMOTHY ZAHN will write a new Cobra trilogy for Jim Minz at Baen via Russell Galen.

BRANDON SANDERSON



Michael Swanwick (2008)



Jesse Bullington (2009)



Kate Milford (2000s)



Marianne de Pierres (2010)

LINDA POITEVIN sold two books in the new Sins of the Angels urban fantasy series to Michelle Vega at Ace via Becca Stumpf of Prospect Agency.

JES BATTIS sold the final book in his OSI series to Ginjer Buchanan at Ace via Lauren Abramo of Dystel & Goderich Literary Management.

TOM SNIEGOSKI sold two more Remy Chandler novels to Ginjer Buchanan at Ace via Kate Testerman, and delivered Remy novel **A Hundred Words for Hate**.

MICHELE JORDAN's Victorian ghost story "with hints of erotica" **Mirror Maze** went to Lou Anders at Pyr.

ERIN HOFFMAN's **Lance of Earth and Sky**, second in The Chaos Knight series, sold to Lou Anders at Pyr.

RICHARD A. KNAAK sold **Dragon Mound**, first in the Knight in Shadow trilogy, to Sea Lion Books.

JOY PREBLE's **Again and Again**, final book in the Dreaming Anastasia Series, sold to Leah Hultenschmidt at Sourcebooks via Jennifer Rofe of the Andrea Brown Literary Agency.

TEDDY HARRISON sold **The Shadow Game** and a second book to Cindy Hwang at Berkley via Amy Boggs of the Donald Maass Literary Agency.

JULIANNA BAGGOTT's dystopian Pure trilogy went to Jaime Levine at Grande Central via Nat Sobel.

MARIANNE DE PIERRES sold **Angel Arias**, the second book in her dark YA fantasy The Night Creatures trilogy, to Zoe Walton at Random House Australia via Tara Wynne of Curtis Brown.

ARI MARMELL's YA **Witch**

sold Mistborn novel **The Alloy of Law** and alternate history fantasy **The Rithmatist** to Moshe Feder at Tor via Joshua Bilmes.

MICHELLE SAGARA sold a new contemporary fantasy trilogy to Sheila Gilbert at DAW via Russell Galen.

N.K. JEMISIN sold **Reaper** and a sequel to Devil Pillai at Orbit via Lucienne Diver of The Knight Agency.

JESSE BULLINGTON sold **Hook and Cod** to Tim Holman at Orbit via Sally Harding of The Cooke Agency.

KELLEY ARMSTRONG sold a new adult trilogy – previously sold to Doubleday Canada – and three collections set in her Otherworld universe to Anne Collins at Random House Canada and Antonia Hodgson at Little, Brown UK, both via Helen Heller.

YVES MEYNARD's Chrysanthe trilogy sold to David Hartwell at Tor via Monica Pacheco of Anne McDermid Associates.

PHILIPPA BALLANTINE sold **Wraith** and a second book to Danielle Stockley at Ace, and Ballantine & **TEE MORRIS** sold **Phoenix Rising** and **Of Cogs and Corsets**, in their Ministry of Peculiar Occurrences series, to Diana Gill at Voyager, all via Laurie McLean and Larsen/Pomada Literary Agents.

JACK WHYTE will write the Guardians Trilogy, about legendary Scottish heroes, for Claire Eddy at Tor/Forge via Russell Galen.

KATE MILFORD's **The Broken Lands**, prequel to **The Bone-shaker**, went to Lynne Polvino at Clarion via Ann Behar of Scovil Galen Ghosh Literary Agency.



Brian Evenson (2010)

went to Lou Anders of Pyr via Janet Reid of FinePrint Literary Management.

JESSICA BRODY sold four books in her Unremembered young adult series, "set against the backdrop of time travel and gene manipulation," to Janine O'Malley at Farrar, Straus and Giroux via Bill Contardi of Brandt & Hochman.

S.D. CROCKETT sold *After the Snow* and a second book to Emma Young at Macmillan Children's UK and Jean Feiwel at Feiwel & Friends via Julia Churchill at the Greenhouse Literary Agency.

