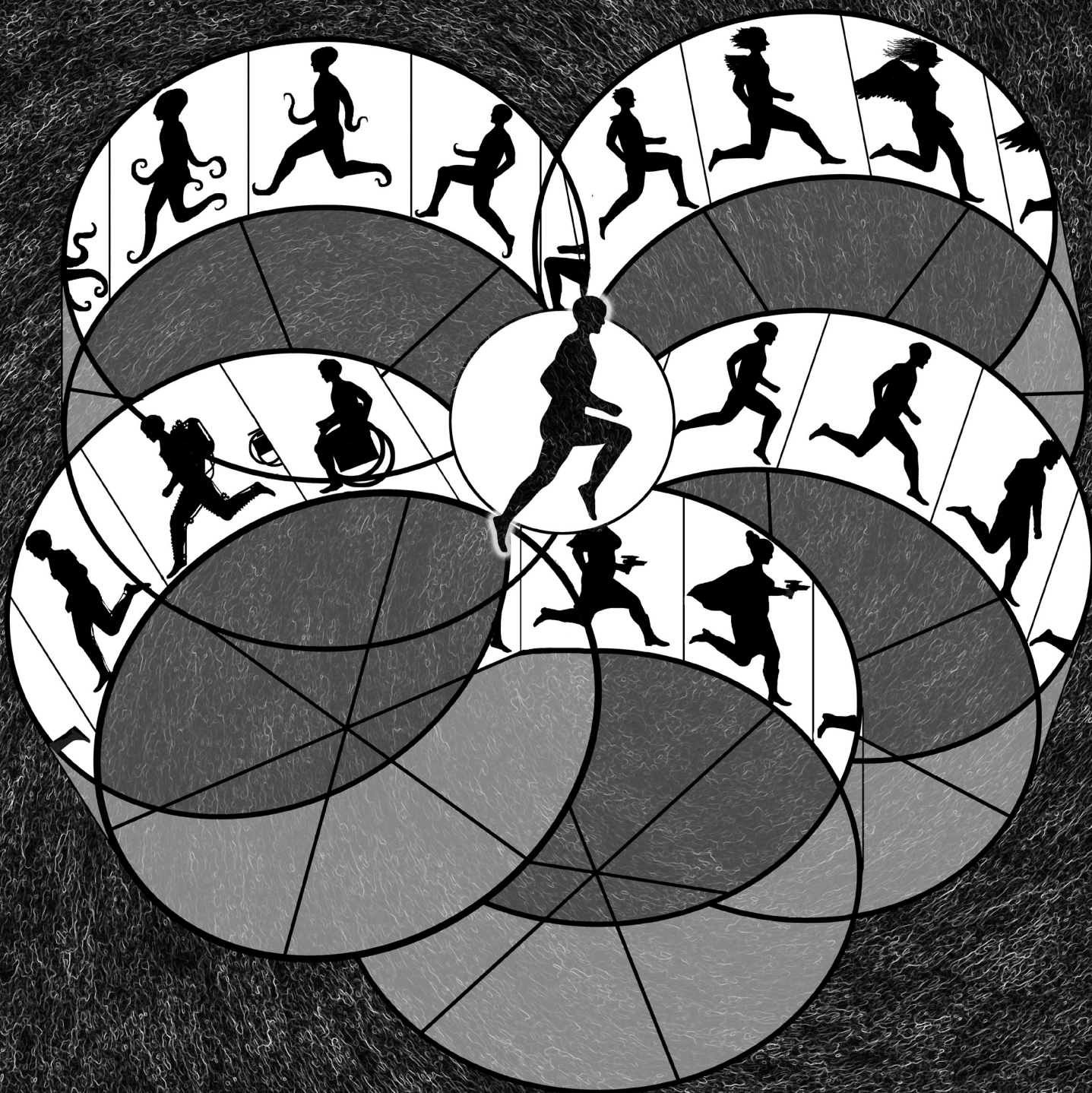


TURNING POINTS



FØGCØN IO
2020

FOGcon 10 • March 6–8, 2020 • Turning Points

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About the cover artist: Heather McDougal is an artist and writer who lives north of Santa Cruz on the rural coast. She writes about magic, science, and the backwoods communities that have produced contraband throughout history.

Program book editor: Lisa Eckstein

Proofreading: L.S. Johnson, Jamie L Henderson, and the Concom

Back cover map: Micah Joel

FOGcon 10 is a project of the Friends of Genre Literary Association.

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Welcome to FOGcon 10!

Yes, this is our TENTH year of FOGcon! I can barely believe it either. If this is your first FOGcon, a big welcome to you, and we hope to see you here for many more milestones. If you've been with us before, thank you for coming along on this adventure all the way to the big one-oh, and we're excited to continue forging memories with you at FOGcons to come!

This year, we are thrilled to welcome Mary Anne Mohanraj and Nisi Shawl as our honored guests. They have both been friends of FOGcon for years, and it is exciting to get to focus on them and their wonderful work this year. We are also honoring the late Sir Terry Pratchett and his lovely work, which has impacted so many of us as readers and writers of genre fiction.

At ten years old, a child (according to the University of Michigan Mott's Children's Hospital) should:

- **Grow about 2.5 in (6 cm):** We are certainly growing and progressing each year. One improvement this year is the addition of our first FOGcon People Of Color Meetup!
- **Lose about four baby teeth each year:** I don't know about teeth, but we shed our old Harassment Policy and replaced it with an updated Code of Conduct.
- **Know the complete date:** Remember to set your clock forward on Saturday night so you're on time to your Sunday programming!
- **Read books with chapters:** And we will be discussing them throughout the weekend, in some 30 panels.
- **Be writing simple stories:** The attendees of our Writers Workshop went well beyond this to produce complex and exciting ones.
- **Enjoy being with friends:** Hopefully old and new ones this weekend!

So I think we are in good shape to enjoy our tenth FOGcon and have a delightful weekend filled with sharing, learning, discussing, playing, reading, and laughing. We are grateful for your presence (even more so if you choose to volunteer to help our con run smoothly!) and hope you have a blast this weekend.

Finally, I want to thank the Concom team, without whom we would not be here right now, for their dedication to making FOGcon the best, most inclusive, and most interesting convention it can be.

Let's all go out there (and by "out there," I mean the basement of this hotel) and make this FOGcon a memorable one.

Montse Cordero
Project Manager

Land Acknowledgment

Our convention takes place on land originally occupied by the Saklan (or sometimes Sacalanes) tribe of the Bay Miwok indigenous peoples. We don't say the Marriott land was "owned" by the Saklan people; according to currently shared knowledge of their culture, they had no concept of either individual or collective land ownership. The Saklan people were guardians of the forests who used controlled burning of understory vegetation as one of their tools. In addition to reducing forest fire danger, this practice cleared away Ponderosa pine needles, which contain resin acids that act as an abortifacient for some mammals. The Saklan tribe also designed, made, and traded beautiful, highly decorated basketry.

Peering Through the Mists: A Ten-Year FOGcon Retrospective

by Steven Schwartz

Roughly eleven years ago (because the story always starts before the story starts), Vylar Kaftan began gathering people to help her with a vision: a literary SF convention in the Bay Area, inspired by other conventions such as Readercon and WisCon.

That's where this all started, with one person gathering like-minded people around them to make the world a better (or at least more interesting) place.

There were wrangles; there are always wrangles when you get together a bunch of people with visions that don't all line up with each other. But the wrangling produced a bigger vision than the one we'd started with, full of all kinds of ideas. Some of those ideas would never see the light of day, because that's how visions work, and some would become part of the core of what we do.

That's when we decided we were going to offer programming slots to our Honored Guests instead of speeches. That's when we decided to have a theme. That's when we agreed to call the con "Friends of Genre," because not only did it give us a cool acronym, it said we wanted to be welcoming to ideas, works, and people outside the mainstream of SF&F.

And because it was the foggiest place around, and because it was central, we held our first convention in San Francisco itself.

We did a lot of things at the first FOGcon that we haven't done again. That year's opening reception, for example, has since been replaced with our Un-Award Banquet. We no longer hold the convention in San Francisco—a lot of people were not very happy with the hotel there, and for the amount we paid, we should have been happy. But we started many things the first year that we've done over and over again, such as the ConTention panel, the Writers Workshop, and the member-sourced, member-staffed programming.

And there were moments from the first con that were starts of other traditions. I will never forget chasing my (at the time) one-and-a-half-year-old twins

through the opening reception; they'll be back for their tenth FOGcon this year.

For the second FOGcon, we moved to the Marriott in Walnut Creek, which has remained our home ever since. The hotel staff now know us very well, and smile when we show up for pre-convention meetings, and when we blearily make our way down to breakfast on Saturday and Sunday morning. They have been very good to us, and, I would like to think, we've been very good to them.

Throughout the years, the Honored Guests have brought us a tremendous array of different programs, leading singing circles and screening films, staging radio-play readings and teaching us about John Muir, talking about historic books and our route to the stars. Each guest has brought something different, and special, to the convention, and we are grateful to all of them for their attendance. In addition, they've spent hours in the bar, or chatting with people outside programming rooms, being accessible and friendly and helpful to our members. This was one of the goals when we named them Honored Guests and not Guests of Honor—to bring them just that little bit closer to the members of the convention, to make it easier for them to become part of the community.

And that community has driven our programming every year, coming up with fantastic ideas that no small group of brainstormers ever could, and then giving us perspectives and panels that those of us who arrange the program would never have imagined. The programming team chuckles every time we hear someone complain, "But there are two things I want to go to at once!"

