

FOGcon



3.10.17 - 3.12.17 WALNUT CREEK, CA

FOGcon 7

Interstitial Spaces

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Comments from the Chair

Steven Schwartz

I've been thinking a lot about our theme: Interstitial Spaces.

A convention really is that, for many of us; it's a place where we're not who we usually are, and where we get to do (and be) things that we don't normally do. As FOGcon organizers, we want to slip into the places between other conventions, and do things that they don't normally do.

I'm excited that we have a program item that runs across three slots, on three different days. I'm excited that we have program items that slip between genres, and between fiction and non-fiction. I'm excited to slip in and out of the lobby outside of programming, and through the seats in the bar, and hear what people are talking about, knowing it'll be many different things.

This is my seventh FOGcon — I started working on programming (and as you can probably tell from how often I mention it) it remains my main focus. I want to thank all the people who've helped remind me, as this year goes on, how much else goes into a convention, when my focus got too narrow. I hope you'll take a moment to do the same — and consider joining us, next year, as a volunteer — or even, perhaps, on the con committee. We are always looking for new help, new ideas, and new ways of doing things.

But that's for next year. This year, slip in between the covers of this program book, slip through the doorways and into program items, slip in between people and join a conversation — and meet us in the interstitial spaces!

FOGcon 7 wants to thank so many people...

...from our con committee, to our volunteers, to all the program participants and vendors, and the members who came to the con and gave us suggestions—you are all the people who make us a con community.

A few specific thanks, though, go to:

Metaphortunate, Vy Kaftan, John Kusters, Small Beer Press, our Honored Guests (for this year, and returning!), B.C. Holmes, Anasuya Sengupta, Chaz Brenchley, and Debbie Notkin.

Convention Committee

Steven Schwartz, Chair

Lisbet Beryl Weir, Vice Chair

Alan Bostick, Minister Without Portfolio

Keyan Bowes, Writers Workshop

Michele Cox, Programming, Honored Guest Liaison, and Volunteer Coordinator

Kerry Ellis, Treasurer

Micah Joel, Game Room Coordinator

Lynn Alden Kendall, Publications

Wendy Shaffer, Database Guru

Alyc Helms, WordPress Webmistress

Debbie Notkin, Hotel Liaison and Senior Adviser

Colleen O'Rourke, ConSuite

Liang Song, Logistics and Short Story Contest Coordinator

Michele Welck, Registration

Honored Guest Ayize Jama-Everett

By Anasuya Sengupta

It turns out that Ayize Jama-Everett loves *Being John Malkovich*—the 1999 fantasy and phantasmagoric film—as much as I do. This does not surprise me. While awarding the film four full stars, Roger Ebert commented: “Rare is the movie where the last half hour surprises you just as much as the first, and in ways you’re not expecting. The movie has ideas enough for half a dozen films, but [...] we never feel hard-pressed; we’re enchanted by one development after the next.”¹

Ayize’s writing is like that. Full of surprises, unexpected from one moment to the next, hard to define. But it is not enchanting in a passive, sugar candy, Sunday morning way. Ayize’s voice is whimsical, it is masterful, and it is tough.

And that, perhaps, is the difference between *Being John Malkovich* and Being Ayize Jama-Everett. The difference between a white man growing up in 1950s small town Illinois, who can have extremely dubious political views and still be beloved of millions, and a black man growing up in 1980s Harlem, New York, whose writing is extraordinary, but likely still unknown to many of you reading this.

Being unknown as a black writer—particularly of speculative fiction—is not a simple oversight. It is not a matter of simply having missed seeing a book in your local library, or not having read the review on your favourite website. It is part of a systemic, even if unintentional, ignorance of a certain set of voices, faces, and imaginations. The ignorance—and its consequence—slips through the cracks, falls through the fissures, and is overwhelming in its absence, even in the interstices of one of the most profoundly political forms of writing there is.

I grew up in India, devouring science fiction and fantasy. I read everything I could get my hands on, often dusty artifacts of either the colonial Englishman reading Jules Verne, or the post-colonial Indian reading Asimov. Things changed in the early 1990s; suddenly we had cable TV and the internet, and my sense of time was no longer three generations behind the Anglo-Saxon world. Yet I did not hear of Octavia Butler till I arrived in the United States in 2007.

Octavia herself once talked about how blackness was unwelcome in science fiction, unless—as she was told by an editor—there was “some sort of racial problem, that would be absolutely the only reason... for including a black.” On the other hand, Octavia pointed out, when she was trying to put together an anthology about black people: first, nobody would buy it, and secondly, “most of the stories that we got [...] were about racism, as though that was the sum total of our lives.”²

Ayize is one of Octavia’s brood: unafraid of confronting and confounding race, but with an imagination that slips it into the interstices of a richly textured palimpsest of possibility: worlds in which a biracial (half-Mongolian, half-black) girl can learn a martial art that “breaks the memory of bones” from an Indian man decades older than her, in which a black mercenary’s powers involve manipulating the map and molecules of the body, and in which his daughters (biological and adopted) can control animals, objects, and minds. And those are just the humans in Ayize’s sentient worlds between Morocco, Monterey, and magic.

¹ Being John Malkovich (Roger Ebert, 1999).

² Black Scholar Interview with Octavia Butler: Black Women and the Science Fiction Genre (*The Black Scholar*, Vol. 17, No. 2, The Black Woman Writer and the Diaspora, March/April 1986, pp. 14-18).

Ayize slips between human and plant, between reality and fantasy, between philosophy and fiction, and offers up a liminality which is where we all live, if we are honest enough to recognise it. He pushes us beyond binaries with deft dark humour and the confidence of living in multiple spaces himself. Despite being a theologian, a psychologist, and a teacher, Ayize never gives in to either the righteousness of philosophy and psychology, or the self-consciousness of pedagogy. He leaves it to us to wander amazed in the worlds he constructs for us, or—as is far more likely—hurtling between them in gasping breaths of questions, about ourselves, about each other, about the ways in which our marginal, liminal selves can get centered in a writer’s imagination.

And that, perhaps, is the greatest gift Ayize gives us. He once said, “There’s a big wound in not being seen, in having your reality not being represented in any way.”³ Yet that lack of representation is not solely of race, or gender, or sexuality, or age, or... it’s a wound of invisibility that comes from not being easily categorised, even as those around you try strenuously to fit you into a box of their shaping.

Everyone who wants their superheroes, but flawed and disturbed: Ayize writes for us. Everyone who has never found themselves in mainstream popular culture: Ayize writes for us. Everyone who lives in interstitial spaces: Ayize writes for us.

Being Ayize Jama-Everett may not be easy. But being his reader is fantastical.

³ Berkeley author Ayize Jama-Everett: ‘It’s a great time to be a person of color in comics’ (*Berkeleyside*, January 2016).

Honored Guest Delia Sherman

By Debbie Notkin

Delia Sherman is a writer.

Delia Sherman is a key figure in the Interstitial Arts movement.

Delia Sherman is an Honored Guest at FOGcon 7.

Delia Sherman is an editor.

Delia Sherman is a friend of mine.

See why I'm having trouble deciding where to start?

Two of those go together: FOGcon's theme this year is Interstitial Spaces, so Delia was a perfect choice to invite as an Honored Guest. Delia was a founder of the Interstitial Arts Foundation (<http://www.interstitialarts.org/>), "dedicated to the study, support, and promotion of *interstitial art*, or *art* made in the interstices between genres and categories." The IAF website is inactive these days, but its Twitter feed (@interstitialart) is alive and well. More important, the concepts behind the IAF—in substantial part Delia's concepts—are informing thought and action about art far beyond the IAF's borders. The Pasadena Art Museum just opened "Interstitial," which runs through August of 2017 and features everyday objects transformed into "new and recently-created free-standing sculptures by contemporary Los Angeles-based object makers whose work exists in the interstices, the spaces between the historical genres of the decorative arts, still life, and abstraction." I would guess that the Pasadena exhibit would not exist without the efforts of Delia and her co-founders.

Although Delia's own writing is widely varied and exciting, I wouldn't call most of it interstitial. (That only makes me *more* impressed with her commitment to interstitial work.) Delia's work is generally one form or another of straight-up fantasy fiction ... but you won't find elves and dwarves, and you won't find grand sweeping adventure relying on rape as a plot generator. Here are some things you will find:

- What does immortality really mean to the people who live it? When is it a trap rather than a gift? (*The Porcelain Dove*)
- What effect might being autistic have on a teenager's quest to save New York City? (*Changeling*)
- What happens if an Elizabethan printer's scraps of sermons and pornography combine to form a printer's devil? ("The Printer's Daughter," in *Young Woman in a Garden*)
- Is race so qualitative that a character who is white in the 1950s could be black in the 1860s? And if she was both those things, what would happen if she inadvertently traveled back in time? (*The Freedom Maze*)
- What's the difference between hating your mother in everyday life and hating your mother in a fairy tale? (*Through a Brazen Mirror*)

If none of those questions whet your interest, what *are* you interested in reading?

Delia has won the Mythopoeic Society Award (twice), the Andre Norton Award for Young Adult Science Fiction and Fantasy, and the Prometheus Award for Libertarian Fiction. (Wait, what?) Just before this convention, she was nominated for another Norton Award, adding to a long and impressive list of award nominations.

I think describing Delia's fiction by what it's about, or what genre it is, or what awards it has won, misses the point. Jo Walton (an Honored Guest at FOGcon last year) talks about "what writers get for free," the characteristic of a writer's output that they come by naturally, care about passionately, and never ignore. Delia's freebie is the elusive concept of "style." Delia cares about every single word she puts onto your screen or page. You can see that care if you look closely, but it won't pull you out of the narrative. Each phrase, each sentence, each paragraph is smoothly *crafted*. Nothing is short-changed; nothing slighted.

Don't believe me? I pull a Delia Sherman book (one I care about less than most of her books) off the shelf, and I open it at random. We're in a magical high school.

We'd reached the Talisman Room. The Magic Tech took one look at Mukuti's amulets and made her take them off. Then he lectured us on how too many charms cancel one another out.

"Most of these are junk," he said. "If they weren't, the humming would drown out the jingling. Enchanted things hum. You just need to learn to listen."

Delia's prose hums. And she makes it easy to listen. Here's another line from the same random page:

Stonewall lifted his eyebrows. He'd recently dyed them golden, to match his new hairdo. He looked like a gilded cherub at the Metropolitan Museum—if cherubs were into spiked hair and gray sweaters.

