

FOGcon 8



Performance in SF&F

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Comments from the Chair

Steven Schwartz

Welcome to FOGcon 8, one and all, and enjoy (and be part of!) the Performance!

Whether it's appearing in the hallways in finery not usually shown off to the world, or speaking on a panel, or filking, or doing karaoke, there are so many ways to perform at a FOGcon, and there are even more ways to talk about the way performance finds its way into our beloved genre fiction.

At the very first FOGcon, I created an evening panel called ConTention—and I've hosted it at every FOGcon since. We argue great (and merely amusing) SF/Fnal arguments, though often with as much intent to perform and amuse each other as to actually win. People switch sides, get more and more outlandish, and generally have a good time. That's the kind of performance that I love at FOGcon.

We've got Honored Guests who perform, as well as write, and that's the kind of performance that I love to see at FOGcon.

We've got people sharing their ideas and their thoughts and their hopes — and that is very much the kind of performance that I love to see at FOGcon.

I've been honored to be part of the FOGcon concom for all 8 years of its existence; and I want to thank everyone who's made it an exciting 8 years, and encourage you all, either as volunteers, suggestors of programs, or, perhaps, as part of the concom, to help us build FOGcon towards the future, towards the kind of con that we want to have — and one that has the space for the various different ideas of what we want a con to be.

Thank you again, and may you enjoy the performances you see, hear, and are part of, this FOGcon 8!

FOGcon 8 says thank you to 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:

B.C. Holmes, Gary Farber, Gregory Feeley, Jo Walton, L. Timmel DuChamp, Metaphortunate, Richard Kadrey, Vy Kaftan, our Honored Guests (for this year, and returning), and Debbie Notkin.

Convention Committee

Steven Schwartz, Chair

Kerry Ellis, Treasurer

John Kusters, Hotel Liaison

Crystal Huff, Honored Guest Liaison

Michele Welck, Registration

Elsa, Micah Joel, and Eva Folsom, Programming

Lynn Kendall, Publications

Michele Cox, Volunteers

Keyan Bowes, Writers Workshop

Jennifer Brooks, Dealers Room

Lisbet Weir, Performance Co-ordination

Wendy Shaffer, Access, Logistics, and Database

Alyc Helms, WordPress Website

“That’s the secret to performance: conviction. The right note played tentatively still misses its mark, but play boldly and no one will question you. If one believes there is truth in art – and I do – then it’s troubling how similar the skill of performing is to lying. Maybe lying is itself a kind of art. I think about that more than I should.”

– Rachel Hartman, *Seraphina*

“We are our own dragons and our own heroes. We must rescue ourselves from ourselves.”

— Peter S. Beagle

Honored Guest Ada Palmer

The Awesomeness of Ada Palmer

By Jo Walton

I'm fortunate enough to be able to call Ada Palmer my friend. She's astonishingly multi-talented. She is a professor of Renaissance History at the University of Chicago, working on the history of ideas over a long time, the vital field of where ideas came from and how they mutated and shaped the world we live in. Relatedly, she's an inspired teacher. Unrelatedly, she composes and sings close harmony a capella music, much of it about Norse Mythology. Her musical play *Sundown: Whispers of Ragnarok* was performed at Balticon in 2013 and at Lonestarcon 3, and it's available on CD and DVD. She blogs about history and writing and fannish interests at Exurbe.com, and sometimes on Tor.com—her series at [Exurbe](http://Exurbe.com) about Machiavelli is incredible.

The first novel of her SF series *Terra Ignota*, *Too Like the Lightning*, came out in 2016. It won the Compton Crook Award for Best First Novel, was nominated for a Hugo and listed as a Tiptree Honor, and Ada herself won the John W. Campbell Award for Best New Writer last year in Helsinki. The second and third volumes, *Seven Surrenders* and *The Will to Battle* came out in 2017. There will eventually be four books. Ada is writing the fourth one at the moment. It will be called *Perhaps the Stars*.

I am a complete pushover for her work. Her academic articles have reduced me to tears. I like her music more than I like any music except Bach. (And Bach cheats, he has instruments!) Her blogging is some of my favourite work on the internet. As for her fiction, it could only be more my thing if it came in blue and printed on chocolate. I may in fact like these books too much to be able to talk about them properly, it's hard to get the right distance from them. I want to jump up and down and wave my arms around saying how great they are, rather than trying to explain what makes them great. Read them, read them, and then we can talk about them.

Well, let's try to describe them a bit. The *Terra Ignota* books are set in the year 2454—what she calls "Middle Future". They're not near future day after tomorrow everything the same except the one SFnal thing, and they're not far future other planets. There has been a little over four hundred years more human history, on Earth. They are about as far from us as we are from the Renaissance. It's a very interesting distance. As with us and the Renaissance, a lot of things have changed, but some things are still the same. There's still a king of Spain, though he has a very different job, and a European Union, though in a world where nation states have ceased to be geographical, it has naturally mutated. But nationality is a choice, that recent invention the nuclear family proved to be a flash in the pan and most people live in big collective families called bash'es. There was a war of religion, and now religion is, weirdly, both banned and compulsory—practicing religion or even discussing it openly is banned, but everyone has a regular obligatory meeting with a "sensayer" to discuss religion

and philosophy, to help everyone form their own personal religion, which will not be discussed with anyone except the sensayer.

The books are largely narrated by Mycroft Canner, a servicer—that is, a convict who is atoning for his crimes by being a public slave, as proposed by Thomas More in *Utopia*. Mycroft's voice is an incredible achievement. It feels completely real, and yet it's very carefully constructed. The books begin with a set of permissions and warnings, which in themselves do a great pile of worldbuilding for us. You should also take the warnings seriously. Then Mycroft tells us he has been commanded to write this account of the days that changed everything. This is an account of the changing of a world. Then Mycroft tells us he will be narrating in the style of the eighteenth century. In a world where "they" is the third person singular normal pronoun and (as for us) "you" the normal second person singular, Mycroft asks us to forgive him he "thees and thous and he's and she's". There's a lot of play with gender here, in this world where addressing gender issues has gone a certain distance and then been declared to be solved, when there was still a long way to go. Mycroft is our guide through all of this, a well-meaning, but not altogether trustworthy guide, introducing us to the other important characters, leading us through the complexities of the world and the plot.

This is a world that's politically, socially, metaphysically and philosophically complex, and they thrust you, the reader, into all this complexity in a strongly immersive way. Thematically, they're largely about the question of whether you'd sacrifice a good world for a better one—for the hope of a better one. Or whether you'd sacrifice the hope of a better world for the good world you have. When I describe them like this, they sound very cool and abstract and detached, but they're not like that at all. If I go on to talk about the unusual narrative style—and it has a very unusual narrative style indeed—you'll get the impression even more than it's cold. It's not. It's warm and compassionate and wonderful. We make a distinction between different kinds of intelligence. Lots of books are smart, and lots of books are clever, and a lot of books are so clever they get in their own light. *Terra Ignota* never does that. These books, while being clever, are also warm and wise and caring.

"I wanted it so much. So much sometimes it felt like I couldn't breathe. Sometimes I would cry, not because I was sad, but because it hurt, physical pain from the intensity of wanting something so much. I'm a good student of philosophy, I know my Stoics, Cynics, their advice, that, when a desire is so intense it hurts you, the healthy path is to detach, unwanted, let it go. The healthy thing for the self. But there are a lot of reasons one can want to be an author: acclaim, wealth, self-respect, finding a community, the finite immortality of name in print, so many more. But I wanted it to add my voice to the Great Conversation, to reply to Diderot, Voltaire, Osamu Tezuka, and Alfred Bester, so people would read my books and think new things, and make new things from those thoughts, my little contribution to the path which flows from Gilgamesh and Homer to the stars. And that isn't just for me. It's for you. Which means it was the right choice to hang on to the desire, even when it hurt so much."

— Ada Palmer, *Too Like the Lightning*

Honored Guest Andrea Hairston

The Power to Make

By L. Timmel Duchamp

An artist is one possessed by an intense drive to create while at the same time possessing the discipline to manage and control that drive. Not surprisingly, in many times and places the artist has enjoyed nearly divine status. Gods, after all, are often credited with the original creation of the world.

I first encountered Andrea Hairston's work when I read her story "Griots of the Galaxy" (originally published in the anthology *So Long Been Dreaming*). In that tale, her griots perform the sort of impossible, important work that all artists strive to accomplish, and I recognized at once that its author knew all about that work. Lit up by its fiery beauty, I scoured the internet for more such work. When I found nothing, I wrote her an email, asking whether she had written more fiction. When she replied that she'd written a novel, as yet unpublished, I thrilled with excitement, as a publisher, yes, but also as a reader longing for the next great fix. May I consider it for publication by Aqueduct? I wrote back to her. The manuscript arrived, and I loved it. Its words carried me into a world as distinct and textured as any place I've ever known. When I had to be away from it, the feelings it had conjured in me overwhelmed me whenever the thought of it so much as crossed my mind. That manuscript was *Mindscape*, which Aqueduct released little more than a year later.

Another novel, *Redwood and Wildfire*, followed, and after that, *Lonely Stardust*, a substantial collection of essays, plays, and her WisCon Guest of Honor speech. More recently, Aqueduct published her novel *Will Do Magic for Small Change*. Over the course of editing her three novels and collection, I experienced the pleasures—intense but arduous—of working with an artist. Andrea, you see, had been a practicing artist long before she began writing fiction, as a playwright and performer, and it showed in her approach to her work. Her finely honed concentration and sharp intellect, her grasp of narrative structure, and her determination to make all the elements of craft make her work its best self are all that any editor could dream of in an author.