PAMELA MINGLE's timeslip fantasy *Kissing Shakespeare* went to Françoise Bui at Delacorte via Steven Chudney.

C.T. ADAMS & CATHY CLAMP, writing as **CAT ADAMS**, sold three Blood Singer novels to Melissa Singer at Tor via Merrilee Heifetz of Writers House.

ERIN SODERBERG sold two books in her new Quirks series to Michelle Nagler at Bloomsbury Children's Books USA via Michael Bourret of Dystel & Goderich Literary Management.

MAURISSA GUIBORD's *Revel* and a second YA went to Michelle Poploff at Delacorte via Ted Malawer of Upstart Crow Literary.

JAMES TREADWELL sold *Advent* and two more titles to Carolyn Mays at Hodder & Stoughton in a pre-empt via Will Francis of Janklow & Nesbit.

DEBORAH COATES sold first novel *Wide Open* and two more books to Stacy Hague-Hill at Tor via Caitlin Blasdell of Liza Dawson Associates.

New writer **MYKE COLE** sold military fantasies *Latent*, *Riven*, and *Union* in the Shadow Ops series to Anne Sowards at Ace via Joshua Bilmes.

TERESA FROHOCK sold first



Tobias Buckell (2008)

novel *Miserere: An Autumn Tale* to Jeremy Lassen at Night Shade Books via Weronika Janczuk of D4EO Literary Agency.

DAN KROKOS sold first novel, YA *False Memory*, and two more books to Catherine Onder at Disney/Hyperion via Suzie Townsend of FinePrint Literary Management.

SUSAN DENNARD sold first novel *The Spirit-Hunters*, set in an alternate 1800s Philadelphia, to Maria Gomez at Harper Children's via Sara Kendall and Joanna Volpe at Nancy Coffey Literery & Media Representation.

BRYCE CUDNICK's first novel, YA fantasy *Vodnik*, went to Stacy L. Whitman at Tu Books via Joshua Bilmes & Eddie Schneider of JABberwocky.

New writer **MARISSA MEYER** sold four books in a futuristic fairy-tale YA series – *Cinder*, *Scarlet*, *Cress*, and *Winter* – to Jean Feiwel at Feiwel and Friends via Jill Grinberg.

SARA LEIGH WALSH sold first novel *The Dark Light* to Anne Rissi at Simon Pulse with Annette Pollert to edit via Nathaniel Jacks at Inkwell Management.

ELIZABETH BEAR sold a novella sequel to *Bone and Jewel Creatures* to William K. Schafer at Subterranean Press via Jennifer Jackson of the Donald Maass Literary Agency.

GARY LOVISI sold *Gargoyle Nights* and *Driving Hell's Highway* to Borgo/Wildside. Each will be half of a book for the company's new Double series.

JUSTINA ROBSON sold collection *Heliotrope* to Australian small press Ticonderoga Publications.

BRIAN EVENSON's collection *Windeye* went to Chris Fischbach of Coffee House Press via Matt McGowan of the Frances Goldin Literary Agency.

LISA L. HANNETT & ANGELA SLATTER sold their col-

lection of collaborations, *Midnight and Moonshine*, to Ticonderoga Publications.

ANGELA CHALLIS will edit *Darkest Hours: Volume 1*, first in an annual horror/dark fantasy anthology series, for Russell B. Farr at Ticonderoga Publications.

GEORGE BEAHM sold *Stephen King's The Dark Tower Series: A Guidebook for New Fans* went to Glenn Yeffeth at BenBella Books via Scott Mendel of the Mendel Media Group.

Books Resold

RACHEL CAINE resold the 12th Morganville Vampires novel, *Gale Force*, *Cape Storm*, and *Total Eclipse* to Susie Dunlop at Allison & Busby via Lucienne Diver of The Knight Agency.

MICHAEL CASSUTT & DAVID S. GOYER's Heaven's Shadow trilogy resold to Macmillan in the UK via Ace.