Her care with prose, and her commitment to good prose, makes her a superb editor: though I'm probably not the only one of her fans who sometimes wishes she would edit less and write more. Delia has worn various editorial hats, including a short stint as an acquisitions editor at Tor. These days, she spends her editing energy (and some of her writing energy) at Serial Box (www.serialbox.com) where she has worked on both Ellen Kushner's *Tremontaine* (as an editor) and Liz Duffy Adams' *Whitehall* (as a contributing writer).

Delia and I are within six days of the exact same age. We've never lived near each other, and of all the people I crave geographic closeness with, Delia is very near the top of the list. Her public persona is polite, reserved, and patient ... and in private, she is all of those things, along with impish, funny, sensual, and engaged. She's elusive in a way that mesmerizes me: just when I think I know where she's likely to take a train of thought or a new concept, she hares off in a completely unexpected but perfectly cogent direction, and I follow with absolute delight.

She lives in New York City with her equally (but differently) talented and artistic wife, Ellen Kushner. I believe they've had three wedding ceremonies, but I only made it to the first one. Together, they engage in the performing arts as audience and sometimes as patrons. They are terrific hosts; they know the best restaurants and the fun corners of their city (and the best restaurants and the fun corners of Boston, and Paris, and Tucson, and ...) Their circle of friends rivals the great literary salons of history. For years, "Delia and Ellen's Living Room" was an annual panel at WisCon, the annual feminist science fiction convention in Madison, Wisconsin; it was created as an attempt to replicate the supportive atmosphere they made for their writers' group.

Delia is more approachable than she may seem. Start a conversation with her in the lobby or in the con suite or after a panel. She embodies the rare combination of terrific listener and active contributor to the conversation, which means you can start talking with her about almost anything, and something good will come of it.

One last tip: if you should be lucky enough to go out to dinner with Delia, let her order the wine.

Honored Ghost Iain (M.) Banks

By Chaz Brenchley

They must have been putting something in the water, in Fife back in the 'fifties. Over a span of half a dozen years, a seemingly innocuous triangle of small towns and mining communities spawned three international bestsellers, contemporary giants of genre fiction. Two were mystery/thriller writers—Ian Rankin and Val McDermid—and the third was Iain Banks.

At this stage, he was just plain Iain Banks. The M came later. Not by intent—Menzie's is a family name, and he was meant to have it—but his father mucked up the paperwork. Iain was always close to his parents, to the point of buying them the house next door to his, which only added to the relish in his voice when he told this story over a pint in a pub. Many pints, in many pubs: going for a drink and a curry with old friends or new acquaintances was one of his favourite occupations, which meant that old stories did get frequently recycled. That same raconteurial relish came into play in media interviews; he was a journalist's delight, slipping easily from anecdote to literary discussion to trenchant political commentary, and never shy of being controversial.

All of that applies also to his fiction, with or without the M. His early mainstream novels were by turns bold, experimental, challenging, searingly intelligent and deeply provocative. The phrase *success de scandale* might have been invented for his first book, *The Wasp Factory*. The UK paperback edition still opens with several pages of alternating quotes from its original reviews; half of them are all *Brilliant ... Irresistible ... Compelling...* and the other half are all the other thing: *There's nothing to force you, having been warned, to read it; nor do I recommend it* and *A literary equivalent of the nastiest brand of juvenile delinquency* and more simply *Rubbish!* (That last from the *London Times*, for context.) If I remember rightly, the publisher did try dropping those legendary quotes for one reprint, but the nation rose up in outrage and a proper balance was restored to the universe.

Nothing in the marketing of those first books spoke to it overtly, but it was clear none the less that Iain's imagination was informed by an SFnal sensibility. Both *Walking on Glass* and *The Bridge* feature outright fantastical sequences, albeit presented as dreams or delusions. British fandom said, "Oh, hey!" and sent invitations to this con and that—which Iain promptly accepted, took one look around and cried "These are my people!" [There is video, so we know this to be true.]

It was no great surprise, then, to learn that his first unpublished fiction had been pure SF. The surprise came when he revisited that early work, rewrote from the bottom up, and launched a second parallel career—as Iain M. Banks, finding a use at last for that missing Menzie's—almost before his position in the literary firmament was fairly established. Serious novelists might occasionally dabble in mystery under a pseudonym, but that aside, there had not been much crossover permitted or acknowledged between mainstream and genre fiction (cf Kingsley Amis' distich, "SF's no good! they bellow till we're deaf./ 'But this looks good...' 'Well, then, it's not SF!"). Critics found comfort in suggesting that he was churning out science fiction as a potboiler, to subsidise his other better writing; in fact, the truth lay the other way around. His mainstream work always outsold the SF. Iain wrote science fiction because he loved it, and always had. Finding fandom was a way of coming home, to him; writing for us was another.

Less than four years after his death, it's too soon to say whether his mainstream writing will endure, without his engaging and media-savvy personality to drive it. On the other hand, it is quite clear already that not only is his SF now embodied in the canon, but also it is having a profound effect on the genre's development. "Banksian" has a recognised meaning in-genre, where it doesn't in literary circles. In a way, I find that peculiarly comforting: as though he were in fact ours, as he always should have been.

What does it mean, this "Banksian" notion of SF? It means scale, for one thing. Iain was at the forefront, if not the onlie begetter, of the great space opera revival in the UK through the nineties. His books have depth and complexity in both plot terms and character—but they also have reach. Ambition. Galaxy-spanning civilisations, ancient races, spaceships the size of cities inhabited by artificial minds more powerful than the human brain can encompass. There is an art to writing about beings credibly more intelli-

gent than yourself; the failure mode lies in telling the reader that you're more intelligent than they are. Telling, not persuading. Iain was smart enough to o'erleap that particular trap. His being actually smarter than most of us probably helped, but mostly he did it by dint of martial-art techniques: letting the weight of readers' expectations work against them, tripping them into mind-states so unexpected that it's easy to take the extravagance on trust. Sleight-of-mind I called it once, in a live onstage interview chat session, and he beamed cherubically and didn't disagree.

His worldbuilding was as exuberant as his conceptual reach, and as detailed as his dissection of character; and of course Iain could never, would never avoid being political. At the core of his science fiction lies the Culture, which pretty much represents his ideal society—harmonious, exploratory, indulgent, confident, overweeningly successful—and it is absolutely a political statement. Socialist, atheist, diverse and egalitarian: this is the author taking a stand, in that place he values most.

He was too good a writer to be lured into utopian fiction, though. While he personally never turned away from that label—“Who wouldn't want to live in the Culture,” he used to say, “given the choice? Four hundred years of life in a post-scarcity society where you can do as you please, change sex on a whim, travel the galaxy in whatever company you fancy or else live entirely alone, free to make the very best of yourself whatever that might take”—his novels tend to happen at the edges of Culture space, in the debatable grounds where that society rubs up against others. His protagonists are in opposition to the Culture as often as they are in advocacy, and he deals with them fairly. Sometimes that means brutally, because Iain was fond of big bangs and nobody got a free pass, but he had a scrupulous sense of justice which did sometimes mean that the wrong side had to win.

It would be folly to speak about the two tracks of Iain's career as though they were products of a divided brain, because there is crossover all down the line and at least one of the supposedly literary “Iain Banks” books is certainly a Culture novel in disguise. Nevertheless: I do believe that Iain's developing SF career had a significant effect on his mainstream fiction. His early books were tricky, ostentatiously clever, playing with form as much as function. From the outset, his SF novels were narrative-driven, as though the demands of developing and describing alien and AI societies in a galactic milieu satisfied his need to be distinctive, and he could just let the native storyteller in him run free—and then that same easy narrative instinct began to show in the other track. His best mainstream novels—*The Crow Road* and *Whit*, eg—are explorations of family dynamics in a difficult context, complex stories simply told. I think it was writing SF that taught him how to do that, just as writing in the literary stream taught him how to write galaxy-spanning epics that are nonetheless personal and intimate, humane, and always about the individual. Even where that individual is a mechanical creature with an immeasurable intellect and the ability to warp space and very likely time too.

Hotel

Debbie Notkin

Welcome to the Walnut Creek Marriott!

Your valet parking is free if you tell the valet you're with FOGcon. Your in-room wireless is also free; if the hotel makes a mistake and charges you for it, you can challenge the charge and they will take it off.

The convention function space is all one (whole) floor below the lobby, accessible by both elevators and stairs. Registration is outside the function space on that level. You'll find programming both directly beyond the registration space and down the hall. The SemiFormal Lunch is in the Contra Costa Ballroom, on the floor that is halfway between the function space and the lobby.

The hospitality suite, Room 463, is on the fourth floor. Signs will show the way from the elevator lobby. Please don't disturb the other guests on the way to the consuite!

The hotel restaurant, Atrio, on the ground floor, is open for breakfast, lunch and dinner. Right by Atrio, you'll find the lounge, which is open until 12: 30 a.m. or so, later if there's enough interest. Atrio's prices run from about \$10-15 for salads and sandwiches to \$15-25 for full dinners. A gluten-free menu is available. There is fresh-brewed Starbucks coffee, as well as alcohol, in the lounge.

Hotel guests have access to the heated outdoor pool and the fitness center.

If you have questions or concerns about the hotel during the convention, please find the person on Safety shift, the con chair or vice chair on duty, or your trusty hotel liaisons, and we'll do our best to help.

Registration

Michele Welck

Located in the Lobby on the Conference Level.

Child Care

Room 363

The child care suite, Room 363, is on the third floor. Signs will show the way from the elevator lobby.

Consuite

Room 463

Colleen O'Rourke

The hospitality suite, Room 463, is on the fourth floor. Signs will show the way from the elevator lobby. Please don't disturb the other guests on the way to the consuite! We'll have snacks and drinks to accommodate a fair range of diets; we'll be doing our best to have ingredient lists available and avoid cross-contamination.

Dealers' Room

Salon D/E

The Dealers' room will have books, comics, jewelry, art, and ... a massage therapist! Please note the hours, nothing is more frustrating than leaving a planned purchase for later, after a panel, or when this reading's done — and finding the Dealers' Room locked.

Game Room

Salon F

Micah Joel

Come and enjoy a friendly board or card game with your fellow convention attendees. Special programming is available.