When I first met Andrea face to face, I realized that I already knew who she was, though I hadn't known that when I'd written to solicit her novel submission. I'd been in the audience a couple of times for panels she'd been on at WisCon, and had both times been blown away by her brilliance, as well as gratified by her articulating responses to her fellow panelists that expressed what I, sitting in the audience, had been thinking—and more, of course, since her panel contributions often inscribe connections new to my mind, occasionally even introduce me to thinkers whose work I hadn't myself engaged with. That brilliance shines through the essays in *Lonely Stardust*, several of which I've seen Andrea "perform" (her word, unquestionably apt, for her delivery of work written as a monologue for "Andrea, the Professor," as she once noted at a conference at the University of Oregon).

More recently, in a phone conversation following the US's 2016 general election, Andrea reminded me that when negentropic events overwhelm the world, artists must continue to make and re-make that world, no matter that they often feel their work has paled into insignificance at such times. As she wrote in a November 11, 2016, blog post,

I scrolled around obsessively for the answers, hoping to find the reasons for this tragedy, the answers to a nightmare. Finally, I realized what I was really looking for in every article and post was *the miracle* that would make it all better. I realized I wasn't going to find the miracle answers. I'd have to make the answers, conjure miracles with all of my communities.... Many artists wondered if what they do is significant—particularly in the face of the horror, why write magic or science fiction? Who wants to read our stories?

At its best, Andrea reminds us, science fiction challenges us to examine our world afresh, provoking us to rethink all that we take for granted. Because science fiction writers do this through the medium of fiction, readers may not always realize the extent to which the astuteness of the fiction they love owes a debt to their authors' intellectual sophistication, which more writers than you might think deliberately conceal from their readers.

The best, most passionate writing, a common, sometimes deeply cherished, assumption goes, is that which is least mediated by the intellect. I have a lot of problems with that assumption, which I won't elaborate on here. I would, though, like to quote what Andrea said in an interview for the *Aqueduct Gazette*, which bears on this issue:

Writing a play, novel, or screenplay, I discover what I'm thinking, what I make of my experiences and inquiries, what everything means. Poetry comes too, to explain and shape reality. Poetry and stories are spontaneous improvisations, performances in the theatre of my mind. I have to decide, consciously, to write an essay. Or people persuade me to write an article; they tempt me with a juicy proposition or question. Plays and stories just tumble out. Characters talk at me, nag me until I write them down. They demand my full attention. What happens or might happen to my characters consumes my creative problem-solving apparatus. I'm a hyper-bunny, yet when working to express a character's reality or when putting on a play, my geek self is fully engaged. Everything I experience becomes part of whatever story/drama I am working on. And these stories illuminate my life.

Art, for Andrea, is a "spontaneous improvisation"—one that engages both mind and body: her "geek self," as she calls it. Body is particularly important in her work. But her recognition of the body as the *sine non qua* of humanness defies body's relegation to the inferior term in mind/body dualism. It should come as no surprise, then, that Andrea's understanding of the inextricability of mind and body is informed by theoretical underpinnings that again and again reveal themselves in her essays as well as in her responses as a panelist. Her sense of that inextricability is profoundly, physically embodied in her work as an artist, which has deep roots in theatre. She speaks directly to this in the interview:

Artists are conjurers. We must feel the audience, journey to them, respect them even as we trick and challenge them. Art is a religious engagement with the mys-

teries of the universe. Spectators and performers share breath and sweat. In a performance, heartbeats and laughter sync up. Audience and performers taste each other's tears. The audience becomes the performers. In a novel, the same thing happens, the reader's body syncs up with the characters, but this takes place in the theatre of the mind. The live audience and the home audience are on a miraculous continuum. We're all, reader, live performer, live audience, making the story whether we witness, perform, or read it. This is part of the miracle and mystery of our Universe. Thus, to tap Ashé, the power to make things be, I always pour libation to Eshu, master of uncertainty. This keeps me humble and open to surprise of the artist-audience exchange

Artists, as Andrea notes, need an audience to complete their work, to create, when everything meshes, a virtual miracle. I invite—no, urge—you to be the participant audience for Andrea's work, whether a performance of her fiction, a monologue delivered by Andrea the Professor, a performance of her plays, or the printed page of her prose. And if you have the privilege of engaging her in conversation, may you too feel the fizz of her vibrant, astonishing creativity.

“Competition is savage. What story hasn't been told a billion times? We don't have unlimited thrills and spills to offer. Probably boil it down to six or seven plots. The ancients had virgin territory to mark with genius—they didn't face an audience glutted on spectacle and addicted to hype. Fart and it was a great insight back then.”

— Andrea Hairston, *Mindscape*

Honored Ghost Thomas M. Disch

The Best SF Writer You Probably Haven't Read

By Richard Kadrey

I first heard of Thomas Disch through his story "Descending." It's about a man trapped on an endless escalator heading downward. He's in a department store and has been swallowed up by the shiny modern consumer construct where he'd just been shopping. This idea relates to Disch's most consistent theme of his early period: the collapse of American culture.

It's important to remember that Disch was never just an award-winning science fiction writer. He was a restless man who travelled widely, held a long string of odd jobs, and worked both in and out of the genre his whole career. Besides SF, he published horror, satire, theater works, poetry, essays, and criticism, a computer game, and a novelization of the TV show, *The Prisoner*.

I first got to know Disch through his stories. They ranged from experimental SF to surreal works like "Fun with Your New Head," and genuinely odd pieces such as "Pyramids for Minnesota." His first collection, *One Hundred and Two H-Bombs*, was followed by *Fun with Your New Head*, *White Fang Goes Dingo*, and *Getting Into Death*.

His first novel, *The Genocides*, is a dystopian story about the end of the world. Aliens have seeded a strange crop all over the Earth, one that displaces all normal crops and leaves the world crippled and starving. Civilization has already collapsed when the book opens. The story centers around a small farming community fighting to stay alive. Ultimately, the community fails, as much by conflicts within the group as by the alien invasion. This is Disch charting the disintegration of the country and finding no happy end in sight.

Disch's first truly challenging novel, *Camp Concentration*, is one of his darkest. The novel is set during a future war in which the government is conducting experiments on political prisoners to create geniuses for the war effort. The experiments work, but because the key to creating geniuses is to inject them with a variant of syphilis, it dooms the subjects to death within a few months. The book is told in the form of a diary, and what's truly impressive about it is that Disch convinces you that you're in the mind of someone with a vastly expanding intellect.

Camp Concentration came out in 1968, during the height of the Vietnam War, and you feel the fear and anger of that period in a lot of his work from this period. The fact that the government in the book is willing to infect citizens with a disease guaranteed to kill them is a good example of this attitude. And the fact Disch chose a sexually transmitted disease to use as a weapon is especially unsettling. First, you can't help but think of the Tuskegee experiments. Second, the book was written in the late Sixties, when the possibilities and defi-

nitions of sexuality were expanding, war was literally invading people's bodies in a cruel and intimate way.

334—a series of dark, linked novellas set in an New York apartment building—followed *Camp Concentration* and is the end of Disch's New Wave period, at least as far as his novels are concerned.

On Wings of Song is Disch's next big novel. Again, we see the country at a crisis point. The book is set in a future America torn apart by a dying economy and a cultural split that, ironically, bears a strong resemblance to present-day America. The Midwestern U.S. has become a sort of colony ruled by a stern Christian ideology, while the coasts remain relatively free and open.

The book dovetails with Disch's love for the theater and performance. A central conceit of *On Wings of Song* is that people can (with the help of technology) literally sing their way out of their bodies and travel the world in phantom form. These phantoms are known as "fairies" and are considered incredibly dangerous by people in the Midwest. It's impossible to ignore Disch's terminology here. He was one of the first openly gay major writers in SF and when *On Wings of Song* came out in 1979, "fairy" was still a common pejorative for gay men. The book was generally well received and was listed in the book *The Gay Canon*, a reference guide to great literature about gay men, something which pleased Disch.

While working on fiction, Disch was also writing enormous amounts of reviews, criticism, and ten books of poetry. *The Dreams Our Stuff Is Made Of* is probably his most controversial work since it attacks many of science fiction's underpinnings and some major authors in the field.

Personally, I think the great tragedy of Disch's literary career is *The Brave Little Toaster*. There's nothing wrong with the book. It's a charming story about a group of household appliances on a quest to find their owner. What personally infuriates me about *The Brave Little Toaster* is that for 99% of the world, it's all Disch is known for (possibly because it was also adapted into a movie). For a writer as gifted as Disch, to have his career reduced to a single book about a fucking toaster is ridiculous. It's like Dickens being remembered for nothing but a limerick he wrote one day at lunch.

Thomas Disch died on July 4th, 2008, of a self-inflicted gunshot wound. He'd been depressed for years following the death of his partner, Charles Naylor. The two are now interred together. During his lifetime, Disch won both the Hugo and John W. Campbell awards, and was nominated for many other SF awards. *The Castle of Indolence*, a collection of his essays on poetry, was nominated for a National Book Critics Circle Award. While Disch was respected during his lifetime, he's rarely discussed now and largely forgotten by anyone under 40, which is a lousy fate for such a brilliant writer. He deserves better from the SF field than to be a New Wave footnote.

