

THURSDAY NOVEMBER 1ST

VAUGHAN EAST

Please note for panels:

2:00 p.m. THE WINDIGO AND OTHERS

From isolated characters slowly going mad, to sublime nature as the monster, and on through First Nations/Inuit myth and folklore, a distinct northern aspect of the genre has developed. The panel will examine these influences on Northern Gothic.

David Nickle (M), Leah Bobet, Robert Knowlton, Ursula Pflug, Hayden Trenholm.

3:00 p.m. THE WILDERNESS WITHIN

We no longer fear the natural world, the darkness beyond the campfire. Electricity pushed back the darkness, and landscaping paved over the wilderness, but in so doing modern technology opened a wilderness within, as vast and terrifying as that formerly without. How have the spread of mega-cities, congregation without community, and confluence without connection affected genre fiction? Which contemporary authors explore this territory?

Eileen Gunn (M), John Clute, Nathan Crowder, Lois Gresh, Matthew Moore.

4:00 p.m. OPENING CEREMONY

Our Toastmaster, *Gary K. Wolfe*, officially opens World Fantasy Convention 2012 and introduces Guests of Honour *John Clute, Elizabeth Hand*, and *Richard A. Kirk*, and Special Guests *Patricia Briggs, Charles de Lint, Larry Dixon, Tanya Huff*, and *Mercedes Lackey*.

5:00 p.m. REALITY MADE FANTASTIC, OR FANTASY MADE REAL

Real places can become fantastic in the hands of the right author, while secondary worlds can make for fascinating fantasy settings. In the same way, authors can invent magical creatures and place them in a realistic world, or place realistic people in a magical world. Is it more difficult to integrate fantastic characters into our world, or send “real” characters into a world of fantasy?

Garfield Reeves-Stevens (M), Patrick Nielsen Hayden, Mercedes Lackey, Judy Reeves-Stevens, Kat Richardson.

VAUGHAN WEST

(M) denotes Moderator.

2:00 p.m. WHITHER THE DARK ARTS?

Psychic detectives were popular throughout much of the twentieth century, and in the 1960s the novels of Dennis Wheatley played heavily on the Black Mass and other occult practices. Do psychic detectives still have “legs” in the technological world of the twenty-first century? The overtly occult is more common in secondary worlds. Why is this? And will psychic detectives and the dark arts make a comeback?

Stephen Pearl (M), Richard Gavin, Jack Hillman, Derek Kunsken, David Sakmyster.

3:00 p.m. ROMANCING THE MONSTER

We dig beneath such labels as “dark fantasy” and “paranormal romance” to see what lies beneath, examining the appeal of the genre: from its possible roots in the Gothic and earlier “bodice rippers” to the tension between comfort/disturbance, and on to what sex brings to the UF/paranormal romance genre. Is sex one of the main selling points of the genre? And are these books getting an unfair rap as the “chick lit” of the fantasy/horror worlds?

Nancy Kilpatrick (M), Patricia Briggs, Saphira Giron, Maureen McGowan, Chris Szego.

4:00 p.m.

No programming at this time.

5:00 p.m. THE FANTASY OF THE WILDERNESS

Rural fantasy, at its most powerful, taps into notions of the Sublime, the experience of nature admiring “astonishment . . . with some degree of horror”. Trends suggest that in the next hundred years, humans will congregate almost entirely in cities, meaning that there is more wilderness than ever before. What works use a rural setting to suggest that mix of astonishment and horror? What powers do they run on? Will rural fantasy become more prevalent in genre fiction?

Guy Gavriel Kay (M), Kelley Armstrong, Stacy Hill, Derryl Murphy, Jeff VanderMeer.

KING

AURORA

READINGS

2:00-3:00
Garfield Reeves-Stevens & Judy Reeves-Stevens welcome you to Toronto with a reading from “The Eddies” and *Wraith*.

2:00
Patrick Rothfuss

2:30
Aliette de Bodard

3:00
Hiromi Goto

3:00
Marie Bilodeau

3:30
Derryl Murphy

3:30
Lisa Hannett

5:00
Mary G. Thompson

5:00
David Nickle

5:30
Elaine Isaak

5:30
Marcy Italiano

The Dealers' Room opens at 3 p.m. The Art Show opens at 6 p.m.