Safety

FOGcon's Safe Responders are here to help attendees have an enjoyable and successful convention. If you've got problems, we can help. The situation doesn't have to be a crime or an emergency, although we can help with those as well. If you find yourself in or near a situation which calls for assistance by a Safe Responder, look for someone wearing a bright yellow badge, or call the phone number listed on the safety card in your registration packet. In case of an immediately dangerous situation, of course, call 9-1-1.

How can you tell who is a Safe Responder?

Safe Responders will be wearing bright yellow badges. If you are unable to locate a Safe Responder, you can also talk to any member of the ConCom. We'll be wearing badges that identify us as ConCom.

What should I report to Safety?

Safety isn't just for riots, floods, and zombie attacks. We can help with ANY mundane issues. Here is a brief list of plausible examples:

- You lost your cell phone.
- You left your backpack in a program area that is locked after hours.
- Some people are working out a relationship issue in the con suite in a way that is making other people uncomfortable.
- People waiting for function space to open are blocking access to a staircase or other doorway.
- The hotel is getting noise complaints about a party, or you have noise complaints about one.
- Something unusual is happening — space aliens landing, volcano erupting in the con suite, a blocked toilet in the silicon-based life-forms' bathroom — that might affect the safety or satisfaction of convention attendees.
- An attendee is having an allergic reaction to something in the convention environment and needs immediate medical attention. (In that case, you should also call 9-911 on a hotel phone.)

- Someone is paying attention to you that you find unwelcome or excessive. This includes staring, following, touching, standing too close, blocking your exit, and talking suggestively or offensively. If it makes you uncomfortable, please feel free to report it.

The Safe Responders will be on the scene to be first responder in situations like these, to smooth things on the spot and to bring in the right people — be they convention staff, hotel employees, or outside response (police, EMTs, etc.) as needed. If you find yourself in or near a situation which calls for assistance call the number listed on the Safety card in your registration packet or find a person wearing a yellow Safety Responder badge. In case of an immediately dangerous situation, of course, call 9-1-1.

If you have been harassed, you have several choices of people you can consult. If you do not feel comfortable bringing a concern to a particular staff member, for any reason, you will be able to work with another member of the convention staff to address your concerns. If you're uncomfortable talking with a particular Safe Responder on duty because you're strangers (or friends), or for any other personal reason, you can speak to another Safe Responder or any member of the ConCom. ConCom members are identified by the word ConCom on their badges. Safe Responders will be wearing bright yellow badges.

Programming, Friday, March 10, 2017

1:30 – 2:45 pm

75 Minute Writing Workout

Salon A/B • Friday, 1:30–2:45 pm

Come do 75 minutes of writing exercises and get warmed up for FOGcon! Exercises are designed to help inspire stories for you to work on later.

#75MinuteWritingWorkout

Vylar Kaftan

3:00–4:15 pm

Living Between

Salon C • Friday, 3:00–4:15 pm

Western culture -- or at least USian culture -- is pretty decent at coming up with labels and categories. Up/down, Black/white, Queer/straight, Urban/wild -- we can probably come up with binaries indefinitely. But neither science nor psyche support binaries as accurate, or even necessarily useful, models. Where do we find models or communities that support non-binary options? Where have those of us who are particularly non-binary found models or communities of support? Where and how are our lives reflected in the world around us? How can we strengthen those places?

#LivingBetween

M: Elsa, Michele Cox, Cathy Hindersinn, Shael Hawman / Sheryl R. Hayes, Remy Nakamura

Social Media for Writers and Authors

Salon A/B • Friday, 3:00–4:15 pm

Join our panelists for a nuts and bolts discussion from personal experiences in the brave new world of Social Media as Writer and/or Author. What platforms work, and for for what? How do you get followers/fans? What is the most effective way to reach people who will buy my books, not just other writers? How do you keep these people engaged and interacting on your networks?

#SocialMediaforWriters

M: Loren Rhoads, Rebecca Gomez Farrell, Valerie Estelle Frankel, Phyllis Holliday, Heather Rose Jones

Chaisson, Hughes, Marcus, Roberts

Santa Rosa • Friday, 3:00–4:15 pm

Reading by Jon Chaisson, Van Aaron Hughes, Daniel Marcus, and Andrew Roberts

#ChaissonHughesMarcusRoberts

Jon Chaisson, Van Aaron Hughes, Daniel Marcus, Andrew Roberts

4:30–5:45 pm

Medieval POC

Salon A/B • Friday, 4:30–5:45 pm

Most people who are paying attention will have learned by now that people of color were present in medieval Europe, but so much of our historical-setting fantasy still erases them from the narrative. Who were these people, what were their lives like, and how can writers create a more representative picture of history in their classical fantasy settings?

#MedievalPOC

M: Kerry Ellis, Emily Jiang, Katharine Kerr, Bradford Lyau, Remy Nakamura

Looking Forward/Looking in the Mirror

Salon C • Friday, 4:30–5:45 pm

Science fiction claims to look forward, and sometimes it does. But science fiction is also written in its own time, and is contending with its own time, and with its time's understanding of historical forces. Today, when historical forces are confounding, and current events are defying explanations and comprehension, what can science fiction tell us about our time? About the future? About the possible routes between one and the other?

#LookingForwardIntheMirror

M: Debbie Notkin, Phyllis Holliday, Ayize Jama-Everett, Vylar Kaftan

Collective Story Creation

Sacramento • Friday, 4:30–5:45 pm

Borrowing an idea from last year's GOH Donna Haraway's Children of Compost project, participants will divide into small groups and create stories. The facilitator will provide a brief scenario built on the issues confronting us at present to give the groups a starting point. Each group will then be free to address the scenario as they see fit. Over the course of the weekend, the groups

will create their stories and report in. This program is open to everyone, not just those who consider themselves to be writers. The objective is to use the combined processes of group interaction and fictional speculation to come up with creative ways to address the difficult times in which we live.

#CollectiveStoryCreation

M: Nancy Jane Moore

Broad Universe: Readings by Broad Universe Authors

Santa Rosa • Friday, 4:30–5:45 pm

Broad Universe: Rapid Fire Readings by Broad Universe Authors including (but not limited to!) Farrell, Johnson, Rhoads, and Smith

#RapidFireReading

Rebecca Gomez Farrell, Sarah Grey, L.S. Johnson, Loren Rhoads

7:45 – 8pm

Opening Ceremonies

Salon A/B • Friday, 7:45 – 8pm

Welcome to FOGcon!

8:00–9:15 pm

Writing Between Genres

Salon C • Friday, 8:00–9:15 pm

Are you writing a book that is both science fiction and fantasy? Do you have a an idea for a story which is both a romance and a crime thriller? What happens if your book is not easily categorizable, neither fish nor fowl? Can it get published, or is it doomed to fall through the cracks? This panel will discuss how to succeed cross-genre, and how to market the interstitial nature of your work as a selling point, not a problem needing solving.

#WritingBetweenGenres

M: Madeleine E. Robins, Robyn Bennis, Katharine Kerr, Delia Sherman, Sarah Stegall

Indie Author Marketing and Survival Strategies

Sacramento • Friday, 8:00–9:15 pm

Is there life after self-publishing? Indie authors confront many issues and questions after publishing, as they try to promote their work. Are author promotion services worth it, and if so, which ones and why? What platforms are worth investing time and/or money? (BookBub, Kickstarter, NetGalley, Goodreads, social media, book bloggers, blogging book tours, conventions, local bookstores or libraries, ____). Is sending out ARCs to every self-proclaimed book blogger worth it? What are indie book awards and are they worth the money?

#IndieAuthorStrategies

M: Cassie Alexander, Jon Chaisson, Valerie Estelle Frankel, Ayize Jama-Everett

Alternative Moral Perspectives

Salon A/B • Friday, 8:00–9:15 pm

Good. Evil. Flawed Good. Corrupted Good. Redeemable Evil. Evil understood through background. Likable Evil. Annoying Good. Which authors and works manage to go beyond all those tropes? Who presents truly alternative and novel moral perspectives?

#AltMoralPerspectives

M: Ian K. Hagemann, Elsa, Alex Gurevich, Van Aaron Hughes, Megan E. O'Keefe

Kaftan, Kendall, Nakamura, Seiberg

Santa Rosa • Friday, 8:00–9:15 pm

Reading by Vylar Kaftan, Lynn Alden Kendall, Remy Nakamura, and Effie Seiberg

#KaftanKendallNakamuraSeiberg

Vylar Kaftan, Lynn Alden Kendall, Remy Nakamura, Effie Seiberg

9:30–10:45 pm

How Did You Survive The Election?

Salon A/B • Friday, 9:30–10:45 pm

The 2015-2016 election season drove many of us to desperation, drink, or other distractions. Some of us turned into political denialists, some of us became political junkies, some of us amassed gigabytes of cute cat videos. How did you survive the campaigns, the stresses, the misrepresentations*, coping with relatives who didn't understand/were partisans for the wrong side, and so on? Panelists and audience share their experiences with this tectonic election, as well as tips for surviving the stresses of political campaigns, political work, and dealing with the political news. *polite word for "lies!"

#HowDidYouSurviveTheElection

M: Ian K. Hagemann, Cassie Alexander, Rebecca Gomez Farrell, Daniel Potter, Thomas S. Roche

ConTention

Salon C • Friday, 9:30–10:45 pm

Now a FOGcon tradition, ConTention provides us a framework for doing what many SF fans love to do — argue! We will collect arguments from the audience, let people take sides (and switch sides) and in general have a good (if contentious) time!

#ConTention

M: Steven Schwartz

Blackwell, Calcaterra, Moore, Robins

Santa Rosa • Friday, 9:30–10:45 pm

Reading by Laura Blackwell, Garrett Calcaterra, Nancy Jane Moore, and Madeleine Robins

#BlackwllCalcatrraMooreRobns

Laura Blackwell, Garrett Calcaterra, Nancy Jane Moore, Madeleine E. Robins

Programming Saturday, March 11, 2017

10:30–11:45 am

Is Editors Necessary?

Salon C • Saturday, 10:30–11:45 am

A discussion of the age-old art of editing. What are the marks of a skilled editor? What are the benefits of editorial review -- beyond subject-verb agreement, that is.