We've grown new bits—there was no Game Room for many years, but now there's a place to play new games with old friends (or old games with new friends). We've been bringing karaoke back year after year, after it was an early hit.

And there are familiar stalwarts—the Consuite that serves as both refreshment zone and informal overflow programming room, and the Dealers Room that has served to part many of us from our money. The people working them have changed, but they have always been there, a part of our community.

Behind the scenes, there's been spectacular work by Concom members and volunteers, which show that conventions are like swans—often graceful above the water, with frantic paddling below. There have been close calls and odd moments (discovering one pair of

Honored Guests appeared to have no hotel room reservation, for example, is a moment I will not forget), but mostly, there has been satisfaction. Every year there are things we want to do better, and we look forward to continuing to improve. We hope you'll come along to help us to do it!

The people who've served as Con Chair or Con Manager—Vylar Kaftan, Guy W. Thomas, Wendy Shaffer, Elisabeth Hermens, Debbie Notkin, Kerry Ellis, and Montse Cordero—all deserve a round of applause. I worked with each of them in my ten years on the committee and during my own time as Con Chair, and I am deeply grateful for the work they did and the inspiration they provided.

In the end, FOGcon is what we, as a community, make of it. I hope this little retrospective has brought out memories for you all, and we would love to hear about them. One of the great rewards of working on a convention is learning what people enjoyed, what people remember, and what excited them. Let us know what would be part of your FOGcon retrospective, whether you've been coming for ten years or FOGcon 10 is your first time.

And, above everything else, thank you all for making this convention what it is.

Steven Schwartz is a ten-year FOGcon Concom veteran, mostly in programming.

The Concom

(Convention Committee)

Alan Bostick
 Keyan Bowes
 Jennifer Brooks
 Montse Cordero
 Marcia Crump
 Melissa Dunlap
 Lisa Eckstein
 Abie Ekenezar
 Kerry Ellis
 Kona Goodhart
 Crystal Huff
 Micah Joel
 Heather Rose Jones
 Simran Khalsa
 Watson Ladd
 Rosalind Lord
 Kaylia Metcalfe
 Fred C. Moulton
 Bill Newcomb
 Sasha Pixlee
 Chadwick Saxelid
 Steven Schwartz
 Wendy Shaffer
 Rina Weisman

Honored Guest Mary Anne Mohanraj



Photo: Jontisha Graves

Mary Anne Mohanraj: Defying Human Limitation

by Debbie Notkin

Wait! What was that blur out of the corner of your eye?

That was Mary Anne Mohanraj, going at her normal speed, which is faster than your eyesight can process.

Think I'm exaggerating? Let me convince you.

Currently, Mary Anne is an associate professor of fiction and literature at the University of Illinois. She and her husband Kevin are raising two children. She is the executive director of DesiLit: A South Asian Arts Foundation, *and* of the Speculative Literature Foundation. In 2017, she ran for local office and won, and now serves on her community's library board. She directs the Kriti Festival of Art and Literature. She is also on the board of her local garden club and of Plurality University, a futurist organization. She is the publisher of *Jaggery*, a South Asian literary journal.

Are you tired yet?

Her past projects include founding *Strange Horizons*, an online speculative literature magazine which has won the World Fantasy Award and been nominated for the Hugo, still going strong after very close to twenty years. She edited *Jaggery* for ten issues. She founded an online erotica magazine (now defunct). She has served on the futurist boards of both the XPrize and Chicago's Museum of Science and Industry. Oh, and she's been on the FOGcon Board of Directors.

Despite these impressive credentials, you might still be wondering if *Strange Horizons* is the reason that she's a FOGcon honored guest. Well, yes, and also her fifteen published books, which run the gamut from fantasy to science fiction to erotica to cookbooks to children's books, plus several edited volumes. *Bodies in Motion*, which has been translated into six languages, was a USA Today Notable Book and a finalist for the Asian American Book Awards. *The Stars Change* made finalist lists for the Lambda, Rainbow, and Bisexual Book Awards. Her fiction has brought her an Illinois Arts Council Fellowship in Prose, a Locus Award and a Breaking Barriers Award from the Chicago Foundation for Women.

She's also a visual artist, in many media.

That's the public resumé, containing only information anyone can google. So what is Mary Anne like?

First, she *is* that fast-moving. She not only does all the things listed above, she's also an avid board gamer. Unless her favorite game has shifted, you'll find her in the hotel bar area, over at those tables to your left as you walk in, playing *Terraforming Mars*. You'll recognize her by her graying braids, or her big child-like grin, or the way she is vibrating with excitement: hey, this person looks like she's fun!

Yes, she's thoughtful; yes, she's well-read; yes, she's interesting. So many people here are all of those things, but few of us are as *alive* as Mary Anne.

I was 2,000 miles away from her when she went through breast cancer diagnosis and treatment a few years ago. Of course, I was most afraid for her life and for the threat that her children would lose their mother. I was also very afraid that even if she recovered well, the treatment would dampen her unique spark—and I'm delighted to say that not only is she healthy and recovered, she's every bit as engagingly vivid as she always was. Chemotherapy is

brutal, but it was apparently no match for Mary Anne's underlying energy.

The first time I ever went to a party of Mary Anne's, it was for a maypole dance. Others that I've gotten to or missed include a Sri Lankan feast, a board games party, and a craft night. And I just can't close an appreciation of Mary Anne without saying that "Seven Cups of Water," the short story that begins *Bodies in Motion*, is one of the most memorably erotic tales I've ever read.

Striking up a conversation with Mary Anne is the easiest thing in the world (as long as you wait for a pause in the Martian terraforming process, or whatever world-changing plot she's cooking up). The public resumé above is your playbook: ask her about Sri Lankan cooking, or marshmallows, or South Asian literature. Ask her about erotica, or being on a library board, or running for office, or futurist thinking. Ask her about her kids, or Oak Park, the town she loves. Ask her about teaching (did I mention that she, with her substantial reputation as an erotic writer, used to teach basic composition to first-year college students in Utah?). Ask her about starting online magazines, or foundations, or literary festivals. Or bring her your stories on one of these topics, or any adjacent subject. She'll be interested and interesting; you'll come in with a conversation starter and leave with the basis for a friendship. Just don't expect her to stand still.

Debbie Notkin has been on either the FOGcon committee, the Board of Directors, or both for all ten FOGcons so far.

Honored Guest Nisi Shawl

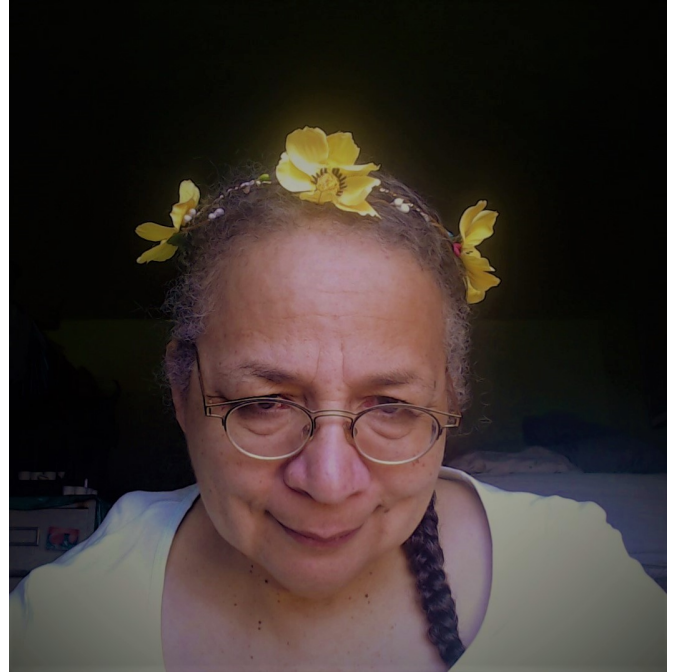


Photo: Jaymee Goh

Nisi Shawl: Zeroing in on the Human Condition

by Jaymee Goh

Before I met Nisi Shawl, I knew their nonfiction writing. They are the co-author of *Writing the Other*, an important book that made me consider writing not the Other, in my own writing, but *myself*.

They wrote about guests and tourists as metaphors in conversations about cultural appropriation, and I weighed every eloquent word. At the beginning of RaceFail, that large conversation about representations of race and people of color across media and fandom, their voice was a rational one that offered solutions and showed the way to an attitude shift.

Their short stories demonstrate a breadth of concerns worthy of any good science fiction writer, from "Momi Watu," where the anxieties of motherhood are amplified by dangerous diseases, to "The Pragmatical Princess," about the burgeoning friendship between a princess and a dragon. Their science is also spiritual, not the cold empirical

method of mere observation, but a lived experience, connected intimately with the ancestors. In a series of stories, collectively called the Amends, they explore the prison industrial complex through the science fictional novums of space travel and artificial intelligence. In “Good Boy,” a doctor calls on a trickster spirit to help address a ship-wide problem. Calling on the ancestors and family spirits is always a tricky thing, but across the world, it is a tradition worth keeping alive, because it forces us to think beyond human impulses and capabilities—and thinking beyond the human is the realm of science fiction.