CYNTHIA HAND sold UK rights to *Unearthly* to Alison Douglas at Egmont via Ginger Clark of Curtis Brown on behalf of Katherine Fausset at Curtis Brown.

ELIZABETH MILES resold debut trilogy *Fury*, *Envy*, and *Eternity* about Furies taking revenge on a group of teens, to Venetia Gosling at Simon & Schuster UK via Caspian Dennis of Abner Stein on behalf of Stephen Barbara of Foundry. Simon Pulse will publish in the US.

KEVIN BARRY resold first novel *The City of Bohane* and a second book to Ethan Nosowsky at Graywolf, via Jane Kirby at British publisher Random House UK.

JOHN B. OLSON & RANDALL INGERMANSON resold SF novel *Oxygen* and sequel *The Fifth Man* to Jeff Gerke at Marcher Lord Press via Lee Hough of Alive Communications for Ingermanson and Steve Laube for John Olson.

Books Delivered

JACK McDEVITT handed in Alex Benedict novel *Firebird* to Ginjer Buchanan at Ace.

LISA GOLDSTEIN delivered *The Uncertain Places* to Jacob Weisman at Tachyon.

S.M. STIRLING turned in *The Council of Shadows*, a novel of the Shadowspawn, to Ginjer Buchanan for Roc.

TOBIAS BUCKELL delivered *Arctic Rising* to Paul Stevens at Tor.

WILLIAM C. DIETZ turned in *A Fighting Chance*, a Legion of the Damned novel, to Ginjer Buchanan at Ace.

SIMON R. GREEN handed in *Ghost of a Smile* to Ginjer Buchanan at Ace.

MIKE SHEPHERD handed in *Kris Longknife: Daring* to Ginjer Buchanan at Ace.

KAT RICHARDSON delivered *Downpour*, the sixth Greywalker novel, to Anne Sowards at Ace.

TAYLOR ANDERSON handed in *Firestorm*, the sixth Destroymen novel, to Ginjer Buchanan for Roc.

DAVID B. COE, writing as **D.B. JACKSON**, turned in historical fantasy *The Dead Ship*, second in the Chronicles of the Thieftaker, to Jim Frenkel at Tor.

JIM C. HINES handed in *The Snow Queen's Shadow* to Sheila Gilbert at DAW.

CORY DOCTOROW delivered essay collection *Context* to Jill Roberts at Tachyon Publications.

CHARLAINE HARRIS & TONI L.P. KELNER turned in anthology *Home Improvement: Undead Edition* to Ginjer Buchanan at Ace.

ANN & JEFF VANDERMEER turned in original anthology *The Thackery T. Lumbshead Cabinet of Curiosities* to Diana Gill at Harper Voyager.

JOHN KLIMA delivered anthology *Happy Ever After* to Night Shade Books.

Publishing

ALLISON LORENTZEN is joining Penguin Books as an editor, acquiring both fiction and non-fiction.

DAVID ROSENTHAL has been named president and publisher of a new, not-yet-named general imprint at Penguin Group.

CHARLENE BRUSSO is now publicist at Tachyon Publications, replacing **JAMES DeMAIOLO**, who returns to his old position as marketing consultant.

Media

PETER WATTS will write *Crysis: Legion*, an adaptation of video game *Crysis 2*, for Del Rey.

MOLLY CRABAPPLE & JOHN LEAVITT sold graphic novel *The Unwanted Carnival* to Calista Brill at First Second via Seth Fishman of The Gernert Company. ■

Bears vs. Gutenberg

Astrid Anderson Bear and Greg Bear released a statement claiming that Project Gutenberg – which makes public domain literary works available for free – has unlawfully published numerous works by the late Poul Anderson, among other authors. Their statement reads in part:

Project Gutenberg is systematically declaring copyrights void in many literary works published in the 1940s, 1950s, and later, with a special focus on stories published in science fiction pulp magazines. Project Gutenberg then makes these works freely available on the internet through their website, where the scanned texts are further disseminated by manybooks.net and other online text outlets.

After conducting legal research on the LEXIS database of legal cases, decisions,

and precedents, we have demonstrated conclusively that PG was making incorrect determinations regarding public domain status in many, many works that originally appeared in magazine form.