#IsEditorsNecessary

M: Jed Hartman, Laurel Amberdine, Laura Blackwell, Delia Sherman, Sarah Stegall

My Driveway's Underwater, So Now I Swim To Work -- Climate Change and the Geography of Daily Life

Sacramento • Saturday, 10:30–11:45 am

We have all seen the maps of what the earth would look like with a sea-level rise of X feet; what will this do to the places we live and work in now? Will some of us be taking boats to work, or will our offices have moved across a local mountain range? Panelists will look at the places they're coming from, and what might change for them, among other examples.

#MyDrivewaysUnderwater

M: Garrett Calcaterra, Karl Gustav Dandenell, Sarah Frost, Heather McDougal

Dvorin, Jones, Kerr, Markoff

Santa Rosa • Saturday, 10:30–11:45 am

Readings by Julia Dvorin, Heather Rose Jones, Katherine Kerr, and E.M. Markoff

#DvorinJonesKerrMarkoff

Julia Dvorin, Heather Rose Jones, Katharine Kerr, E.M. Markoff

When Do You Pick up the Blaster?

Salon A/B • Saturday, 10:30–11:45 am

This year saw political events that scared a great many people -- and a film that put resistance to power -- violent resistance -- front and center. Indeed, the entire Star Wars series has dealt with violent resistance to power, and that concept appears throughout both fantasy and science fic-

tion. What, if anything at all, can we learn from F/SF about the question of when is it time to resist violently? The panel will discuss the moral underpinnings of both the revolutionary trope in F/SF, and possible application to the real world, along with historical applications in the real world.

#WhenDoYouPickuptheBlaster

M: Steven Schwartz, Ian K. Hagemann, Ayize Jama-Everett, Bradford Lyau, Nancy Jane Moore

12:00–1:15 pm

FOGCon SemiFormal Luncheon

Event • Contra Costa Ballroom • Saturday, 12:00–1:15 pm

Join us for food and conversation! Dress up if you like, dress down if you prefer (but do dress, please!) and join us for the second annual FOGcon Luncheon. Last year went very well, and the food was great!

#Lunch

1:30–2:45 pm

The Gaze

Salon C • Saturday, 1:30–2:45 pm

Much has been written about the "male gaze," most commonly in terms of male visual artists depicting female models, but more widely about men's interpretation of women, and the way male interpretations tend to take center stage while women's interpretations of women are sidelined. But the gaze applies to many oppressions--the white gaze, the straight gaze, the cis gaze, the able-bodied gaze--and also to intersectional oppressions: the straight white gaze, the able-bodied cis gaze. What harm does the outsider gaze do? What can be done to center our gaze(s) on ourself(ves)? And, perhaps most important, is there a way to turn outsider gazers into allies, or to glean information from them which can be used in fighting marginalization?

#TheGaze

M: Trace Yulie, Montse Cordero, Ian K. Hagemann, Emily Jiang, Guy W. Thomas

Blythe, Croker, Hensley, Stegall

Santa Rosa • Saturday, 1:30–2:45 pm

Reading by Garrett Matthew Croker, Susan Hensley, Gary Kloster, and Sarah Stegall

#BlytheCrokerHensleyStegall

Andrea Blythe, Garrett Croker, Susan Hensley, Sarah Stegall

Delia Sherman Interview: Live with Debbie Notkin!

Salon A/B • Saturday, 1:30–2:45 pm

Debbie Notkin interviews Delia Sherman.

#DeliaShermanInterview

Delia Sherman

Children's Programming

Sacramento • Saturday, 1:30–2:45 pm

TBD

#ChildrensProgramming

M: Steven Schwartz, Shayna Cureton, Theresa Mecklenborg

3:00–4:15 pm

Interstitial Biology

Salon A/B • Saturday, 3:00–4:15 pm

Communication doesn't just happen between sapiences -- it can happen within them, as well. Even more startling, we're learning that biological entities we think of as non-sapient can still share something that looks a lot like communication. Biologists talk about how various multicellular structures and organisms communicate with each other and exchange information. Come with your questions or just for the pleasure of hearing experts talk about what they know.

#InterstitialBiology

M: Theresa Mecklenborg, Heather McDougal, Colleen T. O'Rourke, Caroline Ratajski, Thomas S. Roche

Blood and Thunder

Sacramento • Saturday, 3:00–4:15 pm

Violence, the nastiest and most graphic possible, seems to have become an integral part of all entertainment these days, including F and SF movies and books. Is this really healthy? Natural? Normal? Does it say something about the society and the world we live in?

#BloodandThunder

M: Garrett Calcaterra, Laura Davy, Chadwick H. Saxelid, Jason Stewart

The Writer as Resistor

Salon C • Saturday, 3:00–4:15 pm

How can writers defend rights and freedoms? How can the lens of speculative fiction illuminate political conflicts? What constitutes political writing? What constitutes protest? Whether it's writing overtly political fiction or writing "escapist" fiction that affirms marginalized identities, whether it's mentorship or active protest, this panel will examine how writers can resist fascism with both words and actions.

#TheWriterasResistor

M: Dominica Phetteplace, Daniel Marcus, Marie Metivier-DeMasters, Pat Murphy, Clarissa C S Ryan

Brenchley, Klages, Kushner, Williams

Santa Rosa • Saturday, 3:00–4:15 pm

Reading by Chaz Brenchley, Ellen Klages, Ellen Kushner, and Karen Williams

#BrenchlyKlagesKushnrWilliams

Chaz Brenchley, Karen Brenchley, Ellen Klages, Ellen Kushner

4:30–5:45 pm

Bennis, Davy, McDougal, Stewart

Santa Rosa • Saturday, 4:30–5:45 pm

Readings by Robyn Bennis, Laura Davy, Heather McDougal, Jason Stewart

#BennisDavyMcDougalStewart

Robyn Bennis, Laura Davy, Heather McDougal, Jason Stewart

Pitches, Presentations and Proposals: Making Your Point without Resorting to Kidnapping Your Boss

Salon C • Saturday, 4:30–5:45 pm

Having to get a complicated point across in a brief "elevator pitch" -- or even in an actual presentation -- can be very intimidating, whether you have five minutes or fifty. The legal system and basic moral sense mean you can't really kidnap your audience for appropriate brainwashing: let's talk about tips for pitches, presentations and proposals that won't end in your humiliating arrest -- and that might get other people excited about your idea. Whether for work or passion, being

effective often depends on communicating your idea compellingly. Learn the common -- and a few uncommon! -- mistakes, and how to avoid them.

#PitchesandPresentations

M: Karen Brenchley, Marie Metivier-DeMasters, Alfred Nash, Loren Rhoads

"Box of Bones" Dramatic Reading

Salon A/B • Saturday, 4:30–5:45 pm

Honored Guest Ayize Jama-Everett reads from his book *Box of Bones*.

#BoxOfBones

Ayize Jama-Everett

Collective Story Creation Part 2

Sacramento • Saturday, 4:30–5:45 pm

Borrowing an idea from last year's Honored Guest Donna Haraway's Children of Compost project, participants will divide into small groups and create stories. The facilitator will provide a brief scenario built on the issues confronting us at present to give the groups a starting point. Each group will then be free to address the scenario as they see fit. Over the course of the weekend, the groups will create their stories and report in. This program is open to everyone, not just those who consider themselves to be writers. The objective is to use the combined processes of group interaction and fictional speculation to come up with creative ways to address the difficult times in which we live.

#CollectiveStory2

Nancy Jane Moore

8:00–9:15 pm

In between the Pixie and the Crone

Salon A/B • Saturday, 8:00–9:15 pm

Middle-aged women are the invisible infrastructure -- the repetitive, the boring, the unseen... and the critical. Spec fic rarely includes them; there's nothing between pixie and crone. Middle-aged women are unlikely action heroes, and they may not be delighted by the news that they're the Chosen One Who Must Save The World -- but as Dame Judi has been quoted as saying, one of the benefits of being a mature woman is that you're not afraid of expletives and you have no fear of putting a fool in his place. "That's the power of language and experience." Where are the stories of middle-aged women saving the world?

#BetweenPixieandCrone

M: Emily Jiang, KJ, Ellen Klages, Madeleine E. Robins, Delia Sherman

Memory Landscapes: Time Travel through Our Lives

Sacramento • Saturday, 8:00–9:15 pm

Photographer Laurie Toby Edison's work-in-progress is "Memory Landscapes", a feminist visual memoir, to be implemented as an iPad art app. Memory is a form of time travel through your own time line. A visual memoir takes you into the artist's time line and lets you choose your paths through their lives. Memories are filtered, by who we are now, who we were then, and what has happened in between. We view our past through layers of memories, and the past is everything that happened except this moment. The panel will look at some of Laurie's work in progress, and discuss the ways panelists and the audience re-engage with memories of their own lives. Laurie needs people's insights and experiences with memory to inform and inspire her work.

#MemoryLandscapesTimeTravel

M: Laurie Toby Edison, Emma Humphries, Debbie Notkin

Twenty Years Under Jurisdiction

Salon C • Saturday, 8:00–9:15 pm

Susan R. Matthews was our Honored Guest at FOGCon 3, and she is coming back to join us again! "In 2017 I celebrate what is for me a significant milestone: the publication of "Blood Enemies," the seventh novel in my Jurisdiction series (The Life and Hard Times of "Uncle" Andrej Koscuisko, who is Not a Nice Man), which comes twenty years to the month after my debut with "An Exchange of Hostages." Come hear Susan's presentation on the Jurisdiction universe, Andrej's long journey through many books, and ending with a QandA.

#20YearsUnderJurisdiction

Susan R. Matthews

Goder, O'Keefe, Ratajski, Smeds

Santa Rosa • Saturday, 8:00–9:15 pm

Reading by Beth Goder, Megan O'Keefe, Carolyn Ratajski, and Dave Smeds

#GoderOKeefeRatajskiSmeds

Beth Goder, Megan E. O'Keefe, Caroline Ratajski, Dave Smeds

9:30–10:45 pm

When It's Friends Who Are Hurting You

Salon C • Saturday, 9:30–10:45 pm

If you expect someone to be hateful, you can usually handle them one way or another; but how do we cope when it's the people we care about who are hurting us? Language about micro-aggressions and unacknowledged privilege is available, but how do you have these conversations with the people you're closest to?