Editor's Note

Thanks to Gregory Feeley, the literary executor of Thomas M. Disch's estate, we have some original work by our Honored Ghost to share in this program book. (Thanks also to Gary Farber, who suggested the idea.) The story was published in August 1963. The poem that follows was written in the final days of Disch's life.

We hope you enjoy them both.

The Return of the Medusae*

By Thomas M. Disch

There were better things to do immediately afterward and fewer people. The stones were heavy and often decorative where they were, like the little boy who had climbed on the back of the library lion. Nor is it true that none were moved. Beds and public washrooms were emptied, even the smaller cafes. The necessities in short. On the other hand, the theatres and subway stations, Yankee Stadium and the then new Philharmonic Hall weren't touched: immense *tableaux vivants* were occasional bouquets brightening the general gray, left by some relative or friend who had been asleep at the time. In the beginning the stones were commemorative.

Iconoclasm was a phenomenon of later years. Beggars, the deformed, the least tasteful pairs of lovers and most of what remained in the hospitals were demolished, not to speak of tons of less inspiring matter. We of a more enlightened age may be shocked by their prodigality, but we must remember that the stones were everywhere then. Obstructions! Nor was iconoclasm an unmixed evil. For every figure of exquisite pathos or erotic loveliness ground into cement, there were a score of mediocre and inept forms that even the cleverest of modern sculptors could not have fashioned.

Imagine what it was like to live then. Familiar bodies—friends and lovers, parents that would never age and children that had never grown—planted haphazardly about the house or in the streets, frozen perhaps in the rictus of laughter or, worse, in some moment utterly without expressiveness; the streets jammed with random statues and littered with fragments, the rub-

* First appeared in *Fantastic*, August 1963

bish in the broken elevators, a relentless processional, appalling in its magnitude. Rather than scold the iconoclasts, we should be grateful to the visionaries who could see the aesthetic possibilities dormant in these million stones. In the age of Midas the eye that is sensitive to gold is rare indeed.

Our artists today protest that the Age of Gold is past. Some are turning to new media. Others add their nuances to old masterpieces. A few follow in the footsteps of the masters, but even they complain that their raw material is gross and insipid: another *Spectator*, an *Automobile Driver*, an occasional *Amor and Psyche*. Where, they ask, are the *Epileptics*, and *Wrestlers*, the *Bacchantes* of yesterday?

Are we right in wishing for the return of the Medusae? It is a hard question to answer. Was that last instant of consciousness devoid of sensation as some insist? Was it the Beatific Vision? Or, as the old myth has it, an agony of horror? Only the eyes would reveal that, and eyes glazed with marble reveal nothing.

In any case, this is mere speculation and wishful thinking. We do not know if the medusae will return, or when.

Sylvan Pavane

All woodlands are haunted
for that is where we usually kill
our victims. Animals are just the same
as us. They leave the carcasses
of half-eaten prey beside popular
waterholes as your mother may
leave choice leftovers in the fridge.

I have the skull of a feral cat
I found in the cleft of an oak--
picked clean. Woodland ghosts
become feral themselves and prance
about like water bugs, grimacing
wildly. When you see one,
grimace back, and if you're feeling
some keen despair, as one often does,
take off your clothes and dance
with them.

But beware!
it is their aim
to dance with you until you're dead
from just the rapture of the dance
as Hilarion dies in Giselle.

Visit
any forest on Midsummer's Eve
and hide your clothes inside
some rotted log as an invitation
to the fairies' murderers.

Close your eyes
and they will come to you,
pretending to be mosquitoes.
Follow them to where they've left
their earlier victims and lie upon that heap.

Is there any zephyr sweet as these?
Eat the mushrooms round about.
Prick a vein and sip the blood.
Soon you will have passed beyond
the realm of breath, a companion of
the curious insects and the hollow trees.

--Tom Disch,
June 17, 2008

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 Semi-Formal 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

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 9, 2018

1:30 – 2:45 pm

75 Minute Writing Workout

Salon C • Friday, 1:30–2:45 pm

What it says on the tin.

#75MinuteWritingWorkout

Vylar Kaftan

3:00–4:15 pm

Art! Amateur Sketchfest

Event • Game Room • Friday, 3:00–4:15 pm

Bring your creative side to the game room and relax with some paper and art supplies. Stick figures, portraits, still life, or abstract—all skill levels welcome. Display your masterpiece for everyone else to appreciate!

#AmateurArt

M: Micah Joel, Laura Blackwell

Self-Publishing Q&A: Beyond the Basics

Salon C • Friday, 3:00–4:15 pm

In past years there have been several panels on the basics of self-publishing. Every writing journey is different, however, and the same holds true for self-publishing. What are the particular obstacles you're facing? What is that lingering question about distribution or marketing that never gets addressed? Bring your journey to a panel of authors who have taken the plunge and ask their advice. Chances are they've already tried something similar and have results to share. Even if you think you have it all figured out, remember that self-publishing is an ever-changing platform. Find out what's working (or not!) for authors today.

#SelfPublishingQABeyondtheBasics

M: L.S. Johnson, , Jon Chaisson, Daniel Potter, Earl T. Roske

The Play Within the Play: An Analysis of Going Meta in Speculative Fiction

Salon A/B • Friday, 3:00–4:15 pm

Among many other qualities, Shakespeare was a master of using plays within his plays to amplify his themes and plot arcs. This technique of self-reference has been used for dramatic and comedic effect in many works. Orson Scott Card had Ender Wiggin playing through a story game that ultimately tied into and reflected his "real life" story; P.C. Hodgell has traditional stories in her novels that shadow the main action; Stephen King pulled the ultimate coup and wrote himself into his Dark Tower series as a character, incorporating his struggles with substance abuse into the decay of the universe; Michael Ende's novel *The Neverending Story* famously loops in on itself. Is this an effective tool for writers to use? What makes it work and when does it fall flat? Let's analyze the phenomena!

#MetalnSFF

M: Rebecca Gomez Farrell, Eva Folsom, Heather Rose Jones, Katharine Kerr, Thomas S. Roche

Reading: Moore, Croker, Davy, Pearlman

Reading • Santa Rosa • Friday, 3:00–4:15 pm

Readings by Nancy Jane Moore, Garrett Croker, Laura Davy, and Laura Pearlman.

#ReadingMooreCrokerDavyPearlman

Garrett Croker, Laura Davy, Nancy Jane Moore, Laura Pearlman

4:30–5:45 pm

Short Stories That Stand out from the Slush Pile

Salon A/B • Friday, 4:30–5:45 pm

What makes a short story stand out? What gives a story that special push to get it out of the slush pile and onto an editor's desk, and maybe even to publication? Editors often say that many stories they see in their slush piles are competent, but not amazing. Why do they end up selecting what they do? Is it a compelling plot, emotional resonance, distinct characters, or some combination of elements? What is the death knell for a story's chances? In this panel, authors and editors will discuss what elements make a story truly sparkle.

#ShortStoriesthatStandOutFromtheSlushPile

M: Vylar Kaftan, Jed Hartman, Mary Anne Mohanraj, Effie Seiberg, Lynne M. Thomas

Playing (and Writing) an Alien

Salon C • Friday, 4:30–5:45 pm

How do performers get into character, when a character is outside of their personal experience on a drastic (planetary/ dimensional/species) level? Can writers and actors faithfully depict a true alien? What performances have been done well, and which failed, and why? How has a broader, more accurate depiction of the diversity of humanity on the fronts of physical capability/disability, neurology, gender, and phenotype made it harder to depict an alien who fits the definition of "unlike any of us?" For instance, humans "talk" via sign language, computer, and vocal cords, so it wouldn't be that strange if an alien had no mouth and communicated in a non-verbal manner, or had no hands or mouth and talked via a computer that translated some other kind of movement into our language—but fifty years ago, you'd be hard pressed to find a non-verbal character depicted in a story, and so it would've been easy to other a character by making them non-verbal—or in the same vein, intersexed, agendered, queer, nonmonogamous, etc.

#PlayingandWritinganAlien

M: Shannon Prickett, Andrea Hairston, Andrea Hairston, Andrea Hairston, Dominica Phetteplace, Thomas S. Roche, Guy W. Thomas

Reading: Clough, Roberts, Bowes, Joel

Reading • Santa Rosa • Friday, 4:30–5:45 pm

#ReadingCloughRobertsBowesJoel

Keyan Bowes, Brenda W. Clough, Micah Joel, Andrew Roberts

8:00–9:15 pm

Speculative Fiction, Science and the Sacred

Salon A/B • Friday, 8:00–9:15 pm

As scientists learn more and more about our astonishing universe, from the macro to the micro, does science begin to awe and inspire, as religion can? Does religion fall away, or evolve? How does science affect our mood, our hope, and our outlook on life? What might religion look like in "the future" (very scientifically advanced societies, such as in Ada Palmer's Terra Ignota series)?