The Poul Anderson estate convinced Project Gutenberg to remove “The Escape” from their site: “PG’s original reasoning was that since the magazine it appeared in had never actually filed for copyright, the work was unprotected. ‘The Escape’, printed in 1953, was the first half of Anderson’s well-known novel **Brainwave**, which was published and properly copyrighted the following year.”

The story would have been under copyright until 1981, and then eligible for renewal. The Bears state that “authors of that era, and

Anderson in particular, were very aware of the need to renew copyrights, and typically meticulously kept their copyright protections up to date.” Of course, that isn’t true of all works or all authors, and works that weren’t renewed appropriately would legitimately be public domain. Project Gutenberg’s methodology for determining which works are public domain is clearly flawed, however.

The Bears encourage “authors and estates with works that are listed as public domain on PG’s site... to check out the true copyright status of those works. If they are posted on PG in error, PG needs to be notified via a DMCA notice.” They say it’s especially important because many small publishers take Project Gutenberg texts, package them in print-on-demand editions, and sell them, assuming the work is in the public domain: “It should be noted that these publishers don’t feel they are pirates, they feel they are merely taking advantage of opportunities that are perfectly legal.” While the Bears concede that “Project Gutenberg is doing a tremendous service by making available texts that have truly long since fallen out of copyright,” they argue that PG is “clearly overstepping their original mandate.” Their entire letter can be read here: <<http://ereads.com/2010/11/project-gutenberg-improperly-pdd-copyrighted-works-authors-claim.html>>.

Project Gutenberg CEO Gregory Newby admits “The Escape” was included by mistake, and apologized for the error. He attributes the problem to a flaw in their procedures for vetting serial works, explaining that they failed to realize “The Escape” was part of **Brainwave** because the titles are different. Newby’s public letter to the Bears said, “We are working on enhancements to our procedures for serial works so that we are more likely to find variations in titles.” However, Astrid Anderson Bear notes that his reply “does not address our assertion that copyright was never lost because of non-filing by the original magazine.” The entirety of Newby’s letter can be read here: <<http://cand.pglaf.org/bear-response.txt>>. ■

New Directions for Dorchester

Amid author complaints and questions about sales of unauthorized editions, Dorchester CEO John Prebich has left the company. Robert Anthony has been named as the new CEO, brought in to “revitalize” the company. The company has reversed their earlier decision to give up print publishing and become a digital-only publisher, and now plan a full trade paperback line in addition to e-publishing, starting in January 2011 with reissues. New books will begin to appear in May, with a projected schedule of five to ten titles per month. All books will appear under the name Dorchester Trade Publishing, though the Leisure and Love Spell imprints may be revived in the future. Anthony intends to “reorganize and improve the accounting and internal financial reporting structure,” including a review of the royalty process. They’re also catching up on overdue royalty payments. Anthony aims for “an atmosphere of transparency and efficiency that was heretofore lacking... We know people will be watching us carefully.”

Among those watching is the Science Fiction and Fantasy Writers of America. SFWA President John Scalzi sent a letter announcing that the SFWA board has voted to put Dorchester Publishing “on probation” as a SFWA qualifying market for a period beginning December 10, 2010 to December 10, 2011. This means that, although Dorchester remains a “qualifying market” for SFWA membership, sales made to Dorchester during this time will not actually qualify authors for membership. Sales will, however, retroactively qualify if Dorchester successfully completes the probationary period. The letter reads in part:

We became aware of several instances in which Dorchester acted against the contractual and legal interest of authors, specifically by not paying royalties when contractually specified, or distributing books in a medium for which it had not legally secured rights... Dorchester does not dispute these events, and when it became aware of our inquiry, it contacted SFWA to offer us information and background to help answer our questions.... We feel this cooperation has been a positive first step

by Dorchester...[but] we cannot overlook the troubles the company has had, which have adversely affected our members.

