

OCTOBER 2018

SF/F/H NEWS · REVIEWS · INTERVIEWS

LOCUS



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N.K. JEMISIN
CHANGE THEORY

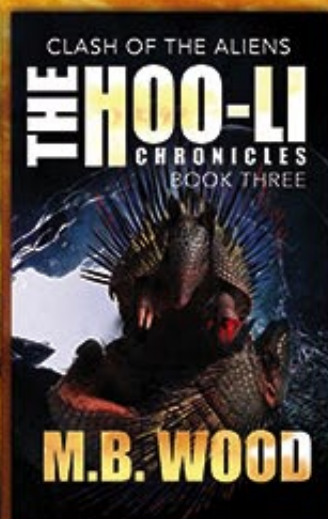
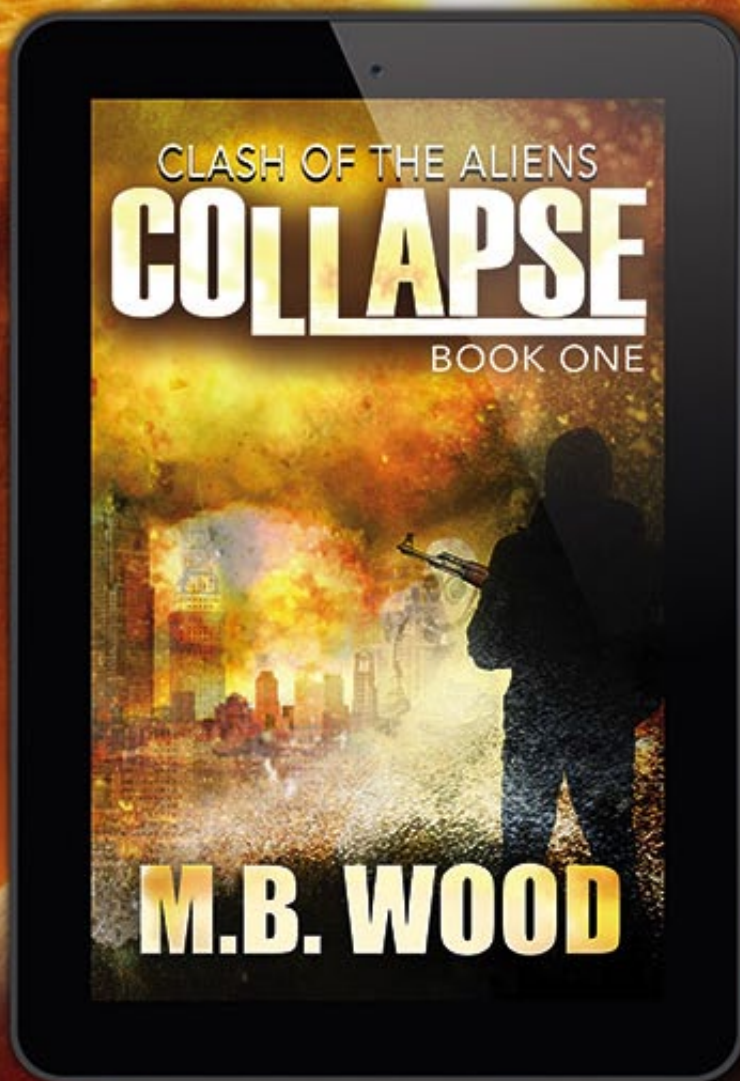
WORLDCON 76 REPORT:
SAN JOSE 2018

KATE ELLIOTT
VISIBLE WOMEN



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T A B L E o f C O N T E N T S

October 2018 • Issue 693 • Vol. 81 • No. 4
51st Year of Publication • 30-Time Hugo Winner
Cover and Interview Designs by Francesca Myman



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JOHN SCALZI

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CORRECTIONS TO LOCUS

In the September 2018 issue, we incorrectly listed the subtitle for **Zion's Fiction: A Treasury of Israeli Speculative Literature** as **A Treasury of Israeli Speculative Fiction**. We apologize for the error.

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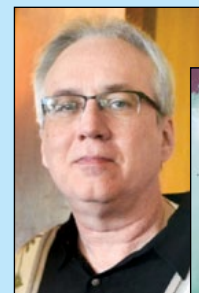
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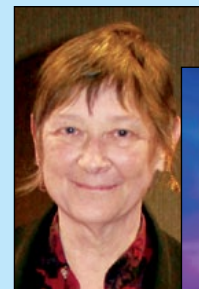
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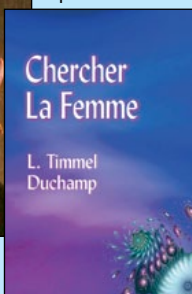
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Locus Online
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In October, *Locus Online* features weekly listings of notable new books; periodic listings of periodicals, new books in paperback, and classics in reprint; and "Blinks" to online reviews, articles, and genre e-publications. In addition the site posts breaking news posted by the *Locus* staff; columns, sample reviews, and excerpted interviews from the Magazine; and periodic Roundtable posts from Alvaro Zinos-Amaro.

Space and Time Magazine to Close

Space and Time has announced that it will close after 52 years of continuous publication. They plan to produce two more issues, one before the end of 2018 and one in 2019. Editor-in-chief Hildy Silverman says:



Hildy Silverman (2015)

The expenses associated with printing and shipping issues have outpaced income by a ridiculous margin – quite simply, S&T no longer has enough subscribers to remain viable. And, as I have a day job I cannot give up, there's no way for me to dedicate the time and effort required to grow that subscriber base to anything close to what would be needed to survive. As for going online only, there's already a glut of high-quality genre publications vying for eyeballs – it's simply not worth the effort required to assemble issues for so small a readership.

Current subscribers will receive refunds on any subscriptions extending beyond the final two issues. Single issues will be available “for sale for the foreseeable future.” For more: <www.spaceandtimemagazine.com/editors-blog/future-update-space-time>.■

Dragon Awards Winners

Winners of the 2018 Dragon Awards were announced at Dragon Con on September 1, 2018 in Atlanta GA.

Best Science Fiction Novel: **Artemis**, Andy Weir (Crown).

Best Fantasy Novel (Including Paranormal): **Oathbringer**, Brandon Sanderson (Tor).

Best Young Adult / Middle Grade Novel: **Children of Blood and Bone**, Tomi Adeyemi (Holt).

Best Military Science Fiction or Fantasy Novel: **A Call to Vengeance**, David Weber, Timothy Zahn & Thomas Pope (Baen).

Best Alternate History Novel: **Uncharted**, Kevin J. Anderson & Sarah A. Hoyt (Baen).

Best Media Tie-In Novel: **Leia: Princess of Alderaan**, Claudia Gray (Disney Lucasfilm).

Best Horror Novel: **Sleeping Beauties**, Stephen King & Owen King (Scribner).

Best Comic Book: **Mighty Thor**, Jason

Aaron & Russell Dauterman (Marvel).

Best Graphic Novel: **Brandon Sanderson's White Sand: Volume 1**, Brandon Sanderson, Rik Hoskin & Julius M. Gopez (Dynamite Entertainment).

Best Science Fiction or Fantasy TV Series: **Game of Thrones**.

Best Science Fiction or Fantasy Movie: **Black Panther**.

Finalists in various gaming-related categories were also announced. For more: <awards.dragoncon.org>.■

The New Academy Prize Shortlist

The four-person shortlist for The New Academy Prize in Literature includes three authors of genre interest: Maryse Condé, Neil Gaiman, and Haruki Murakami; Vietnamese-Canadian author Kim Thúy is the fourth. Shortly after the prize was announced, Murakami asked to have his name withdrawn, explaining that he prefers “to concentrate on his writing, away from media attention.”

The prize was founded by Swedish journalist Alexandra Pascalidou with the intent of providing an international literature award since the 2018 Nobel Prize in Literature is not being awarded. The New Academy plans to dissolve in December 2018.

The winner will be chosen by an expert jury and announced October 12, 2018. The one million kronor (around \$112,000) prize will be presented at a formal event on December 9, 2018. The jury consists of Lisbeth Larsson, Ann Pålsson (president of the jury), Gunilla Sandin, and Peter Stenson. For more: <www.dennyaakademien.com/nominated>.■

Hard Brexit Poses Threat to Ingram, EU-Based POD Publishers

With the threat of a “hard” Brexit looming, European Union-based POD publishers are wondering where to go to print their books. Many so far have been using the services of Lightning Source UK, a division of the Ingram Content Group. But in the event of Britain failing to remain in the European customs union, the importation of books printed in England into the EU may suddenly become subject to customs duties and certainly to both costly and time-consuming formalities. No one knows for certain. In the worst case, it would be the very business model created by Lightning Source in the early 2000s that would become obsolete.

Some publishers have approached Lightning Source-France, a joint venture established with

French publishing giant Hachette, but the reports so far are disheartening. The French company has no file-sharing protocol with LS, nor, it seems, does it have any procedure to accommodate standard US or UK LS files. Others have turned to Eastern European printers such as Bulgarian Artline Studio, but, despite being competitive on prices, they lack the flexibility offered by LS.

Most SF publishing in Europe is now done through POD technology and LS had successfully managed to corner a hefty chunk of that market in France, Germany, etc. A hard Brexit would be a blow to genre publishing in Europe, as well as to Ingram's UK subsidiary.

–Jean-Marc Lofficier■

Dwarf Stars Award Winners

The Science Fiction Poetry Association (SFPA) has announced the 2018 Dwarf Stars Award winners. First Place: “The Green”, Kath Abela Wilson (**Carrying the Branch: Poets in Search of Peace**). Second Place: “If She Knew She Was a Ghost”, David C. Kopaska-Merkel (*Polu Texni* 5/22/17). Third Place (tie): “Lo Shu's Magic Square”, Deborah L. Davitt (*Snakeskin* #237); “Lace at the Throat”, Holly Lynn Walrath (2017 SFPA poetry contest). The Dwarf Stars Award is given by the SFPA to recognize the best speculative poem of one to ten lines published in the previous year. Winners will have their work reprinted in the **2018 Dwarf Stars Anthology**. For more: <www.sfpoetry.com/ds/18dwarfstars.html>. ■

Dragon Con 2018

Dragon Con 2018 was held August 30 - September 3, 2018 across five hotels in downtown Atlanta GA. There were roughly 80,000 attendees, about the same as the 2017 event. Steven Barnes was the literary guest of honor, and Brom was the art show guest of honor. The scores of guests included numerous actors from genre films and television, screenwriters, video game creators, editors, and writers. SF writers on programming included Ilona & Gordon Andrews, Peter S. Beagle, Peter Clines, Myke Cole, Peter David, Esther Friesner, Laura Anne Gilman, Laurell K. Hamilton, Kim Harrison, Richard Kadrey, Larry Niven, Naomi Novik, Tim Powers, John Ringo, S.M. Stirling, David Weber, and many more.

Dragon Con 2018 featured more than 35 “fan tracks” of programming on subjects including alternate history, American SF media, American SF classics, animation, anime/manga, British SF,

costuming, literature fandom, fantasy literature, folk singing, high fantasy, horror, military SF, paranormal, puppetry, robotics, science, Asian cinema and culture, *Star Wars*, *Star Trek*, urban fantasy, video gaming, writing, and YA literature, among others. For the first time this year they included a “Diversity in Speculative Fiction & Literature Fandom” programming track. The convention also hosted dozens of performances, gaming spaces, workshops, seminars, a burlesque show, wrestling exhibitions, contests, award ceremonies, and a costume parade. The convention raised \$85,000 for Literary Action Inc., an organization that teaches literacy and life-and-work skills to adults in the Atlanta area.

Dragon Con 2019 will be held August 29 - September 2, 2019 in Atlanta GA. For more: <www.dragoncon.org>. ■

THE DATA FILE

2018 National Book Awards Longlists • Finalists for the National Book Awards (NBA) have been announced, with works of genre interest appearing in the Fiction, Translated Literature, and Young People's Literature categories.

The Fiction longlist includes **Gun Love**, Jennifer Clement (Hogarth); **Florida**, Lauren Groff (Riverhead); **The Great Believers**, Rebecca Makkai (Viking); and **The Friend**, Sigrid Nunez (Riverhead).

The Translated Literature longlist includes: **Disoriental** by Négar Djavadi, translated by Tina Kover (Europa Editions); **Comemadre** by Roque Larraquy, translated by Heather Cleary (Coffee House); **Wait, Blink: A Perfect Picture of Inner Life** by Gunnhild Øyehaug, translated by Kari Dickson (Farrar, Straus, Giroux); **The Emissary** by Yoko Tawada, translated by Margaret Mitsutani (New Directions); **Flights** by Olga Tokarczuk, translated by Jennifer Croft (Riverhead); and **Aetherial Worlds** by Tatyana Tolstaya, translated by Anya Migdal (Alfred A. Knopf).

The Young People's Literature longlist includes **The Poet X** by Elizabeth Acevedo (HarperTeen) and **The Assassination of Brangwain Spurge** by M.T. Anderson & Eugene Yelchin (Candlewick).

Each finalist will receive a prize of \$1,000, a medal, and a citation; each of the category winners will receive \$10,000 and a bronze sculpture. Winners will be announced at a ceremony and benefit dinner in New York on November 14, 2018.

The 2018 Fiction judges are Chris Bachelder, Laila Lalami (chair), Min Jin Lee, Laurie Muchnick, and Chinelo Okparanta. The 2018 Translated Literature judges are Karen Maeda Allman, Sinan Antoon, Harold Augenbraum (chair), Susan Bernofsky, and Álvaro Enrigue. The 2018 Young People's Literature judges are Robin Benway (chair), Lamar Giles, Grace Worcester Greene, Valerie Koehler, and Mitali Perkins. For more: <www.nationalbook.org/nba2018.html>.

Bookstore News • Walmart and Rakuten Kobo have announced Walmart eBooks, an online store offering more than six million ebook titles, launched on August 22, 2018. The partnership between Walmart and Kobo additionally offers digital book cards, audiobooks, and Kobo Aura e-readers through Walmart's website and store. Walmart eBooks content is also available through co-branded iOS and Android apps. The two companies previously announced a partnership to launch "a new online grocery delivery service in Japan beginning in the third quarter of 2018."

UK bookstore chain Waterstones has acquired Foyles, a family-owned chain of seven bookshops first established 115 years ago. The acquisition is expected to be final by the end of 2018; terms were not disclosed. Waterstones' head James Daunt said, "Together, we will be stronger and better positioned to protection and champion the pleasures of real bookshops in the face of Amazon's siren call." Christopher Foyle said, "My family and I are delighted that Foyles is

entering a new chapter, one which secures the brand's future and protects its personality. I look forward to witnessing the exciting times ahead for the company founded by my grandfather and his brother 115 years ago." Foyles has three shops in London, and others in Bristol, Birmingham, and Chelmsford. Foyles's CEO Paul Currie and finance director John Browne will leave the company once the sale is final.

Awards News • The five-title BBC National Short Story Award shortlist has been announced, with works by authors of genre interest including "To Belong To" by Kerry Andrew and "Sudden Traveller" by Sarah Hall. The winner will be announced at an award ceremony at Cambridge University on October 2, 2018. The winning writer will receive £15,000, and the other short-listed authors will each get £600. All five stories will be broadcast with author interviews on BBC Radio 4 in September 2018. Judges for the 2018 award are Stig Abell (chair), Sarah Howe, Benjamin Markovits, KJ Orr, and Di Speirs. For more <www.bbc.co.uk/programmes/articles/33GVnfTCCPK0sWD363H0N0/announcing-the-2018-award-shortlist>.

The Folio Society Readers' Choice 2018 survey is now open for public voting. The 15-title finalist list includes several works of genre interest: "Speech Sounds", Octavia E. Butler; "The Chase", Italo Calvino; "The Lady of the House of Love", Angela Carter; "The Signal-Man", Charles Dickens; "The Body Snatcher", Robert Louis Stevenson. The winning stories will be included in **The Folio Book of Great Short Stories**, to be published in September 2019. Voting closes on October 5, 2018. To vote: <www.surveymonkey.co.uk/r/readers-18>.

Finalists for the 2018 Imadjinn Awards have been announced, including several titles of genre interest. **Best Science Fiction Novel: The Unmoving Stars**, Dave Creek (self-published); **Belly of the Beast**, Katina French (Per Bastet). **Best Fantasy Novel: The Black Lily**, Mandy & G.D. Burkhead (Burkshelf); **The Rite of Wands**, Mackenzie Flohr (Indigo); **Best Horror Novel: Knife's Tell**, Daniel Dark (Seventh Star); **Dark and Deadly Things**, Kelly Martin (self-published). **Best Urban Fantasy Novel: Orphan: Surfacing**, Nathan Day (Seventh Star); "Symptoms of Magic", Carma Haley Shoemaker (**Alchemy and Arcana**); "Hunger in the Woods", Carma Haley Shoemaker (**Twisted: Flipped Fairy Tales**). **Best Paranormal Romance: Magic's Fate**, Sela Carsen (Sugar Skull); **Magic's Promise**, Sela Carsen (Sugar Skull); **Magic's Song**, Sela Carsen (Sugar Skull); "Candy Cornered", Carma Haley Shoemaker (**Moonlight Magic**); "Til Death", Carma Haley Shoemaker (**Secret Legends**). **Best Non-Fiction Book: Louisville's Strange and Unusual Haunts**, Jacob & Jenny Floyd (Per Bastet); **Invisible 3: Essays and Poems on Representation in SF/F**, Jim C. Hines (self-published). **Best Anthology/Collection: Moonlight Sonata**, Elizabeth Donald (Dark Oak); **What We've Unlearned: English Class Goes Punk**, Carol Gyzander, ed. (Writer Punk); **Malice in Memphis: Elmwood: Stories**

to Die For, Carolyn McSparren, ed. (Dark Oak); **Out of Frame Anthologies**, John M. Risner, ed. (Omnestream); **Herding Cats and Other Alien Creatures**, Southern Indiana Writers' Group (Per Bastet). **Best Short Story: "Grave Robbers"**, Kristi Bradley (**Malice in Memphis: Elmwood: Stories to Die For**); "Magic's Frost", Sela Carsen (**Merry and Bright: A Christmas Anthology**); "A Grand Gesture", Dave Creek (*Analogue* 5-6/17); "Funeral of My Dreams", Sheridan C Hall (**Wingless**); "The Fallow Grave of Dream", Jim C. Hines (**The Death of All Things**); "Fort Pillow Escape", Juanita Houston (**Merry and Bright: A Christmas Anthology**); **She Who Dines on Heavenly Food**, Sara Marian (Toxic Pigeon); **Solitaire**, Sara Marian (Toxic Pigeon); "Common Clay", John M. Risner (**Out of Frame Anthologies**); "Bloodline", Angelyn Sherrod (**Malice in Memphis: Elmwood: Stories to Die For**); **Frostbite**, E.J. Stevens (Sacred Oaks); "Thrill on Joysville Hill", E.J. Stevens (**Tales from Harborsmouth**); **The City Will Eat You Alive**, Michael West (Seventh Star). Winners will be selected by jury and announced during Imaginarium 2018, to be held October 5-7, 2018 at the Ramada Plaza Hotel and Conference Center in Louisville KY. For more: <www.enter-theimaginarium.com/imadjinn-award>.

Winners of the inaugural Splatterpunk Awards, honoring "superior achievement in the sub-genres of Splatterpunk / Extreme Horror fiction," were announced at Killercon 2018, held August 24-26, 2018 at the Wingate by Wyndham Conference Center in Round Rock TX. **Best Novel: White Trash Gothic**, Edward Lee (Deadite). **Best Novella: Header 3**, Edward Lee & Ryan Harding (Necro). **Best Short Story: "The Tipping Point"**, Jeff Strand (**Everything Has Teeth**). **Best Collection: Gorilla in My Room**, Jack Ketchum (Cemetery Dance). **Best Anthology: Splatterpunk Fighting Back**, Jack Bantry & Kit Power, eds. (Splatterpunk Zine). **J.F. Gonzalez Lifetime Achievement Award**: David J. Schow. The 2018 jurors were Tod Clark, Gerard Houarner, Mike Lombardo, Monica J. O'Rourke, and David J. Schow. The selectors for the J.F. Gonzalez Award were Brian Keene and Wrath James White. For more: <killerconaustrin.com>.

Finalists have been announced for the Digital Book World 2018 Awards across 52 categories. Categories and finalists of genre interest follow. **Best Book (Science Fiction): Star Wars: From A Certain Point of View**, Anonymous, ed. (Del Rey); **The Tangled Lands**, Paolo Bacigalupi & Tobias S. Buckell (Saga); **Candidates, Cartel, and Chaos**, Sterling Emmal (Blurb); **Seeker**, Douglas E. Richards (Paragon); **Artificial Condition**, Martha Wells (Tor.com Publishing). **Best Book (Horror): Gilchrist**, Christian Galacar (self-published); **Hybrid**, James Marshall Smith (Braveship). **The Best Science Fiction and Fantasy of the Year: Volume Twelve** edited by Jonathan Strahan (Solaris) is a finalist in the Best Book (Anthology) category; **Star Wars: From A Certain Point of View and The Griffin's Feather** by Cornelia Funke (Chicken <http://www.chickenbooks.com>) <http://www.chickenbooks.com> p. 76

PEOPLE & PUBLISHING

Milestones

NADIA BULKIN is now represented by Joshua Bilmes of the JABberwocky Literary Agency.

Awards

MICHAEL BISHOP received the Georgia Author of the Year Award for Best Story Collection of 2017 for **Other Arms Reach Out to Me: Georgia Stories** (Kudzu Planet), presented June 16, 2018 at Kennesaw State University in Kennesaw GA.

STEVEN BARNES is this year's recipient of the Forry Award for lifetime achievement in the SF field, presented annually by the Los Angeles Science Fantasy Society, and named in honor of Forrest J Ackerman.

The French edition of **N.K. JEMISIN's The Fifth Season** won the 2018 Planete-SF Prize for best SF novel, announced September 10, 2018.

FRAN WILDE's "Clearly Lettered in a Mostly Steady Hand" (*Uncanny* 9-10/17) won the 2018 Eugie Foster Memorial Award for best original short story, announced September 1, 2018 at Dragon Con in Atlanta GA.

GEORGE SAUNDERS's Lincoln in the Bardo (Random House) won the Chicago Tribune Heartland Prize for fiction, to be presented October 27, 2018 at the Chicago Humanities Festival in Chicago IL.



Steven Barnes (2015)

KACEY EZELL's "Family Over Blood" (**Forged in Blood**) won the 2018 Year's Best Military and Adventure SF Readers' Choice Award, chosen by readers from the contents of **The Year's Best Military and Adventure SF, Vol. 4** (Baen), and announced September 1, 2018 at Dragon Con in Atlanta GA. Ezell received \$500 and a plaque.

WENDY ORR's Dragonfly Song (Allen & Unwin) is one of five titles shortlisted for the 2018 TD Canadian Children's Literature Award. The C\$50,000 prize, awarded "for the most distinguished book of the year," is sponsored by the Toronto-Dominion Bank Group and administered by the Canadian Children's Book Centre.

LAURA PURCELL's The Silent Companions (Raven) is among six titles shortlisted for the £2,000 Goldsboro Books Glass Bell Award, created in 2017 by indie bookstore Goldsboro Books for novels that have "compelling storytelling with brilliant characterization and a distinct voice that is confidently realized." The winner will be announced September 27, 2018, and will also receive an engraved glass bell.

Books Sold

L.E. MODESITT, JR. sold a new SF novel to Jen Gunnels at Tor.

RACHEL CAINE sold books four and five in the series launched with **Stillhouse Lake** to Liz Pearsons at Thomas & Mercer via Lucienne Diver of the Knight Agency.

SETH DICKINSON sold SF novel **Exordia** to Diana Pho and Ruoxi Chen at Tor.com Publishing via Jennifer



Juliette Wade (2018)

Jackson of the Donald Maass Literary Agency.

BENJAMIN PERCY sold three books in the Comet Cycle – **The Ninth Metal, The Unfamiliar Garden, and Sky Fault** – to Helen Atsma at Houghton Mifflin Harcourt via Katherine Fausset of Curtis Brown. Oliver Johnson at Hodder & Stoughton acquired UK rights via Sarah Perillo of Curtis Brown. Film/TV rights were optioned by Agbo Films via Holly Frederick of Curtis Brown.

T.C. McCARTHY sold **Tyger Burning** and a second book in a

new "epic science fiction series featuring future military-grade cyborg technology and powerful alien invaders in a fully-realized universe" to Toni Weisskopf at Baen via Alexander Field of The Bindery.

JULIETTE WADE's For Love, For Power and For Power, For Truth sold to Sheila Gilbert at DAW via Kristopher O'Higgins of Scribe Agency.

JAMES ROLLINS sold four more Sigma Force novels to Lyssa Keusch at William Morrow for seven figures via Russell Galen of Scovil Galen Ghosh Literary Agency.

JAMIE LEE MOYER sold **Brightfall**, described as "a re-imagining of Sherwood Forest as a land of fey and dragons," and a second book to Jo Fletcher at Jo Fletcher Books via Michael Carr of Veritas.

CHRISTOPHER HINZ sold **Starship Alchemon** to Etan Ilfeld at Angry Robot via Mark Gottlieb of Trident Media Group.

ANTHONY RYAN sold **The Wolf's Call** and another book in the Raven's Blade duology (set in the world of **Blood Song**) to Jessica Wade at Ace via Paul Lucas of Janklow & Nesbit. UK rights sold to James Long at Orbit UK.

DARIUS HINKS sold **The Ingenious** to Angry Robot.

KRISTYN MERBETH's Fortuna, first in a space opera trilogy, sold to Bradley Englert at Orbit via Emmanuelle Mergen of Stonesong.



Fran Wilde (2015)

Hexagon Retreat X

The tenth Hexagon Retreat was held in July 2018 in Crozet VA.



Martin Cahill, Mike Allen, Siobhan Carroll, Carlos Hernandez, C.S.E. Cooney, Scott H. Andrews

RICHARD PHILLIPS sold books four through six of the Enderian Prophecy series to Jason Kirk at 47North via Paul Lucas of Janklow & Nesbit.

Israeli author **KAREN LANDSMAN**'s urban fantasy **The Heart of the Circle** will be translated and published by Angry Robot.

COLLEEN WINTER sold SF novel **The Gatherer** and two more titles to Tara Gavin at Rebel Base via Gail Fortune of Talbot Fortune Agency.

ROBERT MASELLO's supernatural thriller **The Invisible Soldiers**, featuring H.G. Wells, sold to Jason Kirk at 47North via Cynthia Manson.

LONNIE BUSCH sold **The Cabin on Souder Hill** and a second book to Haila Williams at Blackstone Publishing via Louise Fury of the Bent Agency.

KATHLEEN KAUFMAN sold horror novel **Diabhal** to Stephanie Beard at Turner Publishing.

AMBER BRYANT's **Blood King** sold to Tee Tate at City Owl Press.

MOLLY ZENK sold **Haunting You** and two more books to Jason King at Immortal Works Press, with Lindsay Flanagan to edit, via Denise Barone of Barone Literary Agency.

KATY POOL's epic fantasy **There Will Come a Darkness**, beginning a trilogy, sold to Brian Geffen at Holt Children's for a reported seven figures at auction via Alexandra Machinist and Hillary Jacobson at ICM.

P.M. FREESTONE's YA fantasy **Shadowscant**, "set in a world where magic is linked to scent," and another book sold to Mallory Kass at Scholastic via Josh Adams at Adams Literary. British rights sold to Linas Alsenas at Scholastic UK via Caroline Walsh at David Higham Associates.

KATHRYN BERLA sold YA SF **Ricochet** to Caroline Bliss Larsen at Flux.

DANIELLE L. JENSEN sold YA fantasy **Dark Shores** and two more books to Melissa Frain at Tor Teen via Tamar Rydzinski at Laura Dail Literary Agency.

FRANCESCA FLORES sold YA **Diamond City** and two more titles to Eileen Rothschild at Wednesday Books in a pre-empt via Pete Knapp of Park Literary Group.

ROSEANNE A. BROWN's YA **A Song of Wraiths and Ruin** and a second book in the duology inspired by West and North African



Alyssa Cole (2018)

folklore sold to Kristin Daly Rens at Balzer & Bray in a pre-empt via Quessa Robinson of Nelson Literary Agency.

ANDREA TANG's **Rebelwing** and a second book went to Julie Rosenberg at Razorbill via Thao Le at Sandra Dijkstra Literary Agency.

ASHLEY SAUNDERS & LESLIE SAUNDERS sold **The Rule of All**, finishing the Rule of One trilogy, to Jason Kirk at Skyscape.

ALEXANDRA CHRISTO sold **Into the Crooked Place** and a second YA to Anna Roberto at Feiwel and Friends via Emmanuelle Morgen at Stonesong. Felicity Johnson at Hot Key Books bought UK rights.

TARA LAIN sold **Superordinary Society: Jazz**, first in a New Adult paranormal series, to Elizabeth North at Dreamspinner Press with Lynn West to edit via Saritza Hernandez of Corvisiero Literary Agency.

KIRSTY APPLEBAUM sold SF middle-grade **The Middler** and another title to Brian Geffen at Holt Children's via Kate Wilson of Nosy Crow.

DYLAN FARROW's debut fantasy **Hush** and a second book in the duology sold to Sara Goodman and Vicki Lame at Wednesday Books via Stephen Barbara of Inkwell Management on behalf of Glass-town Entertainment and via Wendi Gu of Janklow & Nesbit for Farrow.

BREANNE TEINTZE's debut novel **Lord of Secrets** and sequel **Lady of Shadows** sold to Molly Powell at Jo Fletcher Books.

Actor **LUKE ARNOLD** sold first novel **The Last Smile in Sunder City** and a second contemporary fantasy to Jenni Hill at Orbit via Alexander Cochran of C&W Agency.

CARRIE LABEN's first novel **A Hawk in the Woods** sold to Ross E. Lockhart at Word Horde via Stephen Barbara of Inkwell Management.

Debut author **BRIAN HAUSER** sold **Memento Mori: The Fathom-**



Kevin J. Anderson (2010s)

less Shadows to Ross E. Lockhart at Word Horde.

ALYSSA COLE's novella **The AI Next Door** sold as an audiobook original to Rose Hilliard at Audible Originals via Lucienne Diver of the Knight Agency.

Publishing

MANDY ARCHER is the new head of the Harry Potter publishing team at Bloomsbury Children's Books in the UK, effective September 18, 2018. She will report to **REBECCA McNALLY**, director and editor-in-chief.