More recently, Shawl has turned to alternate history, writing a steampunk novel set in the Belgian Congo wherein the Fabian Society purchases land from King Leopold II to start a new nation free from colonization. Yet this process is fraught with clashing ideas: indigenous rulers wishing to re-establish their sovereignty; Fabianists’ desire to establish a socialist state; Black American missionaries preaching to atheist and heathen alike. *Everfair* is filled with many combinations of political and personal conflicts and unions that could arise from these conditions: interracial families, queer lovers, kings, and tinkers. All are touched by each other in some way, and their differences make co-existence uneasy because, in many ways, true multiculturalism requires uneasy truces, a fact Shawl does not turn away from. Nor do they flinch from the atrocities of the period: the severed hands that King Leopold II collected in historical reality remain, even as they are replaced with steampunk body parts. In the horror short story, “Vulcanization,” the colonized take their revenge by haunting the butcher king. Just as Nisi Shawl thinks beyond the human, so too do they zero in on the human condition.

This uneasiness in difference has long been an important concern. Their dedication to the issue shows not just in their writing, but in community efforts. Shawl is one of the founding members of the Carl Brandon Society, which promotes racial diversity in speculative fiction. The group was founded in 1992, long before the current wave of diversity discourse in publishing since RaceFail 2009. Diversity was a problem then and remains a problem now. Community members like Shawl have bent their heads to the task of addressing it for many moons.

The first time I met Nisi Shawl, it was at the WisCon Clothing Swap. I caught sight of their nametag and leaned over to my friend and whispered, “oh my God

that’s Nisi Shawl,” like I had caught sight of a celebrity, because in my small but broadening world as a baby fan and neophyte writer, Nisi Shawl was practically a Hollywood celebrity. It was all the more important that they were *not* part of Hollywood, but part of a tradition of science fiction that included people like me: writers from a different culture, with different literary and storytelling traditions, using different cultural markers to signal universal truths in our work.

At lunch the next day I worked up the gumption to approach and invite them to lunch with other young fans of color I had met the day before. They were asking for white gloves at the registration desk, to do a Michael Jackson act for their reading. I never got to the reading, so I never got to see what that was all about, but I did get to see something else magical. We ambled out of the hotel, them with a rolling suitcase I was quickly coming to associate with being the evolution of the handbag, a sign of graduating from Auntie to Auntie Maximum. And we were stopped by a tall white man who wanted to exchange pleasantries, and after he did, he pointed at the bag and asked, “what’s *that*?”

“Oh, this?” Nisi replied, with a smoothness that implied a zinger was coming, “this is what Audre Lorde would call my *black woman’s burden*.”

And the man had to take a moment to process this. Because what could you possibly say to that? Ask what would be its constituent parts? Inquire further the contents? “All righty then!” he said, and then went on his way, having taken the hint to never ask such a foolish question again.

Gosh, I thought, *I want to grow up to be like Nisi*.

Ten years later, I’m still trying. I think we should all try to grow up to be like them. We do not often encounter their type of regal elegance, the gravitas with which they carry their person and their worlds, the humbleness of their words and bearing towards everyone around them. It is hard in today’s hurried world to see the towers of grace and beauty, but stop we must to appreciate them, and so should we stop to savor Nisi Shawl’s kindly beacon upon us when we can.

Jaymee Goh is a speculative fiction writer and editor at Tachyon Publications.

Honored Ghost Terry Pratchett



Photo: Rob Wilkins

Sir Pterry and His Struggle Against the Wordless

by Chaz Brenchley

In the interests of full disclosure: I knew Terry best back in the long-ago, before ever he was Sir Pterry or a megaseller or the orang-utan man or the embodiment of looming tragedy or the assisted-suicide activist or any of the other things he eventually became. It's a commonplace in-genre that we all have convention friends, whom we only ever see at events; in those days pre-internet, it may have mattered more, because most of us weren't in touch much otherwise. Terry and I would see each other every year or so, I guess, at some occasion either genre- or writing-related; it was never arranged and almost random, except insofar as two people busy in two overlapping communities are quite likely to run across each other quite often.

The first time we met—or at least the first that I remember—was at a weekend writing conference, somewhere in the Lakes, maybe. He and I were thrown together somewhat, because I was writing thrillers at the time and he was doing comic fantasy, which made us both “genre” and hence almost the

same thing, while everyone else was engaged with poetry or serious literature or at the very least mainstream fiction. We talked somewhat in the pub that night, when we were just two voices in a crowd; and we found each other next morning at breakfast, for a tête-à-tête. Insofar as we had a friendship, that's when it began: when there were just the two of us, amid the unhurried processes of coffee and bacon and toast and talk.

We talked about writing, of course; and books, naturally; and theatre, to nobody's surprise. And then we talked about tech, because we were both early adopters, seizing the first chances we could to move on from typewriters and filing cabinets, notebooks and pens. He rummaged in his shoulder-bag and pulled out—well, something I had no word for. I still don't know what it was called: but it was a clamshell device, maybe ten inches by four by one and a half when it was closed. When it was open, there was a keyboard below and a screen above. I'd never seen anything like it, and I wanted one so badly right then. This was back when portable computing was still more “luggable” than laptop, so certainly it was no more than a dedicated word processor. But it had some memory capacity, and it could output to a printer, and what more did he need when he was on the road? Terry was the consummate professional even then, that early in his career. He still had a day job, but he wanted to lose it; he'd calculated that 400 words a day would give him two books a year, which he thought would keep bread on the table and his daughter in shoes; and so 400 words was what he wrote, each and every day.

Watching the progress of Terry's career in real time, year by year and book by book, was an object lesson in how to manage the various roles of a writer, the demands of the industry and the media and the readership. And, of course—because fantasy was his chosen realm—the fans. SFF comes with opportunities and obligations that other genres don't, and Terry was an exemplar here too. Looking at the exponential curve of his sales, his long history of fan service, and the charm of his public persona, you could think that it had all been planned from the beginning and meticulously achieved at every step. If he ever put a foot wrong, I never saw it.

Not to call him a slow starter, but Terry did in fact have a slow start. There was a children's book in 1971, then a couple of comic science fiction novels for adults, at five-year intervals. And then, of course, came Discworld.

Again it started slowly, though; the first couple of books were a few years apart. But that's when he began to see the possibility of a full-time career, and when he made the two-books-a-year calculation, and when the nature of his work began to shift. *The Colour of Magic* and *The Light Fantastic* are funny, to be sure—but they're not much more than funny. They satirise the genre they inhabit, which is an entertaining exercise but something of an ouroboros, the snake that eats its own tail; it doesn't conspicuously lead anywhere.

The following year we got *Equal Rites* and then *Mort* in quick succession, and everything changed.

Terry quit promoting the nuclear industry, and started promoting himself. For the next decade or more he was the busiest pro I knew, and must have been one of the busiest in the business. He was on the road for months out of every year, doing book tours and conventions and talks and lunches and anything else he could dig up—and, as mentioned, still writing two books a year. And the sales figures got better and better, and blessedly so did the books.

Discworld stopped being an opportunity simply to poke fun at the absurdities of fantasy fiction, which must have been unsustainable in the long-term, and became an instrument to poke fun at the world that Terry saw. Here is his love of Shakespeare, embodied in three witches and a tiny mountain kingdom; here is his vision of Death, which is really a meditation on the values and purposes of life. But then, what Pratchett isn't?

That was Terry's secret, his tell, his scatter of stardust. He started out by writing comic novels, but soon enough he was writing real novels with a comic edge. He took on all the great themes of literature, and found serious things to say about them, albeit cased in a humorous framework. There's an emergent wisdom at the heart of Discworld, which is also at the heart of its success: a wisdom that's compassionate, warm, insightful, and deliberately and entirely human. Whatever the particular target of any individual book—the newspaper industry, the postal service, Christmas with all that that implies—his eye is as benevolent as it is acute, and his pen likewise. Beg pardon, his keyboard.

Me, I'm a city boy, so it's the Ankh-Morpork books I love, and if I could only have one, it would be *Night Watch* every time you asked. I think it's his masterwork: complex without being complicated, ridiculously clever, satisfying more of my separate

itches than I would normally expect within a single book—and doing all of that in the context of a time-travel story, which I notoriously Do Not Like. There's an achievement, now.

The last time I saw Terry to talk to, it was coincidentally at another breakfast—or not so coincidentally, given the nature of conventions and people and such. It was happenstance, at any rate; neither one of us was looking for the other. And when I saw him, it wasn't Terry Pratchett that I saw. He was already famous enough—which in con terms means mobbed enough—to have adopted a second persona. He had two name-badges, and so long as he was wearing the real one then he was on duty and approachable, welcoming to all. When he swapped them over (was it Silas T. Firefly, that second name? I think it was; I know that the T stood for The, for he told me so), it was a silent plea to be left alone to recharge.

That was the badge he was wearing, and indeed he was honourably being ignored by everyone in the room; and I didn't even try to catch his eye, but cast about for an empty table in pursuit of my own solitary breakfast. And he looked up and saw me, and called my name, and beckoned. So there we were again, coffee and bacon and all, and the same easy flow of talk. His career path was already stratospheric—he sold more books in the 90s than any other British author, and yes, that includes J.K. Rowling—and I treasured that hour even at the time, aware there weren't likely to be too many more.

As it turned out, there weren't any more at all. Sometimes happenstance can work that way around, that you keep continually missing each other. And then came the difficulties, and the diagnoses, and the slow cruel inevitable decline, and now everybody gets to miss him equally. He did at least leave us his books, though, and there's a cameo of the man in every one.

Chaz Brenchley has been a professional writer all his working life, publishing science fiction, fantasy, horror, mysteries, thrillers, and more.

Locations and Hours

FOGcon has the entire convention space of the Walnut Creek Marriott. The main area is located one (whole) floor below the ground-floor lobby, accessible by elevator and by the stairs to your right as you enter through the hotel's main doors.