THURSDAY

THURSDAY NOVEMBER 1ST

	VAUGHAN EAST	VAUGHAN WEST	KING	AURORA
	6:00 p.m. – 8:00 p.m. Programming Break		READINGS	
	<p>8:00 p.m. MUSIC HATH CHARMS (AND TERRORS) We don't know what song the Syrens sang, but we know they used music to lure men to their doom. Many genre works have used music as an integral part of the plot, and the panel will examine these uses, and how effective they are at conveying wonder and terror to the reader. <i>Ellen Kushner (M), Charles de Lint, Robert Eldridge, Patrick Nielsen Hayden, Neil Williamson.</i></p>	<p>8:00 p.m. THE GOOD, THE BAD, AND THE UGLY We've all seen great examples of fantasy/horror book cover art, as well as ones that make us wince. We'll look at examples of both, discuss what makes them great (or not), examine the influence of contemporary trends in genre artwork, and (of course) see samples. <i>Charles Vess (M), Lauren Cannon, Jennie Faries, Irene Gallo, David Malki, Brett Savory.</i></p>	<p>8:00 Linda Robertson</p>	<p>8:00 Anne Bishop</p>
<p>9:00 p.m. REMEMBERING TWILIGHT ZONE MAGAZINE Our panelists, who contributed to the late, great <i>Twilight Zone Magazine</i>, will include writers discussing how they broke into the TZ market, their relationships with TZ editors (including the legendary T. E. D. Klein), and their own personal memories of the magazine. <i>Lawrence C. Connolly (M), Nancy Baker, Scott Edelman, Elizabeth Hand, Darrell Schweitzer.</i></p>	<p>9:00 p.m. OUR MONSTERS, OUR SELVES The best monsters—ghosts, vampires, werewolves, zombies—all begin as human beings, as US. All have their roots in the ideas of lost/strayed/stolen humanity. Freud alludes to the factor of semblance in <i>The Uncanny</i>, and that idea, with the tensions inherent in duality/dichotomy—an otherness both projected, and found within—is crucial. Think of works such as <i>Frankenstein, Jekyll and Hyde</i>, and <i>Dracula</i> like a hall of mirrors, begetting their own reflections. Is our continued fascination with these monsters our way of grappling with our own demons? And which fantasy characters are most persuasive in convincing us that they are not really monsters; that they are, in reality, a reflection/distortion/creation of us? <i>James Alan Gardner (M), Lena Coakley, Ellen Datlow, Christopher Golden, Richard A. Kirk, Holly Phillips.</i></p>	<p>8:30 Barbara Denz</p>	<p>8:30 Susan Forest</p>	
		<p>9:00 Scott Lynch</p>	<p>9:00 Richard Dowker</p>	
			<p>9:30 Rio Youers</p>	<p>9:30 Andy Duncan</p>

THURSDAY

FRIDAY NOVEMBER 2ND

VAUGHAN

9:00 a.m. FAITH AND FANTASY

This panel will consider the variants between true believers, whether traditionally Christian or more esoteric, and the materialists. Then there are sons of clergymen who rejected—or showed little enthusiasm for—the faith of their fathers. How do these writers’ beliefs, or lack thereof, inform their treatment of supernatural matters?

Jonathan Oliver (M), Ada Milenkovic Brown, Matthew Kressel, James Moore, Kari Sperring.

10:00 a.m. – 12 noon

**THE WORLD FANTASY BOARD
meets in Markham A**

10:00 a.m. HUMOUR IN HORROR AND FANTASY

Making people laugh, at the same time you’re trying to evoke a shudder or sense of wonder, is a difficult balancing act. The panel will look at authors who have managed this feat, including John Kendrick Bangs, F. Anstey, Terry Pratchett, Robertson Davies, and others.

Michell Plested (M), Sarah Beth Durst, Nalo Hopkinson, Tanya Huff, Patrick Weekes.

11:00 a.m. LOST IN TRANSLATION

There’s a whole world of foreign horror/fantasy that is closed to many readers unless the work is translated into English. The panel will look at the difficulties of successfully translating foreign works into English and what is involved in this process, from the points of view of translators, authors, editors, and publishers.

Jeff VanderMeer (M), Agnes Cadieux, Gili Bar-Hillel, Yves Menard, Karin Tidbeck.