Dorchester must meet a series of benchmarks in order to remain on the list of qualifying publishers during the probationary period, including fulfilling all contractual and financial obligations; checking its catalog to make sure it isn’t offering any more unauthorized editions for sale; avoiding contract violations during probation; and helping authors who want to revert their rights. SFWA will perform a formal review about halfway through the probation to see how the company is faring.

Dorchester Senior Editor Chris Keeslar told SFWA the company is “working to clean up every mistake that has been made, and we categorically affirm our desire to meet the criteria SFWA lists.”

This is the second publisher SFWA has put on probation this year; Night Shade Books is also on probation, under essentially the same terms. The full letter from Scalzi may be read at <www.sfwa.org/2010/12/note-to-members-regarding-dorchester-publishing-co/>. ■

Bacigalupi at the National Book Awards



Paolo Bacigalupi, editor Jennifer Hunt, agent Martha Millard

Paolo Bacigalupi attended the National Book Awards ceremony on November 17, 2010 in New York, where his novel **Shipbreaker** was a finalist in the Young People’s Literature Award. Kathryn Erskine’s **Mockingbird** was the winner. ■

THE DATA FILE

Arthur C. Clarke Award Looks to the Future •

Tom Hunter, the director of the Arthur C. Clarke Award, published an open letter explaining that the award “is now faced with an immediate and pressing need to change, adapt and re-evaluate its role and function” following the loss of their funding, which historically came from Clarke’s company Rocket Publishing, which is now “winding up” its operations. Hunter says the 2011 award – the 25th anniversary of the Clarke Award – will go forward “one way or another,” but new arrangements will have to be made in the future. Hunter sees “our previous funding model slipping away as a necessary transition and the first step on the road to transforming the Award into a more deeply engaged social enterprise.” He needs assistance to take the Award, which has traditionally come with a cash prize, and Serendip, the Award’s volunteer-based governing body, “to the next level.”

Hunter encourages members of the SF community to get in touch, asking, “What does the Arthur C. Clarke Award mean to you, how important a part of the SF landscape is it, and where would you like it to go from here?” He can be reached at <ClarkeAward@gmail.com>. The full text of the letter can be read at the Torque Control blog: <<http://vctoreditors.wordpress.com>>.

Google Launches eBookstore •

Google launched the long-awaited Google eBookstore on December 6, 2010, at <<http://books.google.com/ebooks>>. They claim the “world’s largest selection of e-books,” and purchases are stored “in the digital cloud, so you can read all of your favorite books using just about any device with an Internet connection.” (Though there’s one notable omission, as they cannot be read on the world’s most popular e-reader, the Kindle.) The exact revenue split between Google and rights-holders apparently varies from case to case, but Google says “the majority of the revenue” goes to publishers.

Google has also partnered with independent bookstores including Powell’s, Alibris, and over 200 members of the American Booksellers Association, to allow those booksellers to sell Google eBooks through their own bookstore websites. ABA president Michael Tucker says, “We think this will be a boon for independent booksellers to offer customers digital format books. We wanted to [join the e-book market], but we had no ability to do that until now.”

Google has digitized 15 million books since beginning their program in 2004, and about three million of them are available in the store already, with millions more to come – assuming the Google Books settlement agreement is ever approved by the court, clearing the way for Google to sell out-of-print books.

Jo Fletcher Books •

Prominent British editor Jo Fletcher, longtime associate publisher of Gollancz, is leaving the company to join Quercus, where she will run her own SF/fantasy/horror imprint, Jo Fletcher Books. Fletcher says, “I have had an amazing time at Gollancz, where I’ve spent 16 years building the best SF and

Fantasy list in the country with some of the best writers in the world – and now I get to do it all over again.” She starts her new position in January 2011.

Amazon Offers Bookscan Data •

Amazon has made some Nielsen Bookscan data available free to authors via their Author Central program. Authors who sign up for the free program can see the most recent four weeks of sales – on a week-by-week basis, broken down geographically – for all their print books.