Convention registration is in the lobby of that lower level. You'll find programming both directly beyond the registration space and down the hall to your right as you face the registration table. The Un-Award Banquet takes place in the Contra Costa Ballroom, on the level halfway between the main convention space and the lobby.

Whether or not you are staying in the hotel, your valet parking will be free if you tell the valets you're with FOGcon; however, we (and the valets) will appreciate it if you give them a tip for their time. Hotel guests have access to the heated outdoor pool and the fitness center. Your in-room wifi is also free, as is wifi on the convention level:

wifi network: **Marriott_CONF**

password: **mwc94596**

The hotel restaurant, Atrio, on the ground floor, is open for breakfast, lunch, and dinner, including a breakfast buffet. Atrio's prices run from about \$12–14 for salads and sandwiches to \$17–40 for full dinners. On the way in to Atrio, you'll find the bar and lounge, which is open until 9:00 PM for food service and until midnight or later for drinks if there's enough interest. There is fresh-brewed Starbucks coffee, as well as alcohol, in the lounge.

Please bring questions or concerns about the hotel during the convention to the Hotel Liaison, the FOGcon Project Manager, or a Safety On-Duty Contact, and we'll do our best to help.

Registration Desk

The FOGcon registration desk in the lower lobby will be open:

Thursday: 7:00 PM – 8:00 PM

Friday: 10:30 AM – 9:00 PM

Saturday: 9:00 AM – 6:00 PM

Sunday: 10:00 AM – 1:00 PM

For registration outside of posted hours, check the registration desk for options.

Consuite: Room 586

The Consuite (hospitality suite) is in Room 586, on the fifth floor. Stop in to grab some refreshments, or sit down and chat. We'll have snacks and drinks to accommodate a fair range of diets; we'll do our best to have ingredient lists available and avoid cross-contamination. The Consuite will be open:

Friday: 3:00 PM – 1:00 AM

Saturday: 8:00 AM – 1:00 AM

Sunday: 8:00 AM – 4:00 PM

Game Room: Salon C

Visit the Game Room to enjoy a friendly board or card game with your fellow FOGcon attendees. The Game Room will be open:

Friday: 3:00 PM – 4:30 PM and
6:00 PM – 11:00 PM

Saturday: 10:00 AM – 11:00 PM

Sunday: 10:00 AM – 3:00 PM

Dealers Room: Salon D/E

The Dealers Room will have books, comics, jewelry, and art for sale by a variety of vendors. The Dealers Room will be open:

Friday: 3:00 PM – 7:00 PM

Saturday: 10:00 AM – 6:00 PM

Sunday: 11:00 AM – 3:00 PM

Quiet Room: Walnut Creek Room

The Walnut Creek Room is on the ground floor, immediately to your left as you enter the hotel.

FOGcon has reserved this space as a quiet room, a place to chill and not interact with other people. Please respect the purpose of the quiet room, and don't go in unless you are prepared to be quiet and leave anyone else using the room alone.

The Quiet Room will be open:

Friday: 1:30 PM – 10:45 PM

Saturday: 9:00 AM – 10:45 PM

Sunday: 9:00 AM – 3:00 PM

Friday, March 6 Programming

— Friday, 1:30–2:45 PM —

75 Minute Writing Workout

Salon A/B • 1:30–2:45 pm

Hone your fiction-writing skills in a timed environment. All writers are welcome.

M: Vylar Kaftan

— Friday, 3:00–4:15 PM —

Food in Genre Fiction

Salon A/B • 3:00–4:15 pm

Inspired by Mary Anne Mohanraj's latest publication being a cookbook, let's think about food and its place in genre fiction! In stories where a stranger visits a new culture, we often hear about their food choices (Becky Chambers's *Record of a Spaceborn Few* comes to mind). Food can be a marker of similarity or difference between people, and ultimately, it is a necessity. When our worlds change, what happens to the food in them?

M: Sasha Pixlee. Rebecca Gomez Farrell, Mary Anne Mohanraj, Tina LeCount Myers, Deborah J. Ross, Juliette Wade

LGBTQ+ Turning Points

Sacramento • 3:00–4:15 pm

LGBTQ+ characters face a number of potential turning points—both self-realizations and coming out to and/or confronting various people and institutions in their lives. As more of these stories are told, what are some examples that ring true, and what are some that flopped? How do these stories translate into the speculative field, for instance, with a wider range of alien sexual options? Finally, LGBTQ+ characters—like the real-life people they're based on—have all the same other turning points that everyone else has, so when do we get to see more of those in fiction? What are some examples of that done well? What cautionary tales are out there?

M: Endria Richardson. Skye Alexander, Crystal M. Huff, Pam Watts

Things I Wish I'd Known Earlier: Writing Edition

Salon F • 3:00–4:15 pm

As we grow older, we gain more experience and (hopefully) grow wiser. Come hear writing advice from people who have devoted a significant amount of time to writing. What did they wish they had known starting out? What aspects of business or craft would have helped them in their careers, if they had only known earlier? How did they level up? What mistakes could have been avoided?

M: Effie Seiberg. Katharine Kerr, David D. Levine, E.M. Markoff, Dave Smeds

Reading #1

Santa Rosa • 3:00–4:15 pm

Laura Blackwell, Daniel Marcus, Megan E. O'Keefe

Bring Your Favorite Games

Salon C • 3:00–4:15 pm

Bring your favorite board games to FOGcon, where they will be enjoyed by any and all who stop by. Be sure to list your games on the sign-in sheet to help them return to you before you leave.

—— Friday, 4:30–5:45 PM ——

Pitches, Presentations, and Proposals: Making Your Point and Knowing When to Stop

Salon A/B • 4:30–5:45 pm

Having to get across a complicated point in a brief “elevator pitch” or even in an actual presentation can be very intimidating, whether you have five minutes or fifty. The legal system and basic moral sense mean you can’t really kidnap your audience for appropriate brainwashing, so let’s talk about tips for pitches, presentations, and proposals that won’t end in your humiliating arrest, but might get other people excited about your idea. Whether for work or passion, being effective often depends on communicating your idea compellingly. Learn the common and a few uncommon mistakes, and how to avoid them.

M: Karen Brenchley, Richard S Crawford, Trish Henry, Loren Rhoads, Pam Watts

Portal Moments

Salon F • 4:30–5:45 pm

A “portal moment” is when a character realizes the world is not what they grew up expecting. They step through a wardrobe, find out that their aunt is a witch, are attacked by tentacled creatures, watch an alien spaceship landing... How does a character respond to this revelation? How do we know if authors’ depictions of such moments are realistic when, almost by definition, they have no equivalents in real life? Or do they? Are portal moments solely the domain of speculative fiction? Which authors depict it in the most convincing way?

M: Debbie Notkin, Elwin Cotman, Bonnie J Erwin, Alex Gurevich, Dominica Phetteplace

Reading #2

Santa Rosa • 4:30–5:45 pm

Marie Brennan, Garrett Croker, Dave Smeds

POC Meetup

Salon C • 4:30–5:45 pm

Social gathering for members who identify as people of color (only, please). We’ll share questions, experiences, and solidarity. Coffee and tea will be

provided. Anyone who wants can also bring their own snacks, from the Consuite or elsewhere.

M: Abie Ekenezar

—— Friday, 7:45–8:00 PM ——

Opening Ceremonies

Salon A/B • 7:45–8:00 pm

We’ll start the convention off with a brief gathering to meet the Honored Guests and hear some words from the Honored Ghost.

—— Friday, 8:00–9:15 PM ——

Societal Defaults That Carry Into Genre

Salon A/B • 8:00–9:15 pm

Genre fiction allows us to imagine worlds and cultures completely different from ours, yet sometimes some cultural assumptions are so ingrained that we don’t consider them changeable. For example, Mary Anne Mohanraj’s *The Stars Change* is a book that challenges the assumption of monogamy. What other assumptions do we see carrying into the new spaces and cultures we create? How can we break out of those?

M: Lisa Eckstein, Karen Brenchley, Garrett Croker, Alyc Helms, Mary Anne Mohanraj

Let’s Build Some Histories!

Salon F • 8:00–9:15 pm

One of the ways people talk about alternate history is the “What if?” around some big (or small) turning point. Our panelists will come prepared with one of their own, and we’ll also take audience submissions to construct some “This is what could have been” had history gone differently.

M: Steven Schwartz, Barbara Hawkins, Watson Ladd, Kevin Andrew Murphy, Madeleine E. Robins

Reading #3

Santa Rosa • 8:00–9:15 pm

Ramona Lyons, Dominica Phetteplace, Deborah J. Ross, Pam Watts

— Friday, 9:30–10:45 PM —

Slush-O-Matic

Salon A/B • 9:30–10:45 pm

A behind-the-scenes look at what goes on in the slush pile. Audience members will bring in the first 250 words of a short story or novel. The moderator will read the excerpt, and a panel of editors and slush readers will raise a hand when they would stop reading. Panelists will give us some insight into how they made decisions about each excerpt, discussing strengths, weaknesses, and fit.

M: David D. Levine, Beth Barany, Loren Rhoads, Arley Sorg

Reading #4

Salon F • 9:30–10:45 pm

Chaz Brenchley, Heather Rose Jones, Alanna McFall

Karaoke

Sacramento • 9:30–late

Sing the night away with Bruce Rogers and Kor Karaoke! (This event will continue past 11:00 if there is interest.)