YORK B & C

9:00 a.m. GOTHIC: WE CAN’T DEFINE IT, BUT WE KNOW IT WHEN WE SEE IT

The rules and boundaries of the Gothic are in a constant state of flux—fixed and fluid, solid and porous—and this paradox may be one of the genre’s most enduring strengths. From the medieval romances of Walpole and Radcliffe through the works of Poe and on to the southern secrecy of Faulkner, the term “Gothic” has been hung on a whole spectrum of literature. But what do we mean when we say Gothic? What are the characteristics that distinguish the Gothic from its kissing cousins of Romance, Horror, or Fantasy?

Ann VanderMeer (M), Jeffrey Ford, S. T. Joshi, Danel Olson, Calie Voorhis.

10:00 a.m. YOUNG ADULT URBAN FANTASY

How is Urban Fantasy written for a YA audience different from its grown-up counterpart? How sanitized, if at all, does something written for a YA audience have to be? How much sex/violence is, or isn’t, appropriate or expected? Are the stakes different in YA Urban Fantasy? A fascinating difference between adult and YA Urban Fantasy is that the former often features an established heroine/hero who is comfortable in a magical world, whereas the latter usually features protagonists who have just discovered their link to a world of magic, and are inexperienced within its boundaries. How does this affect/influence the characters, and the course of their journey?

Joel Sutherland (M), Holly Black, Isabelle Carmody, Charles de Lint, Alexandra Harvey, Leah Petersen.

11:00 a.m. DEFINING URBAN FANTASY

There are almost as many definitions of what constitutes “urban fantasy” as there are readers. Is it simply a supernatural story in an urban setting? Does this mean the “mean streets” of urban fantasy are more metaphorical than actual? Is the fantastic in urban fantasy a part of the landscape, or can it just be an intrusion? The panel will look at different explanations, interpretations, and expectations that writers and readers bring to the genre.

Linda Poitevin (M), Ginjer Buchanan, David B. Coe, Adria Laycraft, Tim Powers, S. M. Stirling.

KING

AURORA

READINGS

9:00
David Anthony Durham

9:00
Ruth Stuart

9:30
Angel McCoy

9:30
Ryan McFadden

10:00
Lynne Cantwell

10:00
Kathleen Jennings

10:30
Mark Van Name

10:30
Jude-Marie Green

11:00
Julie Czerneda

11:00
Karen Ellery

11:30
Christopher Cevasco

11:30
Lawrence Santoro

Remember to visit the Dealers’ Room and the Art Show. Open daily until 6 p.m.

FRIDAY

FRIDAY NOVEMBER 2ND

VAUGHAN

12 noon ARTIST GUEST OF HONOUR

RICHARD A. KIRK will discuss and illustrate aspects of his work, and welcome questions from the audience.

1:00 p.m. GOTHIC FANTASY NOIR

In the *Encyclopedia of Fantasy* (1997) Mike Ashley writes: “The cityscape has replaced the old castle, and Urban Fantasy is the new Gothic.” As counter-intuitive as that may read, it can be argued that this is true. And there’s a type of Urban Fantasy that could be termed Urban Fantasy Noir, with the popular “huntress” theme a variant of this: down these mean streets a woman must go, armed only with edged weapons and a wit as dry as the pavement is damp. Phillippa Marlowe, Boogen Hunter, still the knight errant. The panel will examine the evidence of a reversion, in Urban Fantasy, to older forms of literature, whether it be the despair of the Gothic or the bleakness of noir. And is the growth and popularity of Urban Fantasy—with its mean streets, grim realities, modern attitudes, and contemporary settings—a response to High Fantasy, with its emphasis on Arthurian-style legend and faux-Medieval settings? With more people living in, or on the fringes of, cities than ever before, what’s the attraction of going to a darkly fantastic world under their streets or above their rooftops, as opposed to a distant past or an unknown kingdom?

Elwin Cotman (M), Dana Cameron, Gemma Files, Elizabeth Hand, Rhiannon Held, Nicholas Kaufmann.