While full-fledged Bookscan subscribers get access to more data than Amazon is providing for free, this is still an unprecedented opportunity for individual authors to see how their work is selling across the country in real-time. Amazon also provides a visual map of sales data, as compared to the raw data Nielsen provides directly to subscribers. Amazon does not provide year-to-date totals or lifetime totals, and their data is slightly delayed compared to that available to Nielsen subscribers.

Amazon vice president Russ Grandinetti said, “Authors are an important community for us... We’re really happy to make it easy and free for them to see geographical BookScan data updated weekly, as well as historical Amazon bestsellers rank, for their books. We hope this creates an improved feedback loop for authors and enables them to develop more effective methods for reaching the widest possible audience.”

Responses online were swift and mixed, with writers, agents, and publishers on Twitter and blogs expressing everything from delight about getting hard data to dismay about yet another thing for authors to obsess about. Agent Ginger Clark wrote, “I’ll be the 1st to say ‘knowledge is power.’ But Bookscan numbers do not tell the whole story and need context.” Bookscan compiles sales data from various sources – primarily chain bookstores – and tracks around 75% of book sales for most titles. But that percentage can vary greatly depending on the type of book being sold, and the channels through which they sell.

Writing Workshop Applications Open •

The application period for the six-week Clarion writing workshop is open from December 1, 2010 through March 1, 2011. The six-week workshop will be held June 26 through August 6, 2011, at the University of California, San Diego. Scheduled instructors include Nina Kiriki Hoffman, John Scalzi, Elizabeth Bear, David Anthony Durham, John Kessel, and Kij Johnson. For more information, visit the Clarion application information page.

Clarion West’s application period is also open from December 1, 2010 through March 1, 2011. The workshop will take place June 19 through July 29, 2011, in Seattle, Washington. Instructors will be Nancy Kress, Margo Lanagan, Minister Faust, L. Timmel Duchamp, and Charles Stross, the 2011 Susan C. Petrey Fellow. For further information, visit Clarion West’s online application information page.

The Odyssey workshop application period

is now open; early admission applications are due January 31, 2011, and regular applications are due April 8, 2011. The workshop will be held on the campus of Saint Anselm College in New Hampshire, June 6 through July 15, 2011. Planned guest lecturers include Elizabeth Bear, Barry B. Longyear, Theodora Goss, Christopher Golden, and John Joseph Adams. The 2011 Writer in Residence is Gary A. Braunbeck. For further application details, visit the Odyssey site.

The Viable Paradise submission period will open January 1, 2011 and close June 15, 2011. The workshop will be held at the Island Inn on Martha’s Vineyard, Massachusetts, from October 9-15, 2011. Instructors include Elizabeth Bear, Debra Doyle, Steven Gould, James D. McDonald, Patrick Nielsen Hayden, Teresa Nielsen Hayden, Jay Lake, and Sherwood Smith. For further information, visit the Viable Paradise application page.

For advanced students, the Taos Toolbox “Master Class” in SF/fantasy writing began taking applications on December 1, 2010. The workshop will take place July 10-23, 2011 in Taos Ski Valley, New Mexico. Walter Jon Williams and Nancy Kress are the instructors, with special lecturer Jack Skillingstead. For more information, see the Taos Toolbox application page.

Joel Rosenberg Arrest •

Writer Joel Rosenberg, 56, was arrested in December 2010 on a felony charge of possession of a dangerous weapon in a courthouse and a misdemeanor charge of contempt of court. His bail was set at \$100,000, and he remains in jail.

The arrest follows an event in November where Rosenberg went to Minneapolis City Hall for a meeting while wearing a holstered handgun, which he had a permit to carry. A police sergeant told him a court order prohibited carrying a gun in the city hall and ordered him to relinquish the weapon. When Rosenberg refused, arguing that state gun laws allowed him to carry, the weapon was confiscated and emptied of ammunition. Rosenberg’s gun was returned to him when he agreed to put it in his car. He subsequently filed a complaint against the sergeant. About a month after the incident, the warrant was issued for his arrest.

Rosenberg is a gun safety instructor and Second Amendment activist, and he made several blog posts and even online videos about his altercation with the sergeant; his Internet activity is mentioned in the arrest warrant.