#WhenItsFriends

M: Guy W. Thomas, Kianan Rowan Abrams, Bradford Lyau, Sasha Pixlee

Science Fiction and Fantasy Podcasts

Salon A/B • Saturday, 9:30–10:45 pm

Podcasting is a (relatively) new and exciting way to get our material, and our names, out into the world as writers, and find new and interesting stuff as readers/listeners/participants. Join our panelists for a discussion of the most popular Science Fiction and Fantasy Podcasts available today. Come learn and share favorites for listening to stories, reviews, advice for writers, and Science Fiction and Fantasy culture.

#SFFPodcasts

M: Jamie L Henderson, Shael Hawman / Sheryl R. Hayes, Laura Pearlman, Effie Seiberg

Joel, Kendall, Phetteplace, Nash

Santa Rosa • Saturday, 9:30–10:45 pm

Reading by Micah Joel, Lynn Alden Kendall, Domenica Phetteplace, and Zachariah Ronan Nash

#JoelKendallPhetteplaceNash

Micah Joel, Lynn Alden Kendall, Zachariah Ronan Nash, Dominica Phetteplace

Erotic Reading

Sacramento • Saturday, 9:30–10:45 pm

Adults only for the annual reading of SFF erotica.

#EroticReading

Alan Bostick, Steven Schwartz, Lisbet Weir

Karaoke!

Event • Contra Costa Ballroom • Saturday, 9:30–10:45 pm

Join us for karaoke -- music, singing, probably some silliness, lots of delight!

#Karaoke

Programming, Sunday, March 12, 2017

10:30–11:45 am

Ancient Myths and Modern Culture

Salon A/B • Sunday, 10:30–11:45 am

Much of modern speculative fiction has roots in ancient mythology. We'll explore how myth and fiction play together, and how myth has shaped fiction over time.

#MythologyandModernCulture

M: Effie Seiberg, Kieran Rowan Abrams, Emily Jiang, Heather Rose Jones, Melissa Snark

Outlining Techniques -- Or How To Know Where Your Story Is Going Before You Get There

Salon C • Sunday, 10:30–11:45 am

Stuck 2/3 of the way through your plot with no idea where you're going? Maybe you needed an outline! Join our panelists for a discussion of plotting techniques used to plot, plan and prep their stories. Hear their experiences (good and bad) with techniques such as: the tried and true Outline (Roman Numerals, Numbers, Letters...), Sequences, Beat Sheets, Mind Maps, Index Cards, Whiteboards, Spreadsheets, Synopsis,...

#OutliningKnowBeforeYouGo

M: Vylar Kaftan, Laurel Amberdine, Ellen Kushner, Dominica Phetteplace

Self Publishing: Tips, Tricks, and Things I Wish I Had Known

Sacramento • Sunday, 10:30–11:45 am

Sometimes, the right decision is to be your own publisher -- but what goes into that decision, and what goes into the work after it? Join our panelists for a discussion of tips, tricks, and things they wish they had known before they self published their book(s). Topics may include: book covers, formatting, and getting reviews.

#SelfPubWishIdKnown

M: Dave Smeds, Brenda w. Clough, L.S. Johnson, Patricia A. Leslie

Honored Guest Readings

Santa Rosa • Sunday, 10:30–11:45 am

Readings by our Honored Guests, Ayize Jama-Everett and Delia Sherman

#HonoredGuestReadings

Ayize Jama-Everett, Delia Sherman

1:30–2:45 pm

Speculative Fiction in the Age of Post-Truth

Salon A/B • Sunday, 1:30–2:45 pm

From 1984 to *The Hunger Games*, dystopias have been full of the promise of nontruth media. In the midcentury era of Walter Cronkite and *All the President's Men*, truthful media played an important part in world events, but with the advent of the internet, and more specifically the recent political divisions, the so-called "echo chamber" or "bubble effect" has changed the rules -- especially when a significant portion of fake news is served up by social media. Now, more than ever, we live in a world verging on that of thoughtcrime and doublethink. Where does dystopian fiction go from here? Do we crank up the volume of misery to be louder than the world around us, or do we begin to tip over into satire and allegory?

#SpecFicandPostTruth

M: Bradford Lyau, Karl Gustav Dandenell, Van Aaron Hughes, Caroline Ratajski, Thomas S. Roche

Deeds, Kloster, Pearlman, Welser

Santa Rosa • Sunday, 1:30–2:45 pm

Reading by Marion Deeds, Gary Kloster, Laura Pearlman, and Tracie Welser

#DeedsKlosterPearlmanWelser

Marion Deeds, Heather Rose Jones, Gary Kloster, Laura Pearlman

Honored Ghost Program Item

Salon C • Sunday, 1:30–2:45 pm

Iain (M.) Banks.

#HonoredGhostProgramItem

M: Alan Bostick, Chaz Brenchley, Sarah Frost, Emma Humphries, Steven Schwartz

Collective Story Creation Part 3

Sacramento • Sunday, 1:30–2:45 pm

Borrowing an idea from last year's GOH Donna Haraway's Children of Compost project, participants will divide into small groups and create stories. The facilitator will provide a brief scenario built on the issues confronting us at present to give the groups a starting point. Each group will then be free to address the scenario as they see fit. Over the course of the weekend, the groups will create their stories and report in. This program is open to everyone, not just those who consider themselves to be writers. The objective is to use the combined processes of group interaction and fictional speculation to come up with creative ways to address the difficult times in which we live.

#CollectiveStory3

Nancy Jane Moore

3:00–4:15 pm

FOGcon: the Good, the Bad, the WTH?

Salon A/B • Sunday, 3:00–4:15 pm

Give us your feedback -- what worked? What was less than ideal? What would you like to see change?

#FOGcontheGoodtheBadtheWTH

Keyan Bowes, Michele Cox, Kerry Ellis, Micah Joel, Debbie Notkin, Steven Schwartz

Program Participants

Kianan Rowan Abrams

Born and raised at the renaissance faires of California, with a great interest in both the historical and the fantastical. By day I work in the transportation industry; the rest of the time I am an occasional photographer, an artist, sometimes a performer, and always a fan. Also active in many spheres of social and political activism.

Cassie Alexander

Cassie Alexander is a registered nurse and author of the Edie Spence urban fantasy series.

Robyn Bennis

Robyn Bennis spends her days working in biotech and her nights thinking up new curse words to adequately describe how horrible people are. Having met with limited success in either endeavor, she vents her frustrations through crime, yelling at clouds, and writing. Her debut novel, *The Guns Above*, will be released by Tor Books in summer 2017.

Laura Blackwell

Laura Blackwell is Shimmer's copy editor. Her fiction has appeared in various anthologies and periodicals. Ellen Datlow selected her short story "Bitter Perfume" as an Honorable Mention for *Best Horror of the Year, Vol. 8*. The story appeared in *She Walks in Shadows*, which won a World Fantasy Award.

Andrea Blythe

Andrea Blythe bides her time waiting for the apocalypse by writing speculative poetry and fiction. Her first chapbook of poetry, *Pantheon*, is forthcoming from ELJ Publications in August 2017. Her work has also appeared in several publications, including *Yellow Chair Review*, *Nonbinary Review*, *Linden Avenue*, and *Strange Horizons*. She serves as an associate editor for Zoetic Press and is a member of the Science Fiction Poetry Association. Learn more at: www.andreablythe.com.

Alan Bostick

Alan Bostick has been by turns a physicist, editor, baker, poker pro, writer, and chocolatier. Equally at home in the *salon privée* of a Las Vegas casino resort and the slums of Haiti, Bostick is the very model of a real-life Heinlein protagonist. Pour him a shot of single-malt scotch, and ask him about exploring the ruins of ancient civilizations, probing the secrets of gravity with laser light, or working with the vexing polymorphic crystalline structure of cocoa butter.

Chaz Brenchley

Chaz Brenchley has been making a living as a writer since the age of eighteen. He is the author of nine thrillers and five fantasies. As Daniel Fox, he has published a Chinese-influenced fantasy series, beginning with *Dragon in Chains*; as Ben Macallan, two urban fantasies, *Desdaemona* and *Pandaemonium*. A British Fantasy Award winner, he has also published books for children and more than 500 short stories in various genres. He recently married and moved from Newcastle to California.

Karen Brenchley

Karen Brenchley has had science fiction, steampunk, and fantasy stories appear in various anthologies both alone and with her husband, Chaz Brenchley. She founded the SF in SF reading series with Terry Bisson, and edited her husband's Lambda Award-winning collection. See more at her website, <http://www.karenbrenchley.com>.

Garrett Calcaterra

Garrett Calcaterra is author of the YA fantasy series, *The Dreamwielder Chronicles*, and is a freelance science editor. In addition, he has taught creative writing for over a dozen years at various institutions, including the prestigious Orange County School of Arts, and Chapman University.

Jon Chaisson

Self-published SF/F writer, budding book cover artist, and collector of far too much music.

Brenda W. Clough

Brenda W. Clough spent much of her childhood overseas, courtesy of the U.S. government. Her first fantasy novel, *The Crystal Crown*, was published by DAW in 1984. She has also written *The Dragon of Mishbil* (1985), *The Realm Beneath* (1986), and *The Name of the Sun* (1988). Her children's novel, *An Impossumble Summer* (1992), is set in her own house in Virginia, where she lives in a cottage at the edge of a forest. Her novel *How Like a God*, forthcoming from BVC, was published by Tor Books in 1997, and a sequel, *Doors of Death and Life*, was published in May 2000. Her latest novels from Book View Cafe include *Revise the World* (2009) and *Speak to Our Desires*.

Michele Cox

Michele Cox found fandom (and filking!) in her teens and never left. Since then she has earned an MA in Church History and Theology, become a poet, and taught herself technical writing and business analysis by observation and practice. She is a polytheistic pan(en)theistic mystic working in web security. Among her favorite SFF authors are Edgar Pangborn, Lois McMaster Bujold, M. K. Wren, Madeleine L'Engle, and Theodore Sturgeon. She passes for normal among Bay Area SF fans.

Karl Gustav Dandenell

Greetings! I'm an alum of Viable Paradise XVI, and an Active Member of SFWA. When I'm not supporting internal docs for a Japanese manufacturer, I try to write better stories. I live on a quaint, flat island with 3 cat lords, an artistic child, and a hard-working spouse.

Laura Davy

Laura Davy lives in California with her husband and her cat. She wrote her first story when she was in Elementary School and, despite the fact that the plot didn't make sense, she kept on writing. She has been published in *Apex*, *Escape Pod*, *Sword & Sorceress 31* and others. You can learn more about her at www.lauradavy.com.