YORK B & C

12 noon THEY CALL ME THE WANDERER

The eternal wanderer of myth and legend has been a staple of fantasy, Gothic, and horror literature for centuries. The Wandering Jew and the Flying Dutchman (Samuel Taylor Coleridge, Edgar Allan Poe, and Brian Jacques) have been joined by Michael Moorcock’s Elric, Barry Sadler’s Casca, and Karl Edward Wagner’s Kane. What is the continued appeal of these lost and restless souls? How has the symbolism attached to them changed over the years, as they moved from shunned pariah to solitary outcast? How is the character treated differently across genres, cultures, and eras?

David D. Levine (M), Rajan Khanna, Stefon Mears, Robert V. S. Redick, Patrick Rothfuss.

1:00 p.m. OH BRAVE NEW (E-PUBLISHING) WORLD

Electronic publishing is changing the landscape for everyone, and it appears to be here to stay. The panel will examine the strengths and weaknesses of e-publishing. Do free giveaways and 99 cent books devalue the genre as a whole, or are they working to bring new people into the genre? Where does an editor fit in, with so many people self-publishing? What about an illustrator? Are eBooks going to be a boon to small presses, or not? We’re soon going to be seeing (if we aren’t already) the first wave of new writers who, instead of coming up through the traditional ranks (honing their craft and collecting rejection slips before getting a break with a publisher large or small) began by self-publishing. Will it be easier or more difficult for them to possibly get a foot in the door with a major publisher?

Gordon Van Gelder (M), Neil Clarke, Emily Craven, Mark Leslie, Betsy Mitchell, Robert Runté.

KING

AURORA

READINGS

Noon
Susie Moloney

Noon
Andrea Hairston
with Pan Morigan

12:30
Jack Dann

12:30
Mattie Brahen

1:00
Mercedes Lackey

1:00
Simon Strantzas

1:30
Kater Cheek

1:30
Cat Rambo

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FRIDAY

FRIDAY NOVEMBER 2ND

VAUGHAN

2:00 p.m. GUEST OF HONOUR INTERVIEW

Encyclopedist Guest of Honour **JOHN CLUTE** joins Pulitzer Prize-winning critic Michael Dirda for an hour of conversation which is sure to be fascinating, revealing, and informative.

3:00 p.m. BIBLIOFANTASIES

Many classics of the fantasy and supernatural revolve around mysterious, exotic, arcane, or potentially threatening books or collections of books. The panel will go beyond the *Necronomicon* to discuss examples, and the enduring popularity of the trope.

Helen Marshall (M), Tina Connolly, Jennifer Crowe, Michael DeLuca, Don Pizarro.

YORK B & C

2:00 p.m. OUR SELVES, OUR MONSTERS

The best monsters—ghosts, vampires, werewolves, zombies—all begin as human beings, as US. All have their roots in the ideas of lost/strayed/stolen humanity. Freud alludes to the factor of semblance in *The Uncanny*, and that idea, with the tensions inherent in duality/dichotomy—an otherness both projected, and found within—is crucial. Think of works such as *Frankenstein*, *Jekyll and Hyde*, and *Dracula* like a hall of mirrors, begetting their own reflections. Is our continued fascination with these monsters our way of grappling with our own demons? And which fantasy characters are most persuasive in convincing us that they are not really monsters; that they are, in reality, a reflection/distortion/creation of us? A second opportunity to hear this fascinating discussion with an alternative set of panelists.

Ellen Klages (M), Patricia Briggs, Scott Edelman, Jo Fletcher, Anya Martin, Ben Percy.

3:00 p.m. HAVE THE ANTIQUARIANS SERVED THEIR PURPOSE?

Vampires are, seemingly, more popular than ever; but how many writers have actually read “Carmilla” or *Dracula*? Ghost stories continue to enthrall and intrigue; but do modern writers know who M. R. James is? Body-switching fantasy is still with us; but how many fantasy writers have heard of F. Anstey, much less read him? How necessary is it for a genre writer to have a grounding in the works of those who have gone before? For those writers who do have this grounding—for example the ones carrying on the *Weird Tales* tradition, or those writing new tales of the Cthulhu Mythos—is going back a way of moving forward? What works, and what doesn’t?