Saturday, March 7 Programming

— Saturday, 9:00–10:15 AM —

Archives and Genre

Salon A/B • 9:00–10:15 am

Archives are science fictional: archivists have to anticipate climate change, the evolution of technology, and how historians will view the present day. Archives are fantastical: they involve a deep encounter with the past, redolent of parchment, leather, and the dust of vanished information. This panel will explore archives as an SFF-nal phenomenon, as well as portrayals of archives and archivists in science fiction and fantasy.

M: Michele Cox, Marion Deeds, Bradford Lyau, Mary Anne Mohanraj, Norm Sperling

— Saturday, 10:30–11:45 AM —

Sit for a Spell: Black Women Writers Discuss Turning Points in Their Literary Lives

Salon A/B • 10:30–11:45 am

Honored Guest Nisi Shawl has agreed to be a part of a Black Women Writers reading of original speculative fiction and fantasy and science fiction, with Q&A and participation from other local Black Women Writers from the AfroSurreal Writers Workshop of Oakland and additional invited authors.

Panelists will read current work and will also come with questions they wish to answer about their influences, the first book/story/author that turned them on to these genres, the turning point when they put pen to paper/fingers to keyboard and began to write the fantastic, how they keep their imaginations flowing out and into their writing, inspirations reflected in their work, and how society shows up in their writing. We will wrap up with a short, intuitive writing exercise.

Nisi Shawl and the AfroSurreal Writers Workshop

Bring Your Favorite Books/Kid's ConTention

Sacramento • 10:30–11:45 am

Kids will list their three favorite books, and we'll get statements from the participants as to *why* they're the favorites—bring a pencil and paper, because you'll leave with a lot of titles to consider!

Then—it's the kid's/young adult's version of the FOGcon classic ConTention panel, where we have the arguments that happen over and over, in a (somewhat) organized format!

(This is a Children's/Young Adult panel.)

M: Steven Schwartz

Choosing Your Own Adventures

Salon F • 10:30–11:45 am

For many of us, the “Choose Your Own Adventure” books were an early exposure to speculative fiction—and we remember them with fondness. They are also experiencing a pop-culture resurgence. Panelists will discuss some of their favorite examples, what is different about the books (both the experience of writing and reading them), and their influence on the wider culture.

M: Vylar Kaftan, Louis Evans, Rebecca Gomez Farrell, Wendy A. Shaffer

Reading #5

Santa Rosa • 10:30–11:45 am

Daryl Gregory, Michael R. Johnston, Effie Seiberg

Gadget Petting Zoo

Salon C • 10:30–11:45 am

Back by popular demand, a show-and-tell of the coolest gadgets, contraptions, gizmos, and gewgaws brought in by fellow attendees. Got something to show off, bring it!

— Saturday, 12:00–1:15 PM —

Un-Award Banquet

Contra Costa Ballroom • 12:00–1:15 pm

The Un-Award Banquet has a buffet lunch with options for most diet preferences and limitations. It's a chance to hang out with your friends, support the convention, and listen to (almost) no speeches. We have a limited number of spaces, so buy your ticket at registration early in the convention.

— Saturday, 1:30–2:45 PM —

Genre Nonprofits With Mary Anne Mohanraj

Salon A/B • 1:30–2:45 pm

Mary Anne will share what she's learned about nonprofits and the field, discussing con-running and organizations such as Con or Bust, Strange Horizons, and her own Speculative Literature Foundation. Topics may include succession planning, professionalization (and its hazards), organizational growth, fundraising, inclusiveness / exclusion, and realistic enforcement of convention codes of conduct.

Mary Anne Mohanraj

Autonomous Vehicles Driving Down Your Street: Boon or Horror Story?

Sacramento • 1:30–2:45 pm

Autonomous vehicles now have permission to test on public streets around the country, even though at least one vehicle has killed a pedestrian due to faulty programming. At what point should they be considered safe enough to be entirely autonomous? Should they have to pass the state's human driving test? And who should be legally responsible for the next death?

M: Crystal M. Huff, Jennifer Crawford, Ian K. Hagemann, Watson Ladd, Guy W. Thomas

How Deep Do We Dig: Research for Writers

Salon F • 1:30–2:45 pm

Is it critical to know the name of the king when you're setting a story in a historical period? Maybe. Is it critical to know steam power didn't exist during the Wars of the Roses? Yes. (Unless you're writing alternate history.) Is it critical to know the names of the Swiss Guard who died defending Louis XVI? Almost certainly not, and quite hard to determine anyway.

How much research is enough—and how much is too much? Writers who strive for accuracy risk getting bogged down in their research. How do we avoid this trap? As writers, how do you know when to stop research and start writing, and as readers, how much do you expect writers to know?

M: Vylar Kaftan. Beth Barany, Marie Brennan, Louis Evans, Heather Rose Jones, Beth Plutchak

Reading #6

Santa Rosa • 1:30–2:45 pm

Keyan Bowes, David D. Levine, Zachariah Ronan Nash

Hands-On Art Hour

Salon C • 1:30–2:45 pm

A kid-friendly environment for anyone to relax and use the provided art supplies to draw, sketch, doodle, and create. Display your creations for all to see, or just stop by to browse.

— Saturday, 3:00–4:15 PM —

Small Scale SFF

Salon A/B • 3:00–4:15 pm

So many well-known SFF stories focus on saving or changing the world, yet smaller scale stories matter. Many people have talked about the difficulties of making domestic concerns story-shaped. However, it's important to have stories about caretaking, love, warmth, and good food. There's value in small scale stories about people solving problems without violence and stories about forming communities. These stories help us imagine that we can use the skills that we have to mend the world. So let's celebrate small, cozy, and domestic stories!

M: Debbie Notkin. Laura Davy, David D. Levine, Alanna McFall, Tina LeCount Myers

Shades of Fear: Color in Horror

Sacramento • 3:00–4:15 pm

Horror may be the genre of darkness, but it needs bright colors to tell its stories: the stark red of blood and demons, the eerie blues of frigid snowscapes and dangerous oceans, the faint glowing green of unearthly monsters. How do horror movies, video games, and other visual arts use color to telegraph moods, themes, and sensations? Conversely, why have shadow and darkness been such important thematic and visual hallmarks of horror literature and film? How did the shift from black and white to color filmmaking change horror movies? What book jacket colors and illustrations does horror fiction tend to feature, and why? How does race and racism inflect horror's conceptions of color?

M: Ramona Lyons. Chelsea Davis, L.S. Johnson, E.M. Markoff

Artificial Intelligence: Friend or Foe?

Salon F • 3:00–4:15 pm

A lively debate as to whether artificial intelligence is (or will be) a friend or foe of humanity. How do the depictions in stories such as Iain M. Banks's Culture novels, Becky Chambers's Wayfarers series, and the Terminator series reflect our hopes and fears for our safety, sense of belonging, and self actualization?

M: Steven Schwartz. Alfred Nash, Megan E. O'Keefe, Dominica Phetteplace, Effie Seiberg

Honored Guest Reading

Santa Rosa • 3:00–4:15 pm

Mary Anne Mohanraj, Nisi Shawl

Come RPG With Me

Salon C • 3:00–4:15 pm

No RPG experience required! Come flex your imagination with pen-and-paper and card-based role playing games. There will be two hosts present, each guiding adventurers through a unique experience.

Table One: The Pirates of Kepler Valley: Find the space pirates and track them back to their base. Enlist today! A pen-and-paper game based on the Tachyon Squadron RPG on the Fate Core system.

Table Two: For the Queen: A card-based story-building game. The Queen has chosen you, and only you, to accompany her on a dangerous journey...

DMs: Sophie Lagace, Sean Nittner

— Saturday, 4:30–5:45 PM —

Cities in Science Fiction

Salon A/B • 4:30–5:45 pm

80% of humans live in cities. The automobile, the bicycle, the tram, and the elevator have all shaped human cities. How do changes in technology change how cities look in speculative fiction? Are there works that do it well, or that do it badly? How do cities change the stories we tell? Are they characters more than scenery?

M: Watson Ladd, Anna Blumstein, Andy Goldman, KJ, Madeleine E. Robins

History Is Not White—and Neither Is Alternate History

Salon F • 4:30–5:45 pm

Many of the common tropes/subjects of alternate history are based on European histories—and thus don't take much of the rest of the world, and non-white people, into account. There are notable exceptions—Kim Stanley Robinson's *Years of Rice and Salt*, or our Honored Guest Nisi Shawl's *Everfair*

—but what are some other examples? What are the benefits (and the dangers) of tackling this approach? What are some of the (currently) missed golden opportunities for alternate histories involving POC?

M: Endria Richardson, Keyan Bowes, Elwin Cotman, Jewelle Gomez, Terry Weyna

Dangerous Women Reading

Santa Rosa • 4:30–5:45 pm

Colored by love, blood, and violent circumstance, the speculative fiction by these four women wanders from Latinx-infused dark fantasy to succubi stalking the angels of LA to literary horror that dissects the very nature of human relationships. Join us to discover what love is—and why you should fear it.

L.S. Johnson, Sian M. Jones, E.M. Markoff, Loren Rhoads

Extended RPG Time

Salon C • 4:30–5:45 pm

Role playing games are known for being engrossing. In case participants get wrapped up in a game, we're reserving an extra 90 minutes for the adventures to play on.

— Saturday, 8:00–9:15 PM —

Group Singalong With Nisi Shawl

Salon A/B • 8:00–9:15 pm

Nisi has a few songs they've written, friends have songs to share, and everyone loves the old standards. This evening program will be a chance to sing together as a group, regardless of experience level. Maybe put on a harmony?