LOTTIE LLEWELYN-WELLS is now editorial assistant at Angry Robot, and **NICK TYLER** has been promoted to publishing coordinator.

CHIMEDUM OHAEGHBU has been promoted from editorial

intern to assistant editor at *Uncanny Magazine*.

Media

PHILIP PULLMAN's His Dark Materials series is closer to its TV adaptation, with HBO joining the BBC production as co-producer and distributor. The BBC has ordered two series of eight episodes each, and now HBO has worldwide rights to the series outside the UK.

Film rights to **SUSAN DENNARD**'s **The Witchlands** series were optioned by Lisa Henson and Halle Stanford of the Jim Henson Company, to be developed for TV via Pouya Shahbazian of New Leaf Literary & Media on behalf of Joanna Volpe. Dennard will co-executive produce, and Jim Henson's Creature Shop will make the creatures.

F.C. YEE will write **The Rise of the Kyoshi** and another book set in the world of **Avatar: The Last Airbender** and **The Legend of Korra** in consultation with co-creator **MICHAEL DANTE DIMARTINO** for Andrew Smith at Abrams Children's with Anne Heitzel to edit via Linda Lee of Nickelodeon.

TV rights to **KEVIN J. ANDERSON**'s Dan Shamble, Zombie PI series were optioned by Marisol Nichols's production company Nicolette ENT. ■

SF in SF with Finch and Levine



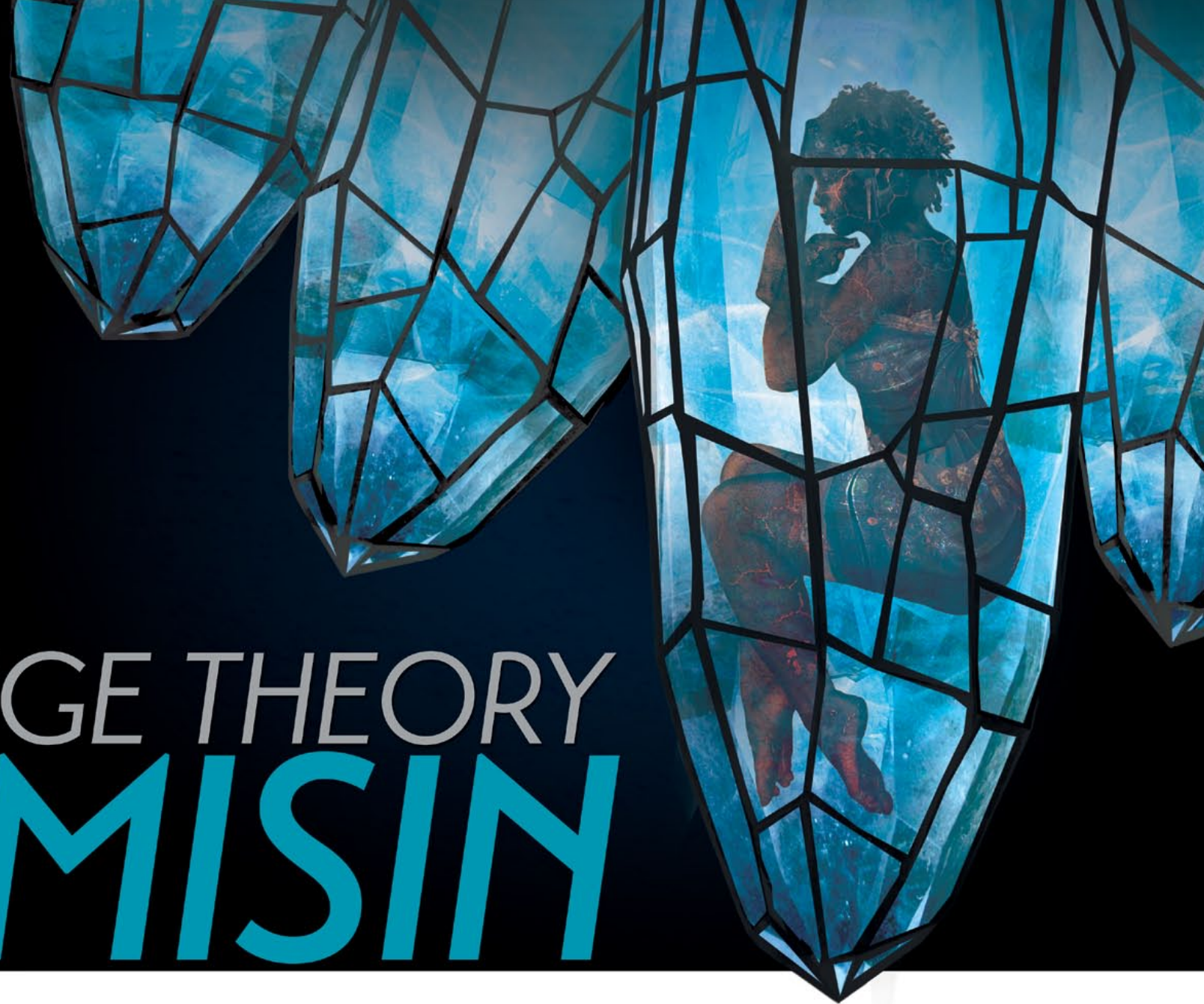
Terry Bisson, David D. Levine, Sheila Finch

SF in SF hosted Sheila Finch and David D. Levine at the American Bookbinders Museum in San Francisco on September 16, 2018. Coordinated by Rina Weisman and moderated by Terry Bisson, the event featured readings and signings by both guests, a Q&A session, a full bar, and ample time to mingle. Books were available for purchase thanks to Borderlands Books; Tachyon Publications sponsored the event. For more information on SF in SF events see their website: <www.sfinsf.org>. ■



CHANGE THEORY

N.K. JEMISIN



Nora K. Jemisin was born September 19, 1972 in Iowa City IA, and grew up spending summers in New York City and the rest of the year in Mobile AL. She studied psychology at Tulane in New Orleans, and went to grad school to study counseling at the University of Maryland-College Park. After spending ten years in Massachusetts, she moved to New York City, where she has lived ever since. She worked for many years as a career counselor before becoming a full-time writer.

Jemisin attended the Viable Paradise workshop in 2002. Her short SF began to appear in 2004, and she has since published over 20 stories, including Hugo and Nebula Award finalist “Non-Zero Probabilities” (2009) and Hugo finalist “The City Born Great” (2017).

First novel *The Hundred Thousand Kingdoms* (2010) began the *Inheritance* trilogy, which continued with *The Broken Kingdoms* (2010) and *The Kingdom of Gods* (2011). The *Dreamblood* duology is *The Killing Moon* (2012) and *The Shadowed Sun* (2012). She has achieved her greatest success (so far) with the bestselling *Broken Earth* trilogy: *The Fifth Season* (2015), *The Obelisk Gate* (2016), and *The Stone Sky* (2017). All three volumes won Hugo Awards for best novel, an unprecedented accomplishment for a trilogy. All three were also finalists for the Nebula Award (*The Stone Sky* won) and World Fantasy Awards. First collection *How Long ’Til Black Future Month?* is forthcoming. She’s currently writing a trilogy based on “The City Born Great”.

Jemisin edited *The Best American Science Fiction and Fantasy*:

2018, and wrote reviews for the *Otherworldly* column in the New York Times for two years, stepping down this past January. She also wrote a *Mass Effect* tie-in with Mac Walters, *Initiation* (2017).

“I am increasingly antisocial as I get older. Cons are always an intense peopling experience, and I am one of those introverts who can get up in front of a crowd and talk and teach and perform, but then I need to go and recharge. Conventions don’t really give you the time to do that. They’re meant to be an intense social experience, be a chance for people who don’t see each other for like a year to get back together and party and have fun, which is great. I need a slower pace of social than any convention can possibly do. I think my first experience with Worldcon was back when I lived in Boston in 2004, before I ever started to get published. I remember going to it and being put off, because I came from the anime convention life. I used to run an anime convention called Shoujocon, back when I was younger, but it didn’t last very long, sadly. It was really mighty while it did – small but mighty. The anime con circuit is younger, much more diverse, with way more people of color and way more queer people. The science fiction con circuit – my first exposure was like day and night. I’d gone from cons that were full of vibrant young people having raves, to Worldcon in the early 2000s, where everybody was gray except me. I was basically the youngest person there, and I was 32. That was off-putting.

“Then when I went to a panel, an audience member stood up and said,

‘Well, we can assume from their academic achievement scores and so forth that certain groups are less intelligent than others, blah blah blah.’ I sat there watching this panel of writers, each of whom has the wall of books in front of them, and the panel did not stop him, did not interrupt him, did not say, ‘Whoa, what’s with the racist eugenics bullshit?’ That was my first impression of Worldcon. When I come to Worldcon, I am braced to enter a space that is not friendly, that is hostile, and that is not safe. I go into many conventions braced and prepared for that. And lo and behold, we had a fascist protest at Worldcon in San Jose. Granted, it was a very small number of fascists, and probably not from the con, but Worldcons in general are not the safest spaces.

“I do have more fun at smaller conventions, but it depends on the con. Some smaller conventions have made a real effort to improve and diversify, and some are just a bunch of friends who get together and just want to do the same thing and never change. It depends on the con. I don’t have time anymore to go to anime cons. I have such limited personal social capital, and I have to budget it carefully. I’m spending it all these days on science fiction, and I don’t have time to spend it on other stuff I enjoy.

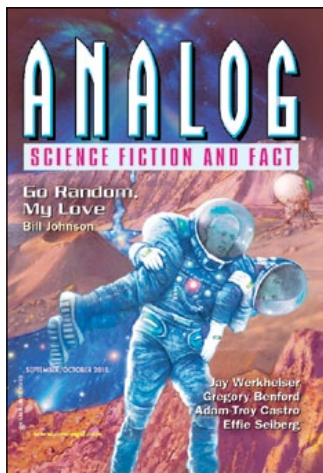
“Everything I consume syncretizes into my art. Anime absolutely informs my writing. I’m not always inspired by specific anime so much as by the themes or aesthetics of anime – the fact that in anime, there’s absolutely no reason why some random character off the street can’t ultimately become a hero who saves the world by just working hard

enough. The whole arc of shounen anime, the I’ve-gotta-get-stronger theme, is if you care about other people and you want to protect them, you will become a superhuman giant robot, or do whatever you need to, in order to protect those people. I respect that theme. You’ll see elements of impressionistic art and impressionistic jazz in my fiction, and elements of Blaxploitation, because it’s all stuff I’ve been exposed to over the course of my existence. I don’t sit there and parse out which piece I’m going to use as an influence today. My brain collects all this, stuffs it into my subconscious, and then later I have bizarre dreams with iconic imagery, like totems and giant robots.

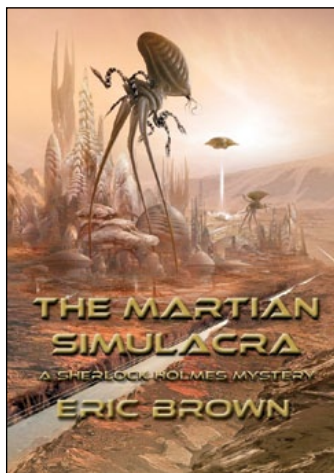
“I’ve spent the last few years dipping my toes into other waters, just to see how I like them. The media tie-in book I did for *Mass Effect: Andromeda* was to see if that was good for me. I’ve always loved gaming, and been interested in doing game writing. This was me dipping a toe and getting to know the writers. At least that was the idea. The experience ended up being something that unfortunately I can’t discuss, because I’ve signed a non-disclosure agreement, but it dissuaded me from ever pursuing a career in games again. I think the games industry is a bit toxic, and they’ve got some stuff they need to work out before I want to get even remotely involved again.

“I’ve been dipping a toe in comic books too. I can’t tell you which company or property I’m working on, but I just turned in 12 scripts for a run of a well-known franchise from one of the big two comics com-

LOCUS LOOKS AT SHORT FICTION IN PRINT: RICH HORTON



Asimov's 9-10/18
Analog 9-10/18
On Spec #108
Amazing Stories Fall '18



The Martian Simulacra, Eric Brown (NewCon Press) January 2018.

The End of All Our Exploring, F. Brett Cox (Fairwood Press) August 2018.

Godfall and Other Stories, Sandra M. Odell (Hydra House) April 2018.

As usual, there is a certain focus on Halloween-themed stories in the September-October *Asimov's*. The cover novella comes from a writer one hardly expects to be working in that mode, but **Greg Egan's** "3-adica" does open in a foggy Victorian London of sorts, and Sagreda and her lover Mathis do encounter dangerous vampires. It's quickly clear we're in an Eganesque milieu – a simulated world, based in this case on a fairly lame fantasy novel, but Sagreda and Mathis are searching for a different world entirely. It seems they've learned the secret of hacking the operating systems of their host machines to jump to different simulations, and are looking for a world based on the (real) math game 3-adica. Their reasons lie in their real natures, which we learn along the way, and 3-adica, when they get there, is a mathematically fascinating environment. (I was reminded a bit of "Wang's Carpets" described in that much earlier Egan story, one of his very best.) The story itself comes to a solid conclusion, with a slingshot – and I gather there is more coming in this milieu. Strong work.

Carrie Vaughn's "The Huntsman and the Beast" is a fine gender-switched "Beauty and the Beast" variant, with Jack, the huntsman for a decent if slightly thick Prince, leading his lord and their party to a seemingly deserted castle. It's still inhabited – by a Beast, of course – who subdues them. Jack offers himself as hostage for his Prince, and the story can be guessed fairly well from that point on: the Beast's true nature, her backstory, and the crisis when the Prince returns, determined to rescue a loyal retainer who no longer wishes to be rescued. This is nicely done, and handles the simple fact

that the basic outline of the story is fairly clear from step one – there is enough new and honest here to take us happily to the expected (but not overdetermined) close.

In the September-October *Analog* we have another strong cover story: "Go Random, My Love" by **Bill Johnson**, set in an intriguing future, much of which is only lightly hinted at – involving AI and long-lived, apparently resurrected 20th-century people and accessible worlds in universes with different physics.... The reader can figure much of it out, but I would like to see more about the formation of this milieu! The story itself involves Roy Greenberg, a Vietnam vet, who is in deep space with his only companion, his ship's limited AI, whom he calls Cele. They get a rescue plea from an old lover of Roy's, and they follow her to a strange and interestingly dangerous planet, where Roy must try to rescue her while both he and Cele are under attack from various angles. Cool stuff, though it feels to me that "the rest of the story," both backstory and sequel, will really make it special.

I also liked **Adam-Troy Castro's** "The Unnecessary Parts of the Story", which cleverly deconstructs an all-too-familiar scenario: the Spaceship with the Captain and the Professorial Type and the Hot Girl and the Forgettable Guy, etc., etc., as they deal with a horrible alien plague in mostly very stupid ways. Point of view is everything in this story, and that leads us down a path to a not-quite-expected conclusion.

I found nothing particularly earthshaking in the 108th issue of *On Spec*, but there were several stories best described as pleasant reading. **Robin S. Carson's** "Medicus" is one such: a time travel story, about a man who has been trapped in Ancient Rome for 20 years, and who, after a dark time of slavery, has built himself a life as a respected man of his village and has married a woman he loves. Now a man has come back in time to fetch him "home" – but his idea of "home" has changed. There's a tinge of wish-fulfillment here, and I was also left wanting to know more about how he came to travel to the past, but I did enjoy the story. Likewise is "The Saffron Curse" by **Marcell Dubé**, a featherlight but sweet story of a new restaurant opening in an apparently cursed location, and



what happens when the chef tempts fate by using the saffron he's promised to foreswear.

One particularly exciting development is a new print incarnation of the often resurrected *Amazing Stories*. This Fall issue, just launched at Worldcon, features a generous selection of stories, from some prominent writers and some less familiar, included the first half of a serialized long novella about Captain Future by Allen M. Steele. I enjoyed a slim romantic literal timeslip story from **Paul Levinson**, "Slipping Time", in which a man who, when he slips and falls, occasionally travels back in time, gets a chance to make up with his girlfriend before a silly fight can happen. The best story here is "Sister Solveig and Mr. Denial" from **Kameron Hurley**, which is set in a depressing future in which genetic engineering gone bad has led to laws (as well as violence) against "gene freaks." The narrator and his sister are "sneeks" – they were modified to be better fighters, she more successfully than he. Their job, ironically, is to hunt down other "gene freaks," and they are in Anchorage for their current job, which naturally ends up with them betrayed and fighting their way out. The resolution is a beautifully balanced mix of cynicism and a hint of hope, and it takes an honest look at the messed-up state of this future, something Hurley does well. She also does action about as well as any current writer. Strong stuff.

There's another Martian novella from NewCon Press, after Jaime Fenn's excellent **The Martian Job**. This one, **The Martian Simulacra** by **Eric Brown**, is more of a mixed bag. It's a mashup of Conan Doyle and H.G. Wells, with Sherlock Holmes invited to Mars to solve the murder of a Martian philosopher, in a 1907 where the Martians of **The War of the Worlds** have returned with an immunization against Earth viruses, and have taken over in a more overtly peaceful fashion – they are rulers, but they offer advanced technology. The story itself is an adventure romp, with some fun, if extremely implausible, sequences. Alas, the prose is weak (another copyediting pass would have done wonders, but also the fitful attempts to mimic Doyle's voice just don't work), and

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LOCUS LOOKS AT SHORT FICTION ONLINE: KAREN BURNHAM



Lightspeed 8/18, 9/18
Beneath Ceaseless Skies 9/18
Tor.com 7/19/18, 8/1/18
Clarkesworld 8/18
Fiyah Summer '18
Future Tense 7/23/18
Abyss & Apex 7/18
Fireside Magazine 9/18
GigaNotoSaurus 8/18
Cascadia Subduction Zone, Vol 8, No. 3

Lightspeed has reached its 100th issue! A proud milestone for any magazine, they celebrate in style this September with a more-than-double issue: ten stories plus extra reprints and interviews. It leads with a mythic SF story, “**Her Monster, Whom She Loved**” by **Vylar Kaftan**. In this story a goddess births 500 gods, but also one monster who destroys the gods and much of the inhabited universe besides. The goddess has to deal with him, with hate and with love. This is a story that uses the language of cosmology in the service of epic mythology. Regular *Lightspeed* readers may cheer the reappearance of **Carrie Vaughn**’s characters Harry and Marlowe in “**Harry and Marlowe and the Secret of Ahomana**”, reminiscent of the *Lost World* stories of the late-19th and early 20th centuries. The titular characters crash their (steampunk) airship on a Pacific Island, but on the point of Marlowe’s death they are rescued by islanders and introduced to the advanced world the locals have been hiding, apropos of recent cinematic hits *Wonder Woman* and *Black Panther*. How will the heroes deal with the injunction that they can never leave?

Especially strong are “**The Explainer**” by **Ken Liu** and “**Hard Mary**” by **Sofia Samatar**, both masters. Liu’s story imagines that an Alexa-type home assistant harnesses its storytelling module to learn to smooth over its own glitches, something only realized when a troubleshooter comes to a home and listens to the young girl living there as he is running through his diagnostic routines. In Samatar’s story, teenage girls in a low-technology religious community stumble across a broken android. The group have very different reactions to the robot they name Mary, and one of them has a particular knack for programming and harnessing her. Eventually the original owners come

looking for it and the whole community has to deal with the intrusion and disruption. I especially appreciate the fact that the story is never condescending about the girls or their deeply religious community in any way.

In the fantasy section, **Genevieve Valentine** writes a gripping tale of (what I take to be) the complete mental breakdown of a woman obsessed by a background animal in an immersive video game in “**Abandonware**”. The story is incredibly tense as it relates her viewpoint on inanimate objects from childhood, her parent’s divorce and her father’s remarriage, and what she sees when she visits his second family. Also family-centered is “**Jump**” by **Caldwell Turnbull**, where a marriage is disintegrating because the husband is obsessed with a moment when the couple was able to teleport together, a feat they haven’t been able to repeat. The wife wants to move past it, but as the years pass the husband can’t. My favorite of this section has to be “**Conspicuous Plumage**” by **Sam J. Miller**. A teenage girl’s brother has been killed at his college. He could turn himself into a flock of birds when he danced, an incredible skill he performed, and he was also gay. She harnesses the magic of a classmate to go to the place where he was killed and find out exactly what happened. Amazingly, Miller turns this into a story of healing instead of tragedy, a truly lovely and unexpected outcome to this particular story.

Looking back to August, *Lightspeed*’s lead SF story is “**A Bond as Deep as Starlit Seas**” by **Sarah Grey**. Here a pilot who is looking to upgrade to a new starship can’t quite bring herself to abandon the bonds she formed with her empathic ship, one that molded itself to her. The economic priesthood in the story uses this to push the pilot into a contract of vassaldom, which she then tries to escape. While it has a bit of a “And then what happened?” ending, I appreciated both the depth of feeling between pilot and ship and the way larger forces use that feeling against her. **Alex Irvine**’s “**The Atonement Path**” uses a very interesting perspective to draw us into a deeply unpleasant culture. In a story narrated by a true believer explaining things to a visitor, we learn about the titular Path and the child criminals who walk it – with no reprieve, easy to abuse and enslave, neutered

and brainwashed. Listening to a defender of the system and inferring the questions and growing horror of their interlocutor, the story gets darker and darker as we read. Taking the perspective of active participants in horrible cultural practices also shows up in his story “**Black Friday**” in *Tor.com* (5/30/18), although there it’s played for dark satire instead of creeping horror.

One of the fantasy stories I particularly appreciated is “**A Compendium of Architecture and the Science of Building**” by **Kate Elliott**. The POV character is Magnus Diarisso, a brilliant architect in his retirement overseeing a small number of craftsmen, working for his powerful nephew, and writing his titular magnum opus. When a powerful burst of cold magic puts out his fires one morning, his story intersects with that of a troubled young man bullied by others in the lord’s school. Diarisso’s way of handling the young man, giving him space but also something useful to do, is lovely and gentle, a portrait of mentorship in an age of craft.

Continuing another anniversary celebration, I wanted to note an extra novella that appeared in *Beneath Ceaseless Skies*’s September special 10th anniversary issue, one that didn’t make it into last month’s column. “**We Ragged Few**” by **Kate Alice Marshall** has a grim Norse-feeling setting in a world where the human characters are beset by dangers on every side. Most of the population has been rendered sterile, with only a few able to breed true; fertile women are incredibly valuable in this situation and slavery is common. On the point of defeating the otherworldly graylings who have plagued them, the heroine sees that her sister’s prophecy about an older threat is likely to come true, and the people will need to leave their hard-won land. She has no luck convincing her leader of this. A schism ensues with many relationships playing out, including those with the graylings themselves. There could be more to this story, but it is tense and engaging throughout.

This Summer *Tor.com* brings us a new story by **Greg Egan**, always a treat. “**The Nearest**” returns to the focused-neurological-SF-delivered-by-a-mystery-plot seen in some of his best 1990s short fiction. Kate is a police

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INCENSE RISING

Névé is a young woman who rescues dogs and a scientific theory in the possession of a fugitive scientist named Incense Rising. As they gather allies and dodge assassins, they learn harsh truths about their world, where people and information disappear. Creating an alarmingly believable future, Incense Rising puts science into science fiction with engaging characters, non-stop action, and humor.

N. J. Schrock



Incense Rising is N. J. Schrock's debut novel. As a PhD chemist, Schrock spent twenty-five years in corporate research and development before going back to school to earn a master's degree in English. She writes and teaches chemistry and writing for science majors at the University of West Florida. She has written and published fiction, nonfiction, and poetry. Her exploration of the management of intellectual property published as a book chapter in Cultures of Copyright.



EXILES ESCAPE

Faking her own death, middle-aged, 17-year-old Malila Chiu hopes her boss, General Jourdain, will be duped. Escaping the illusion of her utopian homeland, she longs to return to a Scorched America—to see the stars—and perhaps come to terms with that middle-aged old man, Jesse Johnstone. Unconvinced, Jourdain closes in at every turn. Spies, poet-socialists, cyber-entities, and people—both good and bad—wrestle the Fates for survival in a devastated twenty-second-century America.

W. Clark Boutwell



Born in Chicago and raised outside Philadelphia, Clark has been a practicing physician for over forty-five years. He has taught his craft, intensive care for newborn infants, on four continents and eight countries. He lives with his bride of 40 years in Alabama. An avid backpacker, and climber, he started solo hiking at eleven. Faith, disbelief, truth, illusion and the humor of the human soul compels him to write.



GIFT OF THE SHAPER

When his father is kidnapped, Thornton Woods finds himself forced into a war between two dangerous factions: the Khyth, who worship a god known as the Breaker of the Dawn, and the Athrani, who seek to contain him.

But when the source of the Athrani's power is attacked, Thornton must choose between finding his father, and uncovering the secrets that could save the world — or destroy it.

D. L. Jennings



D. L. Jennings is an active-duty veteran of the United States Air Force. He earned his associate degree after graduating at the top of his Korean class at the Defense Language Institute Foreign Language Center in Monterey, California. He is a graduate of Bellevue University in Nebraska, earning a bachelor of science degree in security management. When he is not reading or writing epic fantasy, he enjoys traveling, listening to '90s punk, and watching Ohio State football.

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LOCUS LOOKS AT DARK SHORT FICTION: PAULA GURAN



Nightmare 8/18, 9/18
Black Static 7-8/18
Shimmer 7/18
The Dark 8/18, 9/18
Uncanny 7-8/18



Nightmare #71 (August) has two strong original stories. In “**Dead Air**” by **Nino Cipri**, Nita is recording interviews with the people she sleeps with: ethnography, sociologically-influenced art. No, it’s not a good idea, especially when she meets Maddie, who is more than just another lover passing in the night. Maddie has secrets. She has long, ropey scars that rake across her back. The town she claims she is from doesn’t exist. Fascinated, Nita can’t help but investigate, but the more she learns the weirder things get. Told in the form of a recording transcript, this little drama is far more complex than you might expect. Cipri never exactly reveals all, but just enough to be effective and scary.

The Crook’s Landing of “**Crook’s Landing, by Scaffold**” by **G. V. Anderson** is where “the street grifter, the slick confidence man, and everyone in between” wind up when they die. Usually those who land there forget everything from life, but the narrator remembers his younger brother, Charlie, who was hung two days before him, and seeks him out. This is seen as a sign of great fraternal love. Great setting and dialogue keep you reading.

In *Nightmare* #72 (September), **M. Rickert** selects and arranges less than one thousand words into her story “**True Crime**”. They present the truth, lies, and clichés used to describe crimes of violence and the actions of women against whom those crimes are committed. The result is strangely poetic and utterly indelible.

Weston Ochse’s “**House of Small Spiders**” explains how some houses acquire souls. (It takes blood and death, among other things.) These houses also have small spiders “everywhere, non-obtrusive, and ever watchful... the eyes of the house, watching those who live in it much like a great beast would observe its own fleas.” The houses have secrets, too, and the spiders have certain needs. Ochse devises a creepy tale that I wish stuck to its premise a bit more purely.

Black Static #64 offers seven new stories.

I would have appreciated **Phoenix Alexander**’s

“**Something to Burn**” at a much younger age. Stories about the meaning of your life or your self-selected death simply don’t resonate as well when you are old as they do when you are young. No slam on the story, just an admittance that it doesn’t “work” for me. No fault to the author.

A man’s father, four months in the grave, returns in the nicely done “**Out of the Blue**” by **Seán Padraic Birnie**. He’s not a rotting corpse or zombie or haunt or hologram or whatever; just a supernatural facsimile of some sort. Lifelike, but not alive, he never speaks or opens his eyes. What does one do? One copes and, in the end, perhaps discovers a reason for the impossible.

Tim Cooke’s “**Asylum**” has a lot of well-written spooky atmosphere, but I am not sure anything happens. The scene is set. A young man and his friends investigate a haunted woods and something uncanny happens. The man recalls visiting his grandfather in the asylum as a child. Back to the woods, where something uncanny or at least scary is found. Back to the childhood visit. A year or so after the uncanny events, they return to the woods. The narrator goes off on his own and sees, at a distance, something probably uncanny. The end.

“**The Monstrosity in Love**” by **Tim Cooke** is sort of a relationship story. A hip twenty-something and a jaded ancient vampire share a world-weary point of view in which love is the ultimate hypocrisy. The girl, however, does what humans do and goes off to become mundane. The vampire continues. Time passes. What do each of them do? Enjoyable and reflective.

Alana has moved from London to a smaller city in **Jack Westlake**’s “**The Blockage**”. After three months, she finally meets her neighbor, Ben, over a clogged drain. She doesn’t meet his wife, Catherine, but sees her acting rather oddly in her garden at night. When Alana’s cat goes missing, you know Alana is never going to see that cat alive again, but you aren’t sure what’s going to happen with the weird neighbors. In the end, everything except the cat achieves a sort of karmic balance. Quite satisfying.

Simon Avery’s “**We Don’t Go Back**” introduces us to Eleanor, who was abused as a child and as a wife. Working for a jeweler in Birmingham’s famed Jewellery Quarter, she becomes a trusted employee. When Eleanor’s ex enters the picture and assaults her yet again, the narrator – her

upstairs neighbor – intervenes. Eleanor decides to steal some diamonds and flee. The trio go to Eleanor’s half-brother, Father Joe Abernathy, a priest with a parish on the Salisbury Plain. Father Joe is not your typical modern priest and it doesn’t turn out well. A good story, but I was disappointed it ended with our narrator going out on an open-ended quest we’ll never know the end of.

Shimmer #44 has four originals.

In “**The Passenger**” by **Emily Lundgren**, an adolescent girl’s desire to be with the male object of her affection outweighs common sense and a multitude of texted warnings. It’s a creepy story

We don’t know if the whole world is like this, but the terrain Henni and her father traverse in **Kristi DeMeester**’s “**Milkteeth**” is dead and they are starving. Henni discovers she is the daughter of a mother well suited to this dire new world when she meets Beth-Anne, whose mother taught her a bit more than Henni’s. Ambiguous, but haunting.

Elderly Jonesy, in “**Bleeding Through the Shadows**” by **David Rees-Thomas**, runs an old corner grocery in a small Welsh town. It’s a staid but stable life until Idris, a childhood friend, shows up to antagonize him with something that happened 50 years before. What’s past is not ever really past and Jonesy has to deal with guilt and ghosts. A thoughtful, evocative story.