F. Brett Cox (M), David Drake, Elizabeth Hand, Darrell Schweitzer, Steve Rasnic Tem.

KING

AURORA

READINGS

2:00
Genevieve Valentine

2:00
Jeffrey Ford

2:30
Charles de Lint

2:30
Madeline Ashby

3:00
Chandra Rooney

3:00
Michael Marano

3:30
Peter Straub

3:30
Julia Dvorin

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FRIDAY

FRIDAY NOVEMBER 2ND

VAUGHAN

4:00 p.m. SPECIAL GUEST TANYA HUFF will spend an hour in conversation with Sandra Kasturi.

5:00 p.m. NEW TWISTS ON ACCEPTED MYTHS

What are the pitfalls in books relying on an established mythic story (for example, King Arthur and Guinevere) and twisting it into a new creation? Is there a line of "correctness" which should not be crossed? Should writers be looking outside the well-known Western myths? And if they do, how can they work with these foreign mythologies in a way that remains respectful towards them, yet makes them interesting and appealing to a readership not familiar with them?

Jim Freund (M), Marie Bilodeau, Mercedes Lackey, Virginia O'Dine, Meg Turville-Heitz.

YORK B & C

4:00 p.m. WHAT THE DICKENS?

In the Dickens centenary year, we discuss Charles Dickens's contribution to the ghost/supernatural story, as both writer and editor, and look at the writers he inspired and the legacy he bequeathed.

Barbara Roden (M), Barbara Krasnoff, Holly McDowell, Delia Sherman, Rick Wilber

5:00 p.m. STEAMPUNK

The panel will examine the roots of steampunk, discuss its place in the genre, trace what makes the genre so appealing to so many readers and writers, and look at where it might be headed.

Laurel Anne Hill (M), James Blaylock, C. E. Gannon, Liz Gorinsky, Adrienne Kress, Alan Smale.

6:00 p.m. – 8:00 p.m. Programming Break

8:00 p.m. GRAND YORK BALLROOM AUTOGRAPH RECEPTION

Meet, talk, and get your books signed.

(No backpacks or wheeled carriers allowed in the signing hall. Park them outside in designated areas. Please be considerate of other attendees. We reserve the right to limit the number of books signed for any one person.)

10:30 p.m. VAUGHAN

LATE NIGHT FLASH FICTION READINGS

As the Witching Hour approaches, this is your opportunity to read a story you have written. But beware: THERE IS A FIVE MINUTE LIMIT on the time available to you. . . . And it will be applied.

KING

AURORA

READINGS

4:00
Richard Gavin

4:00
Heather McDougal

4:30
Robert J. Sawyer

4:30
Eric Griffith

5:00
Jay Caselberg

5:00
Gabrielle Harbony

5:30
Julia Rios

5:30
Alison Pang

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FRIDAY

SATURDAY NOVEMBER 3RD

VAUGHAN

9:00 a.m. FRITZ LEIBER: THE SECRET WORLD

From stories such as “Gonna Roll the Bones”, “The Girl with the Hungry Eyes”, and “Smoke Ghost” to novels such as *Conjure Wife* and *Our Lady of Darkness*, Leiber chases secrets others keep from us and those we keep from ourselves. Explore some of the more damning, explosive, and world-enlarging secrets from his opus. How are they so powerfully developed? How do they haunt us? How do they inform and shape the fiction of more contemporary writers, and what is Leiber’s place in the development of Urban Fantasy?

Cat Rambo (M), Andy Duncan, S. T. Joshi, Violette Malan, Danel Olson.

10:00 a.m. DESIGNING AND BUILDING A BOOK COLLECTION

A panel for book collectors. What does it take to assemble a collection—whether it’s as large and public as the Merril Collection, or private and for your eyes only. No matter what your area of interest and expertise, or the limits of your budget, a guide to finding and assembling a collection of which you can be proud.

Peter Halasz (M), John Clute, Michael Dirda, Robert Eldridge, Ed Greenwood, Robert Knowlton.

**11 a.m. SPECIAL GUEST
PATRICIA BRIGGS**

“THE PATTY AND MIKE SHOW”

Patricia Briggs is joined by her husband, Mike.

Expect the unexpected. Anything goes . . . depending on the mood.

YORK B & C

9:00 a.m. THE RELEVANCE OF REVENANTS

The traditional ghost story is coming up on its 200th birthday, and its death knell has been sounded many times, but the genre persists. Sometimes authors deliberately go back in time for an appropriately “period” feel to their tales of nasty things that go bump in the night, while others import what many consider to be a very nineteenth century trope into thoroughly modern settings. What is it about ghosts that attracts writers and readers alike? Can we ever count the ghost story out, or will it always be there to haunt us?

