

FOGcon



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FOGcon 3: Law, Order, and Crime
March 8-10, 2013

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FOGcon 3

Comments from the Chair

Welcome to FOGcon 3!

When we first started the event, we had no idea how it would go. We've been delighted by the community response so far. FOGcon has grown from a newborn baby into a toddler who likes goldfish crackers. Well, *I* like goldfish crackers, anyway...

Our success comes from the countless volunteers who make this event happen, the hardworking volunteer concom, and the whole community that participates in the convention. Thank you for everything you've done!

The past year has been very exciting for FOGcon as an organization. We've filed for our own nonprofit status, which is a major step towards a strong future for the convention. (Until the paperwork completes, we're still operating under the Speculative Literature Foundation's name as a nonprofit.) We've signed the hotel contract a year in advance, so we can plan ahead for FOGcon 4.

As many of you know, this is my final year chairing FOGcon. And so I will leave you in the capable hands of Guy Thomas, chair of FOGcon 4. If you remember nothing else from me and my tenure as FOGcon chair (besides a sparkly Vy-shaped blur moving between panels)... please remember this:

FOGcon needs your support. Please help it thrive! Volunteer to help in the consuite, in the game room, or on panels. Volunteer to be on the concom (it's lots of fun, and there's a variety of positions suitable for different personalities and skillsets!).

If you can remember two things: volunteer to help FOGcon, and don't eat yellow snow.

Thanks for everything, and please take care of FOGcon. It belongs to everyone.

— Vylar Kaftan

Important Numbers

Convention Safety Committee: (510) 686-3642

Walnut Creek Marriott hotel security: Just dial "0" from any hotel phone.

Police and medical help: 911 (emergencies only)

Walnut Creek Police direct line: (925) 935-6400

National Sexual Assault Hotline: (800) 656-4673 (24 hour crisis line)

Yellow Taxi in Walnut Creek: (925) 934-1234

"All the motives for murder are covered by the four Ls: Love, Lust, Lucre and Loathing."

— P. D. James, *The Murder Room*

Convention Committee

Vylar Kaftan, Chair

Guy W. Thomas, Vice-Chair

Alan Bostick, Safety

Keyan Bowes, Writers' Workshop and Dealers Room

Michele Cox, Programming and Honored Guest Liaison

Eva Folsom, Volunteer Coordinator

Sonja Haas, Treasurer

Amanda Halperin, Registration

Jasmine Hammer, Hospitality

Alyc Helms, Hospitality

Lynn Alden Kendall, Copywriting and Webmistress

John Kusters, Access and Logistics

Debbie Notkin, Senior Adviser

Shannon Prickett, Baron von FOGcon

Steven Schwartz, Programming

Cindy Scott, Publicity

Wendy Shaffer, Publications and Student Writing Contest

Aaron I. Spielman, Publicity

Daniel Starr, Hotel Liaison

"Before our white brothers came to civilize us we had no jails. Therefore we had no criminals. You can't have criminals without a jail. We had no locks or keys, and so we had no thieves. If a man was so poor that he had no horse, tipi or blanket, someone gave him these things. We were too uncivilized to set much value on personal belongings. We wanted to have things only in order to give them away. We had no money, and therefore a man's worth couldn't be measured by it. We had no written law, no attorneys or politicians, therefore we couldn't cheat. We really were in a bad way before the white men came, and I don't know how we managed to get along without these basic things which, we are told, are absolutely necessary to make a civilized society."

— John Lame Deer, Lame Deer, Seeker of Visions

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Honored Guest Terry Bisson



Terry Bisson is, like you and me, made of meat. He talks by flapping his meat and squirting air through it. But he's also different from the rest of us: a TVA Baby—the product of North and South combined. He identifies as a member of the "New Left," and may well be the last person on Earth to say so, as the New Left is decades old. He was part of the above ground auxiliary of the Weather Underground, but votes for the Democrats. He's hilarious, and serious-minded. He's one of the best writers around. Not one of the best science fiction writers, or even just fiction writers, but one of the best writers.

It's almost tragic that, outside of the hothouse of science fiction, few people have heard of him. At the first FOGcon, Terry and I were chatting on the sunny deck behind the consuite and I had to introduce him to a fan by saying, "Bears Discover Fire! This is the author!" And that was at a science fiction convention.

But Terry's done plenty outside of the field that you've not heard anything about.

He edited actor Peter Coyote's memoir. ("Peter who?" my friends say when I mention it.)

He wrote a biography of Mumia Abu-Jamal! ("The South African guy?" said one of my not-too-bright acquaintances. "Isn't he already out of prison?")

Click and Clack! The Tappet Brothers from NPR! Terry wrote their book too! ("Oooh," I finally got from one person. "So...what are Click and Clack really like?") Terry loves cars. They show up in his work all the time. Panties tend to appear fairly often as well.

Terry also wrote two novels about Boba Fett. Terry's made of meat. He must eat, after all.

Terry is primarily a short story writer, and if you are smart you will buy *TVA Baby* this very weekend in the dealer's room. His takedown of the "mundane science fiction" movement is worth the cover price of the book alone. The title story is an explosion of anarchic rage and glee, just like Terry himself, except that it's shorter. However, to really get Terry, you should also be reading *Any Day Now*, his 2012 alternative history novel. In it, a Bissonesque figure named Clay drags out of the South and into New York City where he meets the New Left, and girls, and then he's off to post-Drop City communes out West. Elvis and Miles Davis die young. Bobby Kennedy and Martin Luther King, Jr. don't. The Soviets reclaim the spirit of October and spring Nelson Mandela (the South African guy!) from prison. And it's science fiction, the best kind of science fiction, because...well, Terry tips his hand by letting the characters explain it all:

Bobby Lee dropped out of On the Road in Denver. "It's not as good as Heinlein," he said. "Not even."

"It's different."

"Even the cars are stupid. A Hudson?"

"Hudsons were fast in those days."

"I like it," Harl said. "It's realistic."

"It's the way things ought to be," said Clay.

—from Any Day Now

— Nick Mamatas

"Nothing is easier than to denounce the evildoer; nothing is more difficult than to understand him."

— Fyodor Dostoevsky

Honored Guest Susan R. Matthews



By way of introducing Susan R. Matthews, let me say I owe Stephen R. Donaldson an apology.

When I first picked up *An Exchange of Hostages*, it had a Donaldson blurb on the back, calling it a work "that can stand comparison to Dostoyevsky's *The Possessed*."

Dostoyevsky, to me, was always the gold standard of intense, psychological, and unrelenting. So I went "Yeah, right."

Sorry, Mr. Donaldson; you were right, indeed.

Susan R. Matthews' books pull no punches; they do not exist to make anyone comfortable, or to reassure anyone about the way the world works. And yet...

"You can tell about the writer from the books" is a usual first approximation; and, in this case, not at all a useful one. The books are uncompromising; she is friendly and accommodating, even enthusiastic. The books present a harsh world, full of conspiracy

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and mistrust; Susan is open and willing to take risks, about which I say more below. It has been a pleasure working with her as an Honored Guest leading up to the convention; I expect it will be even more so at the convention proper.

To talk about Susan Matthews' writing is to talk about the world of the Jurisdiction. And what a world it is — reading the books, we only see a small part of it: references to dances we'll not see, linen-patterns that inform the culture, the unknown number of other Judiciarys beyond Koscuisko's adversaries at Chilleau; all of it intimately tied up with the thematically appropriate questions of Law, Order, and Crime; punishment and investigation, control and rebellion.

Susan is an army brat, and a veteran — her works take place, for the most part, in a military environment; even when the characters are away from the field, there are constant reminders of the guerrilla war being fought, and disturbing reminders of how close the policeman and the soldier can be.