Nisi Shawl

Eating the Rich: Horror and Class

Salon F • 8:00–9:15 pm

Horror has always been interested in the uses and abuses of power. One form that this interest has taken is its commentary on social class, from 18th- and 19th-century Gothic literature's critiques of the aristocracy (*Castle of Otranto* [1764]; *Dracula* [1897]) to recent horror cinema's skewering of the grotesque inequalities that persist under capitalism (Bong Joon-ho's *Parasite* [2019], Jordan Peele's *Us* [2019], *The Purge* franchise). What are the specific tools that horror offers in terms of class commentary, and what are the limits of its critiques? How has horror's engagement with social class evolved over time? What are the conservative and progressive faces of horror with regard to class?

M: Jamie L Henderson, Laura Davy, L.S. Johnson, Caroline Ratajski, Chadwick H. Saxelid

Reading #7

Santa Rosa • 8:00–9:15 pm

Jon Chaisson, Katharine Kerr, Cliff Winnig

— Saturday, 9:30–10:45 PM —

ConTention

Salon F • 9:30–10:45 pm

The FOGcon tradition continues! Participants will bring their SFnal arguments (some extra arguments will be provided), and we'll hash out potential answers, as arguers switch sides, sit down, stand up, and throw their arms in the air in disbelief.

M: Steven Schwartz

Reading #8

Santa Rosa • 9:30–10:45 pm

Marion Deeds, Alyc Helms, Nancy Jane Moore

Sunday, March 8 Programming

Welcome to Daylight Saving Time! In the wee hours of Sunday (2:00 AM), we all sprang ahead by one hour. Time travel? Magic? Either way, ensure your chronometers are set forward so you make today's panels on time.

— Sunday, 9:00–10:15 AM —

SFF Podcasts: What's Out There and What Does It Sound Like?

Salon F • 9:00–10:15 am

There are too many podcasts for genre fiction readers and writers for any one person to keep track of. What are the best for readers? Which are the most helpful for writers? How does the medium of podcasting change a story?

M: Heather Rose Jones, Sheryl R. Hayes, Alanna McFall

— Sunday, 10:30–11:45 AM —

The Value of Hopepunk

Salon A/B • 10:30–11:45 am

According to a 2019 article by Vox.com, "hopepunk" says that genuinely, sincerely caring about something requires bravery and strength. In a repressive regime, realistic optimism can be a radical act. How do hopepunk and solarpunk offer tools to counter corruption, social inequity, and repression? How does the subgenre help us defeat cynicism and defeatism, or does it?

M: Alyc Helms, Keyan Bowes, Jon Chaisson, Elwin Cotman, Ian K. Hagemann

People Aren't Food: Cliches in Description

Salon F • 10:30–11:45 am

Her heart-shaped face. His chiseled jaw. He's ruggedly handsome. Her rose-colored complexion. The women are stunningly beautiful or haggardly ugly. Her cinnamon visage, his coffee-colored arms. He stared stonily. Women sob. Men weep. What are better ways to describe actual people and what they do, without falling into gendered and racialized tropes?

M: Karen Branchley, Montse Cordero, Rebecca Gomez Farrell, Effie Seiberg, Nisi Shawl

Reading #9

Santa Rosa • 10:30–11:45 am

Louis Evans, Vylar Kaftan, Juliette Wade

— Sunday, 1:30–2:45 PM —

Is Anarres Plausible? Economic Justice in SF/F

Salon A/B • 1:30–2:45 pm

In "The Dispossessed," Ursula K. LeGuin imagined a society without money. Is this plausible? If it's plausible on Anarres, is it possible in our world? How do other SF/F authors re-imagine money? How do their visions shed light on money in our own world? And if we like their visions, how could we push our world in that direction?

M: Debbie Notkin, Ian K. Hagemann, Nancy Jane Moore, Fred C Moulton, Beth Plutchak, Steven Schwartz

Honored Ghost Panel

Salon F • 1:30–2:45 pm

FOGcon 10's Honored Ghost is Terry Pratchett, a much-lamented loss within our community. Our panelists will talk about their interaction with Pratchett's work and invite the audience to participate in our honoring of this great writer too soon passed.

M: Kerry Ellis, Chaz Branchley, Lynn Alden Kendall

Reading #10

Santa Rosa • 1:30–2:45 pm

Elwin Cotman, Rebecca Gomez Farrell, Andrea Stewart

— Sunday, 3:00–4:15 PM —

Closing Ceremonies/Retrospective

Salon A/B • 3:00–4:15 pm

A few final words from our Honored Guests, and who knows what other small surprises? After that, the members of the Concom will be available to listen to feedback. Tell us what we did well, what we could do better, and take the opportunity to volunteer for next year!

M: Montse Cordero, Alan Bostick, Lisa Eckstein, Kerry Ellis, Sasha Pixlee, Steven Schwartz

Writers Workshop

Salon F • 3:00–6:00 pm

Pre-registered workshop participants: Meet in Salon F for an introduction before breaking into separate groups. (Registration closed January 31.)

Our popular writing workshop pairs 3–5 participants with a published author for a Clarion-style critique of manuscripts 7,500 words or less. There is an extra fee, currently \$20. Watch the FOGcon newsletter for information about registering for next year's workshop (signups usually from November to January).

Program Participants

Beth Barany, an award winning author, writes in several genres including young adult adventure fantasy, paranormal romance, and science fiction mysteries. Inspired by living abroad in France and Quebec, she loves creating magical tales of romance, mystery, and adventure that empower women and girls to be the heroes of their own lives.

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

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.

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

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

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

Karen Brenchley has been featured in a *Washington Post* article about testing autonomous cars, and had SF 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 is the author of thirteen novels, including the *Memoirs of Lady Trent* series, the *Onyx Court* series of historical fantasies, and the urban fantasy *Wilders* 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.

Jon Chaisson is a self-published SF/F writer, budding book cover artist, and collector of far too much music.

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 is a code monkey by day, word monkey by night.

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.

Chelsea Davis is a writer and radio producer living in San Francisco. She holds a PhD in English literature from Stanford University, where her research focused on literary representations of violence—from horror film, to war fiction, to apocalyptic writing, to the literary Gothic. Her writing has appeared on LitHub, Horror Homeroom, and other venues. She is an audio producer for the horror podcast *Pseudopod*. Find her work at <https://chelseamdavis.net>, and follow her on twitter @UnrealCitoyenne

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 am a writer, a reader and reviewer of speculative fiction. I am a conventional storyteller in an experimental world; a dreamer; a walker, and a feeder of crows. See my reviews at www.fantasyliterature.com and follow me on Twitter: @mariond_d

Lisa Eckstein reads, writes, knits, plays video games, and blogs at lisaeckstein.com

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

Louis Evans is a writer recently returned to his native NYC from a half-decade spent in the SF Bay. His work has been published in *Analog SF&F*, *Escape Pod*, *The Toast*, *Third Flatiron* anthologies, and *Write Ahead/The Future Looms*. He's a two-time winner of Zach Weinersmith's Bad Ad-hoc Hypothesis Festival and the Shipwreck SF bad erotic fanfiction competition. He is a founding co-producer of Cliterary Salon, a feminist and queer literary show in the SF Bay.

Rebecca Gomez Farrell's debut fantasy novel, *Wings Unseen*, came out from Meerkat Press in 2017. Her speculative fiction short stories have appeared in many magazines and anthologies including *Beneath Ceaseless Skies*, *Bull Spec*, and *Flight into Fright* from Word Horde. She is a co-organizer for the East Bay Science Fiction and Fantasy Writers Meetup and a chapter of the Women Who Submit Lit organization. Find all her creative work at her author website: RebeccaGomezFarrell.com

Andy Goldman has been writing since he was a little kid bashing out stories on his typewriter. They were often incredibly silly firsthand accounts of the adventures of his Transformers, G.I. Joe, and Star Wars action figures. Fast forward thirty years, and Andy is still playing with toys and telling stories, much to his delight. The typewriter, alas, did not survive.

Jewelle Gomez is a lesbian/feminist activist and author of the double Lambda Literary Award-winning Black, Lesbian, Vampire novel, *The Gilda Stories*, along with 7 other books of poetry, fiction, and essays.

Daryl Gregory writes genre-mixing novels, stories, and comics. His most recent novel is *Spoonbenders*, a Nebula, Locus, and World Fantasy Award finalist. Other novels include *Harrison Squared*, *Afterparty*, *Pandemonium*, and the World Fantasy Award-winning short novel *We Are All Completely Fine*. His stories are collected in *Impossible and Other Stories*.

Alex Gurevich: Born in St. Petersburg, Russia. Moved to the USA in 1989 at the age of 19. Received a Ph.D. in Mathematics from the University of Chicago. Worked in financial markets in New York. 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. He has published several articles in *The WisCon Chronicles*, most recently one on emotions and oppression. He graduated with a Masters in Social Work in 2019 and is currently working as a therapist with young people.

Barbara Hawkins is an author, engineer, botanist, and adventure traveler. Her published work includes *Behind the Forgotten Front*, a coming of age WWII novel set in Burma. She is currently finishing a young adult Sci-fi novel, *The Reincarnation of Fortuna*. Visit her at BarbaraHawkins-writer.com

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>

Alyc Helms fled their doctoral program in anthropology and folklore when they realized they preferred fiction to academic writing. They are the author of the *Mr. Mystic* series from Angry Robot, and as M.A. Carrick (in collaboration with Marie Brennan), the forthcoming *Rook and Rose* trilogy from Orbit Books.

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.