Barbara Roden (M), Jeffrey Ford, Paula Guran, Michael Kelly, Kit Reed.

10:00 a.m. THE FUTURE OF COVERART IN FANTASY AND HORROR

With the advent of the eBook, what are the implications for cover artwork? Are artists having to tailor their work for a new medium? With many publishers adjusting to consumers demanding convenience and low cost over quality in the eBook world, are more and more artists having to create new avenues of income? And with more artwork being produced electronically, via computer, what will the WFC art show look like in 2022?

John Picacio (M), Irene Gallo, Richard A. Kirk, Todd Lockwood, Gregory Manchess.

11:00 a.m. THE ROAD TO URBAN FANTASY

Epic Fantasy, High Fantasy, Heroic Fantasy—and now Urban Fantasy. The North American lineage of Urban Fantasy has been traced from *Unknown Worlds*, and the term was clearly understood to describe a certain tradition of fantasy fiction through to the 1990s, before being hijacked by marketers for something else entirely. Before then, Urban Fantasy was exemplified by Bradbury/Matheson/Beaumont and *The Twilight Zone*, while in Britain it has its roots in Dickens and the Mysteries. How did the term Urban Fantasy come to represent two very different traditions? Are there cross-overs between these traditions?

Farah Mendlesohn (M), Charles de Lint, David G. Hartwell, Tanya Huff, Tim Powers

KING

AURORA

READINGS

9:00
Dena Taylor

9:00
James Sutter

9:30
Tod McCoy

9:30
Dave Gross

10:00
Travis Heerman

10:00
Claire Eamer

10:30
Chloe Jacobs

10:30
Pan Morigan

11:00
Suzanne Church

11:00
F. Brett Cox

11:30
John Joseph Adams

11:30
Helen Marshall

Remember to visit the Dealers' Room and the Art Show. Open daily until 6 p.m.

SATURDAY

SATURDAY NOVEMBER 3RD

VAUGHAN

12 noon. GUEST OF HONOUR ELIZABETH HAND spends an hour talking about her work and thoughts with Jeff VanderMeer. There will be time for questions.

1:00 p.m. THE CHANGELING

The idea of the fairy changeling is an old one, rooted in myth. From Le Fanu's "The Child Who Went with the Fairies" to more contemporary works such as Robert Aickman's "Growing Boys", Keith Donohue's *The Stolen Child*, Kim Newman's "The Gypsies in the Wood", and Graham Joyce's *Some Kind of Fairy Tale*, it has exerted a powerful influence on writers. The panel examines the changeling and its use in fantasy fiction. How does the changeling reveal the hallucinatory nature of what we call reality better than many other creatures (in that we can no longer believe what we see, or what we gave birth to?). What happens to us as readers when we develop more empathetic connections with the changeling "monster" than with human characters?

Jeffe Kennedy (M), Holly Black, Karen Dales, Graham Joyce, Sean Williams.

2:00 p.m. SPECIAL GUEST

CHARLES DE LINT will spend an hour talking with Charles Vess. Questions from the audience are welcomed.

YORK B & C

12 noon. THE REAL WORLD IN FANTASTIC FICTION

Just because a story is set in a secondary world doesn't mean its medical/legal/political/military systems cannot be grounded in some kind of reality. Inaccuracies can abound when authors try to incorporate procedures and systems that exist in the real world into their created worlds without paying proper attention to details. The panel examines why and how reality is all important, even in a fantastic world.

Ian Drury (M), Donald Crankshaw, Geoff Hart, Kristin Janz, Christopher Kovacs, Kenneth Schneyer.

1:00 p.m. CALL YOURSELF AN EDITOR?

How have the position and role of editors changed over the last twenty years? How are they likely to change over the next ten? The panel will look at how editors are viewed by their employers, by authors, and by consumers. Good editing should be invisible to readers; are editors becoming increasingly invisible to publishing companies, except in their role of making acquisitions? How and why did this happen, if it did? A generation of authors has, to varying degrees, never undergone the traditional substantive/copy/line editing process. What effect has/will this have on the genre? And what of the generation of readers who've grown accustomed to works that have never seen a blue pencil? Does anyone care?