Trained in psychology, Susan brings us novels full of case histories; people trying desperately to adjust to their new circumstances, their new powers or powerlessness, coping with stresses that would (and sometimes do) break a person in two.

If you haven't picked up a Susan R. Matthews book, you're missing a great deal; just don't expect it to be a little light reading.

Fortunately for us, Susan is sure enough of her world and her audience to make her honored guest presentation into an open-ended Q&A about the Jurisdiction for us, and we are not known for asking easy questions. When you look at an author's books, and find madness spread across so many pages, it's easy to look at them and wonder "Where did this come from?" I haven't asked Susan that question, but I am sure that if I do, she'll give me an interesting answer. She might give you a different interesting answer; and you might have a different interesting question (whether or not you've read any of her books). In case you're not excited enough already about this Q&A, she's threatened to do it in character.

Which alone should tell you something you want to know about Susan R. Matthews.

"Perhaps this is the purpose of detective investigations, real and fictional -- to transform sensation, horror and grief into a puzzle, and then to solve the puzzle, to make it go away. 'The detective story,' observed Raymond Chandler in 1949, 'is a tragedy with a happy ending.' A storybook detective starts by confronting us with a murder and ends by absolving us of it. He clears us of guilt. He relieves us of uncertainty. He removes us from the presence of death."

— Kate Summerscale, *The Suspicions of Mr. Whicher: A Shocking Murder and the Undoing of a Great Victorian Detective*

Honored Ghost Anthony Boucher

Few people could be more qualified to be the Posthumous Guest of Honor at this year's FOGcon than Anthony Boucher. He was a lifelong resident of the Bay Area, a fixture at local cons, and a double-threat man who did much to raise the standards in both the science fiction/fantasy and the mystery/detective fields (where a famous convention and award bear his name), as writer, editor, and critic. Boucher was a geek among geeks and a genius among geniuses — ranking in the top two percent on intelligence tests — so these are only a few accomplishments of the man known variously as Anthony Boucher, H. H. Holmes and, on his birth certificate, William



Anthony Parker White. He also wrote books on opera, was an active figure in the wave of liberal reform that swept the Catholic Church in the late 1960s, spoke eight languages, and was said to be a gourmet cook. But it was in the worlds of science fiction and mystery fiction that his impact was most profound, and he left both far better off at his passing.

Boucher graduated UC Berkeley, began writing mystery novels in the late 1930s (often considered the Golden Age of the detective story), and by 1942 had written seven such mystery novels, all earning critical acclaim, before turning exclusively to the short story and radio as faster, surer forms of income. Under the name Anthony Boucher he wrote a light-hearted locked room series featuring his brash Irish detective, Fergus O'Brien: *The Case of the Crumpled Knave*, *The Case of the Solid Key*, *The Case of the Seven Sneezes*, and *The Case of the Baker Street Irregulars* (which critic James Sandoe hailed as "cheerful Sherlockian frolic"). Boucher is best remembered for the two novels he wrote under the name H. H. Holmes, a charming duology whose detective team comprised a cop and a nun: *Nine Times Nine* (which a panel of writers voted one of the top ten locked room mysteries of all time), and *Rocket to the Morgue*, a mystery novel set in a thinly disguised version of the Mañana literary society, a real-life group of 1940s science fiction writers including Robert A. Heinlein, C. L. Moore, L. Ron Hubbard, and Edmond Hamilton.

For the rest of the 1940s, Boucher's mystery output would be focused on short stories and radio. He turned out over two hundred scripts for the latter, as head writer for *The Adventures of Ellery Queen* and *The New Adventures of Sherlock Holmes* (starring Basil Rathbone and Nigel Bruce). He gave up radio, however, in the late 1940s because, as he said later, "I was putting in a lot of hours working with J. Francis McComas in creating what soon became *The Magazine of Fantasy and Science Fiction*."

Like many young fans, Boucher divided his time between reading detective stories and science fiction as he grew up; and, like many fans-turned-pro, he tried his hand at both when he began writing short stories. By 1943, had established himself as a major new talent in the pages of *Unknown Worlds* and *Astounding Science Fiction*, celebrated for such instantly recognized classics as "The Complete Werewolf" (for many years the high-

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water mark among lycanthropic tales); "Snulbug"; and "They Bite," to cite a few.

But at the same time he was making a splash in the field as an author, selling to almost all the pulp SF/F magazines of the time, Boucher was also distressed at the lackadaisical literary standards that prevailed in the field. In 1948, the pulps ruled and there was only one digest science fiction magazine on the market, *Astounding*. In part inspired by the huge success of *Ellery Queen's Mystery Magazine* (and with the financial backing of its publisher), Boucher, with his colleague and friend J. Francis McComas, launched *The Magazine of Fantasy and Science Fiction*, a digest-sized publication dedicated to the heretical notion that style was as important in a story as its science. In short, via *F&SF*, Boucher and McComas managed to significantly raise the bar for the quality of writing within the field — and in a short time the work of writers like Poul Anderson and Alfred Bester acquired a luster it had never shown before, while newcomers like Richard Matheson and Charles Beaumont, who would have found an uneasy reception anywhere else, made their debuts in the magazine's pages.

All this alone would rank *F&SF* as one of the most significant publications in the history of spec lit, but Boucher and McComas also pioneered SF/F in two other very important ways. Both men were widely read, with extensive libraries and a strong enthusiasm for classics written by major authors from outside the field. Alongside new material, they reprinted many of these classics — from Stevenson to Thurber and everything in between — reconnecting science fiction and fantasy with the larger field of literature from which it had been separated since its rowdy birthing in the pulp. For another, they (along with H. L. Gold at *Galaxy*) began to actively seek out women writers and encourage them to contribute to the magazine — a first since the day in 1927 when science fiction had become an identifiable literary genre. It is impossible to imagine how the careers of Sonya Dorman, Margaret St. Clair, Evelyn E. Smith, or Zenna Henderson would have taken shape (or if they'd have existed at all) without *F&SF*, whose table of contents bore the largest percentage of women's names of any science fiction magazine of its time.

However (there are always "howevers" with Anthony Boucher), as significant as these accomplishments may be, they do not constitute his most significant contribution to the worlds of science fiction and detection. His greatest impact was as a literary critic, which, as Chris Steinbrunner writes, "overshadows" his reputation as writer and editor. In 1942, he began to review mysteries for the *San Francisco Chronicle*, holding them to the highest standards while remaining sensitive to their unique parameters as detective stories. By the end of the decade, Boucher had accrued a reputation as the preeminent literary critic in the field and the *New York Times*, then the leading newspaper in the nation, offered him a position as their mystery reviewer — a position which he held with great distinction until his death. It is at this point that Anthony Boucher, making use of the bully pulpit writing for the *Times* gave him, may be said to have singlehandedly made science fiction and fantasy respectable.

It is difficult to comprehend today — when science fiction and fantasy novels routinely appear on the bestseller lists, earning kudos from critics, and with almost a dozen major science fiction imprints backed by the biggest publishing houses in New York — just how deeply those publishing houses and literary critics scorned the genre sixty years ago. But as the 1950s dawned, the field was looked upon as the deformed, bastard child of the

pulps and so irrevocably tainted by its origins that none of the NY publishers would touch it. They rejected even the work of Asimov, Heinlein, and del Rey, so the first editions of Heinlein's *Future History* and Asimov's *Foundation* saga were issued by a handful of small, fan-run presses. But Boucher understood that a book should not be judged by the covers of the magazine in which it appeared and, at his insistence, the *New York Times* reluctantly permitted him to intermittently review science fiction — and, after all, anything allowed entry into the "good, gray pages of the *Times*" must be respectable by definition. Before it was over, he was reviewing SF/F for two other major newspapers as well: the *Chicago Sun-Times* and the *New York Herald-Tribune* (under his H. H. Holmes byline). Indisputably, he was the first to acquaint much of the wider public with the felicities to be encountered in novels of Heinlein, Asimov, van Vogt, Sturgeon, and many others.