Marion Deeds

I'm a writer and a longtime fan of speculative fiction. My reviews can be found at www.fantasyliterature.com

Julia Dvorin

Writer, solipsistic storyteller, mom, artist, geek, SFF fan, Jew, cancer survivor, ex-Faire brat, teacher, entrepreneur, ex-web designer, sociologist, feminist, foodie, freak. Overeducated, underslept. Flying my freak flag high and glad to be alive.

Laurie Toby Edison

I've been an artist making jewelry and sculpture forever. And I'm a photographer and visual activist. My books of photographs are *Women En Large: Images of Fat Nudes* and *Familiar Men: A Book of Nudes* (both edited by Debbie Notkin). My most recent completed project was *Women of Japan*, clothed portraits of women from many cultures and backgrounds. My new project is iPad art. It is "Memory Landscapes: A Feminist Memoir". I blog with Debbie Notkin at Body Impolitic.

Kerry Ellis

Kerry Ellis works in clinical trials but her secret passion is archaeology. She once took a year off to travel and nearly got lost in Hong Kong. Her favorite SF/F books are *The Lord of the Rings* trilogy, *The Sparrow* by Mary Doria Russell, and *Kindred* by Octavia Butler. She can spend hours looking at ruins.

Rebecca Gomez Farrell

Rebecca Gomez Farrell's speculative fiction short stories have appeared in several magazines including *Beneath Ceaseless Skies*, *Bull Spec*, and *The Future Fire*. *Wings Unseen*, her debut fantasy novel, will be published by Meerkat Press in August 2017. Her food, drink, and travel writing can primarily be found at her blog, theGourmez.com, and yes, she has opinions about candied bacon. Find all her creative work at her author website: RebeccaGomezFarrell.com.

Valerie Estelle Frankel

Valerie Estelle Frankel is the author of 20 books on Doctor Who, Game of Thrones, Sherlock, Buffy, pop culture and the heroine's journey. vefrankel.com

Beth Goder

Beth Goder worked as an archivist at Stanford before becoming a full-time writer and parent. Her fiction has appeared in *Escape Pod* and *Mothership Zeta*. She has a degree in Information Science from the University of Michigan.

Alex Gurevich

Born in St. Petersburg, Russia. Moved to the USA in 1989 at the age of 19. Received Ph.D. in Mathematics from the University of Chicago. Worked in financial markets in New York. Recently retired from Wall Street and live in Sausalito, California, focusing on writing SF/F.

Ian K. Hagemann

Ian K. Hagemann is a mixed-race fan and writer in Seattle. He helped start Potlatch and the Carl Brandon Society, and is currently doing and leading personal work with The Mankind Project and Inward Journey. He has published several articles in *The WisCon Chronicles*, most recently one on emotions and oppression.

Jed Hartman

Jed Hartman is a technical writer and former *Strange Horizons* fiction editor whose extracurricular interests include logodaedaly, interdigitation, sesquipedalia, and lapsus linguae. His fiction and nonfiction have appeared in *All-Star Zeppelin Adventure Stories*, *Clean Sheets*, *Fishnet*, *Flytrap*, *Strange Horizons*, and *Wet*. For more about him (or to read his blog), see his website: <http://www.kith.org/logos>.

Shael Hawman / Sheryl R. Hayes

Sheryl R Hayes's three cats graciously allow her and her mother to live in their house in the Silicon Valley, Ca. In addition to writing her urban fantasy series and short stories, she works full time at a private utility. She has a short story coming in the anthology *Alternat-Teas*, published by Sky Warrior Books, and a short story published in *Ligature Works*. You can follow her blog at <http://www.sherylrhayes.com>, on Twitter @sherylrhayes, or on Facebook <https://www.facebook.com/sherylrhayes>

Jamie L Henderson

Jamie is a professional in the High Tech industry who works entirely too much and manages to squeeze an embarrassing amount of consumption of books, movies, and video games of all genres in around that anyway.

Susan Hensley

Susan is an unpublished author with six completed novels under her belt, including a middle-grade fantasy, an adult sf, and a novel set during an alternate seventeenth-century London. She has degrees in Anthropology and English, used to be a librarian, and does something technical involving web sites.

Cathy Hindersinn

Phyllis Holliday

Phyllis Holliday: Poet, Writer, Performer and Sketch Artist; Recently, Soul Making- Keats 2nd poetry winner, poems winner in 2016 Poets/11...San Francisco, many readings, Laborfest Writers, and a Soul Making-Keats first prize for a fictional story. Still write poems in Terri Windling's Myth * Moor Blog. Still working on a Young Adult fairy tale.

Van Aaron Hughes

Van Aaron Hughes is a Denver author of SF/F short fiction. He was a winner in the Writers of the Future contest. His work has appeared in *The Magazine of Fantasy & Science Fiction*, *Intergalactic Medicine Show*, *Glorifying Terrorism*, *Abyss & Apex*, and other publications. He is also the primary judge for the Fantastic Reviews Battle of the Books. In real life, he is a lawyer who has argued before the U.S. Supreme Court, and a father of three endlessly amazing children.

Emma Humphries

Middle aged woman working on the Open Web. Enjoys coffee, JavaScript, power pop, and hockey.

Emily Jiang

Emily Jiang is the author of *Summoning the Phoenix: Poems & Prose about Chinese Musical Instruments*, which was listed among The Best Children's Books of the Year at Kirkus Reviews and The Huffington Post and won The Best Book Award from the Chinese American Librarian Association. Emily holds an MFA in Creative Writing from Saint Mary's College of California and a BA in English from Rice University. She is also a graduate of the Clarion Writers' Workshop. Her writing has been published in *Apex Magazine*, *Stone Telling*, *Strange Horizons*, *Goblin Fruit*, and *The Moment of Change* anthology of feminist speculative poetry.

Micah Joel

Ambisinister alter ego of a published nonfiction author and supertaster homebrewer high-functioning geek in SF. Padawan novelist. Viable Paradise graduate.

L.S. Johnson

L.S. Johnson lives in Northern California. Her fiction has appeared in *Strange Horizons*, *Interzone*, *Long Hidden*, *Lackington's*, and other venues. Her self-published collection, *I* won the 2016 North Street Book Prize. Currently she is working on a fantasy trilogy set in 18th century Europe.

Heather Rose Jones

Heather Rose Jones is writing a historic fantasy series with swordswomen and magic set in the alternate-Regency-era country of Alpennia. She blogs about research into lesbian-like motifs in history and literature at the Lesbian Historic Motif Project and writes both historical and fantasy fiction based on that research. She has a PhD in linguistics, studying metaphor theory and the semantics of Medieval Welsh prepositions, and works as an industrial failure investigator.

Vylar Kaftan

Vylar Kaftan has published about four dozen stories in places like *Clarkesworld*, *Lightspeed*, and *Asimov's*. Most recently she published an alternate history novella in *Asimov's*, "The Weight of the Sunrise," in which the Incan Empire survives into the 19th century. She was nominated for a Nebula in 2011 for her short story "I'm Alive, I Love You, I'll See You in Reno." She blogs at www.vylarkaftan.net.

Lynn Alden Kendall

Lynn Alden Kendall grew up in the backwoods, reading everything she could get her hands on, from Reader's Digest Condensed Books to "When It Changed" by Joanna Russ. Her work has appeared in *American Writing* and *80! Memories and Reflections on Ursula K. Le Guin*. Under various pen names, she has published a novel, a collection of short stories, and four nonfiction books. At her house, the cat-to-lap ratio is greater than 1 and the book-to-human ratio hovers around 5000:1.

Katharine Kerr

Katharine Kerr lives in the San Francisco Bay Area with her husband, his caregiver, and several cats. She's the author of the Deverry series of epic fantasy and the Nola O'Grady series of light-hearted urban fantasy novels.

KJ

KJ is an academic librarian, lifelong reader, avid gamer and active fan. She journals and published fanfiction under the handle "owlmoose," and is a contributing editor to the group blog Lady Business. The first FOGcon was also the first con KJ ever attended, and she is happy to have become a regular. Her other hobbies include singing, travel, and eating at interesting restaurants. She lives the cliché in San Francisco with her husband and two cats.

Ellen Klages

Ellen Klages is the author of two acclaimed YA novels: *The Green Glass Sea*, which won the Scott O'Dell Award, the New Mexico Book Award, and the Lopez Award; and *White Sands, Red Menace*, which won the California and New Mexico Book Awards. Her short stories have been translated into Czech, French, German, Hungarian, Japanese, and Swedish and have been nominated for the Nebula Award, the Hugo, World Fantasy, and Campbell awards. Her story, "Basement Magic," won a Nebula in 2005. She lives in San Francisco, in a small house full of strange and wondrous things. Her most recent story, "Caligo Lane," can be read online at: http://subterraneanpress.com/magazine/winter_2014.

Gary Kloster

Gary Kloster is a writer, stay at home father, martial artist and librarian. Sometimes all in the same day, seldom all at the same time.

Ellen Kushner

Ellen Kushner's "Fantasy of Manners," *Swordspoint*, introduced readers to the city to which she has returned in two more novels and a growing handful of short stories, as well as the collaborative serial prequel, *Tremontaine*, new from SerialBox.com. She narrated all 3 novels as audio-books for Neil Gaiman Presents. She has taught writing at Clarion, Odyssey, and Hollins U. She lives in NYC with Delia Sherman & too many theater and airplane ticket stubs she can't bear to throw out.

Patricia A. Leslie

Independent author of "The Randolph Family Saga" series of romantic fantasy-metaphysical novels, written with some wry Jane Austen "comedy of manners" sensibility, and initially inspired by the Scottish ballad "Tam Lin." Also write short stories, filk songs & similar (also selling two home-manufactured parody/alternative lyrics songbooks). UC Berkeley grad, cultural anthropology. Left handed.

Bradford Lyau

Bradford Lyau has been a program participant for over 25 years. After teaching at universities in California and Europe, he now works for start-up companies and is also a political consultant. He publishes academic articles on American, British, and European SF. His book-length study, analyzing French popular science fiction, has been published by McFarland and Company: *The Anticipation Novelists of 1950s French Science Fiction: Stepchildren of Voltaire*.