Jack Dann (M), Ellen Datlow, Gordon Van Gelder, Sharyn November, Patrick Swenson, Ann VanderMeer.

2:00 p.m. THE LEXICON OF HORROR

In his 2006 book *The Darkening Garden*, Guest of Honour John Clute explored the definitions of horror. This roundtable discussion will examine some of the ideas and terminology contained within the book, seeking to define/refine what it is we speak of when we speak about horror. Which of the meditations amongst the book's thirty entries have best unlocked the secrets, and suggested the hidden meanings, of horror literature?

Gary K. Wolfe (M), John Clute, Michael Dirda, David G. Hartwell, Peter Straub.

KING

AURORA

READINGS

Noon
Gemma Files

Noon
Janine Young

12:30
Brandon Sanderson

12:30
Scott Andrews

1:00
Lawrence C. Connolly

1:00 – 2:00
Guy Gavriel Kay

1:30
Ben Percy

2:00 – 3:00
Caitlyn Paxson
Amal El-Mohtar
C. S. E. Cooney
Patty Templeton

2:00
Rick Wilber

2:30
Sandra Kasturi

SATURDAY

Remember to visit the Dealers' Room and the Art Show. Open daily until 6 p.m.

SATURDAY NOVEMBER 3RD

VAUGHAN

3:00 p.m. SPECIAL GUESTS MERCEDES LACKEY & LARRY DIXON in conversation with Fiona Patton. Questions from the audience are welcomed.

4:00 – 5.30 p.m. SPEAKING OF THE YEAR'S BEST . . .
The panelists discuss what they feel are the most notable works to emerge in 2012.
Gary K. Wolfe (M), Ellen Datlow, Jo Fletcher, Paula Guran, Jonathan Strahan, Liza Groen Trombi.

YORK B & C

3:00 p.m. DIVERSITY AND DIFFERENCE IN YA FANTASY

The popularity of *The Hunger Games* has brought to the forefront the strong heroine who figures in a good deal of YA Fantasy. She may be flawed, but she has inner strength, guts, and often a little snark. Is this a departure from YA Fantasy of the past, when girls may have been more peripheral, less dynamic characters? Does the genre allow writers to include more non-traditional characters than might be the case elsewhere? Is the popularity of Urban Fantasy as a YA genre at the expense of the paranormal?

Kathy Sullivan (M), Cinda Williams Chima, Megan Crewe, Eugene Myers, Cheryl Rainfield, Ysabeau Wilce.

4:00 p.m. PENCIL, PIXELS, AND PAINT

There are so many mediums in which an artist can work. How do they decide on their preference for a given project? Is one medium better suited to a particular work than another? A panel of artists will each present two or three finished pieces of professional artwork and describe from start to finish the process of creating them.

John Picacio, Todd Lockwood, Charles Vess.

5:00 p.m. AFTER TWILIGHT: WHITHER THE VAMPIRE?

It's the centenary of Bram Stoker's death, and there's no disputing the fact that in *Dracula* the author created a masterpiece which can be considered the definitive vampire novel, one which cast a huge shadow over the genre for decades, defining and influencing the literary vampire. No genre can stay still forever, though, so in addition to considering Stoker's seminal work, the panel will look at the state of the literary vampire before and after *Dracula*, how the genre is evolving, the present image of vampires in horror/supernatural fiction, and speculate as to what the future might hold.

Michael Rowe (M), Stephanie Bedwell-Grime, Sean Hayden, Nancy Kilpatrick, Rio Youers.

6:00 p.m. – 8:00 p.m. Programming Break

8:00 p.m. THORNHILL

ART SHOW RECEPTION (2 Hours) followed by the Art Auction at 10:00 p.m. (Buttonville)

Join the artists in the Art Show for a tour of, and to talk about, their work.

KING

AURORA

READINGS

3:00
Elizabeth Hand

3:00
Tanya Huff

3:30
Garth Nix

3:30
Ian Rogers

4:00
Patricia Briggs

4:00
Robert Shearman

4:30
Larry Dixon

4:30
Edward Willett

5:00
Bradley Beaulieu

5:00
Alison Baird

5:30
Colleen Anderson

5:30
Max Gladstone

8:00 – 10:00
Group Poetry Reading

8:00
Barb Galler-Smith

8:30
Agnes Cadieux

9:00
Barbara Krasnoff

9:30
Mark Teppo

Remember to visit the Dealers' Room and the Art Show. Open daily until 6 p.m.