#SpeculativeFictionScienceandtheSacred

M: Terry Weyna, Marie Brennan, Michele Cox, Rebecca Gomez Farrell, Andrea Hairston

Romance for the End of the World

Salon C • Friday, 8:00–9:15 pm

Have you found yourself depressed lately, and wanting to read a book where you were guaranteed that the protagonist and their allies would survive the book in good cheer and all the villains would get their comeuppance? You might be surprised to learn that there's a genre for that—the misguidedly scorned (contemporary) romance novel. But what are romance novels really like? Why should you start reading them if you're not already? What does toxic masculinity have to do with the perception of romance novels and their enthusiasts? All, from extant romance enthusiasts to the newly curious, are encouraged to come discuss what romance novels offer for today's discerning feminists.

#RomancefortheEndoftheWorld

M: Lynne M. Thomas, Heather Rose Jones, Thomas S. Roche, Melissa Snark, Daniel Starr

The Spectrum of Horror

Reading • Santa Rosa • Friday, 8:00–9:15 pm

Mary Shelley's *Frankenstein* combined horror with science fiction. Stevenson's *Strange Case of Dr. Jeckyll and Mr. Hyde* blended social commentary with the horrors of addiction. Members of the San Francisco Bay Area chapter of the Horror Writers Association will read from their own works to illustrate all the genres included under the mantle of horror.

#TheSpectrumofHorror

E.M. Markoff, Loren Rhoads

9:30–10:45 pm

Imposter Syndrome: You DO Deserve To Be Here

Salon A/B • Friday, 9:30–10:45 pm

"I don't belong here, and sooner or later everyone else is going to see me for what I really am: a fraud." Imposter syndrome isn't just the butterfly feeling of stage fright or nervousness. It is a deep-rooted fear of somehow not being 'worthy enough'—because of abuse, background, schooling, cultural differences, etc.—that can stop you from having confidence in yourself and potentially keep you from achieving your goals. It's a vicious cycle that can keep you from moving forward because if you talk about how you feel like an imposter, people will find out that you ARE an imposter. A panel discussing what imposter syndrome is and people's personal experiences of feeling like they 'don't belong' can help bring to light that it's OKAY to feel this way and that you do, indeed, belong. We'll also talk about

our favorite examples of characters who have imposter syndrome, and how this affects their story arc, such as Kel in Tamora Pierce's Protector of the Small quartet, Bridger in Ada Palmer's Terra Ignota series, Maia in Katherine Addison's novel Goblin Emperor; as well as characters we found inspiring and reassuring in their hard-earned self-confidence, such as Lauren in Octavia Butler's Parable novels, or Lirael of Garth Nix's Abhorsen series.

#ImposterSyndrome

M: Effie Seiberg, Anita Dubinko, Crystal M. Huff, Tina LeCount Myers, Madeleine E. Robins

Writing Sexual Assault

Salon C • Friday, 9:30–10:45 pm

Over the last year, sexual assault victims have been more forthcoming about their stories than perhaps ever before. Are these stories reflected in fiction? Has fiction made it less taboo to speak against it and about it? Ada Palmer's novel *Too Like the Lightning* opens with a trigger warning, delivered by a possibly unreliable narrator. Andrea Hairston's novel *Redwood & Wildfire* deals extensively with the narrative of a rape and its aftermath. Most of Lilith Saintcrow's protagonists are rape survivors. Nalo Hopkinson's novel *Midnight Robber* has a protagonist who becomes pregnant by her rapist. Even tough-as-nails Stark, the protagonist of Richard Kadrey's *Sandman Slim* series, has been, in recent books, seeking help to deal with the rapes he endured. What was done well in these stories, and others? What wasn't? What do survivors think of them?

#WritingSexualAssault

M: Eva Folsom, Elsa, Ian K. Hagemann, Mary Anne Mohanraj, Ada Palmer

Broad Universe Rapid Fire Reading

Reading • Santa Rosa • Friday, 9:30–10:45 pm

Broad Universe is an international, non-profit organization dedicated to promoting, encouraging, honoring, and celebrating women writers and editors in science fiction, fantasy, horror and other speculative genres. Members of Broad Universe will read from a selection of their works.

#BroadUniverse

Rebecca Gomez Farrell, Valerie Estelle Frankel, Sarah Grey, Loren Rhoads

ConTention

Sacramento • Friday, 9:30–10:45 pm

It's back — the panel in which those who appear argue about the Great Issues of The SF/Fnal world — do ents have knees? Would a Culture Mind have made a better headmaster than Dumbledore? Any arguments you have, bring them and we'll add them to the list, and argue throughout the panel.

#ConTention

Steven Schwartz

Programming, Saturday, March 10, 2018

9:00–10:15 am

Faust, and His Many, Many Students

Salon C • Saturday, 9:00–10:15 am

In works like Mary Shelley's *Frankenstein*, Thomas M. Disch's *Camp Concentration*, and Michael Swanwick's *Jack Faust*, we see modern reflections of the old Faust myth — a tale that has a lot of resonance for SF and F, where knowledge is generally considered a *virtue*, or a noble goal, rather than something to be pursued only with great care. What other examples of the Faust myth do we have in the SFnal world, and how does our treatment of it over time change, and what does that tell us about who we are, and who we want to be?

#FaustandHisManyManyStudents

M: Steven Schwartz, Christopher Cornell, Heather Rose Jones, Katharine Kerr

10:30–11:45 am

Wilderness in SFF

Salon C • Saturday, 10:30–11:45 am

Wilderness is an interstitial space, existing between cities, roads and settlements. People have held many different views of wilderness from a place to be tamed, to a place to be preserved. Yet the idea of “untouched” wildlands remains problematic. Recent scholars such as William Cronon have questioned if wilderness even exists. How have works such as *Lord of the Rings*, *Zahrah the Windseeker* by Nnedi Okorafor & *Mirror Empire* by Kameron Hurley engaged with these ideas? How will our changing ideas about wilderness effect new and future work?

#WildernessinSFF

M: Michele Cox, Anna Blumstein, Eugene Chou, Rebecca Gomez Farrell, Terry Weyna

Acting Normal: Neurodiversity, Disability, and Performance

Salon A/B • Saturday, 10:30–11:45 am

For many, the idea of ‘normal’ weighs heavily. Some people suffering through depression put on a happy exterior because of the disapproval they receive when they show how they’re really feeling. Many autistic folks adopt a complicated system of interaction they

must adhere to vigilantly to make allistic people more comfortable around them. Deaf folks are often discouraged from learning sign language in order to blend in. Those with anxiety disorders hold themselves together, often at great personal cost, to keep appearances up lest others laugh at them. Blind people frequently wear sunglasses so that their eye motions or visible damage to their eyes doesn't disturb the sighted. The "different" have so much pressure on them to make the "standard" or "normal" comfortable and in many cases, ignorant of the distress of their fellow human beings. How this manifests varies greatly depending on the circumstances. This mind-broadening panel will help attendees understand different points of view, both in the real world and in recommended reading.

#ActingNormal

M: Ian K. Hagemann, E. A. Foley, Micah Joel, Katharine Kerr, Guy W. Thomas

Gadget and device "petting zoo"

Event • Game Room • Saturday, 10:30–11:45 am

Bring your nifty gadgets and devices, your gewgaws and gizmos, your stuffies and robots, anything that you want to let people play with. Come try out the latest smartphone, a Bluetooth keyboard that looks like an old typewriter, some very satisfying-feeling faux-stone toy building blocks, a portal gun, assorted fidget spinners, and more.

#Gadgetanddevicepettingzoo

M: Jed Hartman

It's Time For A Villain-off!

Sacramento • Saturday, 10:30–11:45 am

Villains come in all descriptions and styles, from a giant glowing eyeball on top of a tower to the Faceless Bureaucracy, men in dark suits, huge dragons, and planet-smashing Outer Forces. So, what better to do than to have them face off against each other? The panelists will each bring in some villains, take a few audience suggestions, and then we'll have a good old-fashioned debate (perhaps with voting) until we narrow down the Villain Bracket to the Official Big Bad of FOGcon!

#ItsTimeForAVillainoff

M: Steven Schwartz, Brenda W. Clough, Garrett Croker, Chadwick H. Saxelid, Melissa Snark

Reading: Brennan, Brady, Hayes, Phetteplace

Reading • Santa Rosa • Saturday, 10:30–11:45 am

Readings by Marie Brennan, Steve Brady, Sheryl R. Hayes, and Dominica Phetteplace.

#ReadingBrennanBradyHayesPhetteplace

Steve Brady, Marie Brennan, Sheryl R. Hayes, Dominica Phetteplace

1:30–2:45 pm

Create a character workshop

Workshop • Game Room • Saturday, 1:30–2:45 pm

Whether it's your first time picking up a RPG character sheet, or whether you're an old pro looking to join a party, this is your opportunity to create a new character in a friendly and supportive environment in the Game Room. Learn the mechanics of characters, attributes, skills, and even personal quirks based on the Generic Universal Role Playing System.

#RPGCharacterWorkshop

M: Anita Dubinko

Strange California: The Journey

Reading • Santa Rosa • Saturday, 1:30–2:45 pm

Strange California, released Aug 2017, is filled with fresh and imaginative stories that go beyond the expected collection of an anthology—these stories explore, reflect, and reveal the state, its history, its secret history, its legends, and its many mythologies. California inspires and invites the imaginative, both weird and wonderful. This anthology celebrates that inspirational quality—the state and its people as muse—through 26 distinct stories. This panel will explore the genesis of those tales and reflect on a cultural consciousness inclined to the speculative—a physical and geographical region fueled by the commerce of story. From the point of conception through the Kickstarter process, this panel will explore the unique creation of Strange California and the State it highlights.