* * *

I originally planned to start this piece with the sentence, "He was a tall, bespectacled, rather genial presence at Bay Area cons in the 1960s, a cigarette always dangling from his fingers." Then, I realized he may not have been tall at all; he could have been short for all I know. I may only have seen him that way as a twenty-something fan — because to me, Anthony Boucher was a giant.

P.S. I forgot to mention his founding of the Mystery Writers of America, the Edgar he won for distinguished literary criticism at their first ever ceremony, that his "The Quest for Saint Aquin" was selected by the Science Fiction Writers of America for inclusion in *The Science Fiction Hall of Fame 1929-1964*, or his work as an early paperback editor.

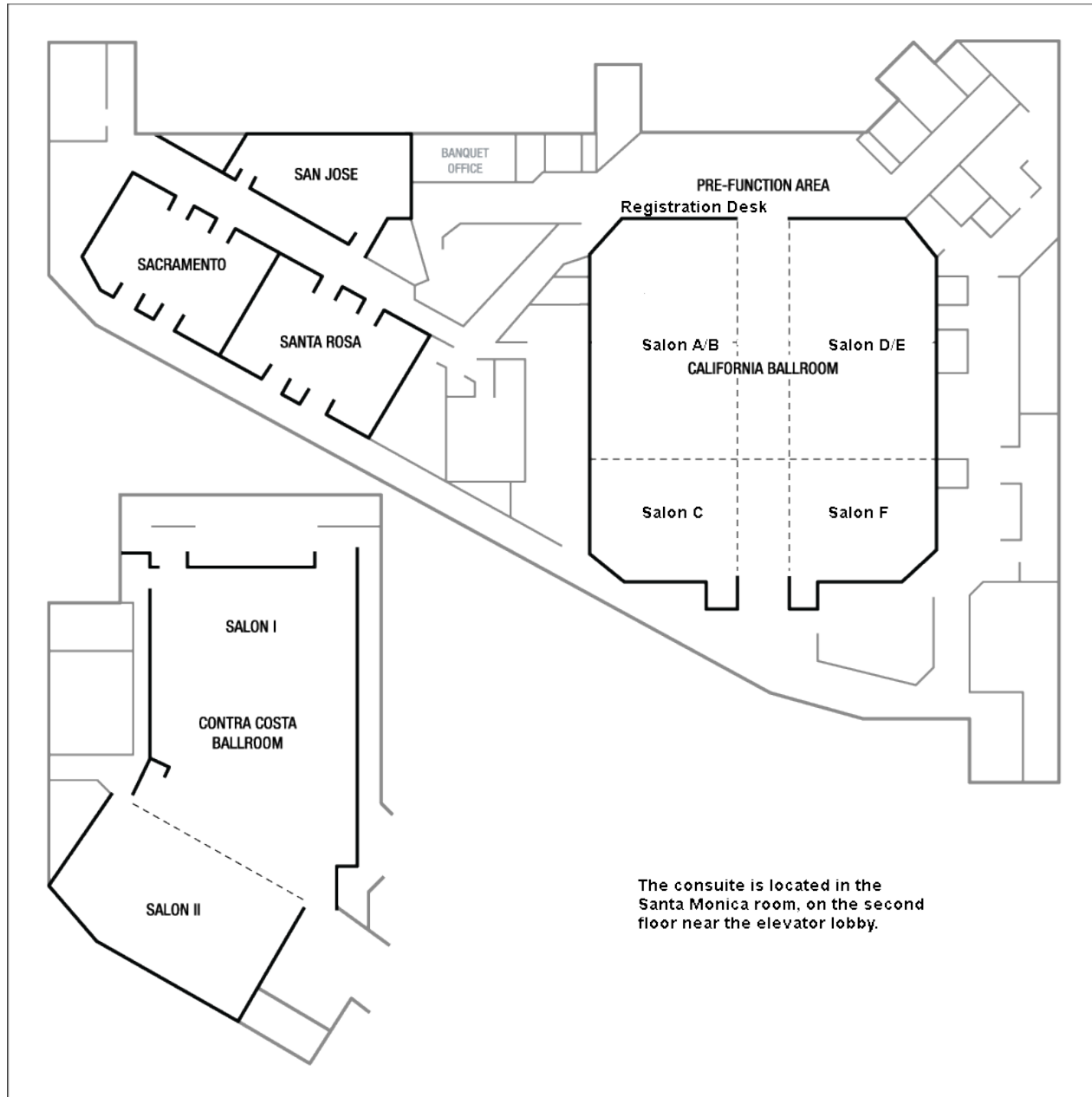
— Jean Marie Stine

"When the gap between the world of the city and the world my grandfather had presented to me as right and good became too wide and depressing to tolerate, I'd turn to my other great love, which was pulp adventure fiction. Despite the fact that [he] would have had nothing but scorn and loathing for all of those violent and garish magazines, there was a sort of prevailing morality in them that I'm sure he would have responded to. The world of Doc Savage and The Shadow was one of absolute values, where what was good was never in the slightest doubt and where what was evil inevitably suffered some fitting punishment. The notion of good and justice espoused by Lamont Cranston with his slouch hat and blazing automatics seemed a long way from that of the fierce and taciturn old man I remembered sitting up alone into the Montana night with no company save his bible, but I can't help feeling that if the two had ever met they'd have found something to talk about. For my part, all those brilliant and resourceful sleuths and heroes offered a glimpse of a perfect world where morality worked the way it was meant to. Nobody in Doc Savage's world ever killed themselves except thwarted kamikaze assassins or enemy spies with cyanide capsules. Which world would you rather live in, if you had the choice?"

— Alan Moore, *Watchmen*

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Hotel Map



"I can provide a witness who didn't see me at the scene of the crime. That witness can also prove they didn't see me anywhere else either, thus showing that I didn't exist at that moment in time."

— Jarod Kintz, *99 Cents For Some Nonsense*

Hotel

Daniel Starr

Welcome to the Walnut Creek Marriott!

The convention function space is all one 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 hospitality suite (the Santa Monica Room) is on the second floor, close to the elevator lobby.

The hotel restaurant, the Main Street Grill, on the ground floor, is open for breakfast, lunch and dinner. Right by the Main Street Grill you'll find the bar, which is open until 12:30 am or so, later if there's enough interest.

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 me, and we'll do our best to help.

Registration

Amanda Halperin

Thursday, 7 pm – 8 pm

Friday, 10:30 am – 9 pm

Saturday, 9 am – 8 pm

Sunday, 9 am – noon

Consuite

Santa Monica Room

Jasmine Hammer and Alyc Helms

The consuite is in the Santa Monica Room on the second floor. 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.

Friday, noon – 2 am

Saturday, 8 am – 2 am

Sunday, 8 am – 3 pm Dead Frog Party: Sunday 3 pm – 5 pm.

"Criminal: a person with predatory instincts who has not sufficient capital to form a corporation."

— Howard Scott

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Dealers Room

Salon D/E

Keyan Bowes

The Dealers Room will have books, comics, jewelry, handicrafts, 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.

Friday, 3 pm – 7 pm

Saturday, 10 am – 6 pm

Sunday, 10 am – 3 pm

Readings

Santa Rosa Room

Game Room

Salon F

Come and enjoy a friendly board or card game with your fellow convention attendees. Hours will be posted outside the door.