Lost Dahl Work Sold on eBay •

Two pages of a children’s story called “The Eyes of Mr. Croaker”, written by Roald Dahl in 1982, were sold on eBay for \$1,900 in December 2010. The piece was sold by Jerry Biederman, who acquired it in the ’80s after asking Dahl to submit for a planned project called **Do-It-Yourself Children’s Storybook**. The idea was to offer “story starts” that children could complete themselves, and it was to include openings by various prominent writers, including Joan Aiken and Madeleine L’Engle. The project, conceived

» p. 68

Don't Tread on Me, Alien!

"[I]nfused with plenty of old-fashioned two-fisted can-do attitude. . ."
—*Publishers Weekly* on John Ringo's best-selling *Live Free or Die*



978-1-4391-3432-0 * 400pp * \$26.00/29.99

When the orbital gates first materialized in the outer Solar System, all seemed well. And, lo, peaceful traders made first contact—so whatever came next couldn't be so bad, could it? Yeah, it could. Very bad. Now humans have battled back from a conquest by a tyrannical alien species to become a force to reckon with in the galaxy. On a crash building course, we've built a near-impregnable battlestation of Deathstar proportions to prove it.

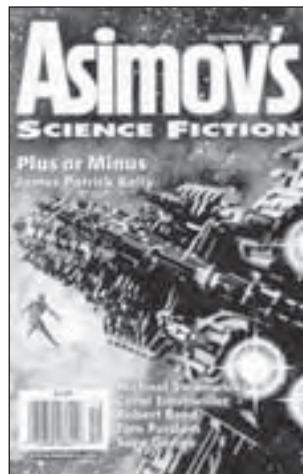
But the enemy is remorseless and to survive we must take the fight to the heart of their empire and prevail—a feat no previous species has ever accomplished. Instead, the bones and burnt hulks of those who have tried litter the star-ways. But these galactic imperialists have never contended with humans, a foe who is their match in sheer ferocity and desire to win. What's more, we humans have one quality the imperialists will never possess: the resolve to remain free in a dangerous galaxy—no matter the cost!

The third entry in the best-selling Troy Rising saga and follow-up to blockbuster *Citadel* from multiple *New York Times* and *USA Today* bestseller and inimitable military SF master, John Ringo!

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MAY 2011





F&SF 11-12/10
Asimov's 10-11/10, 12/10

Stories, Neil Gaiman & Al Sarrantonio, eds. (William Morrow) June 2010.

Interzone 231

The best story in the November/December *F&SF*, and very probably the strongest SF story to appear in this magazine all year, is **Robert Reed's** novella “**Dead Man's Run**”. Reed does an excellent job of making this simultaneously a murder mystery and a valid core SF story where the SF element is essential to both the resolution of the plot and the mystery; it also functions as a sports story, since running is integral to the plot, and Reed's obvious familiarity with runners and running – he's used the sport before in other stories, although this is his most successful utilization of it – shows through to good effect, helping to ground the story in a believable reality. The story overall must be considered one of the best stories of the year and one of Reed's best, even in a year that has seen several other strong Reed stories. I wouldn't be surprised to see this one show up on next year's awards ballots.

Ghosts seem to be a theme in this issue of *F&SF*. A high-tech “ghost” of sorts, a sentient electronic avatar of a dead man that persists after his death, features in “**Dead Man's Run**”, and a ghost of another sort, or at least the *suggestion* of one (it's never made clear whether there's a “real” ghost or not) features in **Alexander Jablovkov's** elegantly written near-mainstream story “**Plinth Without Figure**”. And old-fashioned no-doubt-about-it ghosts of the sort that go bump (or “whooooo!”) in the night show up in **Albert E. Cowdrey's** richly amusing “**Death Must Die**”, about an attempt to fight fire with fire, or at least a haunting with a haunting. New writer **Michael Alexander** shows us that a good way to destroy civilization is to give everybody everything he wants, in “**Ware of the Worlds**”, while new writer **Alexandra Duncan** takes us to a not very well thought-out or logically consistent post-apocalyptic future for a fairytale-like “**Swamp City Lament**”. **Michaela Roessner** gives us a grisly version

of **Hansel and Gretel** in “**Crumbs**”, **Alan Dean Foster** spins a tall tale in “**Free Elections**”, and **Richard Bowes** relates a bit of metafiction packed with in-jokes in “**Venures**”, while **Bruce Sterling** reprints a sly vision of a non-cash based society from the Shareable Futures website, “**The Exterminator's Want-Ad**”.