Elizabeth Barrett Browning is not resting in peace in “**Rapture**” by **Meg Elison**, but she enjoys being awakened. The afterlife isn’t what she expected. Instead, she’s in a place with other deceased authors and each of them awakens only when someone reads their work. This is a quietly compelling tale about the immortality of ink.

The Dark #39 features two worthwhile new stories.

The brothers in “**The Last Epic Pub Crawl of The Brothers Pennyfeather**” by **L Chan** have inherited a ghosthunting business from their witch

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THIS MONTH IN HISTORY

October 8, 2022. Galactic hoax exposed. Shocking new data from *Kepler V* reveals that our sun is the only star in our galaxy with planets. Masked spokesperson for International Astronomical Union (IAU), which estimated billions, claims it was all a lark. Few amused.

LOCUS LOOKS AT BOOKS: GARY K. WOLFE



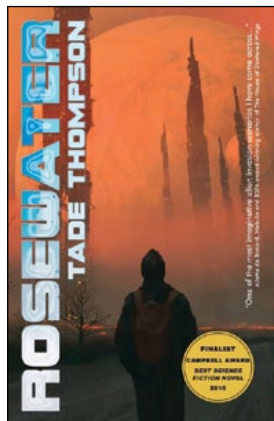
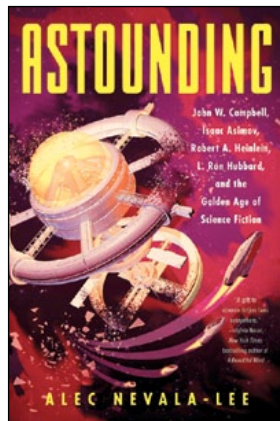
Red Moon, Kim Stanley Robinson (Orbit 978-0-316-26237-8, \$27.00, 480pp, hc) October 2018.

Astounding: John W. Campbell, Isaac Asimov, Robert A. Heinlein, L. Ron Hubbard, and the Golden Age of Science Fiction, Alec Nevala-Lee (Dey Street/William Morrow 978-0-06-257194-6, \$28.99, 528pp, hc) October 2018.

Rosewater, Tade Thompson (Apex 978-1-937009-29-8, \$16.95, 360pp, tp) November 2016. (Orbit 978-0-316-44905-2, \$15.99, 394pp, tp) September 2018.

The Future is Female! 25 Classic Science Fiction Stories by Women, from Pulp Pioneers to Ursula K. Le Guin, Lisa Yaszek, ed. (Library of America 978-1-59853-580-8, \$27.95, 532pp, hc) September 2018.

As far as I know, Kim Stanley Robinson hasn't bothered to develop a consistent future history in the manner of Heinlein and others, and it's just as well: why be constrained by a future concocted years or decades earlier, when everything that's happened in the interim could alter that future radically? (Robinson recognized this when he updated the environmental science of his *Science in the Capitol* trilogy in 2015's **Green Earth**.) It should seem obvious that each novel deserves its own shot, rather than being boxed in by earlier futures. Nevertheless, Robinson enjoys dropping links for loyal readers; some figures from his Mars trilogy show up as historical references in **2312**, while a couple of characters from the *Science in the Capitol* trilogy show up in **Antarctica** – along with Chinese geomancer and broadcaster Ta Shu, who, in turn, now emerges as a key protagonist in **Red Moon**. A marked departure from the large-scale canvases of recent novels like **New York 2140**, **Aurora**, and **2312**, **Red Moon** is a near-future geopolitical thriller set mostly in lunar colonies less than 30 years from now. This strikes me as wildly optimistic, given the massive infrastructure which he describes as already in place not only by the dominant Chinese, but by the US, Switzerland, the E.U., Russia, Brazil, South Africa, India, and Iran, all of whom have at least stations there. The title alludes, I suspect, not only to China's dominant presence in the south polar regions (everyone else is clustered around the North Pole), but also to the



optical effect that causes the moon to appear red during a lunar eclipse, as light is refracted through Earth's atmosphere. That's an apt metaphor for Robinson's version of lunar politics, which is just as clearly refracted through the lens of growing economic and political chaos back on Earth.

We first meet Ta Shu as he is arriving on the Moon with an American technician, Fred Fredericks, whom he befriended en route. When Fredericks shakes hands with the governor of China's Lunar Special Administrative Region, to whom he's supposed to deliver a new quantum-entangled communications device, both he and the governor collapse, victims of an elaborate poisoning scheme. The governor dies, bringing Fredericks under suspicion as a possible assassin – after which he mysteriously disappears. Eventually smuggled back to Earth as part of Ta Shu's production team, he meets a young pregnant woman, Chan Qi – described as a “princeling” for reasons that become apparent later – who's also being pursued because of her leadership of a growing leftist resistance movement in China involving migrant workers and farmers. She helps Fredericks escape the captors awaiting them in Beijing, and much of the rest of the tale describes their increasingly perilous adventures as they try to solve the assassination mystery while evading capture and, in Qi's case, helping organize a massive demonstration in China that dwarfs the Tiananmen Square protests.

Apart from a couple of American intelligence agents who are among those pursuing the pair, Fredericks is the only non-Chinese character in the book, but he's hardly the stalwart Western hero that this scenario might have suggested in an earlier era; in fact he's a pretty clueless tech specialist, depending on Qi for most of the crucial decision-making during their flight. (He kept reminding me of a less competent Cary Grant in *North by Northwest*.) This seems a deliberate decision on the part of Robinson, who takes pains (and apparently quite a bit of research) to sidestep the appropriative issues that might arise by privileging a Western viewpoint. In fact, the main narrative voices are those of Ta Shu, whose first-person reports provide not only a good deal of exposition about the moon and its colonization, but meditations about such things as how *feng shui* might work in an airless, waterless environment (not a minor theme, since Robinson's fiction is always acutely tuned to being-in-the-



world); and an artificial intelligence charged with surveying the datasphere and reporting to an unnamed analyst about the movements of Qi and Fredericks. As with the AI in Robinson's **Aurora**, this figure becomes an intriguing character in its own right, increasingly talking to itself as it tries use its almost limitless access to data in order to master something resembling consciousness (by the end, it's invoking everyone from Thucydides to Chairman Mao in its effort to grasp the shifting political climate of China).

Between the AI and Ta Shu, we learn a good deal about the development, infrastructure, and politics of the moon colonies, but in general Robinson isn't as interested in such details as, say, Ian McDonald in his **Luna** series or John Kessel in **The Moon and the Other**, though, like those novels, it exploits such dangers as solar storms and possible breaches, and features a harrowing journey across the barren surface. Even though only a fraction of the novel takes place on Earth, Earthbound politics drive much of the narrative, and in many ways the novel bears more resemblance to **Antarctica** or the *Science in the Capitol* series than to Robinson's far more ambitious Mars series. His inhabited moon seems less a frontier than a refraction of ideological, social, and environmental anxieties that are with us now. Perhaps that's one reason he chose to set it in such an improbably near-term future, which is nevertheless as convincingly textured and observant as we've come to expect from one of the finest writers of his generation.

In the acknowledgements to **Astounding: John W. Campbell, Isaac Asimov, Robert A. Heinlein, L. Ron Hubbard, and the Golden Age of Science Fiction**, Alec Nevala-Lee quotes the late Algis Budrys arguing that “we need a long, objective look at John W. Campbell, Jr.,” but worrying that “we're not likely to get one.” Budrys's fear was that anyone who actually knew Campbell couldn't really be objective about him, and much the same might be said of Nevala-Lee's other subjects in this excellent four-pronged group biography. That wasn't the only reason it's taken so long to get a thoroughly researched biography of Campbell, though: the fact is, except for that aging and diminishing cadre of readers and writers who still regard the 1940s as SF's One True Golden Age, Campbell is not a figure who generates a lot of broad public or literary interest. His most

famous story, “Who Goes There?”, appeared before his legendary editorial career even began, and arguably remains popular today mostly because of its movie adaptations. His passions for loony pseudoscientific fads, from psionics to dianetics to the “Dean drive,” together with his cranky late-career editorials and undisguised racism, make him more than a little problematic for most modern readers, while his signature achievement – the at least partial maturation of American SF from its pulp origins – might not have amounted to much without the fortuitous arrival of Heinlein and Asimov at a key early point in his editorship of *Astounding* (Hubbard was another matter – an unarguably popular contributor, and the most closely involved with Campbell, even though he didn’t care nearly as much as the others about developing a more ambitious brand of SF).

Nevala-Lee’s ingenious solution to the Campbell problem is to place him at the center of a web, in the context of his most famous authors, and to argue persuasively that as a group (with many supporting players), their impact on 20th-century American culture was significant enough to warrant attention well beyond the usual SF fanscape. It may be a bit strained to claim, as Nevala-Lee does, that Campbell was “one of the key cultural figures of the twentieth century,” but he makes about as good a case for the claim as anyone ever has. Many of the details in *Astounding* can be found in William Patterson’s rather worshipful two-volume biography of Heinlein, in Asimov’s voluminously detailed (but almost insight-free) autobiographies, and Russell Miller’s Hubbard book *Bare-Faced Messiah*, but I’d venture that only the most devoted fans made it through the dense undergrowth of the Patterson and Asimov books, while the Miller, despite the advantage of the cultural prurience surrounding the whole Scientology spectacle, wasn’t really focused on SF. In other words, the story that Nevala-Lee pieces together here has never quite been assembled in such a detailed, balanced, and clearly written way – even though it might leave a lot of fans with an odd sense of relief that they never had to deal with these characters in person.

Since Campbell is clearly the lynchpin of the book, Nevala-Lee begins with his childhood, his early pulp sales, and his mediocre academic career (he was asked to leave MIT in his junior year, despite his later claims of being a nuclear physicist). Subsequent chapters alternate between presenting similar material on Heinlein, Hubbard, and Asimov, with Heinlein – not surprisingly – emerging as the most interesting and complex figure of the four. Nearly everything is meticulously documented, with some 80 pages of notes, and while Nevala-Lee for the most part avoids the pack-it-all-in obsessiveness of fannish biography (something Patterson was occasionally guilty of), he does uncritically cite a few questionable sources such as Sam Moskowitz, and from time to time passes along an unlikely anecdote. Of Heinlein’s childhood reading of Kipling, Burroughs, and Horatio Alger, he says, “At night, under the bedcovers, he turned pages by candlelight,” which sounds like a pretty bad idea from a home-safety perspective. But the mention of early influences such as Kipling or

Alger resonate suggestively with Heinlein’s own later fiction. Asimov, for his part, emerges as by far the nerdiest and most academically talented of the group, with the problematic aspects of his attitudes toward women emerging mostly in later life, while Hubbard, eager to construct a baroque version of himself as a latter day Sir Richard Burton, comes across as an almost habitual liar and con man, needlessly exaggerating almost all aspects of what Nevala-Lee acknowledges was an “indisputably colorful boyhood,” and managing to convince even Heinlein of some of his exaggerated or manufactured wartime exploits. Campbell, on the other hand, was far more passionate about promoting Scientology than I’d suspected. Hubbard’s central presence in the book, in fact, lies less in his contributions to the invention of modern SF (which he’d never been much interested in until it became a paying market for him) than in his role in seducing Campbell into the pseudo-scientific obsessions that eventually eroded the once-dominant influence of *Astounding*.

Many of the familiar episodes of fan lore are here – Campbell’s mistaking his rather chilly aunt for his mother (they were twins) as a possible source for “Who Goes There?”, the counterintelligence agent visiting the *Astounding* offices in the wake of Cleve Cartmill’s nuclear-war story “Deadline” (which Nevala-Lee acknowledges was “undeniably bad”), the brief relationship of Campbell to J.B. Rhine and his ESP experiments at Duke, the obsession with Scientology and other causes that eventually alienated Asimov and Heinlein, the alleged connection between *Stranger in a Strange Land* and the Manson cult – but in almost every case, Nevala-Lee takes pains to track down the actual facts, going so far, for example, as writing to the MIT registrar to find that Campbell was an “unclassified student” rather than a physics major. Equally important as Nevala-Lee’s research are his skills as a reporter and writer, wrangling all these disparate sources into a coherent narrative arc that moves forward with the grace of a good tragicomic historical novel. There may be an entire generation of SF writers now who feel little or no direct influence from Campbell and his group, but by the same token we have excellent writers who never plodded through Dickens or Melville; that doesn’t mean they shouldn’t be studied. As literary and cultural history, *Astounding* may well stand as the definitive account of this important era in the growth of modern SF.

I missed Tade Thompson’s *Rosewater* when it first appeared from Apex a couple of years ago and subsequently won the inaugural Nommo award and became a Campbell Award finalist. Since then, it’s generated quite a bit of discussion, not only for its inventive and ambitious plot, but because it seemed to represent yet another major contribution to the small but growing number of SF works reflecting Nigerian culture, along with those by Nnedi Okorafor, Deji Bryce Olukotun, and others. It deserves attention on both counts, and now Orbit is republishing it as the first volume in the Wormwood trilogy, taking its name from the mysterious alien object which first appears in London in 2012, sinks into the Earth, and ends

up erupting decades later as a giant, 3-mile-wide impenetrable biodome in Nigeria, a few miles from Lagos. Since the dome occasionally opens up briefly and seems to cure the ailments of anyone nearby, a makeshift, doughnut-shaped community grows up around it, eventually becoming a city that sounds like a bizarre amalgam of Vegas and Lourdes. But there are unfortunate side effects to its magical cures (which turn out to be far from magical): sometimes people are just reconstructed in awkward ways (a man expecting his goiter to disappear simply finds it *improved*), and sometimes the recently deceased are reanimated, turned into mostly harmless but troublesome zombies. It’s not hard to figure out that Wormwood is meant to echo the star Wormwood from the Book of Revelations, turning the waters bitter and portending the end.

The effects of the alien presence go far beyond miracle healings and accidental resurrections, though; it also seems to have released spores in the atmosphere that create a “xenosphere,” a kind of global information utility. While Thompson takes some pains to develop an SF rationale involving “strands of alien fungi-like filaments and neurotransmitters” which link with fungi on human skin, narratively the xenosphere might as well be called the ether or the astral plane, since it can only be accessed by a few “sensitives,” or, for all intents and purposes, psychics. (In a rather clever aside that hints at Thompson’s attention to detail, we learn that a way to protect against the xenosphere is through over-the-counter antifungal creams like clotrimazole.) The protagonist Kaaro is one of these psychics, and we first meet him in 2066 working in his day job in a security firm which tries to protect against astral hacking by flooding the xenosphere with random texts like Plato or Virginia Woolf – but also working as an operative and interrogator for a secretive government agency called S45. Kaaro is a wonderfully complex character, a former thief who is described even by his trainer as “sexist, materialistic, greedy, insolent, and amoral,” part African trickster and part Elmore Leonard grifter, and just as ingratiating. Despite his chronic mistrust of everyone, he manages to get a girlfriend, Aminat, who has problems of her own (her brother has a troublesome habit of bursting into flames, for example). But even his relationship with Aminat turns out to have its secrets.

As the novel switches back and forth between 2066 and earlier periods as far back as the 2030s, we learn something of Kaaro’s background, how he discovered his powers (which he initially assumed were a kind of juju), and how he got recruited by the government to help them track down the tale’s other most appealing character, a notorious resistance figure who is known initially as the Bicycle Girl, and who seems to have the ability to appear and disappear at will in different locations, bringing her whole ersatz village with her. We also learn more details about the history of the 21st century, such as the fact that North America has gone completely dark – by 2066, no one has heard from it in 45 years – in what some other countries view as “the ultimate Trumpian fuck-you to the world” (one of the novel’s few

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LOCUS LOOKS AT BOOKS: LIZ BOURKE



Salvation's Fire, Justina Robson (Solaris 978-1781086087, £7.99, 432pp, pb) September 2018.

Hidden Sun, Jaine Fenn (Angry Robot 978-0857668011, \$12.99, 448pp, tp) September 2018. Cover by Andreas Rocha.

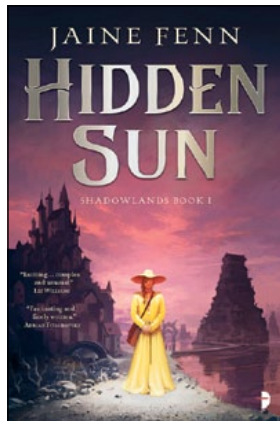
Static Ruin, Corey J. White (Tor.com Publishing 978-1250195548, \$15.99, 224pp, tp) November 2018. Cover by Tommy Arnold.

The Adventure of the Dux Bellorum, Cynthia Ward (Aqueduct Press 978-1-61976-154-4, \$12.00, 128pp, tp) October 2018.

Salvation's Fire is Leeds-native Justina Robson's twelfth novel. Robson's previous works have been finalists for the Arthur C. Clarke Award (**Silver Screen**, **Mappa Mundi**, **Living Next Door to the God of Love**) and the Philip K. Dick Award (**Silver Screen**, **Natural History**, **Living Next Door to the God of Love**), among others, but although she's combined fantasy and science fiction before, most notably in her Quantum Gravity series, **Salvation's Fire** marks her first foray into novel-length sword-and-sorcery-influenced epic fantasy. It's also the second novel in the After the War series, following **Redemption's Blade** by Adrian Tchaikovsky. (After the War is a shared world setting, one of at least three that Solaris/Rebellion Publishing are developing.)

The armies of the Kinslayer devastated the land for years. Tens of thousands of people suffered and died before the Kinslayer died – brought down by a small band of heroes, and the actions of two members of the Kinslayer's own Yorughan shock troops – and though the war might have ended, the struggle to rebuild is messier and more difficult. People are still suffering. One of the things the Kinslayer did was to punch holes in the world to other realms to bring back power and beings to fight for him, holes that still exist, and through which things still come, and which cut the world off from the gods.

Tzarkomen necromancers sacrificed a thousand women and girls to create a being that would be a bride for the Kinslayer, a repository of power that might be a sufficiently fawning gift that the Kinslayer would spare them in the war. But the Kinslayer is dead, and the Tzarkomen attempt – unsuccessfully – to dispose of his Bride in an ever-burning fire that the Kinslayer



himself lit as punishment for the living forest of Hethel Vale and the creatures of spirit that were bound to its trees.

Kula is a child survivor of the war, the last of her people – a branch of the Tzarkomen regarded by the rest of the necromancers as heretics, people who can draw out life and memories from other people, but who have no spoken language. Wandering in the wake of the violence, she is the first to come across the Kinslayer's Bride – the first to wake her. In waking her, though, Kula starts the Bride's transformation from a blank slate to a supremely powerful person: as Kula sees her mother in the Bride, the Bride becomes a mother to Kula. But at first, the Bride – who names herself Lysandra – is full of naivety and potential. Her first waking act is to draw the fire out of Hethel Vale and into herself: a thing that no other being could do.

Meanwhile, Celestaine and her companions, the Yorughans Heno (her lover) and Nedlam, and the bard Ralas (caught between life and death as a result of the Kinslayer's tortures), are spurred to leave Celest's ancestral home. At least one of the handful of Guardians – for which read demigods – who survived the war wants their assistance in attempting to restore the gods. Their quest meets with Kula, Lysandra, and a young merchant called Bukham, as well as the last of the demigods – a woman called Tricky, who was inside the Kinslayer's councils, while at the same time working for his enemies, and who has complicated feelings about her complicity in his reign of terror – and together, this small band of people will find themselves having to save the world. Again. This is complicated by the presence and occasional assistance and/or interference of lawyer/accountant/magical-artefact-collector duo Catt and Fisher.

No one really appreciates the people who do the dirty work of cleaning up.

Robson is a very *different* writer from Tchaikovsky, and it's fascinating to see her take on the same setting and some of the same characters. I'm used to reading Robson books and gasping to catch up with the batshit worldbuilding, the connections that pile one on the other and the implications that swirl with dizzying complexity around each other until the conclusion comes for you, turning – somehow – implications and connections into catharsis. That dizzying exuberance is turned down here: **Salvation's Fire** is about 20% as dense with unspoken



hints and implications and deep worldbuilding as, say, Robson's **Glorious Angels** (2015). But when it comes to gods and powers, Robson lets loose with the same vivid ferocity and ability to depict the inhuman that has characterised her science fiction, and it makes for deeply compelling reading.

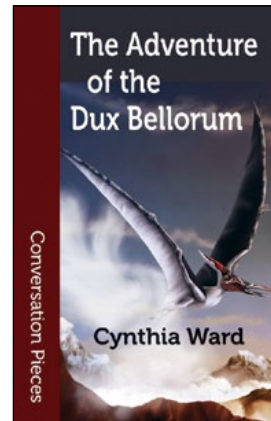
Robson handles the series continuing characters slightly differently to Tchaikovsky. Her portrayal of Celestaine, Heno, and Nedlam is subtly different: not much, just enough to be noticeable. The gallows humour and appreciation for the absurd that marked Tchaikovsky's approach to these characters in **Redemption's Blade** is somewhat less here. I feel that Robson's approach is a little more uneven in how it mixes seriousness and humour.

But her new characters are a delight that more than makes up for that. Especially Tricky, whose complexity and shades of grey makes her deeply fascinating, and whose relationship with Ralas has many hurdles to overcome, not least that she was present for some of his tortures. Kula is a very believable child – for all that she's more than a child, too – damaged by the war, finding healing in her own ways. Lysandra grows from a supremely powerful blank slate, a child in a woman's body, to someone who knows her own mind and who effortlessly assumes a leadership role.

Robson brings more viewpoint characters into play than Tchaikovsky did in **Redemption's Blade**. She switches between them with verve and control, building tension in several strands towards an explosive conclusion.

Salvation's Fire may lean more towards the serious (and the angsty) in tonal and emotional terms than **Redemption's Blade**, but it's engaged in the same project of reworking epic fantasy, of mixing up its edges with sword-and-sorcery, of being interested in the *consequences* of war and division, and the difficulties of making the world better when everyone is living with scars. **Salvation's Fire** is less explicitly about bridging those divisions, and about the ethical dilemmas of being a “hero,” than **Redemption's Blade**, but it's a damn good book in its own right. You could probably read it as a standalone, if you had to, but I suspect it's a lot better if you read **Redemption's Blade** first.

I enjoyed **Salvation's Fire**, and I recommend it. I hope both Robson and Tchaikovsky return to this setting in the future.



Jaine Fenn is probably best known for her Hidden Empire science fiction series, begun in 2008 with **Principles of Angels**, the last entry for which was **Queen of Nowhere** in 2013. **Hidden Sun** is her first novel-length publication in five years, and her first fantasy novel.

Well. For certain values of fantasy. It's set in a low-tech world that isn't ours, with a completely different astronomical setup, but nothing in it is outright magical. It could as easily be post-collapse-of-technologically-advanced-civilisation science fiction on a different world, and there are hints in the text that support the latter argument.

Hidden Sun is set in a divided world. In the skylands, the sun burns dangerously hot. The skykin survive there, because they bond with a symbiote called an *animus*, in a process that causes their bodies to change in such a fashion that they find the skylands survivable. They receive memories from the animus, and develop abilities to go with them. But because infants cannot survive in the skylands, children of the skykin are raised in crèches in the shadowlands.

The shadowlands are where the shadowkin dwell, and as far as I can tell from the text, shadowkin are pretty regular-flavour humans. (So are skykin, apparently, until their bonding.) The sun doesn't shine in the shadowlands with the burning intensity that scorches the skylands, and the shadowlands – there are several dozen of them, separated by the skylands – are full of people and cities. The rulers of the shadowlands have agreements with the skykin to shepherd caravans between them, so goods and people can travel.

If you're familiar with Jaine Fenn's previous work, you'll know that Fenn rarely stops to explain her worldbuilding. It took me a while to catch on, and I feel that a little more explicit exposition about the world at an earlier stage in the narrative would have made following the other elements of the plot a lot more straightforward.

About that plot. **Hidden Sun** has two main protagonists, both of whom are viewpoint characters. Rhia Harlyn is a noblewoman in the shadowland city of Shen, a natural scientist – though her researches are discreet, as the shadowlands are a fairly chauvinistic place, and frown on women's intellect – and, since her younger brother's disappearance a year before, the last of her house. Her brother, Etyan, left the city in the wake of an unsolved murder, and when the city's ruler informs Rhia that Etyan's been located, Rhia insists on joining the small team of city militiamen sent across the skylands to the neighbouring shadowland to bring him home. (She's always wanted to see the world, take notes on it, and figure out how things work.) She succeeds in accompanying them by a spot of subterfuge, and her journey and rescue of her brother intersects with the other two viewpoint characters, fellow protagonist Dej and quasi-antagonist (experimental scientist and religious leader) Sadakh. Sadakh has injected a number of shadowkin with extracts from skykin *animus*, and of that number, only the younger Harlyn has survived. The reasons behind his experiments are a little obscure, but he doesn't want to let Rhia's brother go.

Dej is one of the skykin, raised in a crèche where she's something of a troublemaker. When

the time comes for her bonding, she's separated from her best friend, Min, and finds the skylands far from as welcoming as she'd hoped. Her bonding with her *animus* is incomplete: she lacks the memories that "proper" skykin access through their symbiotes. That makes her an outcast. Taken in by a small band of fellow outcasts, Dej's misery only grows, especially when she gets a woman on whom she has a crush killed. When her path crosses with Rhia and Etyan, Dej has the power to make meaningful choices for the first time in her life. When she chooses to help Rhia and Etyan, she's choosing to align herself against the outcast skykin who took her in, and to put herself in the way of shadowkin politics.

This is in many ways a fascinating novel, but it feels oddly off-balance. The political manoeuvring – which becomes prominent at the conclusion – isn't much in sight at the beginning, and Rhia's scientific inquiries, which are so important to her as a character, play little role in narrative events. This makes the pacing feel uneven, too.

Hidden Sun is an entertaining novel with compelling characters – although I did not enjoy the fashion in which the implication of active or reciprocated queer attraction was answered with death – but it doesn't resolve most of the questions it raises. Fortunately, a sequel is in the works – **Broken Shadows**, next April – and I'll be looking forward to it to see whether it succeeds in delivering resolution and catharsis.

Speaking of resolution and catharsis, Corey J. White's **Static Ruin** is the third – and for now final – volume in his Voidwitch Saga series of novellas. **Static Ruin** follows on from **Void Black Shadow**, and it's much less of a hectic hot mess than that volume, and it serves up a decent helping of cathartic resolution – even though it's still a little messy.

Mars Xi, voidwitch extraordinaire, living weapon, and genocidal mass-murderer, is a wanted woman. Although the forces on her trail have little chance of overcoming her superhuman powers, they're the kind that keep throwing ships and personnel after her, and damn the butcher's bill. Mars, meanwhile, just wants to be left alone – well, that and to find effective medical treatment for the boy Pale, a living weapon from a programme similar to the one that produced Mars. Pale suffers from dangerous seizures, as well as the psychological effects of having been treated as a tool, and Mars feels responsible for the kid. Her only allies are the untethered AI [name], who lives in her ship, and her pet artificial cat-bat creature Ocho.

Mars's quest to find someone who can adequately treat Pale will lead her to a confrontation with her past. The only person she knows of who could help Pale is her father, Marius Teo, the scientist who sold her and her elder sister Sera to the programme that turned them into weapons, and set Mars on the path to becoming a mass-murderer. Mars wants to kill Marius a lot more than she wants to talk to him, but for Pale, she's willing.

Unfortunately, Marius isn't at his last known location. Instead, there's a giant statue that looks like Mars and turns out to be her mother, and a

community of people who revere Marius Teo as their founder while educating children with powers to be people instead of weapons. Turns out that Marius took a job with the Hurtt Corporation (the name certainly sounds ominous enough) five years ago, and hasn't been back since: Mars is going to have to go find him somewhere else.

What she learns about her mother in her brief time with the community of people who revere her father leaves Mars off-balance and no closer to an answer to the question that's haunted her since childhood: why *did* her father sell her to an organisation that wanted nothing other than to make her into a weapon, and to make more weapons like her? But when she finally comes face to face with Marius, he's a drooling shell of a man with a degenerative neural disorder, incapable of explaining himself in the way that she craves. And his employer, who's been making sure Marius is comfortable, offers Mars a deal: in exchange for helping Pale and a sample of Mars's DNA, he'll fake Mars's death so that she can escape and live an unmolested life.

But things have never been *that* easy for Mars. Betrayal and explosions follow.

Static Ruin leaps from explosion to explosion, action sequence to action sequence, with scarcely a pause for breath. It's better at balancing its action with emotional impact and consequence than **Void Black Shadow** was: since Mars is essentially unbeatable in a fight as well as being very difficult to kill, the narrative tension lies in the emotional and interpersonal consequences. That doesn't mean that **Static Ruin** succeeds in balancing these well, however: White's Voidwitch Saga is big on the setpiece action, the physical *sturm und drang*, if you will, but it falls short of making a really significant impact in thematic and emotional terms.

But there's some catharsis, some resolution for Mars's story, and that's more than **Void Black Shadow** gave me to expect. White shows promise as a prose writer, and in terms of big SFnal ideas: I hope in his future work he'll develop a more precise grasp on narrative tension than he evidences here. I confess, I enjoy me some fictional meaningless violence – but I do prefer a little more emotional impact.

Let me close this column by discussing another novella, one that I found a little more satisfying: Cynthia Hand's **The Adventure of the Dux Bellorum**. This story follows on from the events of **The Adventure of the Incognita Countess**, in which Lucy Harker, half-vampire (*dhampir*) daughter of Mina Harker and Dracula and current agent for the British secret service, encountered the vampire Carmilla (famed in history, now reformed from murder and known as Clarimal) and found a deep attraction growing between

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THIS MONTH IN HISTORY
October 19, 2039. Einstein pardoned. The esteemed physicist, posthumously convicted of war crimes for his 1939 letter to FDR inspiring the Manhattan Project, is posthumously pardoned by UN Secretary-General Charles III of England.

"Important, thoughtfully rendered and palpably felt."
—*The Washington Post* on *The Tiger's Daughter*

THE PHOENIX EMPRESS

A CHANCE TO SAVE A WORLD



K ARSENAULT RIVERA

In the sequel to *The Tiger's Daughter*, the distance between disgraced empress and blighted warrior narrows as a familiar demonic force grows closer to the heart of the empire. Will the two fallen warriors be able to protect their home?

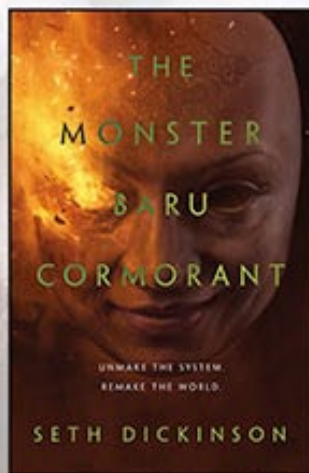
"Delicate, intricate, inevitable... a stunning debut. It took my breath away."