Daniel Marcus

Daniel Marcus is the author of two novels and many short stories. Salon.com described his short story collection, *Binding Energy*, as "a cross between Raymond Carver and William Gibson." Re-

cent publications include "Bright Moment" (F&SF, Sep/Oct 2011), "After the Funeral" (F&SF, Sep/Oct 2013), and "Albion Upon the Rock" (F&SF, Mar/Apr 2014).

E.M. Markoff

E.M. Markoff is a Latina writer who was raised on a steady diet of Mexican folklore, anime, Roger Corman's Edgar Allan Poe films, and unrestricted access to comics and books. Growing up, she spent many days exploring her hometown cemetery, where her love of all things dark began. Upon coming of age, she decided to pursue a career as a microbiologist, where she spent a few years channeling her inner mad scientist. Despite enjoying her time in a lab coat, she always had a love of writing short stories and so, one day, she set the first word to paper and never looked back. Her debut novel, *The Deadbringer*, is the first book in the Ellderet Series. You can connect with her on Facebook, Instagram, and Twitter @tomesandcoffee

Susan R. Matthews

Susan R. Matthews was born in Georgia and raised around the world. She got her big break at Avon Nova in 1996, and has been working through her series of novels under Jurisdiction—the Life and Hard Times of Uncle Andrej, who is not a nice man—ever since. Her agent is working on marketing the last Koscuisko novel, *Blood Enemies*, and on ebook publication for the backlist; the published Koscuisko novels will soon be available as audio books from audible.com.

Heather McDougal

Heather McDougal is a writer and educator living in Northern California. She is a Writer of the Future winner and a Viable Paradise alumna. Her fiction has appeared in anthologies and magazines since then, and she is known for creating the Cabinet of Wonders blog. She is Art Director for *Strange Horizons*, and considers connecting artists and writers to be one of her favorite activities. *Songs for a Machine Age*, her clockpunk adventure novel, came out in 2012 from Hadley Rille Books.

Theresa Mecklenborg

Theresa never knows what to put in these bio slots.

Marie Metivier-DeMasters

My husband and I are in the slow process of making our escape from the long hours of techie day jobs in Silicon Valley, the horrible commutes, and the huge mortgage to move to Bellingham and work full time on our longtime dream of writing fun science fiction.

Nancy Jane Moore

Nancy Jane Moore's science fiction novel *The Weave* came out in 2015 from Aqueduct Press. She is also a member of the publishing co-op Book View Cafe, writes science fiction and fantasy, and

is a fourth degree black belt in Aikido. Her other books include *Changeling*, *Conscientious Inconsistencies*, and *Walking Contradiction and Other Futures*.

Pat Murphy

Pat Murphy is a writer, a scientist, and a toy maker. Her novels include *The Wild Girls*, *Adventures in Time and Space with Max Merriwell*, and *The Falling Woman*. Her fiction has won the Nebula, the Philip K. Dick Award, the World Fantasy Award, and the 2002 Seiun Award. Currently, Pat works for Klutz, a publisher of how-to books that come with cool stuff. Her Klutz books include *Paper Flying Dragons* (with dragons to fold and fly) and *Star Wars Folded Flyers* (with 30 foldable starfighters).

Alfred Nash

Rocket scientist, track cycling race announcer & mustache competitor.

Zachariah Ronan Nash

High School Student & Science Fiction Writer

Debbie Notkin

I have been at various times a science fiction editor, book reviewer, bookstore owner, convention organizer, fanzine publisher, award administrator and more. I blog at Body Impolitic with Laurie Toby Edison. Since November 2016, we have focused on issues of resistance and response to the authoritarian American government. I also work with Strike Debt Bay Area and Friends of the Public Bank of Oakland. I work as a contracts manager for a medium-sized publishing company in its San Francisco office.

Megan E. O'Keefe

Megan lives in the Bay Area of California and makes soap for a living. It's only a little like *Fight Club*. She is a first place winner in the Writers of the Future competition and her debut novel, *Steal the Sky*, is out now from Angry Robot Books. She is represented by JABberwocky Literary.

Colleen T. O'Rourke

Colleen is a writer, biologist, and semi-amateur bellydancer. After working for over a decade in ecology research and science writing, she succumbed to destiny and is currently working as a high school science teacher while maintaining freelance writing projects on the side.

Laura Pearlman

Laura Pearlman is an ordinary human who lives with two ordinary felines. Her short fiction has been published in *Shimmer*, *Flash Fiction Online*, and *Daily Science Fiction*, among other places. Her LOLcat captions have been published on McSweeney's. She slushes at Escape Pod. She has a

tragically neglected blog called Unlikely Explanations and can be found on twitter at @laurasbadideas.

Sasha Pixlee

Sasha Pixlee's cat is adorable and she is named Rupert because gender is a human construct.

Daniel Potter

Author of the *Freelance Familiars* Series. Vascular Biologist. Strangely sane.

Caroline Ratajski

Writer and software engineer.

Loren Rhoads

Loren Rhoads is the author of *The Dangerous Type*, *Kill By Numbers*, and *No More Heroes*. She's the co-author of *As Above, So Below* and editor of *The Haunted Mansion Project: Year Two*.

Andrew Roberts

A native Californian, I am the unlikely descendent of pirates, pilgrims and Portuguese fishermen. My genre of choice is traditional fantasy, but I also enjoy writing magical realism and science fiction. I have sold my stories and poetry to *The Spark Anthology* and *Bourbon Penn Magazine*, and am a Third Place Winner of The Writers Of The Future Contest. My current book project is a story of spirit possession and murder set in seventeenth century Japan.

Madeleine E. Robins

Madeleine Robins is the author of 11 novels, including three Sarah Tolerance alternate Regency-noir mysteries: *Point of Honour*, *Petty Treason*, and *The Sleeping Partner*; and *Sold for Endless Rue*, a retelling of Rapunzel in a medieval setting. She lives in San Francisco.

Thomas S. Roche

Thomas S. Roche is an author of science fiction, fantasy, horror, crime fiction, nonfiction, and erotica. His first novel *The Panama Laugh* was a finalist for the Bram Stoker Award from the Horror Writers of America. A prolific film and book reviewer, he can be found at <http://thomasroche.com>, <http://facebook.com/skidroche>, <http://twitter.com/thomasroche>, <http://goodreads.com/thomasroche> and <http://letterboxd.com/thomasroche>.

Chadwick H. Saxelid

I'm a writer, critic, and horror geek that lives, writes, and reads in the San Francisco Bay Area.

Steven Schwartz

Steven Schwartz is a writer of spec fic, smut, and poetry both formal and informal, a letterpress printer, and a firm believer in experimenting with programming.

Effie Seiberg

Effie Seiberg is a science fiction and fantasy writer from San Francisco. She's a graduate of Taos Toolbox and a slush reader for Tor.com. Her stories can be found in the "Women Destroy Science Fiction!" edition of *Lightspeed*, *Crossed Genres* magazine, the anthology *Fierce Family*, and upcoming in *Stupefying Stories*.

Delia Sherman

Delia Sherman is the author of numerous short stories and novels in the historical-fantastical-comical-romantic-feminist vein. She is or has been a teacher, an editor, a founder of the Interstitial Arts Foundation, a book store clerk, a gardener, a knitter, a traveler, and a flaming liberal.

Dave Smeds

Author of *The Sorcery Within* and other novels. Short fiction in venues such as *Asimov's SF*, *F&SF*, *Realms of Fantasy*, *Sword & Sorceress*.

Melissa Snark

Author Melissa Snark lives in the San Francisco bay area with her husband, three children, and a glaring of litigious felines. She reads and writes fantasy and romance, and is published with The Wild Rose Press & Nordic Lights Press. She is a coffeeoholic, chocoholic, and a serious geek girl. Her Loki's Wolves series stems from her fascination with wolves and mythology.

Sarah Stegall

Sarah Stegall writes science fiction, fantasy and mysteries. Her most recent short stories have been published in *Quantum Zoo* and the upcoming *X-Files: The Truth Is Out There*. Her most recent book, *Outcasts: A Novel of Mary Shelley*, was released in May 2016. Sarah is the author of the *Phantom Partners* series, as well as the novel *Chimera* and the YA novel *Farside*. Since 1994, Sarah has been writing critically acclaimed reviews of science fiction and fantasy television, books and movies. She researched and helped write the first three *Official Guides to The X-Files*. She currently resides in Northern California.

Guy W. Thomas

I've been active in SF fandom since the late 70's. Chaired a few Potlatches and worked on FOGcon since the first one. I was chair of Fogcon 4. With a BA in Dramatic Arts from UC Berkeley, I may be the only Beckett/Heinlein fan in existence. I'm a Green Party, Independent Living, lefty advocate.

I wish I could read faster and write more. I still want to drive the first power wheelchair on the Moon (or Mars, I'm not picky).

Lisbet Weir

Writer, photographer, bookworm; in a pack with a demanding terrier.

Cliff Winnig

Cliff Winnig's stories appear in the anthologies *That Ain't Right: Historical Accounts of the Miskatonic Valley*, *When the Hero Comes Home: 2*, and others, as well as the Escape Pod podcast. His very short stories appear in the twitterzines *Outshine* and *Thaumatrope*. Cliff is a Clarion graduate and a three-time finalist in the Writers of the Future Contest. He's taught writing workshops and a class on the history of science fiction. He also plays sitar, dances, and does tai chi and aikido.

Trace Yulie

Trace Yulie is a science fiction writer, a graduate of the Clarion West Writers Workshop class of 2010, and a contributor to *The Future Fire*. Her publications include stories for *Crossed Genres* and *Interzone* (writing as Tracie Welser). Her 2012 story, "A Body Without Fur," was listed as an "Honorable Mention" in Gardner Dozois' *The Year's Best Science Fiction (Thirtieth Annual)*. She is working on her first novel.

Access Information

We at FOGcon take accessibility seriously. We take the approach of universal design: making schedules, communications, and the physical environment usable by as many people as possible. Detailed, up-to-date information will be posted at our accessibility web page: <http://fogcon.org/about-fogcon/policies/accessibility-policy/>.

You can always email access@fogcon.org, if you have questions, special needs, or requests.

Unfortunately, we can't make the entire con barrier-free. We are limited by finances, volunteer staffing, and the cussedness of reality: sometimes the accommodation essential to one person (a helper animal, for example) is a barrier to another (those allergic to animals). Let us know, please, if you encounter difficulties or if you can offer suggestions or help.