Crystal Huff edits SFF from around the world, primarily with the FAA in Beijing and World Weaver Press in NM, and has recently returned to writing some of it, as well. Crystal has chaired or co-chaired 7 SFF conventions around the world. Crystal's day job involves fighting the kyriarchy via research on impostor syndrome and giving talks and workshops to combat sexism and transphobia. Pronouns: they/them. Alignment: Chaotic Good.

L.S. Johnson lives in Northern California and feeds her cats by indexing books. Her first collection, *Vacui Magia*, won the 2016 North Street Book Prize and was a finalist for the World Fantasy Award. Her second collection, *Rare Birds*, was published in 2019. She is also the author of the gothic novellas *Harkworth Hall* and *Leviathan*. The third book in the quartet, *The Painter's Widow*, will be out in 2020.

Michael R. Johnston is a high school English teacher and writer living in Sacramento, California with his wife, daughter, and more cats than is strictly necessary. His debut Science Fiction novel, *The Widening Gyre*, was released in March 2019; the sequel, *The Blood-Dimmed Tide*, was released in February 2020, both by Flame Tree Press. He can be found at mjohnstonbooks.com and on Twitter as @MREJohnston

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.

Sian M. Jones received an MFA in fiction from Mills College. Her work has appeared in a handful of speculative and literary publications. In her day job, she writes as clearly as she can about complex code. She occasionally updates jonessian.com

Vylar Kaftan has published about 50 stories in places like *Clarkesworld*, *Lightspeed*, and *Asimov's*. Most recently she published a queer psychic thriller, *Her Silhouette, Drawn in Water* (check the Dealers Room!) She won a Nebula for an alternate history novella in *Asimov's*, *The Weight of the Sunrise*, in which the Incan Empire survives into the 19th century. She blogs at www.vylarkaftan.net. She, along with her friends and her community, founded FOGcon—a thought which both excites and exhausts her to this very day.

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 lives in the San Francisco Bay Area with a roommate and a neurotic cat. She's the author of the *Deverry* series of epic fantasy and the *Nola O'Grady* series of light-hearted urban fantasy novels.

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.

Watson Ladd: I am a long time SF fan and less long resident of Berkeley. Professionally I do cryptography after becoming a mathematician: personally I do ham radio, activism around urban planning and transportation, and read a lot of science fiction. My start was with the Golden Age and hard science fiction as a small child, and lately has diversified.

Sophie Lagace: Environmental engineer, game writer, Social Justice Ranger; yes, I proudly ‘pander to diversity.’ Line Developer for Evil Hat Productions. She/her.

David D. Levine is the author of Andre Norton Award winning novel *Arabella of Mars* (Tor 2016), sequels *Arabella and the Battle of Venus* (Tor 2017) and *Arabella the Traitor of Mars* (Tor 2018), and over fifty SF and fantasy stories. His story “Tk'Tk'Tk” won the Hugo, and he has been shortlisted for awards including the Hugo, Nebula, Campbell, and Sturgeon. Stories have appeared in *Asimov's*, *Analog*, *F&SF*, *Tor.com*, numerous *Year's Best* anthologies, and his award-winning collection *Space Magic*.

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. He wrote a book-length study analyzing French popular science fiction, *The Anticipation Novelists of 1950s French Science Fiction: Stepchildren of Voltaire*. In 2019 he received the Sam Moskowitz Archive Award from First Fandom.

Ramona Lyons writes fantasy and other speculative fiction, and film/culture analysis, also often in the speculative fiction space. She's also an applied semiotician. Her work can be found on Semionaut.com and Hilobrow.com.

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: Latinx author and publisher E.M. Markoff writes about damaged heroes and imperfect villains. Works include *The Deadbringer*, *To Nurture & Kill*, and “Leaving the #9.” Under her imprint *Tomes*

& Coffee Press, she published *Tales for the Camp Fire*, a charity anthology to raise money for California wildfire recovery and relief efforts. She is a member of the Horror Writers Association and is mostly made up of coffee, cat hair, and whiskey. Visit her at www.elderet.com or at @tomesandcoffee on IG, FB, and Twitter.

Alanna McFall: I am a novelist and playwright based out of the Bay Area. Short story writer, Resident Playwright with PlayGround SF, winner of the 2019 June Anne Baker Award for playwriting, and author of the paranormal novel *The Traveling Triple-C Incorporeal Circus!*

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's novel *For the Good of the Realm* is forthcoming from Aqueduct Press, which also published her science fiction novel *The Weave*. She writes science fiction and fantasy, teaches empowerment self defense, and holds a fourth degree black belt in Aikido. Her other books include *Changeling*, *Conscientious Inconsistencies*, and *Walking Contradiction and Other Futures*.

Fred C Moulton: Formerly employed doing Computer Infrastructure primarily administering Linux servers.

Kevin Andrew Murphy writes short stories, poems, games, novels, and so on. He's a long-standing writer for George R.R. Martin's *Wild Cards* series and also contributes fiction to several roleplaying game worlds. He also publishes fiction set in his own worlds.

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 Castro Writers' Cooperative and a guest instructor for the Young Writers' Workshop at 826 Valencia. She is the author of *The Song of All*, *Dreams of the Dark Sky*, and *Breath of Gods*.

Alfred Nash is a rocket scientist, track cycling race announcer, and mustache competitor.

Zachariah Ronan Nash is a college student and science fiction writer.

Sean Nittner is Director of Projects for Evil Hat Productions.

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

Megan E. O'Keefe was raised amongst journalists, and as soon as she was able joined them by crafting a newsletter which chronicled the daily adventures of the local cat population. She lives in the Bay Area of California, and spends her free time tinkering with anything she can get her hands on. Her fantasy debut, *Steal the Sky*, won the Gemmell Morningstar Award and her space opera debut, *Velocity Weapon*, is nominated for the Philip K. Dick Award.

Dominica Phetteplace is a math tutor who writes literary and science fiction. Her work has appeared in *Analog*, *Asimov's*, *Clarksword*, *Lightspeed*, *F&SF*, and *The Pushcart Prize Anthology*.

Sasha Pixlee is The Grandma Friend.

Beth Plutchak is the author of *Boundaries*, *Border Crossings*, and *Reinventing the Future* and *Liminal Spaces*, both available from Aqueduct Press.

Caroline Ratajski is a writer and software engineer.

Loren Rhoads is co-author of *Lost Angels* and *Angelus Rose*. She is the author of a space opera trilogy called *In the Wake of the Templars* and the nonfiction guide *199 Cemeteries To See Before You Die*.

Endria Richardson is a queer Black and Malay cis-woman. Endria studied creative writing at Harvard, and law at Stanford Law School. She has worked for the past nine years to end the prison industrial complex, the ultimate fantastical horror of our time. See her work in *Syntax & Salt Magazine*.

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.

Deborah J. Ross writes and edits fantasy and science fiction. Recent novels include *Collaborators* and *The Seven-Petaled Shield* trilogy. Her short fiction has appeared in *F & SF*, *Asimov's*, and *Star Wars: Tales*

from *Jabba's Palace*. When she's not writing, she knits, plays classical piano, and practices yoga.

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

Effie Seiberg is a science fiction and fantasy writer from the Bay Area. Her stories can be found in the "Women Destroy Science Fiction!" edition of *Lightspeed*, *Analog*, *Galaxy's Edge*, *PodCastle*, *Fireside Fiction*, and more. Her story "Rocket Surgery" was an Anlab Award Finalist, and "Thundergod in Therapy" was selected for "The Best of Galaxy's Edge 2015-2017".

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*.

Arley Sorg (Twitter: @arleysorg) grew up in England, Hawaii, and Colorado. He went to Pitzer and scribbled stories for the school pubs. He attended the Odyssey Writing Workshop in 2014. He is associate editor at *Locus Magazine* & *Lightspeed/Nightmare* magazines, reviews books for these plus *Cascadia Subduction Zone* magazine, and does interviews for *Clarkesworld* magazine. He lives in Oakland and can usually be found writing in local coffee shops.

Norm Sperling: Editor, *The Journal of Irreproducible Results* (the science humor magazine). MA, History of Science, UC Berkeley. I teach astronomy at UC Berkeley. I have a Steampunk novel (*Astronomy*, Hard SF) ready to publish. Travel (around the US in my RV). Maker Faires. Baseball.

Andrea Stewart is the daughter of immigrants, and was raised in a number of places across the United States. Her parents always emphasized science and education, so she spent her childhood immersed in *Star Trek* and odd-smelling library books. She now lives in sunny California. Her epic fantasy trilogy starting with *Bone Shard Daughter* will be out from Orbit in autumn 2020.

Guy W. Thomas: I've been active in SF fandom since the late 70's. Chaired a few Potlatches and a couple FOGcons. 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.)

Juliette Wade's debut novel, *Mazes of Power*, is out now from DAW books! She has appeared in *Clarkesworld*, *Analog*, and *Fantasy and Science Fiction*. She uses her expertise in linguistics, anthropology, and Japanese to enhance her work. She lives the SF Bay Area with her husband and two sons, who support and inspire her. She runs the Dive into Worldbuilding video series and workshop at <https://www.patreon.com/JulietteWade>

Pam Watts: I received my MFA in Writing from Vermont College of Fine Arts, and I was a 2015 and 2016 Lambda Literary Emerging LGBTQ Fellow. Excerpts of my fiction have appeared in both *Emerge: Lambda Fellows* anthologies. My writing has also appeared in *Bust Magazine*, *Odyssey*, and *Teaching Tolerance*. And I have four published children's science books.