—SEANAN MCGUIRE
on *The Tiger's Daughter*

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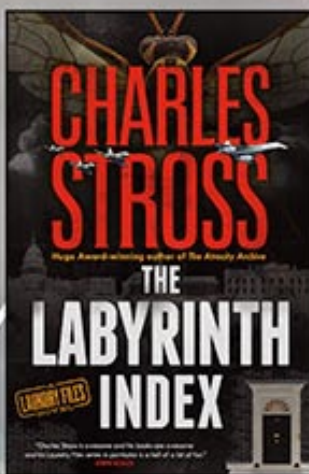


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on *The Rhesus Chart*

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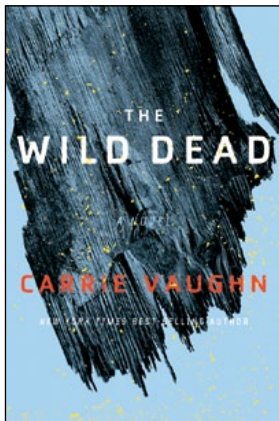
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LOCUS LOOKS AT BOOKS: ADRIENNE MARTINI



The Wild Dead, Carrie Vaughn (Mariner/John Joseph Adams 978-0-544-94731-3, \$14.99, 272pp, tp) July 2018.

Before Mars, Emma Newman (Ace 978-0-399-58732-0, \$16.00, 352pp, tp) April 2018.

Apocalypse Nyx, Kameron Hurley (Tachyon 978-1-61696-294-4, \$15.95, 288pp, tp) July 2018.

The Stars Now Unclaimed, Drew Williams (Tor 978-1-250-18611-9, \$24.99, 448pp, hc) August 2018.

Carrie Vaughn's **The Wild Dead** is set in the same universe as her **Bannerless**, where there has been a cataclysmic Fall of the society and technology we'd recognize now. Those who survived from Vaughn's version of 100 years ago had to make hard choices. They saved the knowledge to make pharmaceuticals but not refrigeration, solar power over combustion engines.

On the Coast Road, they spent the Fall and what came after building a society that lived well within its means. Those families who follow the rules, care for their community, and love each other are rewarded with the opportunity to reproduce; those who don't are punished. But Vaughn's world is too sensible to be a true dystopia. Instead of pitting haves against have-nots, these Coast Road settlements' true antagonist is the environment itself. Even the punishments meted out to the rule-breakers are sensible, if only because their labor might be needed later to keep everyone alive.

It's Enid's job to travel the Coast Road and act as investigator, judge, and jury when an infraction is reported. After solving the case in **Bannerless**, she planned to spend time back at home with her family, who'd received a "banner," which means they can have a baby. When **The Wild Dead** opens, Enid's wife is nearing the end of her pregnancy, but justice waits for no labor and delivery. Enid takes on a case in a far-away settlement that looks like it will be simple – it's essentially a property dispute – and a trainee who needs to get some time in the field. All seems to be going well until, of course, it isn't. A body shows up on the town's riverbank and a mystery unfolds.

Even with the murders on Vaughn's Coast Road, there's something almost gentle about both of these very smart stories. There is friction



between the people who live in each of these towns, yet there is also a sense of comfortable community, of it being humanity against a world that is largely indifferent to their survival. That ease, however, never keeps Enid's investigation from being suspenseful and interesting, and its conclusion is satisfying.

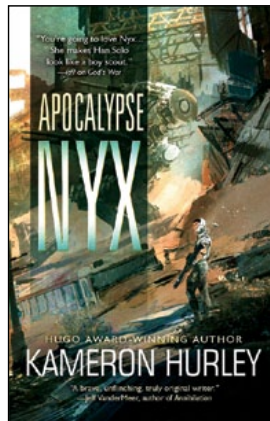
Emma Newman adds more perspectives to the universe she created in both **Planetfall** and **After Atlas** with **Before Mars**, which shares a timeline with **After Atlas** but is set on the red planet rather than in a future England. Rather than a straight-up who-did-it like **After Atlas**, **Before Mars** is a **Memento**-esque mystery.

Anna Kubrin is a geologist/painter who has endured a six-month solo trip to Mars, where she will paint and do research for the wealthy patron who owns the base. When she lands in a place she has never before been, she finds a note, written in her own hand, warning her not to trust the team's psychologist. Our mystery starts to unfurl.

What works here is what worked in the previous **Planetfall** books. Newman has built an interesting world where countries no longer exist but government-corporations do. Those gov-corps keep an eye on their citizen-employees with implanted chips that track physical health (and, likely, other things). Those chips are better than any spy ring and it is fascinating to experience Newman noodling around with what that would mean.

Also, Newman's style always leaves the reader a little off-kilter and a little removed from the action. It feels like there is always a thin layer of gauze around her characters – and it's more a feature than a bug. The plot never quite goes where you expect it to, in ways both large and small. And while the last fifth of the book is a wild left turn, it still works somehow.

What doesn't work as well is how Newman decides to tell us about her main character's postpartum depression and failing marriage. It's important, granted, to see a strong character who has experienced mental illness (as so many non-fictional women have (this reviewer included)), but Anna's interior monologues read like therapy sessions themselves. Rather than spend pages having Anna tell us about how she feels about what happened after her daughter was born, Newman could have shown us, like she did by relieving a happy memory during the book's opening pages. Those pages of backstory bog the story down.



Still, there's more enjoyable and intriguing moments in **Before Mars** than not. Newman continues to develop the **Planetfall** universe in unexpected ways.

Kameron Hurley's **Apocalypse Nyx** isn't a stand-alone novel in her **God's War** series, AKA the **Bel Dame Apocrypha** series, depending on which internet oracle you ask. And I had to ask, because the world Hurley illustrates in the five works of short fiction collected in **Apocalypse Nyx** is a world I want to return to again and again.

The first story, "The Body Project", drops us right into the action. Nyx, a bounty hunter on a far-away desert world that is in the middle of a long-term war, is standing at the base of a building and looking up at a fresh corpse. Turns out, she knew the decedent – and had buried him years previously. As she sorts out the mystery, we meet the rest of her team. They are as new to her as they are to us; we're feeling the relationships out along with her.

In "The Heart is Eaten Last", Nyx, who is also a former government assassin, and her crew take on a job that is entangled with Nyx's family. No, she's not thrilled to see them. In "Soulbound" and "Crossroads at Jannah", Nyx's past catches up with her even more as she works jobs, pushes her team away, and numbs herself any way she can. In the last story, "Paint It Red", she's on the edge of a painful emotional transformation as a simple burglary goes south.

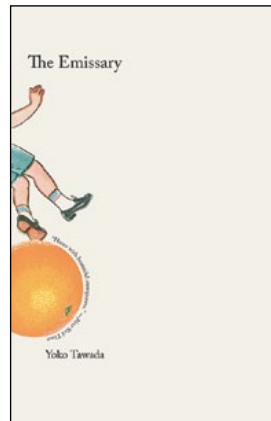
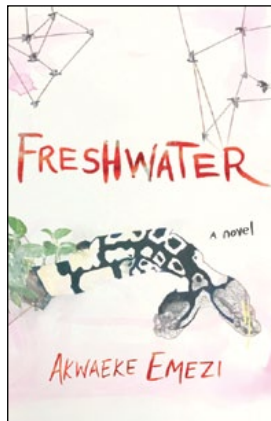
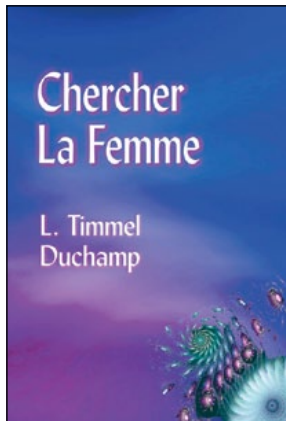
What you can sense in this collection are the stories building to Nyx's character changing as she starts to find her life unsustainable. However, there is no falling action here. We don't get to see what is next. Admittedly, this isn't a novel. Short story collections almost never make a narrative. Yet this one kind of does, if only because the same characters keep popping up. Given that these tales take place around the three novels in the **God's War** series – I'm assuming (and here's where some helpful notes in this book about each story's place in the timeline would be awesome) – some of the changes feel abrupt and out-of-place.

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THIS MONTH IN HISTORY

October 11, 2104. Last rites. Some 95 years after its untimely death in a sandtrap, MER-A (aka "Spirit"), the last of the lost Mars rovers, is buried by a team of 3 suicide astropriests sent by Vatican-Alphabet.

LOCUS LOOKS AT BOOKS: IAN MOND



Chercher La Femme, L. Timmel Duchamp (Aqueduct Press 978-1619761476, \$19.00, 320pp, tp) August 2018.

Freshwater, Akwaeke Emezi (Grove Press 978-0802127358, \$24.00, 229pp, hc) February 2018.

The Emissary, Yoko Tawada (New Directions 978-0811227629, \$14.95, 138pp, tp) April 2018. As **The Last Children of Tokyo**, Yoko Tawada (Portobello Books 978-1846276705, £9.99 144pp, tp) June 2018.

L. Timmel Duchamp's eighth novel, **Chercher La Femme**, might have been more than 20 years in the making, involving numerous re-writes and multiple critiques, but I can report that the final product justifies the effort.

The book's premise is simple enough. A rescue mission is sent from Earth to the far-off world of La Femme to recover the surviving crewmembers of an expedition that attempted to make first contact with the planet's inhabitants. The details though are complicated. Firstly, the person commanding the mission is a representative of a socialist utopia called the Pax that has broken away from mainstream society. Secondly, while the Pax are technologically advanced, their ability to travel interstellar distances is a consequence of encountering the Delta Pavonians, a species of intelligent avians who communicate through movement and vocalisation. While a computer can translate the Delta Pavonians, two-way conversation is only achieved by radically altering the vocal cords of select humans, exclusively women. With the ability to speak to the avians, these women – dubbed “word processors” – have the added skill of “singing” a star-ship across space via the process of transudation. Willing to share their technology, the Delta Pavonians provide the Pax with three modified space-craft and the knowledge of a second alien species residing on the planet La Femme in the Albireo system. This circles us back to the premise – the first ship that reached La Femme never returned. A final message though was transmitted by the Captain, Paul 22423, warning the Pax from sending anyone who identified as female because “transudation poses a clear danger to female humans that must in future be avoided.”

Ignoring Paul's dire warning, the Pax launch an all-female crew to La Femme headed by one

of their best diplomats, Julia 9561. When the novel opens, the ship's AI has woken Julia from the comfortable confines of her virtual world into the unpleasant physicality of “meat-space” where she discovers that in her absence an almost mutiny led to the death of a science officer. As Paul forewarned, those not safely ensconced in a virtual environment were affected by transudation. With the threat of revolution in the air, Julia must manage her team while also establishing first contact with an alien species that challenges her rigid beliefs and her sense of self.

Chercher La Femme is a very chatty novel, with Julia holding frequent discussions both in virtual and meat-space with her crew. As someone who owns a mug that says “I just survived a meeting that could have been an email” I'd typically find these scenes, heavy with exposition, tedious. However, Duchamp uses these interactions to heighten tension, especially the fraught relationship between Julia and the ship's psychologist Fuyuko, which becomes all the more strained when the La Femme suddenly appear on-board the ship, wearing the faces of loved ones back on Earth. The interactions also illustrate Julia's growth as a leader, assisted by virtual copies of herself to observe and offer advice on how best to respond to the crew. I found myself looking forward to these meetings, fascinated to see how Julia would navigate the demands of the crew, the mission objectives and the creepy nature of the La Femme.

It's not all about meetings though; alternate chapters chart Julia's upbringing as a member of the Pax. It's here that Duchamp explores how the Pax, who are progressive when it comes to gender, sexuality and the division of labour, deal with powerful emotions like desire. As Julia notes at one point, “desire [is] a positive force, the engine that [makes] things happen,” but that it also “generated spurious needs that were basically destructive to life”. This, she believes, is the reason the Pax struggle to communicate with Outsiders (i.e. everyone else). However, Julia's views on desire are tested when her daughter refuses to kowtow to the expectations of the family, preferring to become a word processor – a mediator between Delta Pavonians and humans – rather than live in the virtual worlds of the Pax. When she confronts the La Femme, a species – and I'm skipping around spoilers here – fuelled by desire, Julia is again pushed to reflect on what she truly

believes. These moments of introspection are the emotional life-blood of the book.

While the story does stumble when the true nature of the La Femme is revealed – a little too *Star Trek: The Next Generation* for my tastes – **Chercher La Femme** remains a novel that incorporates many of the best aspects of science fiction – a sense of wonder, an exploration of the self, a coming to terms with the alien – woven together with a great deal of intelligence, sympathy and insight.

Akwaeke Emezi's debut novel **Freshwater** is a book that refuses to be pigeon-holed into a literary or genre category. The back-cover copy, with its talk of alternate selves and splintered personalities, suggests the story of a young woman struggling with a dissociative identity disorder. However, the opening chapter's account of spirits possessing the body of an infant bears all the hallmarks of the supernatural. Neither style accurately captures the essence of the novel. In a move that's bold and challenging, Emezi roots **Freshwater** in the spiritual traditions of the Igbo people. Through that lens, she tells an emotionally charged and often traumatic story of gender identity and selfhood.

The mystical foundations of **Freshwater** are present from the outset. The opening chapter is narrated by the ogbange, one of a pantheon of deities and spirits that features in the mythology and cultural beliefs of the Igbo. This entity, the child of the Goddess Ala, latches onto Ada, the newborn daughter of Nigerian couple Saul and Saachi. While the ogbange is singular, it refers to itself as “we” and explains that normally it would be “anchored” to the child, “asleep inside her membranes and synched with her mind.” But as the gods have absentmindedly left open the gate between the world of flesh and the world of spirit, the ogbange takes on a personality, a consciousness of its own: “We were at once old and newborn. We were her and yet not.”

Initially, this friction between the flesh and the spirit is expressed as temper tantrums during Ada's infancy and “moody troublemaking” as she grows older. When Ada witnesses her sister, Anuli, get hit by a pickup truck, and the awful aftermath that involves Anuli losing both her legs, the voices become louder, only silenced through self-harm, the drawing of blood. Trauma is also

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LOCUS LOOKS AT BOOKS: COLLEEN MONDOR

The City of Sand. Tianxia Bachang (Delacorte 978-0-553-52410-9 \$17.99, 243pp, tp) November 2017.

A Blade So Black. L.L. McKinney (Macmillan/Imprint 978-1-250-15390-6 \$18.99, 352pp, tp) September 2018.

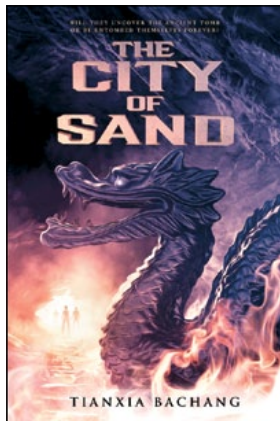
The Agony House. Cherie Priest (Scholastic/Levine 978-0-545-93435-0 \$18.99 272pp, hc) September 2018. Cover by Tara O'Connor.

For readers looking for a full-tilt adventure with a side order of the supernatural, Chinese author Tianxia Bachang has all they could want with **The City of Sand**. The novel starts with a bang as teenage “gold hunters” Tianyi and Kai awaken a very angry spirit while looking for treasure inside a grave. Their Indiana Jones bonafides firmly established, the author then sets the narrative on its primary course: an expedition into the dangerous Taklamakan Desert to find a lost city and the archeologists who went missing in search of it.

Tianyi and Kai are hired as part of the desert expedition because Tianyi and his feng shui abilities are needed to find Jingjue City. The group is led by an American, Julie Yang, who manages to be another teenager and also “one of *National Geographic*’s most highly respected photographers.” Julie is looking for her father, who led the lost expedition. In her endeavor she is aided by Professor Chen, a legendary archaeologist. Chen has an assistant and three students who are also along for the ride and there is also an appropriately surly desert guide/camel wrangler who utters many dire prophetic comments as the group heads out. It is not a spoiler to expect that there is no way everyone is going to survive this trip. The only question is just how creepy it’s going to get before the body count is done. (Second nonspoiler: very creepy.)

The sheer joy that Bachang must have had writing this book is evident in every dangerous situation he drops his characters into. They nearly die in sandstorm then nearly die from deadly snakes. They find some bodies and wonder how those guys did die. They find a long-hidden grave, but not the one they are looking for. Then, in Jingjue City, everything goes to hell in a handbasket as it always does when the grave of a powerful king/queen, etc. is disturbed AND SO MANY THINGS HAPPEN. Tianyi is smart, Kai is bold, and Julie is determined. And it all works out in the end, except for the folks who make up the body count.

There are several things Bachang does quite well with **The City of Sand**. He keeps a breakneck pace, so adventure readers won’t get bored. There are only the barest hints of romantic flirtation, but they don’t stall the main plot and there is no fear that while running for their lives, two of the characters will suddenly get all swoony. More importantly, the author takes the time to insert some aspects of feng shui history which are quite interesting. He also makes a few more modern points about economic inequality. Julie is rich while Tianyi and Kai are gold hunters (grave robbers) out of necessity. They are on this trip



because, first and foremost, they need the money. When Julie bucks their mercenary tendencies at one point, Kai sets her straight:

You’ve never had to worry where your next meal was coming from. So you don’t understand anything about our lives, the circumstances we grew up in, and you don’t have the right to judge us. And don’t bother telling us how to live. Poor people don’t live, we only survive.

Julie isn’t cruel, just a bit insufferable, but it’s a telling moment in the book as Kai makes clear just how great the gulf is between them. This cements his and Tianyi’s outsider status which stays firm until the last, barely-getting-out-alive turn of the page. With a sequel due in fall 2018 (**The Dragon Ridge Tombs**), there is plenty more ahead for these two friends and I’m sure that adventure readers are going to enjoy all Bachang offers up.

Author L.L. McKinney is not coy about what she has to offer with her debut novel **A Blade So Black**. The protagonist is named Alice, her mentor is named Addison Hatta (a “punk Prince Charming” who strolls onto the page in a t-shirt reading “We’re All Mad Here”), and a couple of her pals are a snarky set of Russian twins with the last name of Tweedlanov. As the back cover declares, “This is not the Wonderland you remember,” but it’s plenty cause for YA fans to rejoice as they thrill to this gritty update on the classic.

Seventeen-year old Alice nearly dies in the book’s opening pages, as she is attacked by a monster outside the hospital while grieving her father’s death. Saved by Hatta, she quickly becomes his student and learns about Wonderland, the monster-like Nightmares who cross the “Veil” between the two worlds, and embraces the difficult job of Dreamwalker, a human who slays Nightmares. In rapid order, Alice finds herself juggling life as average high school student and being a good daughter to her highly suspicious and protective mother, while also “working” at Looking Glass Pub for Hatta and his healer/bartender Maddi. (FYI: Maddi is pretty much the best rendition of the Dormouse ever written. Absolutely bloody brilliant!) Then a mission to Wonderland goes awry, Alice is nearly killed, the Black Knight re-surfaces with the Vorpal Sword, the White Queen is in peril and Hatta is fighting for his life.

We are not even halfway through the book.

In terms of breakneck plot and action, McKin-

ney covers every conceivable base; in fact, my only complaint is that things happen so hard and fast in the first few chapters (along with a couple of rapid time jumps), that readers are left longing for some character development. But once the main plot thread unfolds and the Black Knight is established as the villain, the author slows things down just enough for all the supporting characters to establish themselves. It is still unfortunate that Alice’s mother seems to exist solely to thwart her daughter’s heroic activities (echoes of Joyce Summers from *Buffy the Vampire Slayer* are heavy here), but McKinney is clearly laying down a ton of detail to fuel not only this book but the next (there’s a humdinger of a cliffhanger). More importantly, she does a great job once the plot takes off, including the drop of an EPIC twist, and it’s best just to hold on tight as Alice whirls her way through one shock after another. She is such a great Alice, a complicated, fed-up, determined and dedicated modern heroine, that she carries readers along with ease over any rough spots in the racing plot. And as more characters appear, the story just gets better, until the last page turns and all the possibilities of what might come next are presented.

Finally, McKinney’s bold and brave Alice is African-American, providing a long overdue addition to the Alice canon. That she appears in a book with so many appealing twists on the original characters (I cannot wait to see who McKinney creates next!) is so wonderful that it is hard not to focus all of my reviewing attention on her presence alone. This is an Alice with a lot of staying power and **A Blade So Black** is a novel that roars mightily in the face of all those Wonderland tales that have come before. L.L. McKinney is on her way to someplace special with this debut; get onboard now and enjoy the splendid ride.

Cherie Priest takes a pause from adult fiction with this second foray into YA after the cyberthriller

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THIS MONTH IN HISTORY

October 21, 2155. Space elevator closes. Ecuador’s famed Chimborazo Ascensor is shut down as sudden mold covers cable, car, and base. The evil-smelling alien is feared to be seeking volcanic access to Earth’s core.

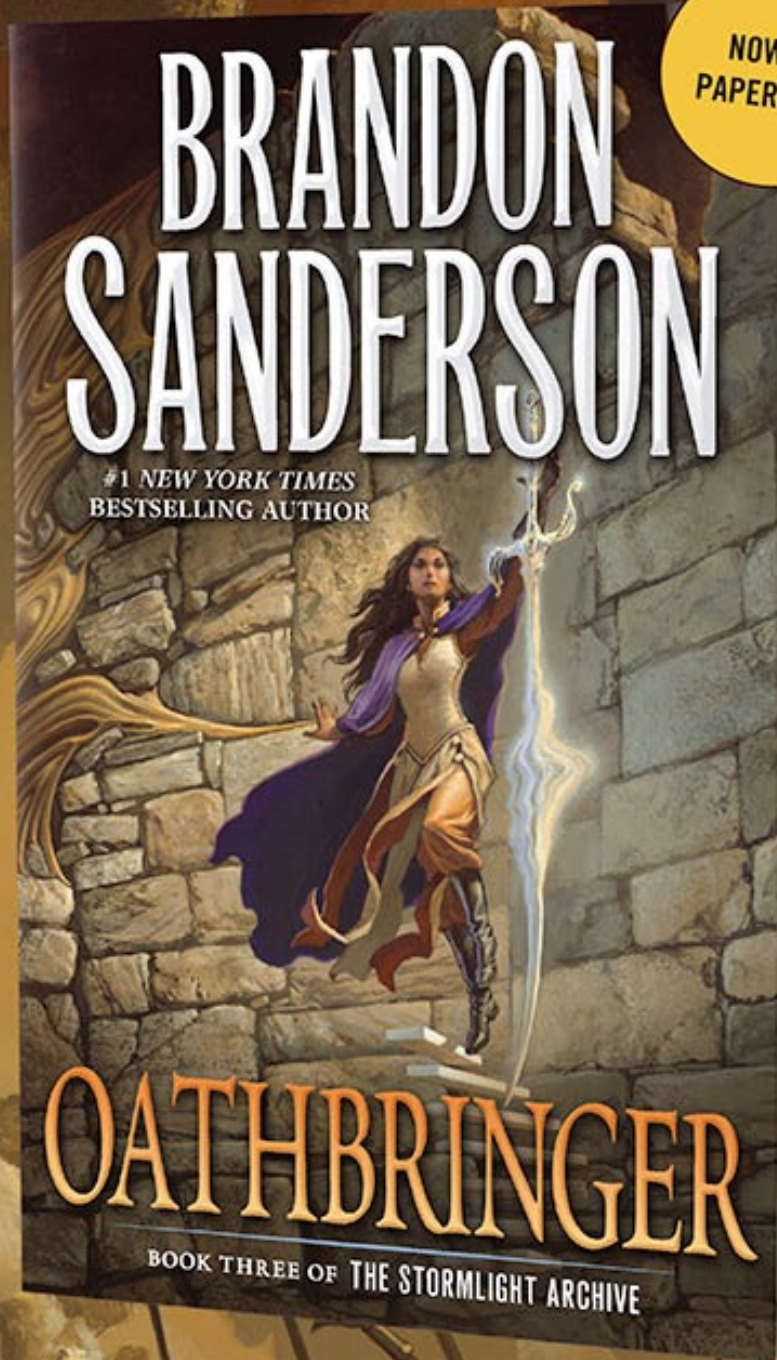
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LOCUS LOOKS AT BOOKS: CAROLYN CUSHMAN

Ilona Andrews, **Magic Triumphs** (Ace 978-0-425-27071-4, \$26.00, 327pp, hc) August 2017. Cover by Juliana Kolesova.

The Kate Daniels series wraps up in this tenth volume with some heartwarming bits, grave danger, and yet another epic battle. Kate and Curran have a baby, and Kate's determined to keep her mad god of a father away from his grandchild. Meanwhile, she deals with Atlanta's usual magical crises, but a new case involving the disappearance of the inhabitants of a nearby town turns out to threaten all she holds dear. The massive final battle involves a humorously ludicrous secret weapon, but also pulls in all the heavy hitters Kate knows, with some savvy, sneaky twists in their deployment – even Roland takes a hand. It makes a reasonably satisfactory conclusion to a series I hate to see end, though the epilogue certainly leaves room for a spin-off.

Tamara Berry, **Séances Are for Suckers** (Kensington 978-1-4967-1962-1, \$26.00, 296pp, hc) November 2018. Cover by Cathy Gendron.

A fraudulent psychic realizes there might be more to ghosts than she thought in this amusing paranormal mystery, the first in a new series featuring ghostbuster Eleanor Wilde. She doesn't actually believe in ghosts, but she's gotten really good at convincing clients she can get rid of them, with a full bag of mediumistic tricks. She's quite sincere, in her way: the clients come to her believing they're haunted, so she uses her knowledge to find and eliminate the real problem (rats, drafts, whatever) and uses the tricks to make the clients believe the ghosts have been exorcised. Also, she desperately needs the money to pay the medical bills for her sick sister Winnie, so she's pleased to get a new, high-paying job, even though the man hiring her makes no bones about believing her a fraud; his mother is sure the family estate in England is haunted, and he'll do anything to convince her otherwise, even hire a fake. So Eleanor finds herself across the Atlantic, in a modern version of a British country-house party, with plenty of eccentric characters and a family squabble over an inheritance – and then a dead body turns up, and Eleanor needs to solve the murder before she can lay this particular ghost. Even more disturbing, she starts to hear the voice of her comatose sister Winnie offering advice. Lots of quirky characters, a touch of romance, and interesting tidbits on modern ways to stage a haunting make this a fun outing, and a promising start to a new series.

Rachel Caine, **Smoke and Iron** (Berkley 978-0-451-48921-0, \$17.99, 432pp, hc) July 2018. Cover by Katie Anderson.

Jess takes the battle to the corrupt Great Library of Alexandria in this fourth of five volumes in the Great Library series. At the end of the last volume, Jess turned himself over to the Library – disguised as his brother Brendan, the heir to the Brightwell family of book smugglers. Jess also turned over the Scholar Christopher Wolfe and Obscurist Morgan Hault, and Wolfe didn't know it was part of a plan. Meanwhile, Jess's companions have their own

roles to fulfill, and Jess's father is using Thomas Schreiber's "new" invention, the printing press, to help stir dreams of revolution. Already, a number of powerful countries are joining the fight against the Library. Only rumors of this have reached Alexandria itself, controlled by the Library, which plans a grand public execution to demonstrate its control, with Wolfe as a centerpiece, giving Jess's schemes an unwelcome deadline. The plot twists constantly, full of betrayals, missteps, and unexpected allies. The ending's a bit uneasy; the current battle wraps up a little easily against seemingly overwhelming odds, but there are losses, and new power struggles loom.

Seanan McGuire, **Night and Silence** (DAW 978-0-7564-1476-4, \$26.00, 352pp, hc) September 2017. Cover by Chris McGrath.

October Daye's life just gets more complicated. This twelfth volume in the series finds Toby and her friends picking up the pieces after her mother kidnapped Toby's fiancé Tybalt and her fetch's lover in order to force Toby to find her long-missing sister. Tybalt, traumatized by the experience, takes off, leaving Toby uncertain if they still have a future together. Then word comes that Toby's human daughter Gillian has been kidnapped. Gillian (and her father) never forgave Toby for disappearing during most of her childhood, and Toby has stayed away as much as possible, but now the ex and his wife blame Toby. Of course Toby investigates, finding clear, but confusing, signs of faerie involvement. False trails, traps, deadly opponents, and fascinating discoveries keep things exciting, and then a huge revelation, something out of an old ballad (and faerie history), transforms Toby's life yet again – and just for fun, we get a novella at the end that retells much of the story from a new point-of-view. An impressive installment in an always entertaining series, but probably not a good place for new readers to jump in.

Marshall Ryan Maresca, **The Way of the Shield** (DAW 978-0-7564-1479-5, \$7.99, 354pp, pb) October 2018. Cover by Paul Young.

Maresca keeps adding new series set in the city of Maradaine, all running more-or-less concurrently, each focusing on a different facet of the city. This first volume in the Maradaine Elite series follows a young man trying to join an archaic military order, one of two surviving orders from the past, now barely remembered by the people of the city. Dayne Heldrin, raised from the servant class, now stands as a Candidate for the Tarian Order in his second year of training. He's an excellent fighter and an avid student of history, and truly believes in the Order and its mandate to protect and save lives. Unfortunately, while training outside the city he did so well that he became a reluctant celebrity, until a rescue went horribly wrong, and now he's back in Maradaine. It's starting to look like he'll never be a full Adept of the Order, but he's not giving up. Catching up with the news and old pals, including one who now runs a newsheet, he stumbles into a scheme involving revolutionaries unwittingly controlled by a cabal of powerful men and women. Poor Dayne keeps

having to improvise, being heroic and getting more attention he really doesn't want. It's also darkly amusing that most of the parties involved in the violence consider themselves patriots, despite their very different goals and means. The politics get complicated, embedded in lots of history, and the initial explanations get a little tedious at times, but once past that things pick up a lot for a grand adventure – and some last-minute revelations promise plenty of entertaining twists to come for our stalwart reluctant hero.

Christopher Ruocchio, **Empire of Silence** (DAW 978-0-7564-1300-2, \$26.00, 612pp, hc) July 2018. Cover by Sam Weber.