Safety Team

Alan Bostick

The Safety team is here to help FOGcon attendees have an enjoyable and successful convention. We will try to be there to respond to difficulties and relieve them. Did you leave a handbag in a program area that is locked after hours? Are two people working out a relationship issue in the consuite in a way that is making other people uncomfortable? Does a line of people waiting for function space to open need to be moved to guarantee access to a staircase or other doorway? Is the hotel getting noise complaints about a party? Is someone paying attention to you that you find unwelcome or excessive?

Is an attendee having a severe allergic reaction to something in the convention environment and needs immediate medical attention? Is something unusual happening that might impact on the safety or satisfaction of convention attendees?

The Safety team 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 by the Safety team member on duty, look for the person wearing the day-glo vest, or call 510-686-3642

(510-686-FOG-2). In case of an immediately dangerous situation, of course, call 9-1-1, or contact the Walnut Creek Police directly at 925-935-6400.

"As an artist you look into yourself to understand the human potential to be all kinds of things that are not necessarily pleasant but are real - a criminal, a murderer, a sadist, a rapist; to be all of these things that many people are. You can't allow yourself to say, 'I'm a different species from those people.' Because you aren't.

"The criminal as monster is kind of common. That's very convenient because you can then say, 'Of course I'm not a monster, therefore I'm not a criminal therefore I have no potential in tern of criminality.' And that lets you off the hook. That gives you a nice wall between yourself and them."

— David Cronenberg

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Programming, Friday

March 8, 2013

1:30-2:45 pm

I Need More Books To Read. No, Really.

Sacramento

What are our favorite SF/F crime novels and short stories? Which authors are doing good work with this topic? Panelists and audience will list their favorites.

Moderator: Aaron I. Spielman

Panelists: Phyllis Holliday, Richard A. Lupoff

The 75-Minute Writing Workout

Santa Rosa

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

Moderator: Vylar Kaftan

3:00-4:15 pm

"Imagine a Boot, Stepping..." Dystopias Where Order Has Gone Mad

Salon A/B

"... on a human face — forever." That was O'Brien, of the Party, in Orwell's *1984*. Speculative fiction is littered with dystopias of order, and the rebellions against them. We want to discuss these dystopias, and their criminal revolutionaries, in light both of their development within the field and the world around them, along with what makes for a compelling dystopia in fiction.

Moderator: Lisa Eckstein

Panelists: Saira Ali, Dorothy Hearst, Sasha Pixlee, Cliff Winnig

"All men make mistakes, but a good man yields when he knows his course is wrong, and repairs the evil. The only crime is pride."

— Sophocles, Antigone

The Craft of Editing

Salon C

The world is full of writing workshops, writing books, writing classes, and writing theories. Editing, on the other hand, is one of the least studied of human intellectual endeavors. Is it really something that we're either born with or we're not? Or are there learnable skills and heuristics embedded in it? (Nice to have read Thomas McCormack's *The Fiction Editor, the Novel, and the Novelist* for this panel, but certainly not necessary.)

Moderator: Debbie Notkin

Panelists: Lori Selke, Jean Marie Stine, Deb Taber

Will the Ticking Time Bomb Go Off? Interrogation Techniques that Do or Don't Work

Sacramento

There are many situations in speculative fiction, television, movies, and the real world in which it's critical to get information from someone who doesn't want to give it to you. What approaches might actually work? And what approaches definitely don't?

Moderator: Daniel Starr

Panelists: Alan Bostick, Gary Farber, Phyllis Holliday

4:30-5:45 pm

Let's Build A Legal System

Salon C

Most of the time, if law gets involved in speculative fiction, it's either an imitation of the legal system of the author's home country or a kangaroo court — but there are so many other options for how to handle matters of guilt and innocence. How does the legal code change in a world where uploading is possible? Or psychic compulsion? How do you balance the rights of methane-breathers and oxygen-breathers? Let's explore.

Moderator: Debbie Notkin

Panelists: Nabil Hijazi, Susan R. Matthews, Johanna Mead, Steven Schwartz

"Nothing goes so well with a hot fire and buttered crumpets as a wet day without and a good dose of comfortable horrors within. The heavier the lashing of the rain and the ghastlier the details, the better the flavour seems to be."

— *Dorothy L. Sayers, Strong Poison*

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Crime and Punishment: The Future of Prisons

Salon A/B

Prison is changing. Prison populations are increasing, and state and local budgets are feeling the strain. One solution is privately owned for-profit prisons (which the state must contractually keep filled at a certain level). However, there's a growing consensus that prison doesn't work for certain kinds of offenders. Electronically monitored house arrest — for prisoners who can afford the expense — is already available. What alternatives to traditional prison sentences will be made possible by advances in technology? And what are the social and civil rights implications of all of the above?

Moderator: Rachel Silber

Panelists: Paul Goodman, Richard A. Lupoff, Diane Williams

Better Stories and Gardens

Sacramento

Many writers hate outlining their work, and others swear by it. We'll talk about the merits and drawbacks of the "architect" versus "gardener" methods of writing fiction. (These are loosely defined as "planning everything in advance" versus "figuring out what's next as you go along.") How can you learn a few techniques from "the other side" that might help you break through a problem in your story?

Moderator: David D. Levine

Panelists: Julia Dvorin, Gary Kloster, Alan Marling

Readings: Keith David Cooley, Alex Gurevich, Gabrielle Harbowy

Santa Rosa

8:00-9:15 pm

Charismatic Criminals — Why We Love Them

Sacramento

Whether it's Harrison's Stainless Steel Rat, Gibson's Molly Millions, Bester's Foyle, or Peter O'Donnell's Modesty Blaise, some criminals are unquestionably charismatic. Who are the most charismatic criminal protagonists not enough people have read? What's the magic that turns a selfish thug into a charismatic rebel? Are the rules for criminal heroes different for women or minorities? And were there any real-life Robin Hoods, or does that only ever happen in stories?

Moderator: Anaea Lay

Panelists: Chaz Brenchley, Alan Marling, Heather McDougal

ConTention

Salon C

It's a tradition! We start off FOGcon with "ConTention" — a panel all about arguing; the sort of arguments that cause flamewars to erupt in newsgroups, or bring other discussions to a grinding halt. Here's where we can have them and have fun with them. What'll we argue about this year? Audience participation is what this panel's about, so bring your favorite arguments with you!

Moderator: Steven Schwartz

Working-Class Heroes

Salon A/B

Far too often in F/SF, the protagonist is Lord (or Lady) McSpecial of Bluebloodia, or else King Plotdevice's long-lost child. Or, they're just rich enough to have access to the Cool Toys that the author wants them to have on their travel through space. Terry Bisson, Lucius Shepard, Pat Murphy, and Joanna Russ are among many authors who present us with working-class heroes. What advantages do those heroes bring to the telling of useful stories, and how do the stories themselves change when we have protagonists without big bank accounts and high-brow accents?

Moderator: Daniel Starr

Panelists: Terry Bisson, Keith David Cooley, Lynn Alden Kendall, Naamen Gobert Tilahun

Readings: Julia Dvorin, Emily Jiang, Gary Kloster

Santa Rosa

9:30-10:45 pm

The Heroic Sadist — or How Can a Sadist Be a Protagonist?

Salon C

Andrej Koscuisko, the protagonist of the Jurisdiction novels, is a hero, yet he's a sadist. These traits are dissimilar, perhaps even contradictory. How do readers react to a sadistic protagonist? What's the appeal of characters — like Andrej or almost any vampire — who delight in cruelty? How do the character's other traits, such as status, money, gender, morality, and personality, influence the reader's perceptions? How can authors deal with the possible monster inside even a consensual sadist?