SATURDAY

SUNDAY NOVEMBER 4TH

VAUGHAN EAST

10:00 a.m. MAPS IN FANTASY LITERATURE

"I absolutely refuse to leave until we are able to take back something in the nature of a chart." (Arthur Conan Doyle: *The Lost World*) A discussion of the history and design of maps used in fantasy novels, either as endpapers or within the stories themselves. What revealing details do maps add—for readers and writers—to the description, look, and feel of realms that never were? What delights do they add to the landscape of the imagination? Which books depict their unknown lands with the sureness of a Captain Cook, and which imaginary lands do you most wish we had maps of?

Bill Willingham (M), Robert Boyczuk, Laura Goodin, Matthew Johnson, Sara Simmons, Jo Walton

10:00 a.m. – 12 noon
THE WORLD FANTASY BOARD
 meets in Markham A

11:00 a.m. REALITY MADE FANTASTIC, or FANTASY MADE REAL

Real places can become fantastic in the hands of the right author, while secondary worlds can make for fascinating fantasy settings. In both types of setting, authors can ignore reality and create their own worlds. How are stories inspired by locations, and which authors have seized a place and made it their own? Think of the London of Arthur Machen, Thomas Burke, China Miéville, and Neil Gaiman, or Fritz Leiber's San Francisco (or, closer to homes, Charles de Lint's Ottawa or Tanya Huff's Toronto). How have such cityscapes been used to best and most dangerous effect in the literature of the fantastic? And is it more difficult to integrate fantastic characters into our world, or send "real" characters into a world of fantasy? What are the rewards—and perils—of both courses? A second opportunity to hear a discussion of this topic with an alternative set of panelists.

Ellen Kushner (M), Isabelle Carmody, Sally Harding, L. E. Modesitt Jr, Delia Sherman, Greg Wilson.

VAUGHAN WEST

10:00 a.m. THE CHANGING FACE OF YA FANTASY

Fantasy works for young adult readers have changed over the years, perhaps even more than their counterparts for adults. The themes tackled are more cutting-edge; a wider variety of cultures is explored; locations are often more realistic, more gritty and urban, than in the past; a more diverse cast of characters is brought into play; and the heroines and heroes are perhaps more realistic than their predecessors. Our panel will discuss the popularity of YA fantasy, its changing face, and its future.

Tone Milazzo (M), Laura Anne Gilman, Hiromi Goto, Morgan Keyes, Amanda Sun.

11:00 a.m. PART SEEN, PART IMAGINED

What should an illustrator or book cover artist choose to depict based on the work in question? How literal can/should the artist be? What, if any, artistic licence is allowed? Which covers have successfully broken away from "formula" over the years? What are the attractions—and potential pitfalls—of using photographs as opposed to drawings?

David Malki (M), Larry Dixon, Ed Greenwood, Richard A. Kirk, Charles Vess.

KING READINGS

10:00
 Doug Smith

10:00
 Adira Rotstein

10:30
 Jack Hillman

10:30
 Rob Ziegler

11:00
 Patrick Weekes

11:00
 Janeen Webb

11:30
 Gerald Warfield

11:30
 Anaea Lay

Please note that the Dealers' Room is scheduled to close at 4 p.m. today.

SUNDAY

SUNDAY NOVEMBER 4TH

SUNDAY

GRAND YORK BALLROOM

WORLD FANTASY AWARDS BANQUET AND PRESENTATIONS

THE BANQUET IS SCHEDULED TO BEGIN AT 1:00 p.m. Doors will open at 12:30 p.m. approx.

Luncheon (by ticket), followed by the presentation of the World Fantasy Awards for the best of 2011. Seating will be available after the luncheon for everyone interested in watching the awards presentation.

A cash bar will be available throughout the banquet.

VAUGHAN

3:30 p.m. (approx.) JUDGES' PANEL

A WFC tradition: Three of this year's World Fantasy Awards judges talk about the reading they did and the decisions they reached.

John R. Douglas (M), John Berlyne, James P. Blaylock, Jacques Post.