A young man desperate to escape his powerful father's plans for him ends up on an unfamiliar world, struggling to survive, in this massive first volume in the Sun Eater series. The story is framed with brief comments by a much older Hadrian Marlowe, a condemned man known as the Sun-Slayer. The main narrative picks up with Hadrian as a privileged teen, the eldest son of a powerful lord on the planet Delos. Unfortunately, Hadrian has scholarly leanings, and has been questioning his ruthless father's rule – and his father is out of patience. So Hadrian runs, and things don't go the way he plans. He ends up penniless on the planet Emesh and, rather than risk alerting his father, chooses to live homeless, only gradually working his way up in status, discovering unexpected secrets involving ancient ruins, aliens, and the church that provides the law for the great Sollan Empire. That empire seems to be the real villain here, inspired heavily by the worst of ancient Rome and medieval Europe, controlled by a church ever on the hunt for heresy and illegal AI technology, enforcing the rule by fear of a cruel, genetically altered elite. It's a weird mix, particularly with so much of this far-future high tech limited heavily by a repressive church, and the lack of an FTL drive means those who travel much between star systems end up centuries out of date. Unfortunately, Hadrian is too steeped in his society at first to see the fundamental rot for what it is, despite adventures that bring him face to face with slavery, unfair contract labor, absolute religious power, torture, suppression of the truth, and so much more, all depicted in occasionally heavy-handed detail. By the end of this volume, Hadrian still clings to many of his society's precepts, but has seen too much of its dark side to stop questioning, particularly once he encounters mysterious alien-built ruins, and meets the aliens considered humanity's greatest foe – aliens we know will have a major role in Hadrian's destiny. (Both the framing narrative and a glossary and other information at the end contain tantalizing hints.) This promising and ambitious first novel provides just a taste of what Hadrian will become in this sweeping SF epic.

William B. Wolfe, **The Phantom Files: Twain's Treasure** (Dreaming Robot Press 978-1-940924-29-8, \$12.95, 247pp, tp) July 2018.

Mark Twain provides the focus for this amusing
[▶▶ p. 65](#)

LOCUS LOOKS AT BOOKS: DIVERS HANDS

KATHARINE COLDIRON

The Cloven, B. Catling (Vintage 978-1-101-97274-8, \$16.95, 512pp, paperback) July 2018.

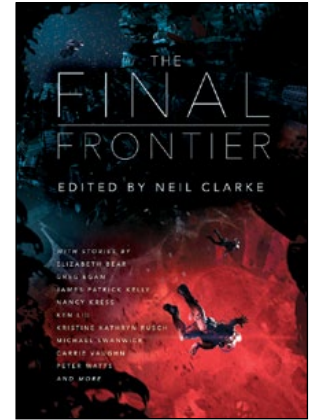
The problem with **The Cloven**, the third book in B. Catling's intense fantasy trilogy, which began with **The Vorrh** and continued with **The Erstwhile**, is the same problem that dogged the first two books: Catling is not very experienced, and it shows. These books, imaginative and daring as they are, make rookie mistakes, and for whatever reason, Catling's editors have chosen not to fix them. **The Cloven** is, unfortunately, the weakest of the three books; it's *Return of the Jedi* instead of *Return of the King*. For those who have remained spellbound by Catling's vision, the third installment dutifully answers some questions and wraps up some threads, but not all of them. If it fails to satisfy, that is only because it fails to succeed.

We pick up exactly where we left off at the close of **The Erstwhile**: the cyclops Ishmael has apparently been executed; the supernatural "piebald" girl Modesta and her caretaker start a journey to the Vorrh; the headstrong Ghertrude seeks her lost daughter, Rowena; the rich men of Essenwald plot to continue enslaving the Limboia to the timber trade; the peripatetic Hector Schumann shuffles around London meeting with psychiatrists and the Erstwhile held captive there; the assassin Sidrus finds himself in the clutches of the Sea People. (If you're confused, welcome to the Vorrh trilogy. This book gestures toward standing on its own, but it can't.) In the 400 pages that ensue, these plotlines move unevenly – some galloping, some barely inching forward at all.

Ishmael's plot is probably the primary one, as his death was greatly exaggerated. He travels into the Vorrh, where he meets Modesta after her journey, and they find a home together in the forest. Ghertrude regains Rowena, stubbornly ignores her own mysterious origins, falls in love with an unlikely person, and remains in Essenwald as it's slowly consumed by the encroaching Vorrh. The Timber Guild does its best to reenlist the Limboia, using the same grotesque strategy as their predecessors (you don't want to know, truly), but it all ends in bloodshed. Schumann reverse-ages under the protection of London's Jewish *cosa nostra*, but otherwise not much happens to him. Sidrus becomes a hideous shell of a living creature, his body literally divided by a shaman between himself and the remains of the Englishman Peter Williams. And Cyrena is retconned into involvement with the writer Eugène Marais, in a completely pointless side plot that ends without really resolving.

There's also the matter of Christianity. With these books, Catling attempts to reconstruct the entire Adam and Eve/Garden of Eden creation myth using his own ideas, a fascinating ambition. All the cleanliness and golden light of Western art depicting Biblical ideas is stripped away, and in its place is blood and hair, knives and mud, obsession and appetite. Seeing the fluffy, comforting ideas of the entire Christian tradition turned dark, essentially reading a shadow Genesis, is heady and compelling. But it's still not good.

The main strategy with which Catling has com-



posed this book is paragraphs, running to many pages on end, of explanatory, expository prose, rather than using scenes and dialogue. The net effect of this strategy is reader exhaustion, and it offers a sense, even more pervasive than in **The Erstwhile**, of a book rushed into print rather than given time to marinate and develop. Granted, slowing the hasty paragraphs into scenes, thus perhaps splitting the story into even more books, even more pages than the 1,400 that already exist, might have been an unwelcome challenge for Catling and potentially for his readers, but it likely would have made for better work. Plus, this book is even more violent and depraved than **The Erstwhile**, which was itself more violent and depraved than **The Vorrh**. There is a point where readers will not willingly follow where he leads, and I believe he has reached it in **The Cloven**.

Catling has flaunted the basic rules of real life and of most fantasy and SF from the first page of the first book, animating flesh against both logic and literary tradition, giving to objects and creatures properties that cannot be. For example, the Limboia could not exist in real life, nor are they zombies in the usual sense; they are *something else*, something Catling has invented. In the right hands, such idiopathic ideas can be intoxicating. In the first book, Catling was able to communicate this something-else quality to his readers, but his skill at such communication has degraded. **The Cloven** uses insects far more significantly than the other books, but their properties remain unclear. Cyrena's plotline involves a "crown" designed by a fictionalized Sir William Gull, but although Catling describes episodes of semi-hypnosis Cyrena achieves with it, the reader cannot determine these episodes' meaning or purpose. Many of the trilogy's conflicts are resolved simply by killing off characters, even major ones, and the violence of some of these deaths is truly stomach-churning.

There are additional practical problems with the book. The trilogy's timeline is shaky, invoking the 1910s in historical figures and technology, and the late 1930s in world politics. (There's no way that two decades pass between the beginning of **The Vorrh** and the beginning of **The Cloven**.) World War II insinuates itself into this third book threateningly, like a wound that exists before it is made, when **The Vorrh** hardly dealt with European politics at all. The attitude of this series toward women and people of color

is also insulting beyond all reason. And it is well past time to acknowledge that Catling's entire project grows out of a kind of early 20th-century exoticism that should be unacceptable in the early 21st. The Africa Catling writes about existed in the minds of Raymond Roussel and Joseph Conrad, not in a genuine geographical location. In a year when living citizens of Africa (which is a continent composed of many countries and cultures, not a homogenous entity with a question mark drawn over it) are a mouse-click away on social media, a book that imagines a European city running on slave labor and an unknowable jungle pillaged by white greed, both plunked somewhere in the middle of Africa, ought to be seriously questioned.

If you are the kind of reader who can set these complaints aside, and read Catling's trilogy as if it popped out of a time capsule, you might still want to take a pass on **The Cloven**. Catling's imagination is genuinely unequalled, on par with Jules Verne's, but his ability as a writer to sustain a project of this length and complexity has totally unraveled by the end of this book. Curiosity curdles to boredom, and you wind up, as Cyrena does one day, "trapped in a numb torpor. The kind that whispers: *If you keep very still, then all things might slide back to the way they were before.*" No such luck. Much as we might wish to, B. Catling can't turn back the clock to Conrad's Africa, and I cannot unread these books.

—Katharine Coldiron

PAULA GURAN

All the Fabulous Beasts, Priya Sharma (Urbantow 978-1-988964-02-7 \$17.99 tp) May 2018.

Despite frequent appearances in "year's best" compilations and on *Locus* Recommended Reading Lists, as well as a British Fantasy Award for Short Fiction, Priya Sharma may not yet have come to your attention. This award-worthy debut collection from Sharma, a practicing medical doctor in England, could change that. Sharma's stories often feature families or the sea, but range widely in era, tone, locale, and dramatis personae. Two original and 13 reprint stories – all but one published in the last eight years – go a long way in showing why readers should take note of this true storyteller who invariably writes from her heart.

Written for a bird-themed anthology, "The

Crow Palace” is a story about family relations or the lack of them. But it twists away from reality into a tale of supernatural corvid power and how humans can be doomed by the wishes they make.

“Rag and Bone” is set in an alternate Victorian-era Liverpool where the affluent stay healthy by using the flesh and blood of the genetically selected poor. A richly textured piece, “Rag and Bone” takes a couple of dark turns before its end.

Sam, in “The Anatomist’s Mnemonic”, is a “nice, unassuming guy,” except he’s fixated on beautiful hands. His obsession’s deadly outcome is somewhat predictable, but it’s a well-crafted story from which we also learn a bit of palmistry and anatomy

Like “The Crow Palace”, “Egg” deals with the price paid for wishes and the desire for maternity, but in a very different way. A complex fairy tale, “Egg” veers away from reality even more profoundly. Parenting an impossible child, despite the fantastic element, is portrayed as a very human struggle between self and sacrifice. Like many of the fairy tales that came before, it is both cruel and captivating.

Pip is a reluctant mother to Emma in “The Sunflower Seed Man”. Her daughter was closer to her father, and, after his death Pip struggles to be the kind of parent her husband was. The supernatural intervenes and Pip learns what motherhood can mean. Creepy.

Guilt alone is not enough to defeat the first-person female narrator of “The Ballad of Boomtown”. It is enough to haunt her, to skew her life to the negative, but it takes disapprobation, economic crisis, and an ancient Irish curse and spirits to bring her down. Or maybe it doesn’t. Sharma subtly hints that the woman is more bound to the past than the present and there may be no supernatural intervention at all in this unnerving tale.

In “The Show”, Martha is a successful television psychic who – helped by presenter Philipa and her producer husband Greg – finds ghosts in haunted places. Her mother, Iris, really had the gift, as does her estranged sister Suki, but for Martha it’s all show biz – until one day in a particularly spirit-infested cellar she learns more about the dead than she wants to know – this is a spooky tale that could easily be an urban legend.

“Pearls” is a clever retelling and updating of the myth of Medusa. It’s not a tale that can easily be given a happy ending, but Sharma manages.

“The Absent Shade”, an unsettling story set in Hong Kong with echoes of Philippines history, explores a family devoid of love and the son’s relationship with a caregiver who becomes everything to him.

Another family-focused tale, “Small Town Stories” – one of the collection’s two excellent originals – is a small tragedy set in a small town near London. Except no tragedy is small when it defines and confines you.

Crippled after barely surviving an accident at sea, Peter must now be a fishmonger rather than a fisherman like the rest of his family in the touching “Fish Skins”. His wife of 20 years, Marianne, came from the sea and he’s never felt the need to question her provenance. Then her behavior indicates he needs to pay some mind to who and what she is.

Dr. Cariad Evans is deeply depressed in the powerful “The Rising Tide”. She retreats to her late father’s house in the Preseli Hills of Wales. As we learn the cause of her depression, we struggle with the weight of it. When she thinks she sees and hears Gwrach-y-Rhbyn, the Hag in the Mist – a death omen – we can’t discount it any more than we can ignore her disorder. Logic demands that the guilt-ridden learn to overcome emotion and return to the world of the productive, but this physician cannot heal herself, and we understand why.

“The Englishman” is a universal story despite its exotic setting. The man of the title is a Hindu who married an Englishwoman. Now, 25 years later, she has died and he has returned to the land of his birth. India shocks him; it has “become so modern and brutal,” no longer the “place of genteel corruption and colour” he remembers. He is reminded that to “be reborn he has to die. That is the wheel.”

“The Nature of Bees” is the weird and lovely story of Vivien Avery, who blossoms at age 38. She becomes herself while vacationing in a cottage that once housed beekeepers. An odd family, direct descendants of the original beekeepers, live in a nearby orchard and keep bees that produce wonderful honey. In the family, sturdy women work while handsome men look on, and Vivien finds a special place among them.

“A Son of the Sea” is the other original. Thomas Briggs returns to Hong Kong when he inherits his father’s wealth, a father he seldom saw. His mother deserted him as an infant and all he knows about her is that she was from Ma Wan Island. Thomas himself, raised in British boarding schools and Texas, has always been drawn to the sea. On Ma Wan he meets Simone, a woman much like himself. Whatever expectations you may have of this one, Sharma will likely shatter them. Brilliant.

Novelette “Fabulous Beasts” tells of herpetologist Eliza. Snakes “are easy,” but she doesn’t know how to “charm people.” Sharma takes us back to her hard-knocks childhood as Lola, a little girl with a single mom. Eliza is not traditionally attractive and has inherited an unusual genomic legacy, but she is bright and has her cousin Talulah to love and support her. When their Uncle Kenny is released after many years in prison, life for them all turns toxic. Like many of these stories, “Fabulous Beasts” is both beautiful and disturbing.

–Paula Guran

RUSSELL LETSON

The Final Frontier, Neil Clarke, ed. (Night Shade 978-1-59780-939-9, \$17.99, 579 pp, tp) July 2018. Cover by Fred Gambino.

Last month I recommended Jonathan Strahan’s original anthology, **Infinity’s End**, as a window into what SF is up to Right This Minute (or up to the minutes the stories were completed, anyway). At the same time I was also reading Neil Clarke’s recent-retrospective **The Final Frontier**, which samples work that first appeared between 2004 and 2016. The 21 stories gathered there also take a long-futureward view,

though the book’s subtitle emphasizes broad topical categories rather than temporal expanse: “Stories of Exploring Space, Colonizing the Universe, and First Contact.”

Is there something for everyone here? A genuinely representative sample of current SF? The contents page shows a mix of veterans (Michael Bishop, Greg Egan, James Patrick Kelly, Nancy Kress, Kristine Kathryn Rusch, Michael Swanwick) and writers who have emerged over the last decade or less (Seth Dickinson, Ken Liu, Julie Novakova, An Owomoyela, Genevieve Valentine). There is certainly a decent range of material, including iterations of classic – or at least persistent – modes, tropes, themes, treatments, ideas, and implementations-of-possibilities for star travel and associated topics: First Contact and other alien encounters, virtualized and/or post-human crews, seedships, shipwrecks, spaceborne disasters, maroonings, rescue missions, escapes, and salvations in a variety of exotic environments.

The variety of motifs tempts me to start drawing a map of the 21st-century-SF genre space, but the topology is all folds and wrinkles and overlaps and odd contiguities, and the territory is not flat but n-dimensional, so I keep running into myself coming around corners. (There’s a Venn diagram metaphor that might apply, but it requires spheres and tesseract and gives me a headache when I try to visualize it.) If the following account is disjointed, it’s because the stories don’t fall into a tidy order – they mix and match and bounce off each other, in a miniature version of the many-voiced conversation that is the SF genre. (Ah, *there’s* the metaphor I was scrabbling after!)

Seven of the selections run to novelette or novella length, and two of those are parts of larger projects. Kristine Kathryn Rusch’s “Diving into the Wreck” is the first section of what became a multivolume book series set in a future so distant that it has forgotten (or hidden) huge swathes of its own history. Here, however, that is background to a foreground emphasizing the very physical dangers of crawling around ruined spacecraft in vacuum and zero gee (“the sharp edges are everywhere”) filled with lethally enigmatic ancient technologies. Peter Watts’s “The Island” is the introductory entry to his Sunflowers sequence, set millions of years into a project to thread the galaxy with a faster-than-light freeway of wormholes, and featuring encounters with beings right out of Olaf Stapledon (or maybe Lovecraft), if sometimes with longer, sharper teeth. Some aspects of this episode – the strained relationship between the crew and the ship’s guiding intelligence – snap into better focus when fitted together with its series-mates, but its particular problems – physical, metaphysical, moral, and alien-diplomatic – are pretty compelling all by themselves.

Speaking of really long voyages in starships with minds of their own, James Patrick Kelly’s “The Wreck of the Godspeed” could be a second cousin of the Watts and distant kin to Nancy Kress’s “Shiva in Shadow,” but then I’d have to figure where to fit in its treatment of metaphysics and its transmogrified amateur adaptation of *The Tempest*. The Kress is as much about relationships, personal and organizational, as the

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LOCUS LOOKS AT ART BOOKS: KAREN HABER

Hâsib & the Queen of Serpents: A Tale of a Thousand and One Nights, David B. (NBM Graphic Novels 978-1-68112-162-8, \$24.99, 112pp, hc) June 2018. Cover by David B.

Aliens: Past, Present, Future, Ron Miller, ed. (Watkins Publishing 978-1-78028-968-7, \$32.50, 224pp, hc) October 2017.

Celtic Faeries, English Deluxe Edition, Jean-Baptiste Monge (Goblins Way Publishing 978-2-9815289-1-9, C\$30.00, 144pp, hc) July 2016. Cover by Jean-Baptiste Monge.

The Art of Fantasy, Sci-Fi and Steampunk, Hiroshi Unno (PIE 9784756249753, \$49.95, 360pp, tp) June 2018.

Line of Beauty: The Art of Wendy Pini, Wendy Pini (Flesk 978-1-933865-88-1, \$50.00, 304pp, hc) June 2017. Cover by Wendy Pini.

SHORT TAKES

Weinberg Tales: Collecting Fantasy Art, Doug Ellis, Bob Garcia & Phyllis Weinberg, eds. (American Fantasy Press 978-0-99078466-1, \$25.00, 269pp, pb) April 2017. Cover by Douglas Klauba.

I Can Be Anything! Don't Tell Me I Can't, Diane Dillon (The Blue Sky Press 978-1-338-16690-3, \$17.99, unpaginated, hc) February 2018. Cover by Diane Dillon.

In The Realms of Mystery and Wonder: Collected Prose Poems and Artwork of Clark Ashton Smith, Clark Ashton Smith (Centipede Press 978-1-61347-058-9, 439pp, hc) November 2017.

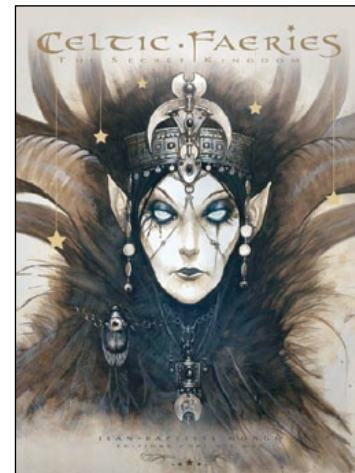
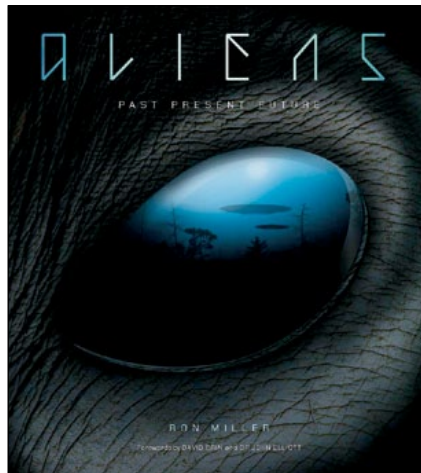
Beren and Lúthien, J.R.R. Tolkien, illustrated by Alan Lee (Houghton Mifflin Harcourt 978-1-328-79182-5, \$30.00, 288pp, hc) June 2017. Cover by Alan Lee.

The Name of the Wind: Deluxe 10th Anniversary Edition, Patrick Rothfuss, illustrated by Daniel Dos Santos (DAW 978-0-7564-1371-2, \$40.00, 723pp, hc) October 2017. Cover by Sam Weber.

The brilliant French cartoonist and comic artist David B. (David Beauchard) has switched gears, moving away from black-and-white linework and personal stories to create a full-color fantasy tour-de-force in **Hâsib & the Queen of Serpents**.

Co-founder of L'association, the famed French comic book group, David B. is known for fearlessly exploring the creative possibilities of graphic novel format.

With the bestselling **Epileptic** (Pantheon Graphic Library, 2006), the artist has proved that graphic novels can handle challenging personal



narratives as effectively as time-honored myths. **Epileptic** received many awards and great acclaim both in France and the US.

In his newest graphic novel, David B. created a magical box of fantastic stories-within-stories. This wildly imaginative, entertaining book displays his typically stylized, image-dense, detail-filled approach to storytelling in a fantasy world where snake soldiers and human boats are throwaway details.

In **Hâsib & the Queen of Serpents**, the artist has selected stories from the epic **Tales of a Thousand and One Nights**, and borrows motifs and style sensibility from, among many other references, Middle Eastern and ancient Persian art to illustrate them. The framing device of **The Thousand and One Nights** opens with Scheherazade on the 422nd night, telling an enthralled king the beginning of another story, then skips to the 483rd night and continues on through the stories, moving through tale after tale until the end of the book – if not Scheherazade's saga – at the 498th night as the storyteller embraces the king.

David B. brings a remarkable freedom to the work. His sense of pattern, color, and use of detail fill each page to the brim, rewarding the reader who comes back for a second look. He uses many art-historical references, giving a wink to M.C. Escher, another to ancient Mayan glyph language, and also illustrated manuscripts, Byzantine iconography, and on and on.

He seems to have a special sympathy for monsters, and depicts many of them in bold, saturated colors, utilizing color complements to make the images pop. Each page displays marvelous complexity and endless invention as when, for example, he depicts the torments of the damned, travels across wild oceans in a human vessel, and a battle between monsters and apes set into a graphic maze-like pattern.

David B. brings a playful, erudite approach to both text and artwork and, in the process, has created one of the most unusual, fascinating graphic novels I've ever seen. I can't praise this book highly enough. NBM has produced an attractive hardcover volume on slick paper with full-color reproduction and lively endpapers to enhance the package. If you can only purchase one graphic novel this year, get **Hâsib & the Queen of Serpents**.

The somber, dignified cover and design of **Aliens: Past, Present, Future** gives no indication of how much fun this book really is. Perhaps, given the colorful, flamboyant depiction of extraterrestrial life in popular culture over, say, the past 70 years, the design decision naturally embraced the opposite. That is not to say that his book is unattractive or lacking in production values. It would make a perfectly good coffee table book. It takes a while to realize that the enormous lacquered elliptical object on the front cover is, in fact, an alien's eye.

This restrained aesthetic choice is especially interesting, given that publisher Watkins Co, a specialist in self-help and spirituality publications, has listed **Aliens** as “Conspiracy Theories & Alternative History.” Other books on the list, with far more lurid covers, include Erik Von Daniken's **Impossible Truths** and **The Illuminati** by Robert Howells.

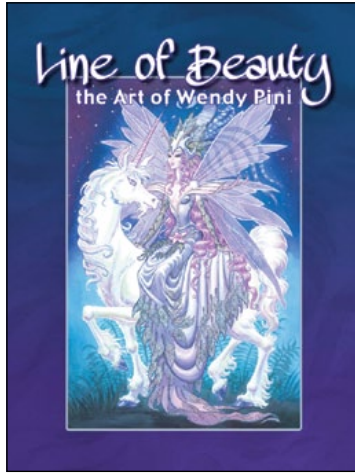
Aliens: Past, Present, Future looks at the topic of extraterrestrial life from many angles, beginning with conjectures from centuries past and moving on to chart scientific speculation and pop culture representation.

Divided into three parts, the book reviews the development of thinking about other worlds, the science of extraterrestrial life, and the impact of the idea of aliens on popular culture as well as space exploration and science.

Written and edited by award-winning author/artist Ron Miller (**The Art of Space**, 2014), **Aliens** is a visual feast of 200 illustrations, including antique engravings, comic art, movie posters, supposed UFO photos, and speculative drawings based on scientific theories.

The interior artwork is nicely featured: thick paper, and good color reproduction, although much of the imagery here is b&w. There are several full-page images, an index, glossary, and “further reading” list. The well-researched art only occasionally looks a bit crowded when there are three or more images on a page, but that's a minor quibble.

The intro says it all: “It's fun to speculate about what life might be like on other worlds... to answer it we have to look at how life came to be on our planet.” Fun indeed. A book that brings together 16th-century Italian art, Aelita, Jules Verne, Klaatu, Frank R. Paul, Spock, David Bowie, and the ancient sanskrit Vedas is close to irresistible.



From Looloo of Mars to E.T., the gang's all here in the chapter on popular culture.

But wait, there's more: illustrator Tom Miller's satiric, whimsical take on "American Gothic" (Grant Wood). Please note the cow abduction taking place behind the farmhouse. Stephen Hickman's powerful, haunting vision of an extraterrestrial. Edd Cartier's visions of extraterrestrial life in a delectable two-page spread. Illustrations by A.C. Valentine for Carl H. Claudy's *Mystery Men of Mars* (1933), Kelly Freas's illustration for Frederic Brown's "Martians Go Home" (1954), b&w Frank R. Paul depicting an ancient colony from Atlantis inhabiting an asteroid (1926), b&w Virgil Finlay depiction of columnar aliens from 1950, Wayne Barlowe's alien aerial predators (*Expedition*, 1990). And let's not forget the 15th-century painting by Masolino da Panicale, "The Miracle of the Snow", depicting UFO-like clouds accompanying a visit from Jesus Christ and Mary.

And, finally, we come to a quote from Jules Verne: "In spite of the opinions of certain narrow-minded people who would shut up the human race upon this globe... we shall one day travel to the moon, the planets, and the stars."

If you prefer to consider extraterrestrial life from the comfort of your armchair, you will thoroughly enjoy this book. This elegant volume, beautifully produced, with forewords by David Brin and Dr. John Elliot, is coffee-table worthy.

French artist Jean-Baptiste Monge is an award-winning practitioner of time-honored handskills whose crowdfunded book *Celtic Faeries: The Secret Kingdom* is filled with color and black-and-white illustrations of dwellers in faerie.

From his studio in Canada, home of his Goblins' Way Press, Monge depicts characters who are by turns whimsical, frightening, charming, or eerie. All are lovingly rendered, with plenty of explanation as to their histories and personal quirks. A self-described lover of ancient Celtic lore, the artist has devoted himself to painting the inhabitants of Celtic faerie for over 25 years, receiving praise and awards for his work. He is the recipient of Spectrum Gold and Silver awards (2009, 2012), the Wojtek Siudmak Award 2008 for cover illustration, and the Art&fact Award (2009) for his body of work.

Among the pleasures of his romantic, engaging

Productions, the Zanuck Company, and Big Bug Entertainment, but his heart belongs to hand skills and faeries, preferably Celtic, as befits his Breton background.

Says the artist on his Patreon page:

I am an Illustrator, Author, Character Designer, and Art Director based in the Area of Montreal.

But first of all I am a picture maker and my heart is truly turned toward Illustration, painting and books, so I continue my adventure as an illustrator. I grew up, in Brittany (France), with tales and legends of the Celtic World. So with my Briton roots, it is not astonishing if my favourite and main subjects are Faery and Fantasy universes. Painting and sculpting is like breathing air for me.

This big, handsome, coffee-table volume features first-rate production values – glossy paper with foiled text and ornamentation, bound-in ribbon bookmark, and interior gold foiled details, with commentary by Benicio del Toro, Ian McCaig, and Paul Tobin, and a step-by-step revelation of Monge's technique. A Kickstarter-funded publication, it's based upon an earlier French publication (2007) but expanded by 40 pages of art. If you love faerie, you will love this book.

The Art of Fantasy, Sci-Fi and Steampunk is a delightful book crammed full of beautiful images and surprising artistic connections that will take you on an art history journey through the precursors of fantasy, sci-fi, and steampunk art. It's a pleasure to flip through, dip into, and use for inspiration. At the very least, you'll want to make a list of some of the artists featured here to investigate further. At 360 pages, this book is jam-packed with artwork. It is also, for a softcover book, a bit pricey at \$49.95.

The unusual format – softcover with dust jacket presentation – is standard for this Japanese publisher and does not diminish the book's good-to-excellent production values. Despite the matte paper, the color reproduction is excellent for the most part, and most of the out-of-copyright art is featured at good size, although some of the details suffer in images such as "Little Nemo in Slumberland". Another problem emerges with two-page spreads: J.M.W. "Turner's Rain, Steam and Speed: The Great Western Railway" suffers from being split across two pages. However, most

illustrations are his depictions of Queen Mab, The Artful Marley, Dark Aelfs, The Sidhe, and Binabick the Clean One, to name only a few. All are informed and enlivened by humor and affection.

Monge is no stranger to digital tools: he also works as a character designer and visual development artist for CG animations, movies, and video games. Among his clients are Walt Disney Imagineering, Sony Pictures Animation, Scarab

of the art is accessible and fascinating in its variety.

Fine artists mix with illustrators and genre artists. Among them are Gustave Dore, Honore Daumier, Gustave Courbet, Ilya Repin, Caspar David Friedrich, Eugène Delacroix, William Heath Robinson, Richard Dadd, Winsor McCay, Charles Robinson, Théodore Géricault, William Blake, J.M. Turner, Arthur Rackham, Albert Robida, and J.J. Grandville.

This crammed-full collection links modern fantastic art to ancestors in the 19th-century schools of Romanticism, Pre-Raphaelite, Art Nouveau, and the early 20th-century movements of Art Deco, Comics Art, and popular illustration. The engravings, illustrations, paintings, comic strips, and book covers are reproduced here to good effect, although some of the elaborate gold-bedecked covers for the works of Jules Verne produced by the publisher Hetzel in the early years of the 20th-century misfire.

The Japanese text appears on colorful pages filled with steampunk motifs, with the English translation set at the bottom of the page in a smaller typeface.

Editor Hiroshi Unno has helmed many retrospective art books for PIE International featuring artwork from 19th- and early 20th-century artists. Among the many titles: **The Art of Decadence: European Fantasy Art of the Fin-de-Siecle**, **Avant-Garde Graphics in Russia**, **The World of Mucha**, and **William Morris: Father of Modern Design and Pattern**.