Moderator: Alan Bostick

Panelists: Ian K. Hagemann, Nabil Hijazi, Steven Schwartz, Daniel Starr

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Karaoke

Sacramento

Open Filk

Santa Rosa

Bring voices, instruments, music — we will filk!

Programming, Saturday

March 9, 2013

9:00-10:15 am

Historical Crime Fighters

Salon A/B

Thief-takers, Bow Street Runners, Pinkerton detectives...What was solving crime like in the bad old days?

Moderator: M.Christian

Panelists: Claire Light, Johanna Mead, Madeleine E. Robins, Jean Marie Stine

10:30-11:45 am

The Speculative Fiction Singularity

Salon A/B

Once upon a time, one could walk into a group of fans and presume that many of them had read the same things — their Asimov, their Tolkien, their Heinlein. (Or at least so the myth of fandom tells.) Nowadays, there's no guarantee that if you've read Bujold, you've read Banks, or that if you've read Banks you've read Butcher, and that's without even mentioning Bester, Boucher, Ballard, or Brin — and that's just one letter. The field has grown so big that it's not possible to keep a handle on it all; we have hit a cultural equivalent of the Singularity. Are there any overarching authors, or has the so-called canon of speculative fiction fragmented beyond repair? (And if so, is this a bad thing at all?)

Moderator: Steven Schwartz

Panelists: Cynthia Gonsalves, Claire Light, Rachel Silber

A Great Read

Salon C

This idea is shamelessly stolen and adapted from Jo Walton's Farthing Party. Four panelists all agree to read the same book and discuss their ideas and reactions. The panel will be discussing *Slow River* by Nicola Griffith.

Moderator: Lisa Eckstein

Panelists: Saira Ali, Courtney, Eva Jane Folsom, metaphortunate

The Art of Self-Defense

Sacramento

Practical self defense has very little to do with fighting, but a great deal to do with paying attention and knowing what to fear. That's as true in the office or home as it is when you're facing a mugger. Even if you would never study martial arts or even take self defense classes, the ideas and techniques taught here can help you protect yourself when it counts. This workshop is taught by a lawyer who has had years of Aikido training.

Presenter: Nancy Jane Moore

Readings: Cassie Alexander, Vylar Kaftan, Madeleine E. Robins

Santa Rosa

12:00-1:15 pm

Writers' Workshop

Workshop A: Sacramento

Workshop B: Salon A/B

Workshop C: Salon C

Workshop D: Salon F

Workshop E: Santa Rosa

Professional writers do round-robin critiques with aspiring writers. You must have pre-registered to attend this event.

"To have once been a criminal is no disgrace. To remain a criminal is the disgrace"

— Malcolm X

FOGcon 3

1:30-2:45 pm

"The Stars My Destination" and "The Demolished Man" by Alfred Bester

Sacramento

How have these two early and pivotal SF novels about future crime shaped the works that came after? A general discussion of Bester's best-known books.

Moderator: Debbie Notkin

Panelists: Tom Becker, Bill Humphries, Aaron I. Spielman

"There's no way to rule innocent men. The only power any government has is the power to crack down on criminals. Well, when there aren't enough criminals, one makes them. One declares so many things to be a crime that it becomes impossible for men to live without breaking laws."

— Ayn Rand

Anarchists! Innnn! Spaaaaace!

Salon C

Outside of the law can mean outside of the city. The classic justice systems offered exile as an avoidance of fatal sentencing, considering exile equally terminal. But what happens when all of Earth is girded with awareness and broadcasting? How far do you go to find exile? How do you opt out from the water you're swimming in?

Moderator: Ian K. Hagemann

Panelists: Anaea Lay, M.Christian, Karen Williams

Susan R. Matthews Honored Guest Panel

Salon A/B

Jurisdiction Q&A! Susan Matthews will answer any questions you may wish to ask about life under Jurisdiction, the characters and the events in the Koscuisko novels (limited spoilers from *Blood Enemies* may be available). For a small additional fee she will attempt to do so from the point of view of the character of your choice, though if she has been drinking margaritas they may all be Cousin Stanocz. If you don't have any questions, she'll ask you some.

Presenter: Susan R. Matthews

Readings: David D. Levine, Daniel Marcus, Pat Murphy

Santa Rosa

3:00-4:15 pm

Where Do I Hold My Virtual Sit-In?

Sacramento

How does civil disobedience change in the future? Are denial-of-service attacks the new sit-ins, and what does "shaming" mean in a social media era? What new strategies are working now? What new tactics do we see in the future?

Moderator: Naamen Gobert Tilahun

Panelists: Anaea Lay, Nancy Jane Moore, Guy W. Thomas

It's All About the Gravy

Salon C

How do you thicken the plot in your fiction? What techniques can you use to increase tension? How do you change your story from a string of unrelated events into an exciting story? Writers talk about the craft of building a strong plot.

Moderator: Daniel Starr

Panelists: Julia Dvorin, Vylar Kaftan, Pat Murphy

Alternative Crimes and Alternative Punishments

Salon A/B

"I haven't ever heard of such punishments." "You have never heard of such crimes." (From the movie *Nightwatch*, based on a novel by Lukyanenko). How does SF/F challenge our notions of what constitutes a crime? (For example, "choice-theft" from *Perdido Street Station*.) What are the best alternative systems of punishment?

Moderator: Alex Gurevich

Panelists: Susan R. Matthews, Nabil Hijazi, Margaret Ronald, Karen Williams

Readings: Writing Contest Winners Ben Black and Rebecca Landau

Santa Rosa

"Hidden away behind the closed doors of aristocratic and bourgeois privilege, concealed under those ultra-respectable masks of black frock coat and veil, the green glow of corruption flickers into sight, steadies, and spreads everywhere, fostered by Lorrain's horrified and complicitous gaze. This decadent detective is at one with the criminal he pursues, acknowledging openly that the representation of corruption is one of the most pleasurable forms that corruption can take. In this enterprise, art is the mask that both exposes and conceals culpability."

— Jennifer Birkett

FOGcon 3

4:30-5:45 pm

Can a Telepathic Cop catch a Teleporting Criminal? What about a Precognitive one?

Sacramento

Writers such as Philip K. Dick and Alfred Bester have written classic stories involving crime and ESP. How do psychic powers — including mind-reading, precognition, telekinesis — change the balance of power of cops versus criminals? How would ESP change the nature of crime and crime-hunting?

Moderator: David D. Levine

Panelists: Daniel Marcus, Aaron I. Spielman, Tim Susman, Karen Williams

Copyright, Copyleft

Salon C

Intellectual property law is at the center of much recent debate. What's the current state of copyright for writers, artists, filmmakers? How does Creative Commons work? Does DRM solve more problems than it causes? Are fanworks legally protected creative expression, or unauthorized derivative works that must be stopped? How do we navigate these sometimes treacherous legal waters?

Moderator: Bill Humphries

Panelists: Randy Chertkow, Michele Cox, Paul Goodman, KJ

Terry R. Bisson Honored Guest Panel

Salon A/B

Crime Me a River — Honored Guest Terry Bisson conducts a staged reading of a short radio play or two, with audience participation. Come be part of the story!

Presenter: Terry Bisson

Readings: Chaz Brenchley, Ellen Klages, Richard A. Lupoff

Santa Rosa

"The most absurd apology for authority and law is that they serve to diminish crime. Aside from the fact that the State is itself the greatest criminal, breaking every written and natural law, stealing in the form of taxes, killing in the form of war and capital punishment, it has come to an absolute standstill in coping with crime. It has failed utterly to destroy or even minimize the horrible scourge of its own creation."

— Emma Goldman, Anarchism

6:15-7:45 pm

The Unaward Banquet

Either Contra Costa Ballroom or Salon A/B (ask at Registration for details)

No awards, no ceremonies, no speeches — just good food and conversation with your fellow attendees. You must have a ticket to enter the room; we're sorry, but we must be strict about this policy. If there are tickets still available, they can be purchased at Registration.