At a minimum, we expect to offer these accommodations:

- A highly accessible, nonsmoking hotel with a number of handicapped access rooms
- Reserved seats in meeting rooms to help those who need to see or hear
- Dealers' room aisles wide enough for two wheelchairs to pass
- An effort to reduce perfumes for those with scent sensitivities
- Lists of ingredients wherever possible for those with food allergies
- A wide array of edibles to maximize your chances to find food that is both safe and luscious
- Signs at different heights because not everyone's eye level is the same
- An electronic version of the con schedule
- Accessible website design

Minimizing Stress and Maximizing Comfort

The weather both inside and out varies a lot. Bring layers to add in chilly program rooms, subtract in hot ones, and ensure you're comfortable in the wide range of weather both inside and outside the hotel.

Mobility

If you wish to rent a wheelchair or motorized scooter, we have found a service that will deliver rentals to the hotel's bell desk and pick it up after the con at no additional charge. Email access@fogcon.org for details. Reserve at least 48 hours in advance; a week is better.

Reading

FOGcon provides information in various formats. Our most important publications are the pocket program and this Program Book. In addition to regular print, the FOGcon web site hosts PDF and HTML versions of both publications, and we offer Android and iOS apps. A printed pocket program and the Program Book is included in the membership packet.

Listening

For the convenience of speech-readers and anyone with hearing difficulties, we set aside blue stripe seats front and center in every program room. Program participants may be able to use microphones in the larger program rooms. Contact us at access@fogcon.org to see if we can arrange any other accommodations you may request.

Eating

If you feel safer or more comfortable bringing your own food, you'll be pleased to hear that every room at the Walnut Creek Marriott Hotel features a minifridge.

The menu for the UnAward Banquet has been chosen to allow a broad spectrum of delicious foods. You should be able to find gluten-free, dairy-free, vegetarian, and vegan options. Sorry, not kosher. We will try to post ingredient lists and avoid cross-contamination, but we cannot guarantee it.

The Consuite is open Friday from noon to 2AM; Saturday from 8AM to 2AM; and Sunday from 8AM to 6PM. Every attempt will be made to supply ingredient lists and avoid cross-contamination.

Breathing

Our "zoned" fragrance policy balances two needs. For some members, fragrances trigger asthma, migraine, or illness. Other members need to use fragrance to manage pain and mood. Please leave scented products at home if you can do so without detriment to your own health. The Dealers' Room wares may include incense and dusty books. The hotel uses scented cleaning products. Those of us who react strongly to fragrances, dust, and particulates should bring an N95 mask.

Pets are allowed in the Walnut Creek Marriott Hotel.

Potential Barriers that Remain

Given our fiscal limitations, our commitment to our current conference venue, and the reality that sometimes one member's accommodation is another member's barrier, we can't make FOGcon perfectly accessible to everyone. We don't want to make promises we can't keep. We want you to know about these potential barriers so you can make informed decisions. "Sorry, we can't" is not the same message as "we don't care" or "we don't believe you" or "we're comfortable ignoring your needs." The Concom has and will continue to wrestle with these issues. Contact access@fogcon.org for background on these remaining barriers:

- Most of the programming rooms are illuminated with fluorescent lighting.
- Members bring a lot of reading materials only available in regular print. The "freebie" tables groan with info on events, zines, books, con bids, art shows, political theater, and much more. Party announcements and such decorate the walls.
- FOGcon is not scent-free.
- The toilet facilities are labeled "Men" and "Women," although humans don't divide that neatly.
- We cannot guarantee microphones in all program rooms.
- We have not yet found volunteer interpreters or captioning, and FOGcon just can't afford paid ones.

Allies: How Every Member Contributes to an Accessible Con

The most significant barriers can be created by thoughtless behavior and inaccurate assumptions about people with disabilities. Part of FOGcon's community values is to create a con that is accessible and a community that supports accessibility issues.

We all learn contradictory messages about people with disabilities. Disabled people are the archetypal "other": the fate-worse-than-death, the sainted and spiritual, the cursed and amoral, the sub-human, the super-human, the sexless and the over-sexed. These conflicting stereotypes support a weird stew of fear and fascination. All members create a universally accessible con by paying attention to our own behavior and attitudes.

Offer help—don't assume it's needed. Most of us are taught to “help the handicapped” but not to ask “does this person want or need help?” If you think someone may need assistance, just ask. If they say yes, don't make assumptions; instead listen to the details of what the person with disabilities wants. If they say “no thanks,” don't be offended. What might look overly complicated or inefficient can be what that disabled person finds works best.

Don't assume people with disabilities want or need fixing. Members with disabilities are here for the same reasons non-disabled members are: to think and talk about speculative fiction.

Bad ways to start (or continue) a conversation:

- “My nephew cured his fibromyalgia with a yak-milk diet.”
- “Don't they have a wonderful new medicine for that?”
- “Why take drugs when you just need a positive mental attitude and yoga?”

Better ways to start (or continue) a conversation:

- “Have you read Nalo Hopkinson's *The Salt Roads*?”
- “I see you've got an Android. How do you like it?”
- “Don't I know you from LiveJournal?”

Privacy. Please respect others' physical and emotional boundaries. Do not lean on someone's wheelchair or move it without permission. Be aware that sudden hugs, tickles, or touches from behind can be seriously triggering to someone with PTSD. Those with scent sensitivities or plant allergies may have severe reactions to having flowers or perfume thrust in their face. Do not ask how someone became disabled or assume their experience is the same as another person with a similar disability. The Access Team have chosen to be information resources about disabilities—ask us.

Respect Blue Zones. Chairs marked with blue are reserved for those who must sit up front in order to lipread or hear. Wheelchair spaces are also marked in blue. Blue zones in hallways and aisles, if any, must be kept clear for people entering or leaving. Don't create traffic jams, please.

Maintain clear paths. FOGcon provides fantastic opportunities to talk, but clogged doorways and hallways make navigation time-consuming for all, and impossible for some of us. Tuck your belongings in front of your feet or under your seat. Remind members gathered in doorways or hallways of the need to share the limited space so all of us can move freely.

Share the air. Smoke and scents travel quickly, and air won't move if you ask it to. Washing your hands after smoking makes a difference. We ask that you limit your use of scented products if you can do so without negatively affecting your health. For those of us with asthma, migraine, and chemical sensitivities, fewer fragrances, vapors, and particulates make the con a place we can attend. Some of us smoke, and some of us don't. The hotel is completely non-smoking. FOGcon is not, however, a fragrance-free con.

Spread the word. Universal Design simplifies life by making products, communications, and the built environment more usable by as many people as possible at little or no extra cost. Universal design benefits people of all ages and abilities. The Access Team is delighted to discuss how you can incorporate universal design into your conventions, buildings, instruction, publishing and lives: contact us now via access@fogcon.org or in person at the con.

Speak up! You don't need to have a disability to advocate for access. If you see barriers, feel free to suggest how to clear them—whether this means talking respectfully to other members, alerting Safety, or contacting the Access Team or another Concom member.

Many thanks to the WisCon Access Team, who very kindly gave us permission to use and adapt their fine document on accessibility.

Anti-Harassment Policy

FOGcon is committed to offering a convention experience as free from harassment as we can make it for our members regardless of characteristics such as gender, sexual orientation, disability, physical appearance, age, race, religion, nationality, or social class. We do not tolerate harassment of conference participants in any form. FOGcon attendees violating these rules may be sanctioned or expelled from the convention without a refund at the discretion of the convention organizers.

Harassment includes offensive verbal comments related to such characteristics, deliberate intimidation, stalking, following, unwelcome photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome attention. Attendees asked to stop any harassing behavior are expected to comply immediately.

If a FOGcon attendee engages in harassing behavior, the convention organizers may take any lawful action we deem appropriate, including but not limited to warning the offender or expelling them from the convention with no refund. If you are being harassed, notice that someone else is being harassed, or have similar concerns, please contact a convention staff member immediately. While we are primarily concerned with preventing harassment in FOGcon space during the convention, we will also respond to FOGcon-related situations that might occur outside that space, for example in local shops, bars, restaurants, or on the street, or in online contexts.

Convention staff will help attendees contact hotel security or local law enforcement, provide escorts, or otherwise assist those experiencing harassment to feel less unsafe for the duration of the convention. We value your presence.

Photography Policy

Almost everyone who has a cell phone has a camera, and almost everyone who comes to FOGcon has a cell phone. Video and audio recording and photography for personal archival use only is generally okay, unless individuals make it clear that they do not wish to be photographed or filmed, in which case any photography or recording of them is expressly forbidden.

Please be polite and ask before taking photographs or recordings. We suggest that photographs be taken before or after a program event to avoid distracting panelists and audience members from their discussion.

You agree to be solely responsible for clearing any and all rights and permissions for any use(s) you might make of the photographs, recordings, transcripts and similar material you take from the convention. Such material may not be posted to any commercial website or commercially operated streaming server including but not limited to YouTube, nor used for any commercial purpose whatsoever. Please ask permission of the subjects before posting to any generally available web sites including unlocked Flickr, Facebook, DreamWidth, or LiveJournal accounts. Your participation in FOGcon does not permit you to make use of FOGcon intellectual property. Other than for your purely personal, archival use, you may not use any FOGcon intellectual property for any purpose without the express written consent of FOGcon.

Thanks to our friends at WisCon for graciously sharing their policy with us.

FOGcon 7 – Hours and Useful Information

Registration

Thursday: 7pm – 8pm
Friday: 10:30am – 9pm
Saturday: 9am – 8pm
Sunday: 10am – noon

Dealers' Room

Friday: 3pm – 7pm
Saturday: 10am – 6pm
Sunday: 11am – 3pm

Consuite (second floor, Santa Monica room)

Friday: noon – 2pm
Saturday: 8am – 2am
Sunday: 8am – 4pm
Dead Frog Party: Sunday 4pm – 6pm

Childcare

Friday: 1:30pm – 5:45pm
Saturday: 9am – 11:45am, lunch break
1:30pm – 5:45pm
Sunday: 9am – 11:45am

Valet Parking

Is free to all FOGcon members; just tell the valet you are with FOGcon!

Important Numbers

Walnut Creek Marriott hotel security: Dial "0"
Police and medical help: 911 (emergencies only)
National Sexual Assault Hotline: (800) 656-4673
(24 hour crisis line)
Yellow Taxi in Walnut Creek: (925) 934-1234