The wealth of artwork and information here must be applauded. If this book leads readers to search out other reproductions and connections, it will have done its job. Lovers of fantastic art and its antecedents will enjoy all the eye candy on view.

Wendy Pini is a remarkable outlier who, from a very early age, seemed destined to pursue a career in art and illustration. Despite a lack of support from her adoptive parents, and growing up without art instruction or role models in the pre-digital age, she taught herself how to draw, displaying innate ability.

When she attempted to enter the commercial art market, she was subjected to the established sexism of the comics and animation industry and the anti-fan bias of professional artists. She nevertheless pursued her dreams and ultimately triumphed. She broke through barriers and wore down opposition. For fans of the acclaimed long-running, award-winning Elfquest comics and books, the rest is history.

Line of Beauty: The Art of Wendy Pini is a loving tribute penned by her husband and professional partner Richard Pini, that reveals the underpinnings of this artist's hard-won success. Included in the generous text is discussion of Wendy's artistic method, her cosplay as Red Sonja, her early display of talent, her other illustration work, and the progressive pan-sexual content of Elfquest.

Fans of Wendy's work will enjoy the glimpse into Wendy's non-Elfquest artwork, including two Beauty and the Beast graphic novels, cover and interior art for *If* and *Galaxy* magazines, **Storm-bringer**, **Masque of the Red Death**, and other

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INTO THE FUTURE

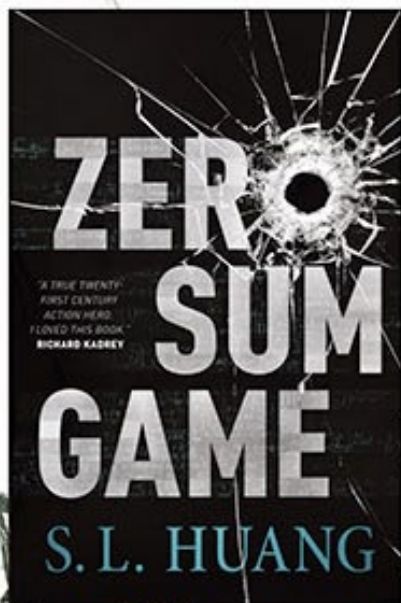
NEW FROM TOR

Cas Russell is good at math. Scary good. As far as Cas knows, she's the only person around with a superpower...until she discovers someone with a power even more dangerous than her own.

★ "A fast-paced, darkly humorous read with a lot of heart for fans of action and urban fantasy."

—BOOKLIST
Starred Review

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In the fourth and final part of the Murderbot Diaries series, Murderbot is heading home to help Dr. Mensah submit evidence that could prevent GrayCris from destroying more colonists in its never-ending quest for profit. But who's going to believe a SecUnit gone rogue?

"Come for the gunfights on other planets, but stay for the finely drawn portrait of a deadly robot whose smartass goodness will give you hope for the future of humanity."

—ANNALEE NEWITZ
author of *Autonomous*

Hardcover, eBook, and Macmillan Audio

IN DEVELOPMENT FOR TV

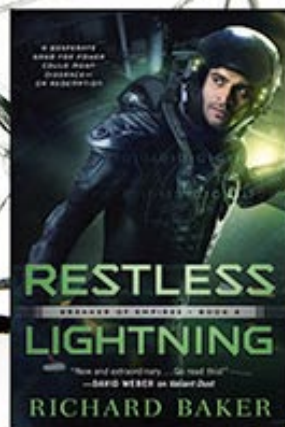


The Jazz Band at Xavier Desmond High are kids with strange abilities and stranger looks. On top of that, well, they are teenagers, apt for mischief, mishaps, and romantic misunderstandings.

"The shared-world series known as Wild Cards has had a long and illustrious history of contributors and achievements."

—SCIFI.COM

Hardcover and eBook



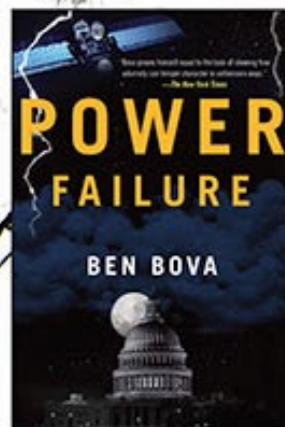
In the sequel to *Valiant Dust*, Sikander must do the impossible: smuggle an alien ambassador off-world, break a siege, and fight the irrational prejudice of his superior officers.

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—MIKE STACKPOLE

bestselling author of *Rogue Squadron*
on *Valiant Dust*

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—LOS ANGELES DAILY NEWS
on *To Fear the Light*

Hardcover and eBook

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LOCUS LISTENS TO AUDIOBOOKS: AMY GOLDSCHLAGER

 **The Dragon's Path**, Daniel Abraham; Pete Bradbury, narrator (Hachette Audio 9781549118821, \$24.98, digital download, 14.75 hr., unabridged) June 2018.

The King's Blood, Daniel Abraham; Pete Bradbury, narrator (Hachette Audio 9781549118838, \$24.98, digital download, 14.75 hr., unabridged) June 2018.

When **The Dragon's Path**, book one of *The Dagger and the Coin*, first came out in 2011, I searched for an audio version of the book so that I'd be able to cover the book here and tell readers how awesome it is. I never found it, but apparently I didn't search hard enough: Recorded Books produced audio versions of all five in the series. But the world of publishing has given me (and you) a second chance: the audio rights reverted, and now Hachette Audio is re-recording the books with the same narrator, beginning with the first two books in the series (**The Dragon's Path** and **The King's Blood**) this past June.

Once, the dragons ruled the world; now, they are no more, and the 13 human races (genetically engineered by the dragons to serve them) have dominion. That sets the stage for the rise of an often sympathetic but also infuriatingly insecure and weak-willed tyrant, Geder Palliako, a socially awkward minor nobleman who would prefer to read speculative essays rather than serve in the Antean army. The brutal politicking of more astute noblemen who intend to use Geder as a pawn backfires spectacularly, somewhat due to his being in the right place at the right time, and more heavily due to his following the clues in those speculative essays to find a reclusive and dangerous religious order with a plan to conquer the world. Other major characters include Cithrin bel Sarcour, a teenaged ward of a major bank, who takes the wealth out of the doomed city of Vanai and uses it to start her own branch elsewhere; Marcus Wester, a former general turned mercenary who becomes Cithrin's protector; Dawson Kalliam, one of the aforementioned noblemen who eventually regrets propping up Geder; and Kit, leader of a band of traveling players and an apostate of the religious cult.

My initial love for the series began with Cithrin; many epic fantasies rely heavily on military might and/or political intrigue, without a care for the infrastructure necessary to support those endeavors. Cithrin and her bank are evidence of really thoughtful worldbuilding; it's the same sort of thing that Seth Dickinson does so well with in *Baru Cormorant*, the vengeful accountant/treasurer, and Max Gladstone with his firm of magical lawyers in the *Craft Sequence*.

I also admire the crafting of Geder, because he's the kind of character that all nerds who engage in wish fulfillment need to see. Just because someone likes books and is bullied, that does not mean that he would be a good leader; and while we all have vengeance fantasies against the bullies, it's maybe not a good idea to make those fantasies come true. Geder is bad with people; the only thing he knows how to do when they oppose him is kill them. We will see in these two books and going forward why this strategy is *not* a good one.

I'm several paragraphs in and I haven't even mentioned narrator Pete Bradbury, which is unfair to him. I absolutely understand why Hachette Audio decided to retain him. He vanishes utterly into the text, taking direction from it beautifully (if the copy says a character raises his voice, he does; I know that seems obvious, but you'd be surprised how often a narrator won't do that), and acting each character convincingly, both male and female.

I have always meant to get back to this series, and I'm glad to have had the opportunity to do so (I couldn't wait for the rest of the audio rereleases, so I'm already reading my way through book five). Those readers and listeners who only know Daniel Abraham as one of the team that writes the blockbuster *The Expanse* series owe it to themselves to introduce themselves to Abraham's intelligent and emotionally nuanced fantasy, both in this series, and his earlier one, *The Long Price Quartet*.

The Wrong Heaven, Amy Bonnaffons; Alex Vaillant, narrator (Hachette Audio 9781478999676, \$24.98, digital download, 6.25 hr., unabridged) July 2018.

I'm typically drawn to new audiobooks by reading about them. This is, oddly enough, the only instance that I can recall where I picked up an audiobook after hearing a piece of it. In November 2017, the Public Radio International show "This American Life" broadcast an excerpt of Amy Bonnaffons's short story "Horse," in which two roommates pursue two very different biological paths: one wants to become a single mother through IVF, and the other wants to become a horse, a newly discovered biological process that only works on women. On the strength on that excerpt, I hoped that there would be enough fantasy and science fiction in this collection to justify including it in this column.

Well, just about. This collection (which actually uses a different narrator, Alex Vaillant, than the two who narrated the radio excerpt, Grace Gummer and Geraldine Hughes) just barely fits within the definition of speculative fiction. In the literary sense, Bonnaffons is a close neighbor of Karen Russell and Laura van den Berg, with Kelly Link perhaps living down the block. "Horse" is really the only science fiction story. Some of the other stories pivot on the magic of wish fulfillment, although it's not entirely clear whether that fulfillment (talking Jesus and Mary plug-in lawn ornaments delivering discouraging or useless life advice, two carved wooden dolls coming to life, a little girl creating her own version of a younger sister) is real or imagined.

In general, these are stories of yearning, of desires and voids that the women telling the stories can't quite name. The default deadpan of narrator Alex Vaillant is quite effective in this context: it either reflects the protagonists' inability to access a deep well of feeling that is quite clearly there or it sets off the inchoate passion that's being expressed but can't quite be defined.

I enjoyed these character studies and explorations of emotional landscapes, although there was a certain amount of thematic overlap. "Horse" is still the strongest story, and the book's just about worth picking up just for that.


Brief Cases, Jim Butcher; James Marsters, Jim Butcher, Julia Whelan, Cassandra Campbell & Oliver Wyman, narrators (Penguin Audio, \$29.95, digital download, 15.5 hr., unabridged) June 2018.

While we wait endlessly for Butcher to finish the next novel in *The Dresden Files*, here's a short-story collection to tide us over. The stories take place at various points during the arc of the series about professional wizard and Chicago PI Harry Dresden, as well as one ("A Fistful of Warlocks") involving Harry's former flame Anastasia Luccio that takes place considerably before Harry's birth, in the Old West. Of particular note are the stories "Cold Case", which explores both the power and the horror of Harry's former apprentice Molly's new role as the Winter Lady of the Unseelie Court, and the previously unpublished "Zoo Story", which actually occurs after the most recent novel in the series, in which Harry, his daughter Molly, and their dog Mouse attempt to have a nice, normal outing at the zoo, which of course is interrupted by magical conflict for each of them.

The collection has multiple narrators, including Butcher himself, who voiced all the story introductions, as well as one of my narrating faves, Cassandra Campbell, who narrates the Luccio story. The majority of the narration is by James Marsters, the American actor best known for the convincing English accent he put on as Spike, the emotionally needy, punk vampire in *Buffy the Vampire Slayer*, and who has voiced other novels in the series.

Marsters has Harry's hardboiled yet kindhearted voice down pat, of course, as well as various flavors of British accent and even a passable Welsh accent, but as I noted in the review for the last *Dresden Files* novel, *Skin Game*, he really needs to brush up on his supernatural vocabulary: "Bog-gart" should not be pronounced as if it should follow "Humphrey." There's also the matter of the dog Mouse's voice in "Zoo Story"; I just couldn't quite figure out what Marsters was trying to achieve there. Mouse is a temple dog, and is of partial Chinese (and partially interdimensional) origin; was Marsters making a pass at a Chinese accent? There was a flavor of that, but also a strong hint of bad French, with an overall impression of distractingly weird.

On the whole, though, this was an enjoyable diversion on the way to the long-awaited next novel.

 **Julia Unbound**, Catherine Egan; Erin Spencer, narrator (Listening Library, \$32.95, digital download, 11.5 hr., unabridged), August 2018.

The final installment of *The Witch's Child* trilogy is a real race against time that practically explodes with plot. Julia's brother Dek has been captured by the sinister Casimir and implanted with a sac of poison that will kill him in a couple of weeks. To save her brother, Julia has accepted Casimir's contract, in the form of a creepy insectoid thing implanted in her wrist that is slowly traveling toward her brain. Once it's there, she will be under Casimir's mental control and forced to give up the location of Theo, the toddler who holds within him


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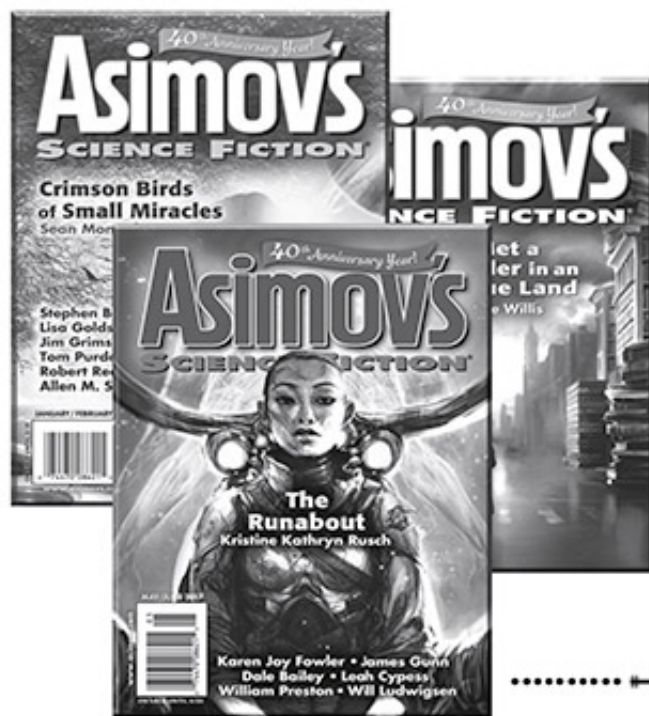
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BUILDING THE STORY OF OURSELVES

There is a theory that storytelling is how we create our consciousness. This is why we can't remember being infants. We only pick up the ability to remember events when we're two or three years old – about the same time we figure out how to construct narrative. Once we can tell stories about the world and ourselves, we become truly conscious.

So if the stories we tell about ourselves create who we are at this fundamental level... then the stories we tell ourselves are more than intangible thought. They are at the very core of who we become and who we perceive ourselves to be.

That's why those days where we sit around berating ourselves about how dumb and worthless we are can be so dangerous. It also means the days we talk ourselves up hold extraordinary promise.

A while back, I went to a talk from a guy who introduced himself as an ultra-marathon runner. About halfway through his talk he revealed he was actually running his *first* ultra-marathon at the end of the month. I was a little annoyed at this. Why would you call yourself an ultra-marathon runner before you have run your first race?

He said, "On the days I don't want to run, I have a trick for getting myself out the door to train. I say 'I'm a runner. What would a runner do?' And the answer is that a runner would run. So I run. Whenever I have a goal, I take on the identity of someone who has achieved that goal before I even begin. By taking on the identity, it helps drive me to take the action."

This got me thinking about my trick of going to conventions and doing speaking engagements. I'm naturally introverted, and social events take a lot of energy and preparation for me. I've found, though, that if I tell myself, "I am playing the role of a famous author," then it's a lot easier to attend and speak at these events.

When I'm on a panel, or at the bar, or in conversation, and I'm stuck for what to say, I think, "What would a famous author do?" and the answer is a famous author would be totally confident, would be generous and interested in asking people questions, would be gregarious and tell jokes and ask people about their work and just generally have a great, confident, easy-going time, because hey, they are famous and successful and have no cares in the world.

Weirdly, this "cosplaying a famous writer" thing works for me. I tell myself a story. I play the part.

I do know that this "fake it 'til you make it" mentality is easier for privileged people, for sure. It's much easier for, say, white men who've been told their whole lives that they are special, by culture and by media, to fake this. That doesn't mean the rest of us can't do it. It just means it may feel unnatural and silly and arrogant at first.

When you take on the identity of the person you want to be, it can also drive your decision-making process. When I say, "I'm a writer," and I'm not writing, I feel like I'm lying to myself, so it drives me to write. When I look at my weekend ahead and think, "What would a writer do?" the answer is, write.

So I write.

What happens, though, when we get too comfortable with a lie? When we convince ourselves that we are just too tired, too old, that we don't have enough time?

Then it's time to interrogate that story.

I recently started a daily journaling routine where I note what I ate, read, drank, wrote, and how I spent my time, generally, at my day job or playing video games or working out. This gives me a high-level view of where my time is going, and how I'm really living, because lately the stories I've been telling myself about who I am aren't lining up well with my actual life and habits.

This is the danger of building a false story of ourselves, a story that says, "You are already working hard. Your days are so full. You eat great. You're drinking in moderation. Everything is fine!"

Reader, sometimes everything is not fine.

This works for so many things. I've reworked my life a few times now, and some of that took extraordinary bravery for somebody like me. Getting a one-way ticket to Alaska, and later, South Africa, was kind of a crazy thing to do, in retrospect, but I had this idea of the sort of person who I wanted to be. I would read the bios of other authors while sitting in my parent's spare bedroom at 19 after leaving a disastrous relationship and think, "I want to have a really cool, interesting author bio like that. I want to have traveled the world and have done interesting things. I want to be a brave, interesting person."

It was looking out at life, and seeing the kind of life I wanted, and who I wanted to be, that drove all my subsequent decisions. Nobody else in my life understood why I traveled so much, or pushed so hard. But I knew. I kept a vision in my head of the sort of life I wanted to have, of the person I wanted to become, and it powered me forward.

I don't want to go all Oprah on you here, because the Power of Positive Thinking won't save you from things like cancer or a terrible government. It certainly didn't save me from getting a chronic illness, or from being effectively homeless and broke for a while. But having a goal in mind, having a story that I could tell myself about the life I wanted to have, helped me make the decisions that would eventually build that narrative.

Our lives present us with a series of doors. Knowing which to choose relies heavily on what your end goal is. I spend far more time considering career decisions now, working backward from a vision I have of the writing career and larger life I want.

Even now I find myself revisiting my own narrative because being "a writer" isn't really enough of an identity for me, anymore. I want to be a writer, sure, but also a boxer, a gardener, a crafter, a gamer, a hiker. I want to be in good shape, have fewer low days, and achieve my goal of finding a house on a great deal of land in a country with decent health care.

That's the story I need now, one more narratively complex than "be a writer," but less broad than simply, "be a winner."

What stories are you telling about yourself? Are you a fighter, a survivor, a runner, a champion? Those are all good narrative stories that you can build a life around, for a while. Pursue that story, build that life – but be mindful that when you get there, that's really who you want to be... and really how it all turned out.


Because I never did follow up to see if that self-described "ultra-marathon runner" really ran that ultra-marathon. I sure hope he did, because however much power I put into narrative, stories are just stories, until we make them real through our actions.

Let's start running.

—Kameron Hurley ■



Kameron Hurley



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VISIBLE WOMEN

KATE ELLIOTT

Kate Elliott is the pen name for Alis A. Rasmussen, born July 27, 1958 in Des Moines IA. She studied at University College of North Wales - Bangor and at Mills College in Oakland CA, graduating with a BA in English in 1980. In 1985 she married Jay Silverstein; they have three children. Elliott has lived in Hawaii for the past 16 years.

Debut novel *The Labyrinth Gate* appeared as by Alis Rasmussen (1988), and was followed by the Highroad trilogy: *A Passage of Stars*, *Revolution's Shore*, and *The Price of Ransom* (all 1990). As Kate Elliott, she published *Jaran* (1992), beginning a series that continued with *His Conquering Sword* (1993), *An Earthly Crown* (1993), and *The Law of Becoming* (1994). The *Crown of Stars* series began with Nebula Award finalist *King's Dragon* (1997) and continued with *Prince of Dogs* (1998), *The Burning Stone* (1999), *Child of Flame* (2000), *The Gathering Storm* (2003), *In the Ruins* (2005), and *Crown of Stars* (2006). The *Crossroads* trilogy includes *Spirit Gate* (2006), *Shadow Gate* (2008), and *Traitors' Gate* (2009). The *Spiritwalker* trilogy has *Cold Magic* (2010), *Cold Fire* (2011), and *Cold Steel* (2013), as well as chapbooks *The Secret Journal of Beatrice Hassi Barahal* (2013) and *The Beatriceid* (2015). The *Court of Fives* YA fantasy trilogy started with Andre Norton Award nominee *Court of Fives* (2015) and continued with *Poisoned Blade* (2016) and *Locus Award* finalist *Buried Heart* (2017), and includes related novellas *Night Flower* (2015) and *Bright Thrones* (2017). RT Award winner *Black Wolves* appeared in 2015. With Melanie Rawn & Jennifer Roberson she wrote *World Fantasy Award* finalist *The Golden Key* (1996). Elliott recently wrote a series of connected stories set in the world of *Magic: The Gathering*, exploring some of the setting's lore, available online here: magic.wizards.com/en/articles/columns/magic-story.

Her current project is *The Sun Chronicles*, a genderbent *Alexander the Great*-inspired space opera, with the first volume expected in 2019.

"I often talk to myself while I walk, because I'm a kinesthetic person. It took me a long time to understand that I am an athlete, because when I was young, it wasn't part of what girls were supposed to be. I had to grow up being me and knowing that I wasn't supposed to be like this, but I was anyway. One of the things that took me a long time to learn was that I'm a kinesthetic learner – I need to gesture, and I need to move. I also think too much, because I have anxiety, and to detach my brain, I have to move. That lets my brain rest. I'm sure there's some neurological reason for it. If I'm stuck on a plotline, and I walk, that relaxes my brain, and things come to me.

"I still struggle with being the kind of person I am versus what society says I should be. Many people spend their whole lives struggling with a sense that they didn't live up to what society told them they should be. Women of my generation had to either learn to accept themselves or try to deny and bury. For women in that time, there was a certain way you were supposed to acquiesce to power, and to the dominant culture. A woman's job was to facilitate men. A part of me always felt like I was wrong, but another part of me didn't want to give up who I was. I was incredibly fortunate to have a wonderful father – he's now passed away – who didn't try to make me be someone I wasn't. He was supportive of me and who I was. He had four children and he let us all be who we were. He tried to figure out who we were, and then treat us each according to what was necessary or right for us. That helped me more than I can say – knowing I was okay with him, when he was the person I admired most. Of course it was my father, and in a patriarchal society, it matters if your father says you're okay, so that's sexist, but it was also true.

"One of the funny things about getting older is you just start not giving a fuck. For women anyway. I don't know how this dynamic works with men, and I certainly don't know how it works as we shift out of a binary system into a more nonbinary system, which is in its early days in our culture, but it happens for women, because you realize that giving a fuck didn't help. It didn't help when you were younger, and it's certainly not going to help now. Women in our culture get more and more invisible as they get older. When my husband got his PhD at Penn State, I was in my thirties, and there's this moment where, in a culture like that, you suddenly cross a threshold where you're not sexually interesting to the young men going to school anymore. Not that you care, but suddenly you go from being someone who they notice to someone who they don't notice, and you're like, 'When did that happen?'

"We moved to Hawaii in 2002, and Hawaii is part of the greater Pacific Island and Polynesian culture area – there are different cultures, the Polynesians, the Micronesians, the Melanesians – but they're all auntie cultures. That means you have these extended kinship groups, and aunties have a lot of power. Older women here are visible, noticeable, and they matter.

"The older I get, the more I notice how different it is coming to the mainland. Maybe not so much in the science fiction world, because I have created a certain place for myself here, but I do notice it in terms of subcultures within the SF community, because there are groups of people who seem to think, 'Well, now you're older, so who cares.' Then other groups of people, who maybe come from cultures where their elders are important, treat you better. Once you get used to being seen, it's hard to step back and not be seen. So when I come to the mainland, I'm always like, 'Whoa.' Older women don't have it that good here. It is culture shock.

"When I was in ninth grade, my best friend and I started writing a fantasy story together. We drew a map and started writing. It was about dudes, because that was what fantasy was about. In high school I began working on a long novel (which no one will ever read and which I should probably burn). It's about three princesses who are sisters who go on an adventure and meet these three princes and whatever. That was the crossover point, where I decided I wanted to tell stories about girls and women. I imprinted on Tolkien, and I just love those stories, because that was me – 'I'm going to go on an adventure, to range across the land, to be a ranger and ride' – except those characters were all guys. There was a point for me in high school, when I said, 'I'll just write these stories with girls in them.' There was no one to tell me no – because no one I knew read fantasy, for one thing. I just started writing the stories I liked, with girls in them, and that just kept going. Once you start down that road, it's hard to turn back. You realize

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WORLD CON 76

SAN JOSE 2018

Worldcon 76, the 76th World Science Fiction Convention, took place August 16-20, 2018 at the McEnery Convention Center in San Jose CA. Guests of honor were Spider Robinson, John Picacio, and Chelsea Quinn Yarbro; Frank Hayes as music guest of honor, Pierre and Sandy Pettinger as fan guests of honor, Edgar Pangborn as ghost of honor, and Bob Wilkins as gHost of honor. There were 5,440 attending members, including kids-in-tow (down 9% compared to Helsinki's 5,949, up 18% from MidAmeriCon II), including day-pass holders, hall admissions, and dealer passes. Adding supporting memberships and paid no-shows, the total registered membership was 7,812, down from Helsinki's 8,753.

Situated in sunny downtown San Jose near the Tech Museum of Innovation, the convention center complex comprised an array of wings and expansive rooms and was attached to both the Marriott and the Hilton; the party hotel was the Fairmont, a block and a half away. Outside temperatures ranged from balmy to hot, but the convention center itself was comfortable. The events began with optional tours to the Winchester Mystery House on Tuesday and the Silicon Valley Outer Loop on Wednesday. Registration opened Wednesday afternoon, suffering some technical difficulties, and by Thursday the lines extended across the length of the convention center. Pocket programs ran out, to become available again later.

Dining options at the convention facility amounted to the more expensive hotel restaurants connected to the center or homey but affordable food options at Callahan's Place, the at-con bar. Quality options were plentiful within a few blocks, and even greater for congoers willing to range farther, including grocery and corner stores. The hospitality suite offered snacks and drinks, and a small green room was available for panelists and participants.

PROGRAMMING

After an online outcry, preliminary programming was revamped to deal with issues with panel descriptions and assignments, with an influx of volunteers assisting in the weeks before the con. The program schedule and convention guide was available via the Grenadine mobile app and website interface, which listed 756 program participants. 27 available tracks included academic, art, costuming, gaming, literature, writing, and technology, plus tracks for children. The schedule showed 771 items, (down 17% from 2017's 931 and down 25% from 2016's 1,029) with only 18 items on the children's track (down from 62 in 2017 and 38 in 2016), and included 49 readings, 57 kaffeeklatsches, 3 concerts, 4 Strolls with the Stars, and more.

Con chair Kevin Roche said, "The main complaint we heard repeatedly was that program rooms were too crowded. I have to say I've never seen such engagement with a Worldcon program as we had; almost every item was full." Highlights included "Macro to Micro: Worldbuilding Workshop with N.K. Jemisin"; "Lotería (AKA Mexican Bingo)" with GoH Picacio; "Ready, Steady, Flash" moderated by Lee Harris, featuring Becky Chambers, Daryl Gregory, Seanan McGuire, and Alasdair Stuart; "Sciencing the Heck out of Exposition" with Catherine Asaro, Marko Kloos, Nancy Kress, and Larry Niven; and the *Nightflyers* preview with George R.R. Martin and Jeffrey Buhler. Films, anime, and cartoons played Thursday through Sunday, and 15 dances were held throughout the extended weekend.

TAFF administrator John Purcell said, "The combined Fan Fund Auction at the San Jose Worldcon brought in \$1,982.00."



Music GoH Frank Hayes, fan GoHs Pierre & Sandy Pettinger, author GoH Chelsea Quinn Yarbro, Walter Day, artist GoH John Picacio, author GoH Spider Robinson

The beneficiary of the charity auction as well as other fundraising efforts was the Alzheimer's Association of Northern California and Nevada in honor of GoH Wilkins, who died of Alzheimer's-related complications. Charity auction director Ric Bretschneider said, "We were able to finish Saturday, following the voice auction, with only 12 items left unclaimed... During the closing ceremony we gave the representative from the Alzheimer's Association a check for \$15,000."

Christopher J. Garcia hosted the Masquerade Saturday night with area head Karisu Wen. The Workmanship Awards for Best in Class went to the Knight Radiant in Novice, Silver Birch Dryad in Journeyman, and Mummy for Nothing in Open.

EXHIBITS & DEALERS' ROOM

Curated exhibits head Rebecca Tinkham Hewett said, "There were a total of 24 curated exhibits: seven Guest of Honor exhibits, eight on fannish culture and/or history, four science exhibits, two literature-themed exhibits, two fun prop photo ops, and one fine art exhibit... During the weekend I saw people interacting [with] the curated exhibits in various ways. They would go inside the spaces, read and look at material, sit and listen to music and AV in the space, donate items, and attend docent tours."

The dealers' room was a spacious cordoned section of the enormous shared hall which held the art show, exhibits, fan tables, autographing areas, Callahan's, and more. Head of the dealers room Angela Jones-Parker reported over 120 dealers, saying, "This year the Worldcon 76 Dealer Room ventured out onto social media in partnership with the Art Show to promote individual businesses online. We also had a section of the Dealer Room dedicated to 'Maker Dealers' to tie in with the massive amount of interest in the local area to maker spaces." Despite mixed responses regarding organizational issues, dealers reported being happy with layout and foot traffic. Owner of Borderlands Books and Café Alan Beatts said, "Sales were better than any three other conventions (combined) that we've ever done. We hosted many signings, which were all well attended, and traffic by our booth was excellent." Author and Haikasoru editor Nick Mamatas said, "Sales were very brisk; we quickly sold out of our backlist hard science fiction titles, and overall saw a 15% increase from our Kansas City table. Fans liked our positive science fiction, enjoyed meeting **Gene Mapper** and **Orbital Cloud** author Taiyo Fujii, and were excited to see Japanese SF represented at the con." World Weaver Press editor-in-chief Sarena Ulibarri said, "We had a great time, sold a decent number of books, and talked to a ton of people." Shahid Mahmoud of Phoenix Pick reported "good traffic with above average sales" and Jacob Weisman of Tachyon said, "Many of our authors signed at the tables and hung out, sitting on the couch and comfy chairs we brought for them. Nick Mamatas' early book release party for **The People's Republic of Everything** was definitely a highlight at the booth, but we sold enough of everything we brought to make the convention an unqualified success." Patrick Swenson of Fairwood Press said, "It's hard for me to judge last year compared to the last WC for me, which was Kansas City, which was a record year for me... Overall, it seemed to be a lively room."