8:00-9:15 pm

Favorite Non-SF/F Mystery Authors?

Sacramento

Just what it says.

Moderator: Madeleine E. Robins

Panelists: Wendy A. Shaffer, Tim Susman

Liars' Panel

Salon A/B

Four experienced liars will sit on this panel and lie their butts off — solely for your entertainment. We might be lying about there being four of them. Ask them anything! See what they say.

Moderator: David D. Levine

Panelists: Vylar Kaftan, Ellen Klages, Susan R. Matthews

Authors Speaking Politically

Salon C

"Shut up and sing" was what the Dixie Chicks were told when they commented about President Bush's policies. Do writers hear the same message, and should they? There are plenty of writers with vastly different politics who refuse to "Shut up and write." How does their personal political stance affect their writing, fans' opinions of them, and their careers? How do readers react when an author's politics overtly shapes their writing, as opposed to politics that are absent or subtly expressed?

Moderator: Claire Light

Panelists: Gary Kloster, Alan Marling, Allison Moon, Rachel Swirsky

FOGcon 3

Erotic Reading Trio: Mistress Lorelei Powers, M.Christian, and Steven Schwartz

Santa Rosa

9:30-10:45 pm

And I Awoke And Found Myself In Prison: Sex, Science Fiction, and the Law

Salon C

Until very recently, in many parts of the U.S., consensual sex between two adults of the same gender could be punished by law. People defined as "sex offenders" are monitored in ever more high-tech ways. As technology and culture change, so do the things people do sexually, and the way the law reacts to them. And that's without even thinking about throwing aliens in the mix. Should it be illegal to have sex with your own clone, if it's less than 18 calendar years old, though it was put through forced-growth and has your memories implanted? Or does that count as incest? Would it be illegal for a human to have sex with an alien or two, and to broadcast it all over the Galaxy-Wide-Web? And if so, how do you punish? This panel is intended for adults, since sexuality will be at the core of the discussion, especially sexuality at the fringes.

Moderator: Ian K. Hagemann

Panelists: Chaz Brenchley, M.Christian, Allison Moon, Lori Selke

Open Filk

Salon A/B

Bring voices, instruments, music — we will filk!

Readings: Susan Palwick and Deb Taber

Santa Rosa

"It was Carrot who'd suggested to the Patrician that hardened criminals should be given the chance to 'serve the community' by redecorating the homes of the elderly, lending a new terror to old age and, given Ankh-Morpork's crime rate, leading to at least one old lady having her front room wallpapered so many times in six months that now she could only get in sideways."

— Terry Pratchett, Feet of Clay

Programming, Sunday

March 10, 2013

9:00-10:15 am

The Author's Body

Salon A/B

Unlike athletes, writers can do all their work hidden behind a screen of ink or pixels. Nevertheless, readers unconsciously approach fiction in the context of what they know or believe about the author's gender, race, ethnicity, age, looks, orientation, and dis/ability. How does an author's corporeal self influence the way we read the author's words? And what happens when readers find out an author is lying? We'll discuss such writers as Carl Brandon, James Tiptree, Jr., and the recent fake lesbian bloggers.

Moderator: Michele Cox

Panelists: Claire Light, Mistress Lorelei Powers, Diane Williams

10:30-11:45 am

How Do I Fix This?

Salon C

It's very easy to sit around and complain. How do we in fandom step up and fix the things that are wrong with our culture? The panel will discuss how individual fannish activists have identified and addressed problems — as well as the price they paid for speaking up.

Moderator: Michele Cox

Panelists: Allison Moon, Sasha Pixlee, Naamen Gobert Tilahun

Illegal Persons

Salon A/B

Illegal clones, unlawfully genetically modified individuals, unauthorized third children: in highly regulated science fictional societies, creating certain people is just not allowed. What happens to people whose existence is illegal? How do the fictional versions reflect back on reality?

Moderator: Saira Ali

Panelists: Heather McDougal, Johanna Mead, Colleen T. O'Rourke

FOGcon 3

Flash, Saviour of the Universe

Sacramento

Flash fiction, or "very short fiction," is exploding in the marketplace right now, especially for SF/F pieces. Flash is often defined as stories shorter than 1000 words. What's changing? Why is flash so popular? How do you make such a short story have full impact? Who's publishing it? Why are so many new writers finding their first sales are in flash fiction?

Moderator: Jamie L. Henderson

Panelists: Micah Joel, Vylar Kaftan, Diane Williams

Honored Guest Readings: Susan R. Matthews and Terry Bisson

Santa Rosa

1:30-2:45 pm

Extralegal

Salon A/B

Most of us enjoy fictional characters who are rogues and thieves, people who live outside the law or break it at will. From Keith Laumer's Retief and Poul Anderson's Flandry through Jame in P.C. Hodgell's *Godstalk* books and Russell the smuggler in Elizabeth Lynn's *A Different Light* (and dozens more), they capture our hearts and excite our spirits. But how do we feel about people like this when we meet them in life? Are there any real people who are comparable to this kind of fictional character?

Moderator: Alan Bostick

Panelists: Chaz Brenchley, Bill Humphries, Madeleine E. Robins, Rachel Swirsky

Science Fiction Can Cut Sharply: Satirical SpecFic

Salon C

Terry Bisson's "The Left Left Behind" is a classic example of one of the ways SF/F has used the license of being about something other than the here-and-now to make its points: the use of satire and parody. Terry Pratchett is another master of this genre, with many of his Discworld books taking aim at targets far closer to home. What are other examples of this, and, more importantly, how can we make SF/F that is satirically sharp, rather than simply lampooning easy targets?

Moderator: Cynthia Gonsalves

Panelists: Terry Bisson, Phyllis Holliday, Susan Palwick

Anthony Boucher - Honored Ghost

Sacramento

Anthony Boucher was an author of acclaimed mystery and SF/F in novels, short stories, and radio plays. He was also a founding editor of *The Magazine of Fantasy and Science Fiction*, and a critic whose reviews helped bring SF/F and mysteries to a wider audience. We'll discuss his many contributions to the genres of mystery and speculative fiction.

Moderator: Guy W. Thomas

Panelists: Richard A. Lupoff, Jean Marie Stine

Readings: Anaea Lay, Nancy Jane Moore, Margaret Ronald

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3:00-4:15 pm

Feedback

Salon A/B

What worked well for you this year? What didn't? What should we do again, do more of, do differently, never do again? This is a member-inspired convention, and that doesn't mean just programming! Come tell us how we're doing, and help make us better.

Moderator: Vylar Kaftan, and whichever of the ConCom is still functional

"A phenomenon that gave rise to my first critical insight into the subtle ruse of power: the prevailing law threatened one with trouble, all to keep one out of trouble. Hence, I concluded that trouble is inevitable and the task, how best to make it, what best way to be in it."

— Judith Butler, Gender Trouble: Feminism and the Subversion of Identity

Program Participants

We have included bios if we had them for program participants at the time the program book went to press. More up-to-date information may be available on the FOGcon website. If not, you'll just have to ask the panelists anything you'd like to know about them.

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

Terry Bisson is an award-winning author of novels, screenplays, comics, nonfiction, and short stories. His novel *Any Day Now*, just out in paperback, starts with the 1960s we

FOGcon 3

know and moves into a brilliant alternate history. His short story "Bears Discover Fire" swept the Hugo Award, Nebula Award, Theodore Sturgeon Award, SF Chronicle Reader Award, Locus Award, and Asimov's Reader Award. It was also nominated for the 1991 World Fantasy Award and HOMer award. These days he hosts a monthly author reading series in San Francisco (SFinSF) and edits the Outspoken Author series for PM Books. Terry Bisson has always been passionately concerned with the relationship between the individual and the state. His most recent story collections (*TVA Baby* and *Greetings and Other Stories*) feature title stories that examine the nature and meaning of crime.