#StrangeCaliforniaTheJourney

Laura Blackwell, Marion Deeds, Karen Rochnik, Juliette Wade

The New Gender Frontier

Salon A/B • Saturday, 1:30–2:45 pm

Ada Palmer's Terra Ignota series is extremely progressive about gender... or, is it? The novel jumps back and forth from gender freedom to gender oppression in an ongoing explicit commentary on its characters' gender(s). Was it a successful gambit, and how do we define

success (or failure) in this regard? How does it compare to other recent pronoun and gender experimentation in genre fiction? How much does this accurately reflect our lives and identities today? Did we learn something from the challenges explicitly presented to our concepts of gender?

#TheNewGenderFrontier

M: Elsa, Montse Cordero, Nabil Hijazi, Theresa Mecklenborg, Mary Anne Mohanraj

Coping with Death and Loss

Sacramento • Saturday, 1:30–2:45 pm

If you're a human being with friends, family, or people you look up to, chances are you lost someone significant to you in the last year. Let's talk about death in fiction, and what stories have helped us understand our own grief and how to cope with the loss of a person we cared for. Spoilers will be unavoidable in this panel, though we will give people a chance to leave the room before we get into them as we discuss each title that meant a lot to us. Titles that will may be discussed depending on where the panel takes us are Lois McMaster Bujold's novel *Gentleman Jole and the Red Queen*, Octavia Butler's novel *Dawn*, Andrea Hairston's novel *Redwood and Wildfire*, Mark Helprin's story "Monday," Nalo Hopkinson's *Midnight Robber*, and more.

#CopingwithDeathandLoss

M: Guy W. Thomas, Julia Dvorin, Ellen Klages, Tina LeCount Myers, Andrew Roberts

The Informational Limits of Being Human

Salon C • Saturday, 1:30–2:45 pm

Every day, humanity increases its bandwidth. Every day, people have access to more and more data than they ever have, more and more art and entertainment, more and more news. Is there a limit to how much people can usefully process? Does this flood of information unite us, or divide us?

#InformationalLimits

M: Andrés Santiago Pérez-Bergquist, Andrea Hairston, Heather McDougal, Alfred Nash, Lynne M. Thomas

3:00–4:15 pm

RPG Adventure

Workshop • Game Room • Saturday, 3:00–4:15 pm

Perhaps with a fresh character rolled up at FOGcon, here's your chance to go on a pencil-and-paper RPG adventure in the Game Room. Newcomers to the world of role-playing games are welcome.

#RPGAdventureQuest

Micah Joel

How much do we trust the machine?

Sacramento • Saturday, 3:00–4:15 pm

Chances are these days that you're woken up in the morning by your palmtop, send important messages through wifi signals invisible to your senses, and in an emergency, will have your vital signs and fluid properties monitored and analyzed by computer chips. Chances also are that all of us have at times muttered "I don't trust it," and gone the long way circumventing technology in some process to be sure of its ends. Recently, peoples' trusted map apps were directing them onto roads shut down for wildfires, as they had the lightest traffic. How do we reconcile our need for technological improvements and conveniences with the risks involved? What affects our perceptions of whether a machine is trustworthy? What if the machine is part human, such as the set-sets of Ada Palmer's Terra Ignota series?

#Howmuchdowetrustthemachine

M: Garrett Calcaterra, Brenda W. Clough, Zachariah Ronan Nash, Ada Palmer, Caroline Ratajski

Diversifying Our TBR Shelf

Salon A/B • Saturday, 3:00–4:15 pm

Back in 2015, K. Tempest Bradford made a challenge to readers to only read women writers for a year. Some people took up the challenge, while others modified it to be only writers of color for a year, or only non-Americans for a year. Our panelists are all people who took up a such a challenge, and want to share how it changed their reading habits, what they learned from it, and if they have future challenges planned.

#DiversifyingOurTBRShelf

M: Emily Jiang, Crystal M. Huff, KJ, Debbie Notkin, Sasha Pixlee

Things Break Down In Different Ways

Salon C • Saturday, 3:00–4:15 pm

The end of a civilization, language, or world has been a significant event in many stories over the centuries, whether it is the elves going West, a continent being nigh-destroyed by earthquakes, or historical records of another time being destroyed. What draws us to these tales, even when we know (or strongly suspect) the end will be tragic? What do we gain from putting ourselves through these stories? How has this affected us in our personal lives?

#ThingsBreakDownInDifferentWays

M: Steven Schwartz, Laura Davy, Bradford Lyau, Daniel Marcus, Tina LeCount Myers

Reading: Kerr, Marcus, Chaisson, Klages

Reading • Santa Rosa • Saturday, 3:00–4:15 pm

Readings by Katherine Kerr, Daniel Marcus, Jon Chaisson, and Ellen Klages.

#ReadingKerrMarcusChaissonKlages

Jon Chaisson, Katharine Kerr, Ellen Klages, Daniel Marcus

4:30–5:45 pm

Family-friendly gaming hour

Kids • Game Room • Saturday, 4:30–5:45 pm

Join us in the Game Room for some family-friendly games, from classics like UNO to cooperative games like Forbidden Island.

#FamilyFriendlyGaming

M: Micah Joel

Glorious, Bonkers Romance

Salon C • Saturday, 4:30–5:45 pm

Airport ghost sex. Cannibalistic witches. Liquor that makes you explode. Secret dimensions—hell, secret lesbian islands, where the lucky women being shipped off to convents end up if their airship captain is sympathetic. Romances are often written with fewer boundaries and less rules-lawyering than most other novels, which allows for a fascinating cornucopia of preposterousness. Come and listen to the panelists share the most amazing and cracked things they've encountered in a romance novel, and talk about why romance novels can get away with it when other genres generally can't.

#GloriousBonkersRomance

M: Elsa, Emily Jiang, Daniel Starr

When Familiar Waters Aren't Safe to Go In Anymore

Sacramento • Saturday, 4:30–5:45 pm

Sometimes, when reading favorite books, one runs across something that just knocks you sideways—that you missed the first time, or did not react to as strongly in the past. What causes us to react differently on a reread, and how do we cope with books that may have suddenly become unsafe? Are there stories we have deliberately returned to in the hope of this impact, and if so, why? This is a very sensitive topic that will touch on personal trauma, so attendees are requested to be kind and compassionate to each other.

#WhenFamiliarWatersArentSafetoGoInAnymore

M: Debbie Notkin, Sheryl R. Hayes, Sasha Pixlee, Madeleine E. Robins

Honored Guest Ada Palmer Slot: Hands-On Rare Books Edition

• Salon A/B • Saturday, 4:30–5:45 pm

Ada Palmer discusses the history and production of books from antiquity through the dissemination of the printing press, bringing real samples of antique books and manuscripts from the 14th through 18th centuries. Touch and feel real antique parchment, papyrus, illuminated manuscripts, and the earliest printed books, and learn about how transformations in book production changed the possibilities of scholarship and science. Whether you are deciding what kind of books to have in your own fantasy world or just love books and history, hands-on experience can't be beat! Based on Palmer's teaching work at the University of Chicago.

#HGAPRareBooks

Ada Palmer

Reading: Leonard, Smeds, Green, Calcaterra

Reading • Santa Rosa • Saturday, 4:30–5:45 pm

Readings by Anne Leonard, Dave Smeds, Liz Demi Green, and Garrett Calcaterra.

#ReadingLeonardSmedsGreenCalcaterra

Garrett Calcaterra, Liz Demi Green, Anne Leonard, Dave Smeds

8:00–9:15 pm

Reading from Abandoned Places

Reading • Santa Rosa • Saturday, 8:00–9:15 pm

Abandoned Places is the first release of Shohola Press, a new imprint launching in early 2018. Join us for a reading from several Bay Area writers (and out-of-town participants) who have contributed stories to this exploration of places lonely, rejected and uninhabited.

#ReadingfromAbandonedPlaces

Cuddly Horrors from Outer Space

Sacramento • Saturday, 8:00–9:15 pm

Harlan Ellison wrote about how the classic monsters of horror film and story have been defanged (so to speak) — the werewolf, the vampire, and so forth. You can now buy a plush Cthulhu from any one of a number of sources, read cartoons about baby extradimensional horrors, and so forth. Can Cthulhu and the rest be saved from being not-scary due to cuddliness? And if so, how?

#CuddlyHorrorsfromOuterSpace

M: Andrés Santiago Pérez-Bergquist, Richard S Crawford, Garrett Croker, Laura Davy, Nabil Hijazi

Infinite Gold Cheats, Cryptocurrency, and Credits

Salon C • Saturday, 8:00–9:15 pm

Speculative fiction often has trouble dealing with currency. Characters are either poor and desperate, or rich and unconcerned, with little in between. In fantasy, characters carry a heavy pouch of gold coins that never runs out, whereas in science fiction nondescript "credits" leech color from the story. Some writers seem to avoid naming meaningful prices,

perhaps because they are uncomfortable developing a monetary system that will stand up to scrutiny, while others count out every galleon and knut. Which authors actually deal with money, and the cost of things, well? Why haven't we seen cryptocurrency utilized in more works? Do money systems really matter, or can we get by saying things are expensive or cheap and leave it at that? When is price important, and to whom? Is it dealt with differently children's lit vs. YA vs. adult fiction? And what about systems without currency, like Le Guin's *The Dispossessed* or Vance's *The Moon Moth*?