ART SHOW

The art show exhibited 1,905 pieces from 107 artists, including work by GoH John



Opening Ceremonies performance by the Wesley Youth Tongan Dancers



Art by John Picacio

Picacio. Best in Show went to Vandy Hall for “Octohat” with judge’s choices going to Ctein’s “Arecibo”, Julie Dillon’s “Daydreamer”, Krista & Daniel Dodson’s “Frequency”, and Cody Vrosh’s “Harbinger of the Listless Drift”. The print shop featured 23 artists with 621 pieces. 1,071 pieces sold from the art show, with reported auction gallery and print shop sales totaling \$107,815.13.

PARTIES

Two afternoon social events and 38 official parties were scheduled by bids and others, including New Zealand in 2020, Darwin’s Children, BABSCon, Brotherhood Without Banners, Queer as Fandom, and the Locus 50th Anniversary party. The Tor.com party was one of several private events.

The Fairmont bar provided a lively if sometimes overly noisy bar for mingling, with an open plan that made spotting friends easy. The band drove many congoers away several evenings, causing barcon to float and vanish and reappear at other venues.

There were no official publisher parties – for the second time in a very long time, there was no big Tor party. This year’s Hugo Losers Party was “dedicated in the loving memory of Gardner Dozois, Bringer of Jello” and was a joint effort organized by Lenore Gallegos from George R.R. Martin’s team and Colette H. Fozard of Dublin 2019. Held at The GlassHouse, a glass-walled event space downtown, the party was boisterous and crowded, and featured tasty comfort food buffets, three open bars with SFnal drinks, a DJ, a chocolate fountain, a cake, and dancing oversized rave-bots!

CON PUBLICATIONS

The souvenir book was 154 pages, with cover art and some interior images by Picacio. Contents included a greeting from the chair, essays honoring the GoHs, sections on the Mexican Initiative and the LGBTQ Initiative, tributes to Ursula K. Le Guin, “Editing With Gardner” from George R.R. Martin’s blog, notes on San Jose, a list of Hugo Awards and Retro Hugo Awards winners since 1939, the full committee list, a WSFS business material insert, and an In Memoriam page. Worldcon 76 also provided a spiral-bound 182-page pocket program with listings and maps, and a four-page restaurant pamphlet.

The awards program was 22 pages, including a “Welcome” from ceremony directors Jessica Guggenheim and Randall Shepherd, a short explanation of the awards, lists of finalists, and a rundown of additional Worldcon 76 awards & recognitions (Big Heart, First Fandom, and more).

The Tower, the at-con newsletter, had early and late editions for a total of 11 issues, including one for the Masquerade. The newsletter featured site selection results, programming updates, events, useful information, and more.

HUGO AWARDS

Roche made a considered decision to move the presentation of the non-WSFS awards out of the Hugo Awards show, limiting it to the Hugos, Campbell, and YA awards. “That was one reason the Sunday evening awards finished by 10:00 p.m.,” said Roche. “It also meant that the recipients of the First Fandom and Big Heart awards could be announced at the beginning of the weekend, and their recipients congratulated by more fans during the convention.... We also

shifted the re-announcement of the Seiun translated works awards into the first break of the Masquerade show.”

The 65th Hugo Awards Ceremony took place at 8:00 p.m. on August 19, 2018 in the Grand Ballroom of the San Jose Convention Center. The stage was set simply with a podium and an empty table draped in black for winners to place their awards on while giving their speeches. The master of ceremonies was artist guest of honor and Hugo winner John Picacio, who started things off quickly by saying, “The two words to remember for tonight are ‘freight train.’ We’re just gonna move this thing right through.” He then spent a few minutes briefly reflecting on his past Worldcon experience in San Jose in 2001 and said, “I’ve been in that chair where a lot of you are as nominees and first-time finalists as well, and it’s nerve wracking, and when you’re sitting there for three hours, good God. So this may be the longest you’re going to hear me talk tonight, all right? So, I hope you enjoyed it ‘cause that’s about it.”

Picacio then introduced the designers of the 2018 Hugo Award base, Texas artists Sara Felix and Vincent Villafranca, who presented a partially animated sci-fi video created by John A. Davis (creator of *Jimmy Neutron*) and Villafranca, which depicted an alien origin for the award, set to “California Sun” by the Ramones, and featuring Felix, Villafranca, and Randall Shepherd.

Picacio next presented the first Hugo Award of the night, Best Fan Artist, to Geneva Benton. Shepherd accepted on her behalf.

The Best Fan Writer Award was presented by 2018 First Fandom Award recipient Robert Silverberg, who spoke at length about his experience in fandom and lamented that Connie Willis was not present to help him in delaying the presentation of the award any further. The winner of the Fan Writer Award, Sarah Gailey, thanked “the people who have challenged me, who have told me that I was wrong a hundred times at great personal cost to themselves, who have made the effort to make me a better member of this community.” Gailey also thanked agent DongWon Song, their editors, and the science fiction and fantasy community.

The 2018 Trans-Atlantic Fan Fund (TAFF) and Down Under Fan Fund (DUFF) recipients Johan Anglemark and Marlee Jane Ward presented the Best Fanzine Award to *File 770*, edited by Mike Glycer. Accepting on his behalf was Jo Van Ekeren, who said Glycer wished to thank the Hugo nominators and voters and the *File 770* contributors including John King Tarpinian, Martin Morse Wooster, Mike Kennedy, Cat Eldridge, Chip Hitchcock, Hampus Eckerman, Carl Slaughter, Andrew Porter, John Hertz, Chris Barkley, and JJ. Glycer also wanted “to tell Juliette Wade how much he admires the courage she demonstrated in 2015.” Van Ekeren then said that Glycer is recusing himself and *File 770* from future consideration for the Best Fanzine and Best Fan Writer categories.

Mike Glycer, as the recipient of the 2018 Big Heart Award, was then supposed to present the next award, but Sue Francis of the Big Heart committee stepped in for him and gave the Best Fancast Award to *Ditch Diggers*, hosted by Mur Lafferty & Matt Wallace. Lafferty started her thank you speech by saying, “This is so much better than the shampoo bottle I’ve practiced with at home.” She acknowledged Wallace, Gail Carriger, Howard Taylor, Kameron Hurley, Chuck Wendig, her family Jim and Fiona, and Alasdair Stuart. Wallace said, “I love being a writer

▶▶



2018 Hugo



San Jose McEnery Convention Center



Con Chair Kevin Roche, Hugo base designer Sara Felix, Hugo ceremony heads Randall Shepherd and Jessica Guggenheim, Hugo base designer Vincent Villafranca



Annalee Newitz, Audrey T. Williams, Charlie Jane Anders



Karen Rochnik, Spencer Ellsworth, Josh Dillon & Effie Seiberg, Laurel Amberdine



Francesca Myman, Karisu Wen & Richard Man



Sheila Williams, Preston Grassmann

and I choose to believe that it's an important thing that we do. Equally important, I think, is the need for business education and fair practice advocacy for writers in this industry." He thanked Lafferty, his wife, his mother, and his agent DongWon Song.

Steven H Silver next presented the In Memoriam video, recognizing fans, authors, editors, and artists who died in 2017 and 2018. Silver also mentioned Hugo Gernsback, who died 51 years ago that day, and for whom the Hugo Awards were named. Silver brought up Ada Palmer to present the John W. Campbell Award for Best New Writer, which went to Rebecca Roanhorse. Roanhorse started by acknowledging that the ceremony was "gathered on the traditional lands of the Tamyen Ohlone people" and thanked them for their hospitality. She also thanked Sara Megibow, Joe Monti, "Book Twitter" and the SF/F community, her husband Michael Roanhorse, her "sisters in crime," and her mother. Roanhorse finished by saying, "I may be the first Black and Indigenous woman to win the Campbell, but I will not be the last."

Best Semiprozine went to *Uncanny*, edited by Lynne M. Thomas, Michael Damian Thomas, Michi Trota & Julia Rios; podcast produced by Erika Ensign

& Steven Schapansky. Lynne M. Thomas started by thanking *Uncanny's* former poetry editor Mimi Mondal, former interviewer Shana DuBois, podcast reader Stephanie Malia Morris, current editorial intern Chimedum Ohaegbu, interviewer Caroline M. Yoachim, and every member of the Space Unicorn Ranger Corps. Ensign, Trota, Rios, and Schapansky followed with short statements of their own.

The award for Best Related Work went to **No Time to Spare: Thinking About What Matters** by Ursula K. Le Guin (Houghton Mifflin Harcourt) and was accepted by Jennifer Brehl: "It is bittersweet to accept this posthumous award on behalf of Ursula's family, who provided me with the following: 'Our profound thanks to the Worldcon for honoring Ursula with her seventh Hugo award, which would have pleased her immensely. For as many decades, Ursula was joyfully experimental with form. Her discovery of the blog as essay was a gift to her as a writer late in her life. With this book, so intimate in its voice, she left us the gift of her inimitable, uncompromising, and compassionate self.'"

The Hugo Award for Best Professional Artist, presented by George R.R. Martin, went to Sana Takeda. In Martin's presentation speech, he said, "Art



Daryl Gregory, John Berlyne



Nina Niskanen, Frieda Vaughn, Nino Cipri, Nibedita Sen, Suzanne Walker, Michi Trota & Jesse Lex



Michael Rowley, Remy Njambi, David Thomas Moore



Alyshondra Meacham and child, Savy Stay



Minsoo Kang, Henry Lien



Adam Rakunas, Joseph Brassey



Valya Dudycz Lupescu & Stephen H. Segal and family



Deborah J. Ross, Max Wade, Juliette Wade



Chaz Brenchley & Karen Brenchley, Marie Brennan & Kyle Niedzwiecki



P.H. Lee, Mike Swirsky & Rachel Swirsky, Vylar Kaftan



Derwin Mak, Jaymee Goh



Weiyang Yu, Shulin Liu



Greg Bear & Astrid Anderson Bear



Ron Nagata & Linda Nagata



Lisa Hayes & Kevin Standlee



Gregory Norman Bossert, Sean Wallace, Neil Clarke



Kevin Hewett & Rebecca Hewett, Elspeth Kovar



Robert J. Sawyer, Ti Mikkell, George R.R. Martin, Shahid Mahmud, Barb Galler-Smith, L.E. Modesitt, Jr., Lezli Robyn

Ann Leckie, Caroline M. Yoachim, Sarah Pinsker, Michael Damian Thomas, James Patrick Kelly, Liza Groen Trombi

Arley Sorg, Anya Martin

J.D. Moyer, Curtis C. Chen

has always been a part of this science fiction/fantasy community and of the Hugo Awards since the very, very beginning.... In 1953 in Philadelphia when they gave the first Hugo Awards, there were only seven then, it was a shorter evening, but two of those seven were for art." Jessica Guggenheim accepted on Takeda's behalf.

The Hugo for Best Graphic Story was won by **Monstress, Volume 2: The Blood**, written by Marjorie M. Liu and illustrated by Sana Takeda (Image Comics). Deanna Scholander accepted the award on behalf of the creators.

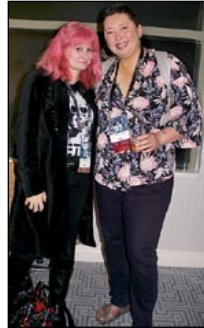
Best Dramatic Presentation Short Form went to **The Good Place**, "The Trolley Problem", written by Josh Siegal & Dylan Morgan, directed by Dean Holland. Accepting on their behalf was con chair Kevin Roche.

Best Dramatic Presentation Long Form was won by **Wonder Woman**, screenplay by Allan Heinberg, story by Zack Snyder, Allan Heinberg & Jason Fuchs, directed by Patty Jenkins. Randall Shepherd accepted the award, saying, "I just want to tell Hollywood, you need to start showing up when you win these awards."

Lynne M. Thomas & Michael Damian Thomas won in the next category,

Best Editor Short Form, and thanked Catherynne Valente, John Joseph Adams, Christie Yant, their friends, family, and colleagues. Michael Damian Thomas added, "It's been a wonderful journey and every step of it has been about this community."

Sheila E. Gilbert won the Best Editor Long Form Award. She thanked many of her colleagues from DAW, and "all our wonderful freelancers and artists." She added, "To all our incredible, talented authors, who are such an important part of our DAW family – look, we have another Hugo! And it's truly yours. It's your books that the readers voted for. Working with you on your creations, playing in your universes, and having you as my friends, is the best part of my job.... I'd just like to add one more thing this year: we find ourselves living in a terrifying dystopian reality. If someone had submitted this as a novel to me, I would have probably turned it down as way too improbable. But if this had been a novel instead of 21st-century America, I could have at least edited it and improved the situation." Gilbert ended by saying, to loud applause, "If you can vote for the Hugos, then you can vote in the mid-term elections."



Derek Künsken, Saladin Ahmed

Chloe Smith, Blake Charlton

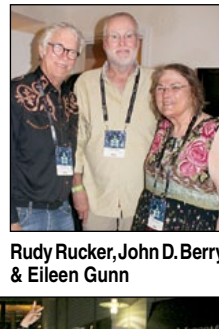
Stina Leicht, Claire Light

Ellen Wright, Brit Hvide

John Joseph Adams, Trevor Quachri

Heather McDougal, Sally Wiener Grotta

Shigeru Hayashida, Mika Aoi Kawamura



Vivian Perry, Tamara Vining

Paul Stevens, Eddie Schneider

Karen Haber & Robert Silverberg

Andrew Trembley & Con Chair Kevin Roche

Crystal Huff, Congyun "Mu-Ming" Gu

Rudy Rucker, John D. Berry & Eileen Gunn

Andy Duncan, Beth Meacham



Mary Ann Horton & Rich Horton, Mark R. Kelly, Bob Blough, Yeong Wang

Xue Yao, Haijun Yao, Liza Groen Trombi, Feng Yang

Laura Zats, Rivers Solomon

Chengdu bid crew with Kevin Roche (l to r): Zhang Xuewen, Zhang Yun, Lian Hua, sbring, Con Chair Kevin Roche, Jiang Dan, Liu Xingjun, Cai Xiaojun, Li Jin; kneeling: Liu Jia



The Dealers' Room

The award for Best Series went to *World of the Five Gods* by Lois McMaster Bujold (Harper Voyager/Spectrum Literary Agency) and was accepted by Catherine Asaro who read a statement from Bujold: "You have surprised me. I've said elsewhere that I think the series is as distinctive an art form from the novel as the novel is from the short story. Series imply different structures, and more structures, different techniques, different demands on and rewards for the readers than do single-volume works. I am pleased that this award recognizes something that readers have long known – that series are as much worth congratulating as novels."

The winner of Best Short Story was "Welcome to Your Authentic Indian Experience™" by Rebecca Roanhorse, who said she had only written one speech, but wanted to give additional thanks to Jason Sizemore, Amy Sturgis, and everyone who voted for the story.

Best Novelette went to "The Secret Life of Bots" by Suzanne Palmer. Palmer held up her acceptance speech for the audience – a single sheet of paper with the words "Don't Panic" in large type. Palmer recounted her recent anxiety dreams about accidentally stabbing someone with a Hugo rocket and then thanked her peers from Viable Paradise and Absolute Write, fellow nominees, editors Sheila Williams, Trevor Quachri, Neil Clarke, and Andy Cox, and her agent Joshua.

All Systems Red by Martha Wells won the Best Novella Award. She thanked her agent, Jennifer Jackson, "without whom my career would have ended in

2010, long before Murderbot existed," Michael Curry, her editor Lee Harris, along with Irene Gallo "and everyone else at Tor.com," Kevin R. Free who narrates the audiobook editions, cover artist Jaime Jones, and Wells's husband Troyce Wilson.

Picacio then introduced the inaugural World Science Fiction Society Award for Best Young Adult Book: "This is our opportunity to embrace a new generation of literary fans to become a part of our community and our celebrations. From its inception, Worldcon has been a community of dreamers, poised towards visions of the future. We hope to reclaim that brand by showing the respect that these readers and creators deserve." Felicia Day was special guest presenter of the award, which went to **Akata Warrior** by Nnedi Okorafor (Viking) and was accepted by Betsy Wollheim, who read, "I wish I could be here in person to accept this award. I'd smirk knowingly because a book full of juju and Nigerian witchcraft just won 'The Award with No Name Yet.'" Okorafor thanked her editors, her agent, cover illustrator, and her family. The award included a trophy created by Sara Felix as well as a plaque.

The Best Novel Award went to **The Stone Sky** by N.K. Jemisin, who won that category for the third year in a row. Jemisin said, "I had started this whole superstition where I only win awards if I don't show up.... For some of us, things have always been hard and I wrote the Broken Earth trilogy to speak to that struggle and what it takes to live, let alone thrive, in a world



Haikasoru table: Nick Mamatas, Masumi Washington



Tachyon table: Jeremiah Knoche, Jacob Weisman, Rick Klaw, Jill Roberts, Jaymee Goh, Jim DeMaiolo, Pat Diggs



Locus table: David Olsen, Francesca Myman



Locus table: Bill Contento, Cory Doctorow



Sarah Clemens



Richard Hescoc



Lee Moyer



Jeff Sturgeon



Theresa Mather



Peter S. Beagle signing



Derwin Mak, Jo Walton signing



"Ready, Steady, Flash" panel with Seanan McGuire, Becky Chambers, Daryl Gregory, Alasdair Stuart, and Lee Harris



Kate Secor, Seanan McGuire



N.K. Jemisin, Brit Hvide



Martha Wells & Troyce Wilson



Garth Nix, Jonathan Strahan



Elsa Sjunneson-Henry, Julia Rios



JY Yang, Nibedita Sen



Yang-Yang Wang, Rhiannon Rasmussen, Kate Elliott, Rebecca Roanhorse



Sheila Williams, Juliet Bruce, David Bruce



Kyle Niedzwiecki & Marie Brennan



John Scalzi & Kristine Blausler



Gary K. Wolfe & Dale Hanes



Irene Gallo & Gregory Manchess



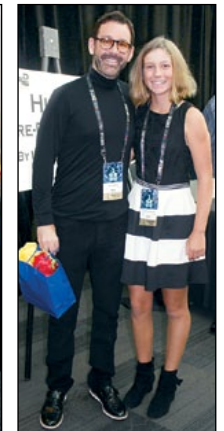
Veronica Belmont & Ryan Block



S.B. Divya & Ryan Breed



Lisa Bolekaja, Rose Lemberg & Bogi Takács



David Barrett, Mackenna Barrett



Caroline M. Yoachim, Michael Damian Thomas & Lynne M. Thomas, Cathy Hindsinn, Caitlin Thomas



Alan Smale, Christie Yant & John Joseph Adams



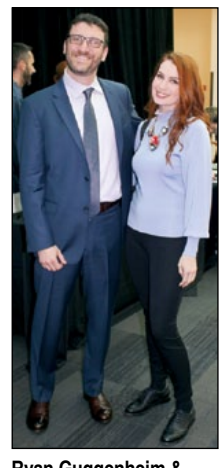
Liz Gorinsky, Miriam Weinberg



Catherine Asaro, Catherine Cannizzo



Zoe Quinn & Ryan Cady



Emma J. King & James Bacon

Vincent Docherty, David Gerrold

David Gallaher & Spring Schoenhuth

Amy Sundberg, Lee Harris

Larry Niven, Michelle Pincus

Betsy Wollheim, Marsha Jones

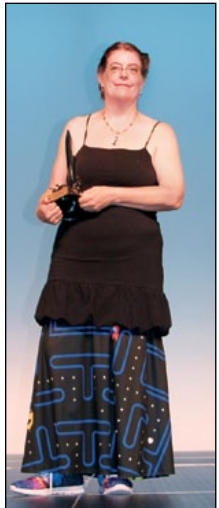
Liza Groen Trombi, George R.R. Martin

Seth Fishman, Sam J. Miller

K.M. Szpara, Faith Erline

Sheyna Gifford & Benjamin C. Kinney

Ryan Guggenheim & Felicia Day



Scott H. Andrews, Marko Kloos

Sarah Rees Brennan, Daria Dasha Medved

Foz Meadows, Chris Brathwaite

Novel: N.K. Jemisin

Novella: Martha Wells

Novelette: Suzanne Palmer

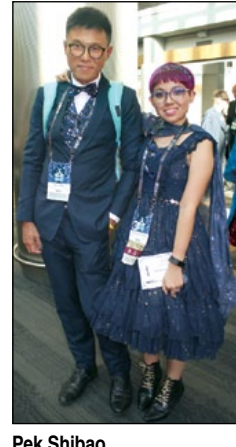
Story and Campbell: Rebecca Roanhorse

Editor (Long Form): Sheila Gilbert

Diana Pho, Grace P. Fong, Nilah Magruder

Jeannette Ng, Dom Rowney

John O'Halloran, Neil Clarke



Ellen Klages, Mimi Mondal

William Hutson, Kathleen Moran

Pek Shibao, Vina Jie-Min Prasad

Fran Wilde, Lauren C. Teffau



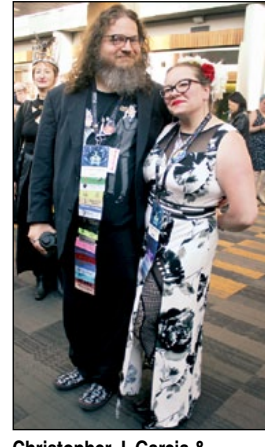
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Fancast: Matt Wallace, Mur Lafferty



Navah Wolfe, Pablo Defendini, Yanni Kuznia



Christopher J. Garcia & Vanessa Applegate



Ada Palmer, Margaret Dunlap, Lila Garrott



Lisa Goldstein, Ysabeau Wilce, Ellen Datlow, Pat Cadigan



Alissa McKersie, Helen J. Montgomery, Jo Van Ekeren



Sal Pizarro, Steven H Silver, Mary Robinette Kowal, Debbie Bretschneider



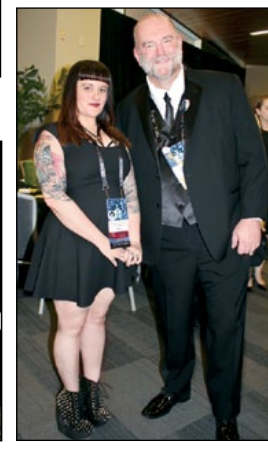
Sarah Pinsker, Kim-Mei Kirtland



Alexandra Rowland, Joe Monti



Hanna Hakkarainen, TAFF Delegate Johan Anglemark



DUFF Delegate Marlee Jane Ward, Chuck Serface



Chris Lotts, Lara Allen



Effie Seiberg, S.L. Huang



The GlassHouse, site of the Hugo Losers Party



Dancing Rave-bot, Jin-yi Hutchinson



George R.R. Martin & Parris McBride present John Picacio with an Alfie



Liza GroenTrombi, Ysabeau Wilce, Daryl Gregory, Heather Shaw

that seems determined to break you. A world of people who constantly question your competence, your relevance, your very existence.... But this is the year in which I get to smile at all of those naysayers, every single mediocre, insecure, wannabe who fixes their mouth to suggest that I do not belong on this stage, that people like me could not possibly have earned such an honor, and that when they win it's meritocracy but when we win it's identity politics. I get to smile at those people and lift a massive, shining, rocket-shaped finger in their direction." She finished by quoting and paraphrasing the chorus of Kendrick Lamar's theme song from *Black Panther*, "All the Stars": "Let 2018 be the year that the stars came closer for all of us. The stars are ours. Thank you."

WORLDCON 2019 AND BEYOND

The 77th World SF Convention will be held August 15-19, 2019 in Dublin, Ireland at the Dublin Convention Centre with guests of honor Ginjer Buchanan, Jocelyn Bell Burnell, Bill & Mary Burns, Diane Duane, Ian McDonald & Steve Jackson.

The 78th World SF Convention will be held July 29 - August 2, 2020 in Wellington, New Zealand at TSB Arena, Shed 6, Michael Fowler Center, and the Intercontinental Hotel featuring guests of honor Greg Broadmore, Larry Dixon, Mercedes Lackey, Rose Mitchell, with George R.R. Martin as toastmaster.

-Josh Pearce, Arley Sorg & Liza Trombi



Kaja Foglio & Phil Foglio



Theodora Goss, Christie Yant



Ryvanna Lewis, Gail Carriger, Vanessa Applegate



Hector Gonzalez Hernandez, Mary Anne Mohanraj, Kat Tanaka Okopnik



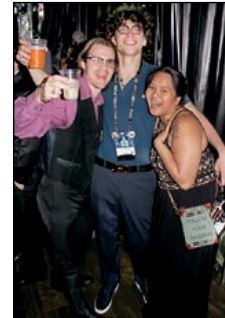
Marc Zicree, Kasturi Anderson



Joe Haldeman & Gay Haldeman



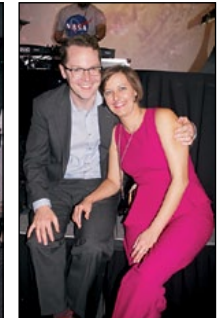
Tom Whitmore & Karen Anderson



Matthew Morrese, Ben Guyette, Bronwyn Lake



Rebecca Swart Fowler & Alvaro Zinos-Amaro



Robert Jackson Bennett & Ashlee Bennett

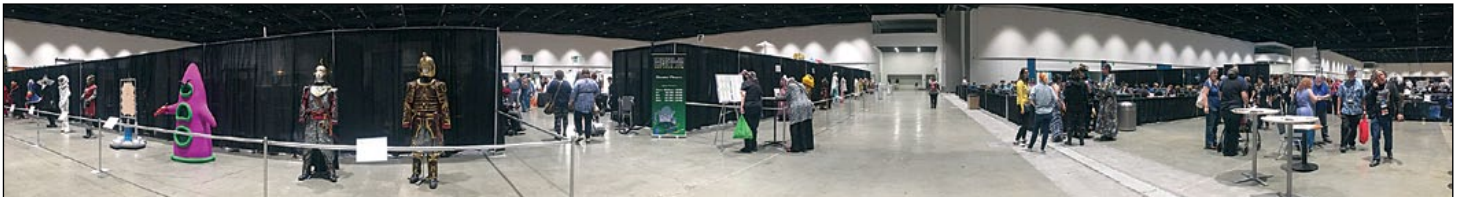
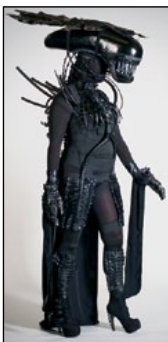


Exhibit Hall



Journeyman: Best in Class, Presentation: "Alien Queen"



Novice: Best in Class, Presentation & Workmanship: "The Knight Radiant"



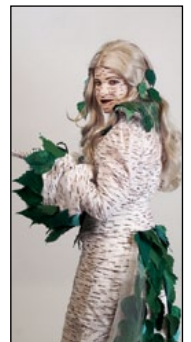
Open: Best in Class: "Mummy for Nothing"



Novice: Best Transformation: "Terrific Tentacles"



Best in Show: "Emerald City"



Journeyman: Best in Class, Workmanship: "Silver Birch Dryad"



Asimov's and AnLab Awards Winners: Daniel D. Villani, Suzanne Palmer, C Stuart Hardwick



Asia SF Association & others (l to r): top row: Fan Yilun, Zhao Ruhan, Taiyo Fuji, Regina Kanyu Wang, La Tzu, AMD, Jaymee Goh, Park Sang Joon; bottom row: Emily Jin, Stanley Chen Qiufan, YK Yoon, Gabrielle Wei, Xu Donghua



John Picacio's Mexicanx Initiative Group (l to r): back row: Mariana Palova, Emmanuel Valtierra, Alberto Chimal, Manuel Gonzales, Raquel Castro, Christopher Brown, John Picacio, Andrea Chapela, Gabriela Damian Miravete, Gonzalo Alvarez, David Bowles, Grace Chadwick, Cody Jimenez, Gerardo Horacio Porcayo, Aaron Duran, Patty Garcia, Robbie Trevino, Babs Webb; middle row: Julia Rios, Rick Canfield, Libia Brenda Castro, Iliana Vargas, Vanía Soto, José Luis Zárate, Orlando Arocena; seated front: Smok, Lauren Snow, Tehani Farr, Dianita Ceron



World Science Fiction Convention Chairpersons (l to r): front: Tony Lewis (1971, Noreascon I, Boston), Norman Cates (2020, CoNZealand, Wellington), Erle Korschak (1940, Chicon I, Chicago), Tom Whitmore (2002, ConJose, San Jose), James Bacon (2019, Dublin 2019: An Irish Worldcon, Dublin), John Mansfield (1994, ConAdian, Winnipeg), Joe Siclari (1992, MagiCon, Orlando); middle row: Ruth Lichtwardt (2016, MidAmeriCon II, Kansas City), Kelly Buehler (2020, CoNZealand, Wellington), Kent Bloom (2008, Denvention 3, Denver), Tom Veal (2000, Chicon 2000, Chicago), Sally Woehrlé (2015, Sasquan, Spokane), Patty Wells (2011, Renovation, Reno), Leslie Turek (1980, Noreascon Two, Boston), Deb Geisler (2004, Noreascon 4, Boston); back row: Christian McGuire (2006, L.A.con IV, Anaheim), Randall Shepherd (2013, LoneStarCon 3, San Antonio), Todd Dashoff (2001, Millennium Philcon, Philadelphia), Michael Walsh (1983, ConStellation, Baltimore), David Clark (1993, ConFrancisco, San Francisco), Kevin Standlee (2002, ConJose, San Jose), Steve Cooper (2014, Loncon 3, London), Vincent Docherty (1995, Intersection, Glasgow, & 2005, Interaction, Glasgow), Dave McCarty (2012, Chicon 7, Chicago)

2018 WSFS Business Meeting

by Kevin Standlee & Cheryl Morgan

This year's World Science Fiction Society Business Meeting was comparatively quiet after the controversies of recent years. For the first time since 2015, the meeting completed all scheduled business by the Sunday meeting and did not have to hold an "overtime" meeting on the final day of the convention.