Next to the Robert Reed novella, the strongest piece in November/December is **John Kessel's** “**The Closet**”, an incisive and sharp-edged little story which, although it was written to commemorate Ursula K. Le Guin, reminds me stylistically much more of a cross between Damon Knight's “**The Handler**” and Theodore Sturgeon's “**The Other Celia**” than it does of anything by Le Guin.

Over at *Asimov's*, their October/November double issue has a lot of good, solid, entertaining stuff, mostly SF, with no award contenders. The lead story here is “**Becoming One with the Ghosts**” by **Kristine Kathryn Rusch**, one of her popular Diving into the Wreck stories. This one begins thousands of years before others in the series, although a time-travel twist brings the heroine of those stories into the plot before the end. There's some interesting stuff here, as usual with Rusch, but this one is rather slow, with nearly a third of the story gone by and days passed by the time the exaggeratedly cautious crew even leaves the spaceship to investigate, even though they can see strangers standing in the hanger outside; almost makes you wish that Captain Kirk was in charge, as he would have gotten things underway in a lot brisker fashion (sending your linguist to bed just after the said strangers show up is probably not the brightest command-decision either). The strongest of the issue's two novellas is “**Several Items of Interest**” by **Rick Wilbur**, the most recent (after a gap of several years) of Wilbur's long S'huddonni series, about a future Earth that has been subjugated militarily and economically by a squid-like alien race. This one stands on its own feet pretty well without you needing to have read the other S'huddonni stories, and is a fun read, managing to generate a fair amount of tension with matching stories of sibling rivalry on both the human and the alien sides, although

the major interest of the piece is generated by the nicely complicated inter-relationships of the characters.

Most of the rest of the stories are somewhat weaker, although all are entertaining. In “**No Distance Too Great**”, **Don D'Amassa** takes us on a journey through hyperspace by what amounts to a bus ride; I really enjoyed D'Amassa's vision of hyperspace as a physical landscape that must be *driven* across, but, somewhat disappointingly, the story turns into a rather predictable fantasy by the end. **Will McIntosh** tells an enjoyable tale of life in a travelling side-show in the 19th century in “**Frankenstein, Frankenstein**”, a story that comes very close to mainstream, with only a slight fantastic element added (especially as the protagonist actually existed, although McIntosh pretty much makes up the rest of his life). **Mike Resnick** does a version of the movie *K-Pax* in “**The Incarceration of Captain Nebula**”, in which the question is whether a patient in a mental institution is delusional or really is the space hero that he claims to be (although there's little doubt from the beginning which side Resnick is going to come down on), and **Tanith Lee** plays a similar Schrödinger's Cat game with a immensely valuable sculpture that nobody has ever seen, in “**Torhec the Sculptor**”. **Kate Wilhelm** shows us that it's better not to start something that you don't know you can stop in “**Changing the World**”; **Kij Johnson** spins a lyrical fabulation in “**Names For Water**”; **R. Neube** tells a competent but rather routine adventure story in “**Dummy Tricks**”; and new writer **Felicity Shoulders** comes up with an extremely unlikely use for time-travel in “**The Termite Queen of Tallulah County**”.

There's some strong stuff in the December *Asimov's*. In a sequel to last year's year's YA-ish “**Going Deep**”, **James Patrick Kelly's** “**Plus or Minus**” takes his young heroine into deep space in what amounts to a rusty tramp steamer, one of the more unglamorous and unromantic ships in the corpus of science fiction, where her job mostly consists of scrubbing mold off the walls. Kelly handles the *Analog*-ish hard science space stuff well (although the motives