Ben Black is an MFA candidate at San Francisco State University. His writing has appeared in *fiction365*, *New American Writing*, *Identity Theory*, and the *NewerYork*.

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

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

Randy Chertkow is a Musician/Author/IT Guy/Geek.

M.Christian's stories have appeared in over 400 magazines, anthologies and Web sites in genres from mystery, horror, romance, science fiction, and erotica. He is the editor of over 25 anthologies including *The Mammoth Book of Future Cops* and *The Mammoth Book of Tales of the Road* (both with Maxim Jakubowski), *The Burning Pen*, *Guilty Pleasures*, and others. He is the author of the collections *Dirty Words*, *Speaking Parts*, *The Bachelor Machine*, *Licks & Promises*, and *Filthy*; and the novels *Running Dry*, *The Very Bloody Marys*, *Me2*, *Brushes*, and *Painted Doll*. His website is www.mchristian.com.

Keith David Cooley is a writer of fiction and memoir. He grew up in London, England and went to Abbotsfield Secondary Modern School.

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

Julia Dvorin is a woman of many hats and little sleep, who combines writing with parenting two young boys and directing an ongoing art project called "Fly Your Freak Flag High" (FYFFH). Julia holds an MA in Sociology from University of California, Santa Barbara, and has been a college lecturer in Sociology and Women's Studies. She has also worked in consumer products licensing and sales, and spent four years learning the ups

and downs of entrepreneurship by running a web solutions business with her husband. In 2010, Julia's novelette "Cupid For a Day" was published in the Renaissance Festival Tales anthology from Hadley Rille Books. Her debut fantasy novel *Ice Will Reveal* was published by Hadley Rille Books in November 2012. Find out more about Julia on her website: www.parentheticals.com.

Lisa Eckstein writes novels and blogs about reading, writing, and revising at lisaeckstein.com.

Gary Farber has been active in the sf community since 1971 at age 12. He began working in sf in 1974 at Amazing Stories/Fantastic Stories; former freelance & inhouse reader, proofreader, copyeditor, copywriter & dogsbody for publishers including Dell, Tor, Ace/Berkeley, Avon, Baen, Penguin, Warner, Bluejay, Scholastic, Teen Beat, SFBC. He blogs at Obsidian Wings, and at Amygdala since 12/2001, adoring the interwebtubes since 1977/1995. He is a lifelong leftwing commie Muslim Jewish terrorist activist, former delegate to county Democratic Conventions, precinct wardheeler and delegate to Colorado State Dem. party convention & assembly, he remains an outside agitator. Former staffer at Science Fiction Chronicle, Pacific Northwest Review of Books & junior editor at Avon Books. Past Vice-Chair & Director of Operations at Worldcons. Expert on sf fan history, onetime fanzine fan, he created the first convention displays on sf fanhistory in 1975, the Worldcon Fanhistory Display, "fan programming" tracks & the first regional & Worldcon "fan lounges" in 1975 & 1977. He would likely enjoy meeting you.

Cynthia Gonsalves makes really tiny cuts with a big ion beam for money. This allows her to keep her cats well equipped with noms and kitty litter, fund her free-range bibliovore appetite, and her multiple fiber-related obsessions (spinning, knitting, weaving). She is also obsessed with San Jose Sharks hockey.

Paul Goodman works as a staff attorney at The Greenlining Institute, a national policy, organizing, and leadership institute working for racial and economic justice. Paul specializes in consumer protection, telecommunications, advanced technology, and antitrust law. He advocates for unserved and underserved communities' access to affordable and reliable telephone and internet services. Paul received his Juris Doctor degree from John F. Kennedy University School of Law, and his Legum Magister degree in Intellectual Property from Santa Clara University School of Law. While at Santa Clara University, Paul worked as a Research Fellow at the Broadband Institute of California, working on issues including net neutrality, deceptive internet service provider terms and conditions, and the regulation of broadcast television and radio. Paul's previous experience includes work on criminal defense and Constitutional law issues as a private attorney. Paul lives in Northern California with his wife, author Cassie Alexander.

Alex Gurevich was born in St. Petersburg, Russia and moved to the USA in 1989 at the age of 19. He received a Ph.D. in Mathematics from the University of Chicago and worked in financial markets in New York. He has recently retired from Wall Street and lives in Sausalito, California, focusing on writing SF/F.

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.

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Gabrielle Harbowy is an award-nominated editor, writer, and anthologist. She copyedits for Pyr, among other publishers, and is Managing Editor at Dragon Moon Press.

Dorothy Hearst is the author of *Promise of the Wolves*, and *Secrets of the Wolves*, the first two books in "The Wolf Chronicles." The trilogy tells the story of how the wolf evolved into the dogs from the wolf's point of view. Previously, Dorothy was an editor at Jossey-Bass, where she published books for nonprofit, public, and social change leaders.

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

Phyllis Holliday is a poet, writer, and performer. Most recently, she is the author of the fable, "Ickitwick" which became a musical, "Johnny and the Thinking Machine," (book: Michael Chimenti, music: Frank Sanchez). She won the 2012 San Francisco Poets Elevation award, from District 6. Expect a poem in *Goblin Fruit*, Winter Issue. Member of Laborfest Writers, published in Laborfest Writers' site, Abalone Moon site.

Bill Humphries is Annoyed, Agile™, and Scriptable.

Emily Jiang is a graduate of the Clarion Writer's Workshop and has an MFA in Creative Writing from Saint Mary's College of California. Her poetry has been published in *Stone Telling* and *Strange Horizons*, and her fiction has won several literary contests, including the John Reid/Tom Howard Short Story Contest and The Binnacle's Ultra-Short Competition. She wrestles with words everyday. Sometimes she wins. Most times it's a draw.

Micah Joel is the ambisinister alter ego of a published nonfiction author and supertaster homebrewer high-functioning geek in SF. Padawan novelist. Viable Paradise graduate.

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

Lynn Alden Kendall 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.

KJ is an academic librarian, lifelong reader, and more recently an avid gamer and active fan. Since 2005, she has journaled and published fanfiction under the handle "owlmoose" on LiveJournal, Dreamwidth, and Archive of Our Own. The first FOGcon was also the first con KJ ever attended, and she is happy to have become a regular. Her other hobbies include singing, travel, and eating at interesting restaurants. She lives the cliché in San Francisco with her husband and two cats.

Ellen Klages 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, "The Education of a Witch," can be read online at: <http://bit.ly/TtWATv>

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

Rebecca Landau attends Berkeley High. She enjoys reading, writing and making wombat faces for fun and profit.

Anaea Lay lives in Madison, Wisconsin where she sells Real Estate under a different name, writes, cooks, plays board games, spoils her cat, runs the *Strange Horizons* podcast and plots to take over the world. The rumors that she never sleeps are not true. She has no comment on the rumors about the disconcerting noises emanating from her basement. Her work has appeared or is forthcoming in *Apex, Strange Horizons, Lightspeed, Nightmare, Penumbra* and *Shock Totem*.

David D. Levine is the author of over fifty published science fiction and fantasy stories. His work has appeared in markets including *Asimov's, Analog, F&SF*, and *Realms of Fantasy* and has won or been nominated for awards including the Hugo, Nebula, Sturgeon, and Campbell. He lives in Portland, Oregon with his wife Kate Yule, with whom he co-edits the fanzine *Bento*.