#InfiniteGoldCheatsCryptocurrencyandCredits

M: Nancy Jane Moore, Marie Brennan, Alex Gurevich, Caitlin Seal, Terry Weyna

Andrea Hairston HG: Reading and Musical Performance

Salon A/B • Saturday, 8:00–9:15 pm

Master theatre artist Andrea Hairston reads sections from her novels including *Will Do Magic For Small Change*, and musical dynamo Pan Morigan will sing songs she has written based on lyrics from Hairston's book. The melodies are influenced by Pan's research into the banjo and blues, Irish music, and something indefinable—wild, syncretic. Pan Morigan is a vocalist, instrumentalist, songwriter, poet, and the music director for Chrysalis Theater. Her musical adventures have included touring with Bobby McFerrin and his all-improvisational vocal group Voicestra, producing several albums, *Castles of Gold* and *Wild Blue* and creating, recording, and performing songs for Andrea Hairston's novels, *Redwood* and *Wildfire* and *Will Do Magic For Small Change*. Her forthcoming album is *Storm Hands*. After the performance Pan and Andrea will discuss collaboration in theatre, creating music for literary texts and preparing your voice for readings

#HGAHShow

Andrea Hairston

9:30–10:45 pm

Sing All The Things: SF&F songs, Shanties and other work songs, music of your own devising (and maybe more)

Sacramento • Saturday, 9:30–10:45 pm

Open Participation! Music and stories have fed each other since before Homer, and that's certainly true for Speculative Fiction — including music inspired by and derivative from genre fiction, from the early days of filking to S.J. Tucker making tie-in albums for Catherynne M. Valente's *Orphan's Tales*, and the two of them going on tour together later on to promote Valente's novel *Palimpsest* with nothing less than a traveling burlesque. Let's talk a little about how Spec Fic and music have influenced each other, and sing a lot!

#SingItAll

M: Michele Cox, Julia Dvorin, Andrew Roberts

The Liar's Panel

Salon C • Saturday, 9:30–10:45 pm

The panelists lie. The audience asks us questions. Tried and true for one of FOGCon's late-night comedy panels.

#TheLiarsPanel

Anita Dubinko, Emma Humphries, Ellen Klages, Andrés Santiago Pérez-Bergquist, Effie Seiberg

Good Grimdark Done Well by Marginalized People

Salon A/B • Saturday, 9:30–10:45 pm

Grimdark—a phrase coined by the game Warhammer 40k, and used most often in conjunction with cis, het, white male writers, especially G.R.R. Martin—is a genre often rightly criticized for how it supplies the grim and the dark. However, authors such as P.C. Hodgell, Kameron Hurley, Robin Hobb, and N.K. Jemison have made contributions to the category which are dark, grim, and exceptionally creative in the variety of ills that befall or are done to their characters. Why aren't they getting recognition in grimdark reading lists and thinkpieces? Does the gender and/or race and/or etc. of the writer affect our perception of what category their work belongs in? How does their marginalization seem to affect their work? Does it improve it? How, or how not?

#GrimdarkOnTheMargins

M: Debbie Notkin, Laura Davy, Elsa, Emily Jiang, E.M. Markoff

FOGcon Erotic Reading

Reading • Santa Rosa • Saturday, 9:30–10:45 pm

Readings by erotic writers of SFnal works that are on the ...erotic side.

#FOGconEroticReading

Nabil Hijazi, Mary Anne Mohanraj, Mistress Lorelei Powers, Thomas S. Roche, Steven Schwartz

Programming, Sunday, March 11, 2018

9:00–10:15 am

Whither Programming?

Salon C • Sunday, 9:00–10:15 am

As conversations online have gotten faster and faster, the advantages of a conventional "panel" seem to have diminished. The sorts of conversations you could only ever have at an SF convention are now regularly happening on various social media. People spend less time gathering around a tabletop for games, and spend more time online. What is the role of programming in this new convention world going forward? Indeed, what is the role of conventions, in a world where people hold conventions via Google Hangouts? Join us for a round table discussion of what we're doing here, now and in the future.

#WhitherProgramming

M: Crystal M. Huff

10:30–11:45 am

How to Get Into Stories

Sacramento • Sunday, 10:30–11:45 am

For many of us, "falling into the story" or "putting yourself in the story" are goals we strive for when reading. But how do we actually do that? Some people do it just in their engagement with the text. Some people read Choose-Your-Own-Adventure books. Some people play roleplaying games based on their favorite books. Some people write fanfic. We'll get together to talk about why we do what we do, and what it gives us.

#HowtoGetIntoStories

M: Nancy Jane Moore, Eugene Chou, Sheryl R. Hayes, L.S. Johnson, Caitlin Seal

How Do We Group People?

Salon A/B • Sunday, 10:30–11:45 am

There are many common means of expressing identity through group association, whether it's aligning with being from a particular geographical area as small as a village or large as a continent, or by a Marxist class such as lower or middle. Ada Palmer's Terra Ignota series proposes a world in which inhabitants are allowed to choose their own nations based on

their personal interests, philosophy, vocation, etc., as the limiting factor of geography has been nullified, as to a slightly less socially-mobile extent, Neal Stephenson's *Snow Crash* and *Diamond Age* explore corporate-family structures and corporate-nation structures, respectively. John Brunner envisioned a world in *The Shockwave Rider* in which voters are divided by professions. What are the practical concerns of grouping people for governmental purposes? What are the useful considerations and constraints? What structures seem likely for our future?

#HowDoWeGroupPeople

Karen Brenchley, Marion Deeds, Ian K. Hagemann, Bradford Lyau, Steven Schwartz

What does your house (and your government's house) say about you?

Salon C • Sunday, 10:30–11:45 am

The power of architecture to characterize a culture, family, government, etc. cannot be underestimated. From Ada Palmer's *Terra Ignota* series, to Na'amen Gobert Tilahun's *Wrath & Athenaeum* series, to Garth Nix's *Seventh Tower* series, architecture is used at a nearly-weaponized level to provide information about fictional pasts, futures, and worlds. What are some details you've loved? What are some structures that surprised you? Which is the one you'd want to live in most, if you could?

#Architecture&Culture

M: Metaphortunate, Anna Blumstein, Heather McDougal, Ada Palmer

Reading: Seiberg, Nash, Kaftan, Potter

Reading • Santa Rosa • Sunday, 10:30–11:45 am

Readings by Effie Seiberg, Zach Nash, Vylar Kaftan, and Daniel Potter.

#ReadingSeibergNashKaftanPotter

Vylar Kaftan, Zachariah Ronan Nash, Daniel Potter, Effie Seiberg

1:30–2:45 pm

They Didn't Stick the Landing: Disappointing Finales

Salon A/B • Sunday, 1:30–2:45 pm

We love series so much that we invest years of our lives waiting for the Grand Finale where All Will Be Revealed—only to be disappointed by the ending as some things are still left unresolved, others are resolved poorly, and our personal hopes for plotlines are dashed. Philip Pullman's *His Dark Materials* trilogy, J.K. Rowling's *Harry Potter* series, Kate Thompson's *Switchers* trilogy, K.A. Applegate's *Animorphs* series, N.K. Jemisin's numerous series, Robin Hobb's even more numerous series, Octavia Butler's sadly-incomplete *Parable* series, and many more have left people grappling with emotions and questions afterwards. What have frustrating or underwhelming endings taught us, as readers and writers? When it comes to endings, how much closure should they provide? When did they not provide enough? What are our expectations of verisimilitude for the story leading up to the end vs. the end itself?

#DisappointingFinales

M: Sheryl R. Hayes, Emily Jiang, Dominica Phetteplace, Dave Smeds, Blackfeather Tanfur

Thomas M. Disch Memorial Panel

Salon C • Sunday, 1:30–2:45 pm

When we schedule for a ghost it's timing that matters the most.

#ThomasMDischMemorialPanel

Eli Bishop, Lynn Alden Kendall

3:00–4:15 pm

FOGcon 8 wrap-up: Let's Look at The Reviews!

Salon A/B • Sunday, 3:00–4:15 pm

Every year, we encourage people to come and give us their feedback — and this year is no different. Come tell us what went well, what didn't, what you want more of, and what you want less of! Members of the Concom will be present to hear the feedback.

#FOGcon8wrapupLetsLookatTheReviews

M: Steven Schwartz, Elsa, Eva Folsom, Micah Joel, Wendy A. Shaffer

Program Participants

Laura Blackwell

Laura Blackwell is Shimmer's copy editor. Her fiction has appeared in various periodicals and anthologies, including World Fantasy Award winner *She Walks in Shadows*.

Anna Blumstein

Anna Blumstein has degrees in urban planning and sustainable agriculture and loves to talk about nature and the built environment. She helped work behind the scenes to create the new "Not a Hugo" YA award. Anna has recently started writing an online urban planning advice column called *Building Community*

Keyan Bowes

Keyan Bowes is a peripatetic writer of science fiction and fantasy based in San Francisco. She's lived in ten cities in seven countries, visited many more, and hopes to add still others to the list). They sometimes form the settings for her stories. Her work can be found online in various webzines (including a Polish one), a podcast, and an award-winning short film; and on paper in a dozen print anthologies. She's a graduate of the 2007 Clarion Workshop for science fiction and fantasy writers. Keyan's website is at www.keyanbowes.org

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 "*Bitter Waters*". See more at her website, <http://www.karenbrenchley.com>.