Terry Weyna: I review for Fantasy Literature (<http://www.fantasyliterature.com>). I'm an attorney, but would rather spend my time reading.

Cliff Winnig: Cliff Winnig's stories appear in the anthologies *That Ain't Right: Historical Accounts of the Miskatonic Valley*, *When the Hero Comes Home: 2*, the forthcoming *Straight Outta Deadwood*, and others, as well as the *Escape Pod* podcast. Cliff is a Clarion graduate and a three-time finalist in the Writers of the Future Contest. He's taught writing workshops and a class on the history of science fiction. He also sings, plays sitar, dances, and practices aikido.

Code of Conduct

FOGcon is committed to offering an enriching convention experience as free from harassment as we can make it. We do not tolerate harassment within the FOGcon Community. For the purposes of this Code of Conduct, the term “FOGcon Community” refers to FOGcon attendees, guests, dealers, vendors, and staff of the convention. We expect all members of the FOGcon Community to behave respectfully toward others and respect each other’s boundaries. Members of the FOGcon Community must also behave respectfully toward the facility staff and other patrons of the facility.

The critical exploration of ideas is an integral part of FOGcon. However, as articulated in this Code of Conduct, FOGcon is not an absolute free speech zone. Thus, just as each member of the FOGcon Community can expect their ideas to be challenged, it is also the case that each member of the FOGcon Community can expect a convention experience free of personal harassment or intimidation.

This Code of Conduct applies in all spaces in the facility used for the FOGcon convention. Behavior outside the convention space, at times other than the convention, or online might also fall under these guidelines if the Concom determines that the behavior indicates a potential negative impact on the FOGcon convention. Thus, while we are primarily concerned with addressing harassment in FOGcon spaces during the convention, we will also respond to FOGcon-related situations that might occur outside that space, for example in local shops, bars, restaurants, on the street, or in online contexts. We expect community members to respect other people and their boundaries in all convention spaces, including but not limited to programming, parties, the Dealers Room, and the Consuite.

Harassment and Inappropriate Behavior

Harassment is not tolerated in any form regarding characteristics such as:

- Gender
- Race
- Sexual orientation
- Disability
- Medical status
- Neurological status

- Physical appearance
- Age
- Religious observance or expression
- Immigration status
- Nationality
- Social class

The term “harassment” includes:

- Offensive verbal comments related to characteristics such as above
- Deliberate intimidation
- Stalking or unwanted following
- Policing of restrooms
- Unwelcome photography or recording
- Sustained disruption of talks or other events
- Unwelcome attention
- Deliberate false reporting
- Inappropriate physical contact, assault, or battery
- Images, audio, or physical acts which disrupt FOGcon

We recognize that matters related to both politics and religion are often contentious issues and that within the FOGcon Community there is a wide range of opinions. Members of the FOGcon Community are expected to act like mature, responsible adults and not harass persons based on their political or religious affiliations, nor may political or religious position be used as a justification for harassment. There is a difference between critical discussion of ideas and mean-spirited intimidation or harassment; please make sure that your expressions stay in the realm of critical discussion. In some situations a person may want to leave a conversation, in other situations some persons may want to curtail a conversation. Behaving like responsible adults and being aware of the situations of your fellow FOGcon attendees is expected. Certainly in this area, as in other areas, there are many subjective evaluations; we ask that as much as possible, please attempt to view each situation from a variety of perspectives. However, if anyone involved feels there is a problem or an unaddressed concern, please consult with the Safety On-Duty Contact. The Safety On-Duty Contact may or may not be able to correct every situation; however, at a minimum they can take a report of the concern as well as facilitate escalation of the concern to the Safety Team Deputy, Safety Team Lead or Concom as necessary.

FOGcon will not tolerate inappropriate behavior. Members asked to stop any harassing or inappropriate behavior are expected to comply immediately. Failure to stop is also considered a violation of this Code of Conduct.

Reporting

Reporting an issue can be done by any FOGcon Community member. Reporting can also be done by a person who is not a FOGcon member if the report relates to FOGcon in general or to a particular FOGcon member. If you are being harassed, notice that someone else is being harassed, observe any Code of Conduct violation, or have concerns about any Code of Conduct or Safety issue please contact a FOGcon Safety staff member or Concom member as soon as possible.

A report can be made via email to safety@fogcon.org at any time during the con or throughout the year. During regular FOGcon programming hours, the FOGcon Safety Lead and Safety team will monitor this email multiple times a day. Outside of the week of the convention, this email will be monitored less frequently.

From the time that Registration opens on the first day of the con until the end of the last scheduled event on the last day of the con, a report can be made in person to the Safety Lead, a Safety Deputy, or an on-duty Safety staffer who will be identified by a special badge that says "FOGCON SAFETY ON-DUTY CONTACT." The roster of on-duty Safety staff and contact information will be available during regular programming hours throughout the convention at Registration or at the Consuite if Registration is closed.

If asked, the FOGcon Safety team will attempt to accommodate any request to change who is assigned for the report, contingent on the available pool of persons who can take reports.

The identity of person(s) making a report as well as any other personally sensitive information in a report will be kept confidential to the FOGcon staff members who need to know, as much as possible, unless or until First Responders, law enforcement, or facilities staff must be informed.

Reports should be as accurate as possible. Additional information may be added to an existing report at a later time by contacting the Safety team. The person(s) making a report may indicate their feelings

on the matter; however, any sanctions or expulsions will ultimately be decided by the FOGcon Concom.

Consequences of Violations

The convention organizers may take any lawful action we deem appropriate after receiving a report of Code of Conduct violation, including but not limited to warning the offender, expelling them from the convention with no refund, or barring them from participation in future FOGcon events. The Safety team may contact facility security or law enforcement if they deem it appropriate.

Confidentiality of Protected Information

All persons who volunteer for any activity related to FOGcon must maintain strict confidentiality of any information related to FOGcon attendees, guests, dealers, etc. which they may acquire as part of their volunteer activity.

All persons who volunteer for any activity related to FOGcon must maintain data security over all FOGcon data which contains personally identifiable, personal financial, or other confidential information.

All persons who volunteer for any activity related to FOGcon must alert the Concom of possible conflict of interest situations when identified.

FOGcon takes requests for confidentiality of persons making reports very seriously. However, in a situation where confidentiality is in conflict with addressing a Code of Conduct violation, the Safety team might need to prioritize addressing the Code of Conduct issue over concerns of confidentiality.

Resources

FOGcon Safety Email: safety@fogcon.org
 Walnut Creek Marriott: (925) 934-2000 (ask for hotel security)
 Medical Help: 911 (emergencies only)
 Police: 911 (emergencies only)
 National Sexual Assault Hotline: (800) 656-4673
 National Suicide Prevention Hotline: (800) 273-8255
 Walnut Creek Taxi: (925) 435-6364

Accessibility Policy

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.

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
- At least two public gender-neutral restrooms
- Reserved seats (marked with blue tape) in meeting rooms to help those who need to see or hear
- Dealers Room aisles wide enough for two wheelchairs to pass
- A quiet room, where members can chill out and not speak to one another.
- 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

Temperature

The weather both inside and outside the convention varies a lot. Bring layers to add in chilly program rooms, subtract in hot ones, and ensure you're comfortable around 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 the Program Book. In addition to regular print, the FOGcon web site will host PDF and HTML versions. A printed pocket program book is included in the membership packet. Large-print versions must be requested in advance.

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 access@fogcon.org for any other accommodations.

Eating

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

The menu for the Un-Award 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. Vegetarian options will always be kosher. We will try to post ingredient lists and avoid cross-contamination, but we cannot guarantee it.

In the Consuite, 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. Some 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 convention 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. “No” 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 information 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.
- Some of the toilet facilities are labeled “Men” and “Women,” although humans don’t divide that neatly. We expect to have at least two non-gendered restrooms.
- 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 Facebook?”

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 has 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 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 a Concom member.

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 social media 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, including their Access Team, for graciously sharing their accessibility and photography policies with us.

FOGcon 10 • March 6–8, 2020 • Turning Points



FOGcon Registration Desk

Thursday: 7:00 PM – 8:00 PM
 Friday: 10:30 AM – 9:00 PM
 Saturday: 9:00 AM – 6:00 PM
 Sunday: 10:00 AM – 1:00 PM

Dealers Room: Salon D/E

Friday: 3:00 PM – 7:00 PM
 Saturday: 10:00 AM – 6:00 PM
 Sunday: 11:00 AM – 3:00 PM

Consuite: Room 586

Friday: 3:00 PM – 1:00 AM
 Saturday: 8:00 AM – 1:00 AM
 Sunday: 8:00 AM – 4:00 PM

Game Room: Salon C

Friday: 3:00 PM – 4:30 PM
 6:00 PM – 11:00 PM
 Saturday: 10:00 AM – 11:00 PM
 Sunday: 10:00 AM – 3:00 PM

Quiet Room: Walnut Creek Room

(ground floor near hotel entrance)
 Friday: 1:30 PM – 10:45 PM
 Saturday: 9:00 AM – 10:45 PM
 Sunday: 9:00 AM – 3:00 PM

Convention Level Wifi (free)

network: Marriott_CONF
 password: mwc94596

Helpful Resources

FOGcon Safety: safety@fogcon.org
 Walnut Creek Marriott (incl hotel security): (925) 934-2000
 Medical Emergencies: 911
 Police Emergencies: 911
 National Sexual Assault Hotline: (800) 656-4673
 National Suicide Prevention Hotline: (800) 273-8255
 Walnut Creek Taxi: (925) 435-6364