Claire Light is a Bay Area fiction writer, blogger, critic, and cultural worker.

Richard A. Lupoff was reading science fiction as a small child, became an active fan as a teenager, and has been involved in the field professionally for more than forty years. His best-known science fiction novels are *Space War Blues, Circumpolar!, Countersolar!, Sun's End*, and *Galaxy's End*.

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) and "After the Funeral" (*F&SF*, to appear).

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

Heather McDougal is a writer and educator living in Northern California. She has an MFA in sculpture but went back to her childhood love of writing, winning her a place at the Djerassi Resident Artists Program in 2002 and a Writers of the Future award in 2009. Her fiction has appeared in a number of venues since then, and she has received high praise for her eclectic blog, Cabinet of Wonders. *Songs for a Machine Age*, her clockpunk adventure novel, is out now from Hadley Rille Books.

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Johanna Mead has been writing on topics as diverse as costuming, gaming and history for nearly twenty years. A survivor of the dot-com roller coaster, she lives in Oakland with two cats, three sewing machines and approximately a thousand books.

Theresa Mecklenborg never knows what to put in these bio slots.

Allison Moon is the author of *Lunatic Fringe*, the first in a series of novels about lesbian werewolves. *Lunatic Fringe* was nominated for a 2011 Golden Crown Award, and the sequel, *Hungry Ghost*, will be released in Spring of 2013. A popular speaker and educator, Allison teaches publishing, creativity, art, writing and their intersections with social justice and sexuality.

Nancy Jane Moore is 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 books include *Changeling*, *Conscientious Inconsistencies*, and *Flashes of Illumination*.

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

Debbie Notkin has been at various times a science fiction editor, book reviewer, bookstore owner, convention organizer, fanzine publisher, award administrator and more. She also does body image activist work with Laurie Toby Edison, and has recently started doing foreclosure defense work with Occupy Oakland. She works as a contracts manager for a medium-sized publishing company in its San Francisco office.

Colleen T. O'Rourke has a Masters of Science in Biology and is currently working as an educational science writer where she spends her time trying to figure out how to explain complex scientific concepts to non-majors and general laypeople. In her free time, she doodles out many different story ideas but has yet to publish anything. Her other hobbies include cooking, hiking, yoga, and bellydancing.

Susan Palwick, Associate Professor of English at the University of Nevada, Reno, has published three novels with Tor — which will also publish her fourth novel in May 2013 — and a story collection with Tachyon. Her fiction has been honored with the Crawford Award, an Alex Award from the ALA, and a Silver Pen Award from the Nevada Writers Hall of Fame. She has also published small amounts of poetry and nonfiction.

Mistress Lorelei Powers is the author of several pioneering works on BDSM. *The Mistress Manual* and *The Charm School for Sissy Maids* are classics. Her most recent book is a collection of stories called *On Display*, available as an ebook and in a longer paperback edition.

Madeleine E. 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*, coming from Forge Books in May 2013. She lives in San Francisco.

Margaret Ronald is the author of *Spiral Hunt*, *Wild Hunt*, and *Soul Hunt*, as well as a number of short stories. Originally from rural Indiana, she now lives outside Boston.

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. He lives in Oakland with two partners, two kids, one cat, a significantly greater than 1:1 ratio of CPU cores to mammals, and more books than he can count.

Lori Selke is the editor of the science fiction anthology *Outlaw Bodies* and the author of the erotic fiction collection *Lost Girls and Others*. She has been published in *Asimov's* and at *Strange Horizons* and in several anthologies. She lives in Oakland, California.

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.)

Aaron I. Spielman is a professional artist (<http://rockethouse.net>), professional computer geek, a motorcyclist and an extrovert. He is not a mad scientist, a rogue alien or a scary monster, and any suggestions to contrary will be met with a paroxysm of denials. He is no longer frequently mistaken for Jerry Garcia, but is sometimes mistaken for FOGcon's head of programming. He's been an active genre fan for most of his life and has been attending and helping to run genre conventions for almost thirty years. He lives with his wife, his brother, his cat, and his motorcycles in Daly City, CA.

Jean Marie Stine is a long-time fan. She is the author of *Season of the Witch*, *Herstory* (collection), and other titles. She is the editor of many titles including *Future Eves*, *The Legendary Detectives*, and *The Legendary Women Detectives*. She is the publisher of *FuturesPast Editions*, *Deerstalker Editions*, and *Sizzler Editions*.

Tim Susman has been active as a writer and editor in small presses for over ten years. His work has appeared in *Anthrolations*, *Mythagoras*, *New Fables*, and *Apex Magazine*, and his novel *Common and Precious* was published by Sofawolf Press in 2007. He graduated from the Clarion Writers' Workshop in 2011.

Rachel Swirsky holds an MFA in fiction writing from the University of Iowa. In 2011, she won the Nebula for best novella with "The Lady Who Plucked Red Flowers Beneath the Queen's Window."

Deb Taber is a writer and editor specializing in speculative fiction. She has edited for small and large publishers, first-timers and best-selling authors. Her own writing has appeared in *Fantasy Magazine* and various anthologies, and her first novel, *Necessary III*, debuts on March 1, 2013.

Guy W. Thomas has been active in SF fandom since the late 70's. He has chaired a few Potlatch's and worked on FOGcon since the first one. Next year, he's looking forward to chairing Fogcon 4. With a BA in Dramatic Arts from UC Berkeley, he may be the only Beckett/Heinlein fan in existence. He is a Green Party, Independent Living, lefty advocate. He wishes he could read faster and write more. He still wants to drive the first power wheelchair on the Moon (or Mars, he's not picky.)

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Naamen Gobert Tilahun is a writer/bookseller/barista in the Bay Area. He received his M.F.A. in English Literature and Fiction from Mills College in 2010 and is just now recovering from the experience. He is currently hard at work completing his first novel both writing and shouting down his internal editor. He is very interested in the confluences of personal identities and the way in which those things effect how we read, write and embody our fiction. His fiction has appeared in *Collective Fallout*, his poetry in *So Speak Up* and *Faggot Dinosaur* and his non-fiction in *Fantasy Magazine*, *Feminist SF - The Blog*, *The Angry Black Woman* and *The WisCon Chronicles, Vol. 2*.

Diane Williams is a 56 year old geek, still working in information technology in the education industry. She has edited others' work, having started a small publishing group to promote and publish multicultural speculative fiction (on hiatus now for personal reasons). Most of her published writing in the past has been non-fiction and technical.

Karen Williams has had science fiction, steampunk, and fantasy stories appear in various anthologies. In her day job she designs software used by lawyers in large civil cases. She lives in Sunnyvale with her husband, fantasy writer Chaz Brenchley, two cats, and two turtles.

Cliff Winnig's short fiction appears in several anthologies, including *The Aether Age: Helios* and *Footprints* (both from Hadley Rille Books), and *Jack-o'-Spec*, *Retro Spec*, *Cinema Spec*, and *Spec-tacular* (all from Raven Electric Ink). The twitterzines *Outshine* and *Thaumatrope* have published his very short fiction. Cliff is a graduate of the Clarion Science Fiction and Fantasy Writers' workshop and a three-time finalist in the Writers of the Future Contest.

"Crime is terribly revealing. Try and vary your methods as you will, your tastes, your habits, your attitude of mind, and your soul is revealed by your actions."

— Agatha Christie, *The ABC Murders*

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. A printed pocket program and the Program Book is included in the membership packet.

Listening

For the convenience of speech-readers, 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.

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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 2 am; Saturday from 8 pm to 2 pm; and Sunday from 8 am to 5 pm. 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

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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, Twitter, 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.

Notes

"Actions punishable by jail sentences are not the only crimes."

— Osamu Dazai, No Longer Human