Marie Brennan

Marie Brennan is the author of thirteen novels, including the *Memoirs of Lady Trent* series, the *Onyx Court* series of historical fantasies, and the urban fantasy *Wilder* series. She has published more than fifty short stories in venues such as *On Spec*, *Beneath Ceaseless Skies*, and the acclaimed *Clockwork Phoenix* anthologies. More information can be found on her website: www.swantower.com.

Garrett Calcaterra

Garrett Calcaterra is author of the epic fantasy series *The Dreamwielder Chronicles*, and a professional copywriter and science editor. In addition, he has taught creative writing for

over a dozen years at various institutions, including the 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.

Eugene Chou

Eugene is a fledgling SFF author making his writing debut with the serialized audio drama podcast *New World Sonata*. His draws inspiration from classic sci-fi novels (Simmons' *Hyperion*, Huxley's *Brave New World*), auteur film (Kubrick, Tarantino, Wong Kar-Wai), animation (Miyazaki, Mamoru Hosoda, Satoshi Kon, Makoto Shinkai), and Asian mythology. When he's not nightowling as a podcaster, he works in venture capital as his day job. He enjoys cooking, jogging, and playing Nintendo games to unwind.

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*.

Christopher Cornell

Christopher Cornell is a writer of science fiction and horror, with short fiction appearing in *Penumbra* magazine and the *City of the Future* anthology, among others. He is also a co-founder of Shohola Press, a new imprint launching in early 2018, and a producer and co-host for *Unreliable Narrators*, a podcast about reading, writing and loving genre fiction.

Michele Cox

Michele Cox found fandom (and filking!) in her teens and never left. Since then she has earned an MA in Theology, begun committing poetry, and taught herself technical writing. She is a polytheistic panentheistic mystic; her favorite spec fic ranges from Pangborn through Bujold to Jemisin, and more recently Palmer and Hairston. She passes for normal among Bay Area SF fans.

Richard S Crawford

Code monkey by day, word monkey by night.

Garrett Croker

Garrett Croker is an SFF writer in the San Francisco Bay Area. Find his fiction on Pseudopod, the horror podcast! Outside of writing, he's been an English teacher, a digital marketer, and a copywriter.

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

Anita Dubinko

Been going to Fog-Con since I was 7 or 8. Now that I'm in college it's still the highlight of my year.

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.

Rebecca Gomez Farrell

Rebecca Gomez Farrell's debut fantasy novel, *Wings Unseen*, came out from Meerkat Press in 2017. Her speculative fiction short stories have appeared in several magazines and anthologies including *Beneath Ceaseless Skies*, *Dark Luminous Wings*, and *the Future Fire*. 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

Liz Demi Green

Liz Demi Green is a writer, performer, and community college professor at Los Medanos College. She has been published frequently in *The Body is Not an Apology*, as well as in *Sinister Wisdom*, *Sparkle and Blink*, *Foglifter*, *truth-out.org*, and others. She performs often at Bay Area reading series and is a poetry slam champion. She is seeking a publisher or representation for her first novel, a work of YA LGBTQ+ Sci Fi called *ELEVEN ELEVEN*.

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. He is currently a first-year day student in the *Masters in Social Work* program at the University of Washington.

Andrea Hairston

Andrea Hairston is a novelist, essayist, playwright, and the Artistic Director of *Chrysalis Theatre*. Her plays have been produced at *Yale Rep*, *Rites and Reason*, the *Kennedy Center*, *StageWest*, and on *Public Radio* and *Television*. She has translated plays by *Michael Ende* and *Kaca Celan* from German to English. Ms. Hairston has received many playwriting and directing awards, including a *National Endowment for the Arts Grant to Playwrights*, a *Rockefeller/NEA Grant for New Works*, an *NEA grant to work as dramaturge/director* with playwright *Pearl Cleage*, a *Ford Foundation Grant to collaborate with Senegalese Master Drummer Massamba Diop*, and a *Shubert Fellowship for Playwriting*. Since 1997, her plays produced by *Chrysalis Theatre*, *Soul Repairs*, *Lonely Stardust*, *Hummingbird Flying Backward*, and *Dispatches* have been science fiction plays. *Archangels of Funk*, a sci-fi theatre jam, garnered her a *Massachusetts Cultural Council Fellowship* for 2003. Ms. Hairston's novels include: *Redwood and Wildfire*, winner of the 2011 *Tiptree Award* and the *Carl Brandon Kindred Award* and *Mindscape*, shortlisted for the *Phillip K Dick* and *Tiptree Awards*, and winner of the *Carl Brandon Parallax Award*. Both novels were published by *Aqueduct Press*. In her spare time she is the *Louise Wolff Kahn 1931 Professor of Theatre and Afro-American Studies* at *Smith College*. She has received the *International Association*

of the Fantastic in the Arts Distinguished Scholarship Award for outstanding contributions to the criticism of the fantastic. *Lonely Stardust*, a collection of essays and plays, was published by Aqueduct Press in 2014. Her latest play, *Thunderbird* at the Next World Theatre, was published in *Geek Theater*—an anthology of science fiction and fantasy plays in 2014 by Underwords Press. She bikes at night year round, meeting bears, multi-legged creatures of light and breath, and the occasional shooting star.

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>.

Sheryl R. Hayes

Sheryl R. Hayes can be found untangling plot threads or the yarn her three cats have been playing with. In addition to writing, she is a cosplayer focusing on knit and crochet costumes and works full time at a Bay Area water company. You can follow her blog at <http://www.sherylrhayes.com>, on Twitter at <https://www.twitter.com/sherylrhayes>, or on Facebook at <https://www.facebook.com/sherylrhayes>

Crystal M. Huff

Crystal Huff spends her time saving the world, chasing down conventioners, and editing SF from China. She was convention chair of Arisia 2011, Relaxacon 2011, Readercon 23, Readercon 24, Readercon 25, and co-chair of JOFcon I and Worldcon 75 in Helsinki, Finland. Crystal's day job involves fighting the kyriarchy, as well. Alignment: Chaotic Good.

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.

Micah Joel

Fan of vintage computing and all things 8-bit, Micah is the coordinator of FOGcon game room programming. His debut novel *_Broken Tablet_* came out in 2016. He graduated from Viable Paradise during John Scalzi's last year teaching the workshop. An anthology of his short works about famous scientists and their ideas can be downloaded from micahjoel.info/geeks for free. His 8-bit novel *_Level UP_* is coming in spring 2018. If you're excited about the Ready Player One movie, let's talk!

L.S. Johnson

L.S. Johnson lives in Northern California and feeds her cats by indexing books. Her fiction has appeared in *Strange Horizons*, *Interzone*, *Year's Best Weird Fiction*, and other venues. Her self-published collection, *Vacui Magia: Stories*, won the 2016 North Street Book Prize and was a finalist for the World Fantasy Award. *Leviathan*, the sequel to her novella *Harkworth Hall*, will be out in late spring 2018.

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*, *Light-speed*, 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 underemployed librarian, lifelong reader, avid gamer and active fan. She journals and publishes fanfiction under the handle "owlmoose", and is a contributing editor to the Hugo-winning 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 cat.

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.

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." Recent 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 Latinx 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. Her debut novel, *THE DEADBRINGER*, is the first book in *THE ELLDERET SERIES* and won a Finalist medal in the Fantasy category in the 2017 Next Generation Indie Book Awards. She is a member of the Horror Writers Association. Currently, with the aid of her feline companion, she is working on the sequel to *THE DEADBRINGER*. You can connect with her on Facebook, Instagram, and Twitter @tomesandcoffee

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.

Mary Anne Mohanraj

Mary Anne Mohanraj wrote *Bodies in Motion* (a finalist for the Asian American Book Awards, translated into six languages) and nine other titles. Mohanraj founded the Hugo-nominated magazine, *Strange Horizons*, and was Guest of Honor at WisCon 2010. She has taught at Clarion and is Clinical Assistant Professor of fiction and literature at the Univ. of Illinois. She serves as Executive Director of the Speculative Literature Foundation (www.speclit.org). Mohanraj's newest book is *The Stars Change*.

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*.

Tina LeCount Myers

Tina LeCount Myers is a writer, artist, independent historian, and surfer. Born in Mexico to expat-bohemian parents, she grew up on Southern California tennis courts with a prophecy hanging over her head; her parents hoped she'd one day be an author. Tina is a member of the Western Association of Women Historians, The Castro Writers' Cooperative, and a guest instructor for the Young Writers' Workshop at 826 Valencia. *The Song of All* (Night Shade Books) is her debut novel.

Alfred Nash

Rocket scientist, track cycling race announcer & mustache competitor.

Zachariah Ronan Nash

College 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

Ada Palmer

Ada Palmer's first science fiction novels *Too Like the Lightning* and *Seven Surrenders* (volumes one and two of *Terra Ignota*, from Tor Books) explore how humanity's cultural and historical legacies might evolve in a future of borderless nations and globally commingling populations. She teaches in the University of Chicago History Department, studying the Renaissance, Enlightenment, classical reception, the history of books, publication and reading, and the history of philosophy, heresy, science and atheism, and is the author of *Reading Lucretius in the Renaissance* (Harvard University Press). She often researches in Italy, usually in Florence or at the Vatican. She composes fantasy, SF and mythology-themed music, including the Viking mythology musical stage play *Sundown: Whispers of Ragnarok* (available on CD and DVD), and often performs at conventions with her vocal group *Sassafrass*. She also researches anime/manga, especially Osamu Tezuka, early post-WWII manga and gender in manga, and has worked as a consultant for many anime and manga publishers. She blogs for Tor.com, and writes the philosophy & travel blog ExUrbe.com.

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 his name is Henry.

Daniel Potter

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

Mistress Lorelei Powers

Lorelei Powers is the author of the erotica collection On Display, as well as the BDSM how-to classics The Mistress Manual, The Charm School for Sissy Maids, and Getting Her Interested. She is a lifestyle bi/poly/Domme/sadist, but she looks like a Sunday-school teacher. When not writing, she spends a lot of time drinking tea and trying to get the cat off her keyboard. Also when writing. Her website is <http://mistressmanual.com>.

Shannon Prickett

System administrator. That's all.

Andrés Santiago Pérez-Bergquist

Andrés Santiago Pérez-Bergquist is a recovering roboticist, father, amateur author, game designer, lapsed mathematician, and Unicode support test case. He currently works on creating the Star Trek future, which you will find both creepy and awesome, and there is a 4% chance his software is in your pocket. Writing real stories is hard, so instead he posts microfiction on his website.

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 is also the author of the nonfiction guide 199 Cemeteries To See Before You Die.

Andrew Roberts

A California native, Andrew is the unlikely descendent of pirates, pilgrims and Portuguese fishermen. His genre of choice is traditional fantasy, but he also enjoys writing magical realism and science fiction. He has sold his stories and poetry to The Spark Anthology and Bourbon Penn Magazine, and is a Third Place Winner of The Writers Of The Future Contest. Andrew's 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

A horror fan from birth, Chadwick H. Saxelid loves surrounding himself with books, movies, film soundtracks, horror themed collectibles, and cats.

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.

Caitlin Seal

Caitlin Seal is a YA Fantasy writer and compulsive reader living in the Bay Area. When not gobbling up words, she GMs tabletop games, practices aikido, and hunts for portals in old wardrobes. Her first novel, TWICE DEAD, will be published by Charlesbridge Teen in Fall 2018.

Effie Seiberg

Effie Seiberg is a science fiction and fantasy writer from San Francisco. Her stories can be found in the "Women Destroy Science Fiction!" edition of Lightspeed, Analog, Galaxy's Edge, PodCastle, Fireside Fiction, and more.

Wendy A. Shaffer

Wendy Shaffer began her literary career as the subject of her babysitter's Ph.D. thesis in child psychology. (She has never dared read the dissertation.) These days she works as a technical writer. Wendy's poetry has appeared in Strange Horizons and short fiction has appeared in Paradox and Realms of Fantasy. Her current ambitions are to run a half marathon and watch every episode of Doctor Who in existence. (Not concurrently, alas.)

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.

Guy W. Thomas

I've been active in SF fandom since the late 70's. Chaired a few Potlatches and a couple FOG-cons. I have a BA in Dramatic Arts from UC Berkeley, I may be the only Beckett/Heinlein fan in existence. I'm an 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.)

Lynne M. Thomas

Five-time Hugo Award winner Lynne M. Thomas is the Co-Editor-in-Chief and Publisher of Uncanny Magazine with her husband Michael Damian Thomas. She moderated the Hugo-Award winning SF Squeecast and contributes to the Verity! Podcast. In her day job, she is the Head of the Rare Books and Manuscript Library at the University of Illinois at Urbana-Champaign.

Juliette Wade

Juliette Wade has appeared in Fantasy and Science Fiction, Clarkesworld and Analog. She uses her expertise in linguistics, anthropology and Japanese language and culture to enhance her writing and worldbuilding. She lives the Bay Area of Northern California with her husband and two children, who support and inspire her. She runs the Dive into Worldbuilding video series and workshop at <https://www.patreon.com/JulietteWade>.

Terry Weyna

I review books for Fantasy Literature (<http://www.fantasyliterature.com>) and Like Fire (<http://www.openlettersmonthly.com/likefire/>). I'm an attorney, but would rather spend my time reading.

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 8 – Hours and Useful Information

Registration

Thursday: 7pm – 8pm
Friday: 10:30am – 9pm
Saturday: 9am – 8pm
Sunday: 10am – 1pm

Dealers' Room

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

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, and please remember to tip.

Consuite (Fourth floor, Room 463)

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

Important Numbers

Convention Safety Team: (925) 494-0519

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-

Dealers

Amy Carpenter	Book Universe
Daniel Potter	Fallen Kitten
Dave Clark	Cargo Cult Books
Dave Farrar	prints
Don Simpson	fantasy jewelry
Fiona Jade	Flight of Fancy Portraits
Jo Bruno	Pit Crew (chair massage)
Jude Feldman	Borderlands Books
Kathryn Wilham	Aqueduct Press
Laurie Toby Edison	jewelry
Lisa Yount	LionLight/TigerEye
Lora / Greg Price	Steamy Tech (laser-cut kinetic art)
Naomi Brett Rourke	author/anthologies
Nubia O'Hare	Illustrator
Rachel Beck	StoryForge Productions
Rina Weisman	Tachyon Publications
Rina Weisman	Fly by Night Gifts
Rob Gardner	fan art (art prints)
Sara Galbraith	My Faerietale (sculptures, paintings)
Sue Toorans	Featherweight Finery (jewelry)

Important Numbers

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Walnut Creek Marriott hotel security: Dial "0"

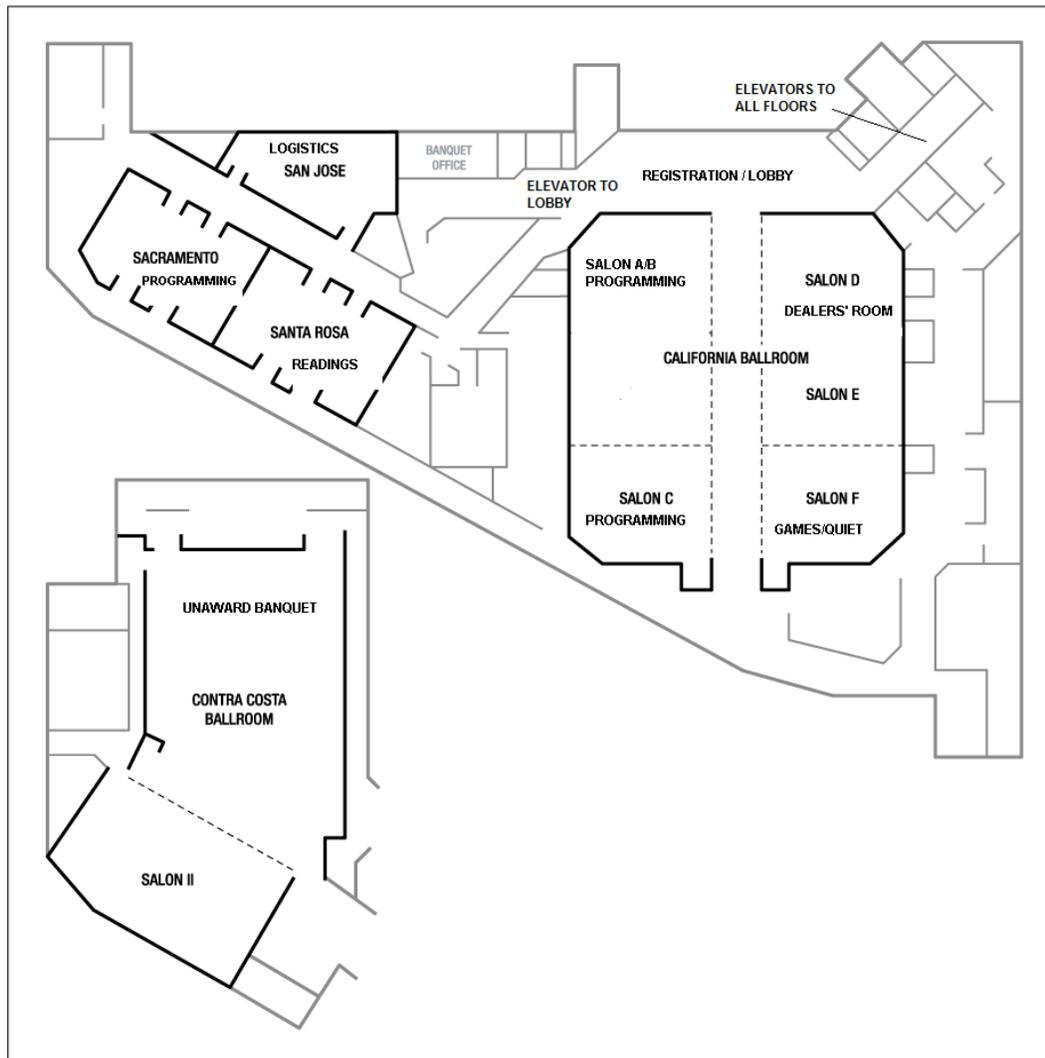
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If you're lost, being hassled, or in trouble, anyone with a yellow

name tag can help you.



The Contra Costa Ballroom can be accessed via the lobby elevator located between the hotel front entrance and registration desk. The **FOGcon Semiformal Lunch** runs from