The most high-profile topic was the naming of the WSFS Award for Best Young Adult Book. The meeting ratified the 2017 proposal of "Lodestar Award" after a short debate. There had been some discussion of other names (which would have required an additional year if any of them had passed), but in the end no new names were proposed, and the name "Lodestar" takes effect with the 2019 Award. This is not a Hugo Award, and therefore works in this category remain eligible for the Hugo Award as well, either in Novel or Novella, depending on length.

Jesi Lipp, who was deputy presiding officer of the meeting, took the Chair for the debate on the Lodestar name when presiding officer Tim Illingworth recused himself due to his involvement with the Young Adult Award Committee. Lipp became the first woman to preside over a WSFS Business Meeting since Anna Moffatt in 1958. Lipp is also scheduled to chair the 2019 Business Meeting in Dublin.

A proposal to give Hugo Administrators slightly more leeway to move works between the Best Novel and Best Novella categories was ratified. The rule is now based solely on a percentage of wordcount, not a fixed number of words. Two other minor amendments passed on from Helsinki were also ratified. These were about clarity of wording and do not make substantive changes to the Constitution.

Several minor proposals received first passage this year, including one that adds "or Comic" to the title of the Best Graphic Story category. This change was submitted based on feedback from people in the comics industry who said that the name "Best Graphic Story" was perceived by some to exclude comic books, even though the category definition includes them.

A proposal that would open the door to the possibility

of remote participation in the Business Meeting was referred to a committee for further study.

The Hugo Award Study Committee created by last year's Business Meeting presented a long report (available at <www.worldcon76.org/images/wsfs/Hugo-Study-Committee-Report.pdf>) and several proposals. A proposal to change the Best Fancast category to Best Podcast was rejected. A proposal to redefine the Best Professional Artist and Best Fan Artist categories was, after lengthy debate, referred to a special committee to consider this issue only, and to produce an updated version for consideration at next year's Business Meeting. The Hugo Award Study Committee was continued and instructed to report next year.

The meetings were recorded and posted to the YouTube Worldcon Events channel (<tinyurl.com/2018WSFSBM>). Full details of the changes to the WSFS Constitution will be available in due course at the World Science Fiction Society's website, <wsfs.org>.

—Kevin Standlee & Cheryl Morgan■



WSFS Business Meeting (l to r): standing: Terry Neill, Anne Davenport, Janice Mars, Scott Sanford, Lisa Hayes; seated: Paul Dormer, Jesi Pershing, Tim Illingworth, Linda Deneroff, Donald Eastlake III

COMPLETE 2018 HUGO VOTING

	Nov.	FIRST PLACE						SECOND					THIRD				FOURTH			5th	6th
NOVEL (2,336 ballots counted)																					
The Stone Sky , N.K. Jemisin	365	770	774	826	935	1044	1263														
The Collapsing Empire , John Scalzi	134	406	409	460	512	638	874	565	569	676	822	1115									
Providence , Ann Leckie	178	226	228	e	e	e	e	378	382	455	e	e	523	527	683	1000					
Six Wakes , Mur Lafferty	186	348	350	386	434	518	e	462	465	536	640	e	562	565	676	846	697	701	903		
Raven Stratagem , Yoon Ha Lee	188	230	230	277	e	e	e	420	421	492	642	897	500	502	611	e	670	675	891	995	
New York 2140 , Kim Stanley Robinson																					
	128	314	316	345	382	e	e	379	381	e	e	e	494	499	e	e	606	611	e	803	
No Award		42	e	e	e	e	e	44	e	e	e	e	50	e	e	e	56	e	e	74	
NOVELLA (2,190 ballots counted)																					
All Systems Red , Martha Wells	465	803	805	841	902	1021															
"And Then There Were (N-One)" , Sarah Pinsker	259	345	348	364	400	457		581	587	636	721	926									
Down Among the Sticks and Bones , Seanan McGuire																					
	250	379	380	405	435	554		537	538	593	659	898	698	701	804	964					
Binti: Home , Nnedi Okorafor	171	314	316	335	385	e		468	470	507	617	e	588	595	666	876	809	818	1008		
The Black Tides of Heaven , JY Yang																					
	185	181	181	201	e	e		270	270	306	e	e	382	383	454	e	532	537	710	840	
River of Teeth , Sarah Gailey	198	128	129	e	e	e		202	203	e	e	e	290	292	e	e	456	464	e	703	
No Award		40	e	e	e	e		49	e	e	e	e	65	e	e	e	82	e	e	106	
NOVELETTE (1,835 ballots counted)																					
"The Secret Life of Bots" , Suzanne Palmer																					
	107	450	450	477	538	643	856														
"Wind Will Rove" , Sarah Pinsker	79	400	402	436	469	553	697	489	491	543	617	761									
"A Series of Steaks" , Vina Jie-Min Prasad																					
	92	292	294	316	363	420	e	444	447	475	527	725	634	638	707	833					
"Extracurricular Activities" , Yoon Ha Lee																					
	93	248	248	267	e	e	e	319	319	351	481	e	408	409	467	671	647	652	826		
"Children of Thorns, Children of Water" , Aliette de Bodard																					
	76	241	244	281	350	e	e	289	292	337	e	e	376	380	451	e	530	539	688	848	
"Small Changes Over Long Periods of Time" , K.M. Szpara																					
	93	156	157	e	e	e	e	188	189	e	e	e	242	244	e	e	396	401	e	567	
No Award		48	e	e	e	e	e	51	e	e	e	e	58	e	e	e	78	e	e	104	
SHORT STORY (1,996 ballots counted)																					
"Welcome to Your Authentic Indian ..." , Rebecca Roanhorse																					
	128	454	455	490	547	666	913														
"Fandom for Robots" , Vina Jie-Min Prasad																					
	173	381	381	408	476	585	e	476	476	524	642	858									
"The Martian Obelisk" , Linda Nagata																					
	85	398	401	413	492	586	844	476	480	514	633	810	603	607	668	909					
"Sun, Moon, Dust" , Ursula Vernon	82	334	335	355	409	e	e	402	403	446	533	e	529	530	601	779	748	753	876		
"Carnival Nine" , Caroline M. Yoachim																					
	86	267	268	278	e	e	e	336	337	356	e	e	447	448	488	e	658	661	743	1002	
"Clearly Lettered in a Mostly Steady Hand" , Fran Wilde																					
	69	118	118	e	e	e	e	182	182	e	e	e	232	233	e	e	296	300	e	512	
No Award		44	e	e	e	e	e	44	e	e	e	e	48	e	e	e	59	e	e	79	

Worldcon 76 received 2,828 valid ballots, down from 3,319 at Worldcon 75. Some 40% of eligible members voted, up from 32%. There were 1,813 valid nominating ballots, down from 2,464.

The procedure for counting nominations was the same as last year, using the system known as *E Pluribus Hugo*, or EPH. The rather complicated point system gives a single point to each voter's ballot, dividing that point among the nominees. The points are counted, the two nominees with the fewest points are compared, and (points notwithstanding) the one with the fewest nominations (votes) is dropped. The process repeats until down to six finalists. This system complicates discussing how close a runner-up to the ballot was, as some nominees might have eliminated others earlier on if they'd had just a few more points, until the last position on the ballot, determined strictly by votes unless there's a tie. For the sake of clarity we will summarize how close a runner-up was in each category.

Once again, it's time to explain the Australian ballot preference system used for the Hugo awards. First-place votes (including those for No Award) are counted in column one. If no entry has the majority of the vote then the entry with the fewest votes is dropped (e). The dropped entry's second-place votes now become first-place votes (column two) and the process is repeated until a nominee has a majority of the votes (usually six drops, with six finalists), deciding first place. Second place is determined by

dropping the winner, counting their second-place votes as if they were first, etc. Therefore, the item that originally placed second doesn't necessarily win second place. Likewise, third place is decided by dropping both first- and second-place winners, promoting the next eligible entry, and counting all over again. The system ensures that the winner is liked by a majority of voters, even though it may not have received a majority of first-place votes.

BEST NOVEL

The Stone Sky by N.K. Jemisin won easily in the first round, coming in with the most nominations and a solid lead in the voting for first place from the first round on. **The Collapsing Empire** by John Scalzi led all the way in voting for second place. Third was a bit more of a contest, with **Six Wakes** by Mur Lafferty leading for the first two rounds, but when Kim Stanley Robinson's **New York 2140** was dropped, enough of its votes went to Ann Leckie's **Providence** to give it a slim lead in the third round, finally taking third place in the fourth round. The Lafferty led all the way in voting for fourth place. **Raven Stratagem** by Yoon Ha Lee took fifth place in a single round, leaving the Robinson in sixth. The closest runner-up to the ballot was **The Stars Are Legion** by Kameron Hurley, which actually had more votes than the Scalzi or Robinson, but was well behind in points; after the last round by points, it was compared by votes with the Lee, which had substantially more. This was Jemisin's sixth nomination and third win, making her the

first person to win Best Novel three years in a row, and to win the Hugo for all three books in a trilogy.

BEST NOVELLA

All Systems Red by Martha Wells won easily, starting with the most nominations and maintaining a solid lead in the voting through five rounds. The rest of the places saw a similar lack of contention, with smaller leads for the winners: "And Then There Were (N-One)" by Sarah Pinsker took second place, followed by **Down Among the Sticks and Bones** by Seanan McGuire in third, **Binti: Home** by Nnedi Okorafor in fourth, **The Black Tides of Heaven** by JY Yang in fifth, and **River of Teeth** by Sarah Gailey in sixth. The closest runner-up was **Passing Strange** by Ellen Klages, which ended up 19 votes behind the Okorafor. This was Wells's first win and first time being nominated; she was also nominated this year under Best Series.

BEST NOVELETTE

"The Secret Life of Bots" by Suzanne Palmer came in with the most nominations and the most first-place votes, and held its lead through six rounds to win. "Wind Will Rove" by Sarah Pinsker led all the way in the voting for second place, and "A Series of Steaks" by Vina Jie-Min Prasad took third place without challenge in four rounds. "Extracurricular Activities" by Yoon Ha Lee took fourth place in similar fashion. "Children of Thorns, Children of Water" by Aliette de Bodard took fifth in one round, leaving "Small Changes Over Long Periods

	Nom.	FIRST PLACE						SECOND					THIRD				FOURTH			5th		6th
SERIES (1,855 ballots counted)																						
World of the Five Gods,																						
	82	502	509	568	633	719	864															
Lois McMaster Bujold	82	502	509	568	633	719	864															
InCryptid, Seanan McGuire	78	384	385	416	441	478	595	474	476	502	589	683										
The Memoirs of Lady Trent, Marie Brennan	109	223	223	261	325	377	e	288	289	356	464	581	380	381	457	557						
The Books of the Raksura, Martha Wells	77	197	201	e	e	e	e	261	267	325	e	e	364	371	445	539	476	483	650			
The Stormlight Archive, Brandon Sanderson	73	235	235	252	282	e	e	299	302	345	391	e	351	356	409	e	409	414	493	522	533	
The Divine Cities, Robert Jackson Bennett	116	211	212	237	e	e	e	256	258	e	e	e	280	282	e	e	354	358	e	518	528	
No Award		103	e	e	e	e	e	122	e	e	e	e	133	e	e	e	141	e	e	156	e	
RELATED WORK (1,608 ballots counted)																						
No Time to Spare,																						
Ursula K. Le Guin	96	481	484	509	562	661	760															
Crash Override, Zoe Quinn	102	495	495	526	551	619	660	607	607	659	706											
Luminescent Threads,																						
Alexandra Pierce & Mimi Mondal, eds.	102	171	172	188	201	e	e	256	258	297	340		418	420	484	614						
Iain M. Banks, Paul Kincaid	100	170	171	178	204	212	e	226	228	243	291		285	289	361	420	373	377	501			
Sleeping With Monsters,																						
Liz Bourke	51	103	103	e	e	e	e	155	155	e	e		269	269	293	e	440	441	499	553		
A Lit Fuse, Nat Segaloff	51	143	144	146	e	e	e	196	197	203	e		247	248	e	e	301	308	e	427	696	
No Award		45	e	e	e	e	e	50	e	e	e		53	e	e	e	63	e	e	76	135	
GRAPHIC STORY (1,393 ballots counted)																						
Monstress: The Blood, Marjorie Liu, art by Sana Takeda																						
	159	365	365	380	443	552	687															
Saga, Vol. 7, Brian K. Vaughan, art by Fiona Staples	84	246	246	282	318	378	438	333	333	392	447	576										
Bitch Planet: President Bitch,																						
Kelly Sue DeConnick, art by Valentine De Landro & Taki Soma	64	180	181	197	e	e	e	255	256	283	363	493	322	323	396	558						
Black Bolt: Hard Time,																						
Saladin Ahmed, art by Christian Ward	67	213	214	223	262	303	e	258	259	272	e	e	304	306	352	446	410	413	512			
Paper Girls, Vol. 3, Brian K. Vaughan, art by Cliff Chiang	55	101	101	e	e	e	e	144	144	e	e	e	233	234	e	e	325	326	e	446	450	
My Favorite Thing Is Monsters,																						
Emil Ferris	40	215	218	228	246	e	e	264	267	285	327	e	290	297	349	e	326	333	436	428	439	
No Award		73	e	e	e	e	e	75	e	e	e	e	85	e	e	e	88	e	e	102	e	

of Time” by K.M. Szpara to take fifth. “The Dark Birds” by Ursula Vernon was the closest runner-up, with the same number of votes as the de Bodard, but by points ended up compared in the last round with the Pinsker, which had three more votes. This was Suzanne Palmer’s first nomination and win.

BEST SHORT STORY

“Welcome to Your Authentic Indian Experience™” by Rebecca Roanhorse was only second in nominations, but had the most first-place votes and led through six rounds to win. Second place was a bit of a contest, with Vina Jie-Min Prasad’s “Fandom for Robots” (which had the most nominations) tied in the first round with Linda Nagata’s “The Martian Obelisk”; the Nagata pulled ahead slightly in the second round, but the Prasad pulled ahead in the third, and hung onto the lead to take second in six rounds. The Nagata then led all the way to take third place in four rounds. “Sun, Moon, Dust” by Ursula Vernon took fourth place without challenge, “Carnival Nine” by Caroline M. Yoachim took fifth, and “Clearly Lettered in a Mostly Steady Hand” by Fran Wilde ended up sixth. The closest runner-up was Tobias S. Buckell’s “Zen and the Art of Starship Maintenance”, only three votes (less than two points) back of the ballot. This was Rebecca Roanhorse’s first nomination and first win.

BEST SERIES

Lois McMaster Bujold’s World of the Five Gods won easily, despite being only third in nominations; it started with a solid lead in the voting and stayed well ahead for all six rounds. The rest of the places went with a similar lack of challenge, with the InCryptid series by Seanan McGuire taking second, The Memoirs of Lady Trent by Marie Brennan third, The Books of the Raksura by Martha Wells fourth, The Stormlight Archive by Brandon Sanderson fifth, and The Divine Cities by Robert Jackson Bennett

sixth. Withdrawn and ineligible works complicated nominations in this category. The most nomination votes (196) went to The Broken Earth trilogy by N.K. Jemisin, who declined nomination. Three series that otherwise would have made the ballot were eliminated because they lacked enough words published since their last appearance in the category: The Expanse series by James S.A. Corey, The Craft Sequence by Max Gladstone, and the October Daye series by Seanan McGuire. The closest runner-up was the Foreigner series by C.J. Cheryh, which was very close, having more votes than the Stormlight Archive series, but fewer points. It ended up comparing votes with the InCryptid series, which had four more votes. This was Bujold’s 16th Hugo nomination and seventh win, her second in this category, which has only been awarded for two years.

BEST RELATED WORK

Ursula K. Le Guin’s No Time to Spare won, despite being in the middle of the pack in nominations, and starting out second in first-place votes, behind Zoe Quinn’s Crash Override: How Gamergate <Nearly> Destroyed My Life, and How We Can Win the Fight Against Online Hate. The Quinn held onto the lead for the first three rounds, but after Nat Segaloff’s A Lit Fuse dropped, the biggest part of its votes went to the Le Guin, giving it the lead, and it held on to win. The Quinn took second place without contest in only four rounds. Luminescent Threads: Connections to Octavia E. Butler, edited by Alexandra Pierce & Mimi Mondal, led all the way in the voting for third place. Fourth place was more of a contest, with Liz Bourke’s Sleeping With Monsters: Readings and Reactions in Science Fiction and Fantasy leading the first two rounds. Once again, dropping the Segaloff changed things, and Paul Kincaid’s Iain M. Banks jumped ahead to take fourth place in the third round. The Bourke took fifth place in one round, leaving the Segaloff to take

sixth. The closest runner-up was website Archive of Our Own, which would have made the ballot with just over a quarter of a point more. This was Le Guin’s 24th nomination and seventh win.

BEST GRAPHIC STORY

Monstress, Volume 2: The Blood by Marjorie M. Liu, illustrated by Sana Takeda, came in with the most nominations, and the most first-place votes, and led all the way through six rounds to win. Saga, Vol. 7 by Brian K. Vaughan, illustrated by Fiona Staples, took second place in five rounds, leading all the way. There was no contest for the rest of the places, with Bitch Planet, Vol. 2: President Bitch by Kelly Sue DeConnick, illustrated by Valentine De Landro & Taki Soma, taking third; Black Bolt, Vol. 1: Hard Time by Saladin Ahmed, illustrated by Christian Ward, fourth; Paper Girls, Vol. 3 by Brian K. Vaughan, illustrated by Cliff Chiang, fifth; and My Favorite Thing Is Monsters by Emil Ferris in sixth. Ms. Marvel, Vol. 7: Damage Per Second by G. Willow Wilson, illustrated by Takeshi Miyazawa, was the closest runner-up, only two votes from making the ballot. This was the second nomination and win for Liu and Monstress; Sana Takeda has an additional two nominations and one win for Professional Artist.

BEST DRAMATIC PRESENTATION – LONG FORM

Wonder Woman won, coming in with the most nominations but a lead of only four votes in the first round; it managed to increase its lead with each round, winning in six. Get Out started voting for second place with a lead of over 200 points over Thor: Ragnarok; that lead got whittled down to only 20 points by the fifth round – still enough to give Get Out second place. Thor: Ragnarok led all the way in voting for third place, as did Star Wars: The Last Jedi for fourth. The Shape of Water took fifth in

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« Complete 2018 Hugo Voting

Nom.	FIRST PLACE						SECOND					THIRD				FOURTH			5th	6th
DRAMATIC PRESENTATION – LONG FORM (2,450 ballots counted)																				
<i>Wonder Woman</i>	541	622	624	723	856	998	1307													
<i>Get Out</i>	265	618	618	645	719	848	971	706	706	786	853	1083								
<i>Thor: Ragnarok</i>	301	318	318	372	413	506	e	504	504	586	816	1063	717	717	829	1181				
<i>Star Wars: The Last Jedi</i>	405	246	246	e	e	e	e	379	380	467	e	e	509	510	636	e	842	845	1085	
<i>The Shape of Water</i>	307	309	310	335	e	e	e	409	411	500	578	e	636	638	799	944	798	802	1040	1091
<i>Blade Runner 2049</i>	260	318	318	349	409	e	e	372	372	e	e	e	450	450	e	e	566	568	e	792
No Award		19	e	e	e	e	e	26	e	e	e	e	31	e	e	e	42	e	e	74
DRAMATIC PRESENTATION – SHORT FORM (1,868 ballots counted)																				
<i>The Good Place</i> :																				
“The Trolley Problem”	87	377	377	416	609	663	750													
<i>Black Mirror</i> : “USS Callister”	98	411	415	447	470	544	709	452	456	495	572	744								
<i>The Good Place</i> :																				
“Michael’s Gambit”	164	234	234	258	e	e	e	502	502	555	615	710	616	617	692	795				
<i>Doctor Who</i> : “Twice Upon Time”	77	353	357	372	385	468	e	378	382	402	484	e	482	489	529	678	625	634	728	
<i>Star Trek: Discovery</i> : “Magic to Make the Sanest Man Go Mad”	61	245	247	269	288	e	e	267	269	295	e	e	340	342	381	e	491	495	605	719
“The Deep”, Clipping	77	200	200	e	e	e	e	207	207	e	e	e	243	244	e	e	359	362	e	471
No Award		48	e	e	e	e	e	48	e	e	e	e	48	e	e	e	75	e	e	104
EDITOR – LONG FORM (1,026 ballots counted)																				
Sheila E. Gilbert	99	317	326	348	352	380	437													
Navah Wolfe	188	203	216	253	254	284	368	244	261	310	314	374								
Diana M. Pho	60	117	122	135	138	e	e	155	171	195	201	e	203	229	238	313				
Devi Pillai	55	127	138	150	151	189	e	169	184	211	212	293	219	243	244	299	273	274	338	
Miriam Weinberg	94	78	97	e	e	e	e	98	124	e	e	e	144	175	177	e	213	217	266	323
Joe Monti	70	72	e	e	e	e	e	96	e	e	e	e	115	e	e	e	146	151	e	329
No Award		112	114	114	e	e	e	122	126	126	e	e	124	129	e	e	125	e	e	418
EDITOR – SHORT FORM (1,206 ballots counted)																				
Lynne M. Thomas & Michael Damian Thomas																				
Michael Damian Thomas	155	256	257	274	326	375	466													
Sheila Williams	84	251	253	271	296	341	460	313	315	352	406	479								
Neil Clarke	101	180	180	216	242	295	e	222	223	265	336	437	285	287	366	492				
John Joseph Adams	100	131	132	e	e	e	e	173	174	201	e	e	232	234	285	364	335	339	436	
Jonathan Strahan	103	154	155	175	203	e	e	171	172	e	e	e	230	233	e	e	306	310	411	431
Lee Harris	108	158	158	168	e	e	e	203	203	225	250	e	236	237	277	e	268	270	e	436
No Award		76	e	e	e	e	e	77	e	e	e	e	88	e	e	e	93	e	e	562
PROFESSIONAL ARTIST (1,361 ballots counted)																				
Sana Takeda	54	333	336	363	408	491	653													
John Picacio	67	348	350	370	392	424	533	402	405	445	490	587								
Galen Dara	85	201	202	235	263	336	e	277	279	333	393	574	374	378	466	569				
Victo Ngai	110	171	173	188	206	e	e	242	244	272	316	e	275	278	330	413	391	396	555	
Kathleen Jennings	47	142	142	150	e	e	e	193	193	208	e	e	224	245	275	e	343	346	413	535
Bastien Lecouffe Deharme	40	115	115	e	e	e	e	158	159	e	e	e	204	205	e	e	282	283	e	412
No Award		51	e	e	e	e	e	52	e	e	e	e	63	e	e	e	67	e	e	767
																				85

a single round, leaving *Blade Runner 2049* to take sixth. The closest runner-up was *Logan*, more than 45 votes (or 34 points) away from making the ballot.

BEST DRAMATIC PRESENTATION – SHORT FORM

The Good Place: “The Trolley Problem” won, after a contest with *Black Mirror*: “USS Callister”, which started with the most first-place votes and held onto the lead for three rounds. Only when another episode of *The Good Place*, “Michael’s Gambit” dropped, “The Trolley Problem” pulled into the lead in the fourth round, holding on to win in the sixth. *The Good Place*: “Michael’s Gambit” started out in the lead in the voting for second place, and held the lead until *Doctor Who*: “Twice Upon Time” was dropped in the fourth round, giving *Black Mirror*: “USS Callister” enough votes to take second place in the fifth round. *The Good Place*: “Michael’s Gambit” finally led all the way to take third place, and *Doctor Who*: “Twice Upon Time” took fourth. *Star Trek: Discovery*: “Magic to Make the Sanest Man Go Mad” then took fifth place in one round, and the song “The Deep” by Clipping took sixth place. The closest runner-up was *The Expanse*: “Caliban’s War”, ten votes (or 12 points) back from making the ballot.

EDITOR – LONG FORM

Sheila E. Gilbert won, starting with the most first-place votes and holding onto the lead through all six rounds. Navah Wolfe, who had the most nominations, took second place, leading through all six rounds. Third place was a bit of a contest, with Devi Pillai leading the first three rounds with a small lead over Diana M. Pho, who picked up enough points to

pull ahead in the last round and take third. Devi Pillai then took fourth place in three rounds, with Miriam Weinberg taking fifth in two rounds, and Joe Monti took sixth. Liz Gorinsky withdrew from nomination; the closest runner-up was Will Hinton, six votes back of making the ballot. This was Gilbert’s sixth nomination and second win.

EDITOR – SHORT FORM

Lynne M. Thomas & Michael Damian Thomas came in with the most nominations and the most first-place votes, and managed to hold onto a generally slim lead to win in the sixth round over Sheila Williams, who went on to take second place without any serious challenge. There was no serious competition for the remaining places, with Neil Clarke taking third, John Joseph Adams fourth, Jonathan Strahan fifth, and Lee Harris sixth. The closest runner-up was C.C. Finlay, who missed the ballot by two votes. Strictly speaking, the editorial duo of Lynne M. Thomas & Michael Damian Thomas have four nominations (two this year) and three wins (two this year), but in other combinations Michael Damian Thomas has eight nominations and four wins, and Lynne M. Thomas has 13 nominations and seven wins.

BEST PROFESSIONAL ARTIST

Sana Takeda won, despite an initial challenge by John Picacio, who started with the most first-place votes, and led through the first three rounds. Then Kathleen Jennings was dropped and Takeda picked up enough votes to take the lead in the fourth round, and win in the sixth. Picacio then took second place, leading all the way. Galen Dara took third in four rounds without challenge; Victo Ngai took fourth,

Kathleen Jennings took fifth, and Bastien Lecouffe Deharme ended up in sixth. Julie Dillon made the initial ballot, but declined nomination. The closest runner-up was Yuko Shimizu, who tied with Kathleen Jennings in votes, but had fewer points, and dropped in the next-to-last round. This was Sana Takeda’s fourth nomination and third win, counting this year’s nomination and win for *Monstress, Volume 2: The Blood*, written by Marjorie M. Liu.

BEST SEMIPROZINE

Uncanny came in with the most nominations and a strong lead in first-place votes, and led all the way to win in only five rounds. *Strange Horizons* took second place in five rounds without challenge, and the rest of the places went in similar fashion: *Beneath Ceaseless Skies* taking third, *Escape Pod* fourth, *Fireside* fifth, and *The Book Smugglers* sixth. The closest runner-up was *Fiyah Literary Magazine*, only three nominations back of *Escape Pod*, though by the EPH it ended up with its votes compared to those of *Fireside Magazine*, which had 29 more votes. This was the third nomination for *Uncanny*, and its second win.

BEST FANZINE

File 770 won dramatically in only two rounds, having started with the most nominations and a hefty lead in first-place votes; it only took one drop to give it more than twice the votes of all the remaining nominees combined. Second place was more of a contest, with *SF Bluestocking* and *Journey Planet* tied in the first round; *Journey Planet* pulled ahead in the second and third rounds, but *SF Bluestocking* pulled ahead at the last minute to take second. Third place went with no real challenge to *nerds of a feather, flock*

	Nom.	FIRST PLACE					SECOND					THIRD				FOURTH			5th		6th
SEMIPROZINE (1,336 ballots counted)																					
<i>Uncanny</i>	270	482	483	521	569	627															
<i>Strange Horizons</i>	151	186	186	206	238	309	321	321	367	453	564										
<i>Beneath Ceaseless Skies</i>	146	171	173	188	207	e	266	268	303	353	434	359	362	420	532						
<i>Escape Pod</i>	69	208	208	217	227	280	256	256	273	305	e	295	295	325	409						
<i>Fireside</i>	95	111	113	124	e	e	172	174	200	e	e	225	227	272	e	276	281	369	393	399	
<i>The Book Smugglers</i>	88	108	109	e	e	e	153	154	e	e	e	192	193	e	e	269	271	e	366	369	
No Award	70	e	e	e	e	e	70	e	e	e	e	72	e	e	e	79	e	e	87	e	
FANZINE (1,156 ballots counted)																					
<i>File 770</i>	173	558	578																		
<i>SF Bluestocking</i>	52	154	164				205	218	220	253	358										
<i>nerds of a feather, flock together</i>	49	116	117				170	182	184	206	e	238	240	270	318						
<i>Journey Planet</i>	54	137	140				205	240	242	266	300	222	223	269	308	260	261	308			
<i>Galactic Journey</i>	40	60	64				101	e	e	e	e	118	121	e	e	175	181	233	269	279	
<i>Rocket Stack Rank</i>	44	50	e				120	131	136	e	e	132	138	152	e	168	179	e	203	217	
No Award		81	83				103	104	e	e	e	109	e	e	e	130	e	e	146	e	
FANCAST (909 ballots counted)																					
<i>Ditch Diggers</i>	80	179	192	192	210	238	317														
<i>Fangirl Happy Hour</i>	67	128	149	149	179	208	e	161	192	192	233	289									
<i>The Coode Street Podcast</i>	75	167	180	183	201	235	271	189	207	210	234	283	200	203	237	289					
<i>Galactic Suburbia</i>	72	76	e	e	e	e	e	89	e	e	e	e	145	145	e	e	209	210	278		
<i>Sword and Laser</i>	44	149	154	154	165	e	e	173	183	183	204	e	188	188	214	277	222	223	260	289	
<i>Verity!</i>	47	120	131	132	e	e	e	135	150	151	e	e	159	160	211	e	181	183	e	256	
No Award		90	90	e	e	e	e	92	92	e	e	e	92	e	e	e	102	e	e	109	
FAN WRITER (1,143 ballots counted)																					
Sarah Gailey	65	258	268	270	304	375	509														
Foz Meadows	56	178	186	187	224	286	e	233	246	249	309	460									
Mike Glycer	60	246	248	250	295	317	396	280	283	286	349	393	316	318	326	452					
Bogi Takács	54	156	198	199	212	e	e	220	269	272	294	e	316	320	326	433	365	370	448		
Camestros Felapton	62	141	143	144	e	e	e	156	160	161	e	e	184	185	196	e	256	260	279	326	
Charles Payseur	67	77	e	e	e	e	e	90	e	e	e	e	104	106	e	e	123	125	e	225	
No Award		87	89	e	e	e	e	90	92	e	e	e	90	e	e	e	111	e	e	122	
FAN ARTIST (1,046 ballots counted)																					
Geneva Benton	44	239	240	251	300	337	436														
Likhain (M. Sereno)	135	230	232	246	265	278	342	280	282	305	322	405	297	298	339	385					
Grace P. Fong	36	122	122	137	e	e	e	199	199	225	255	376	297	298	339	385					
Maya Hahto	21	136	136	152	179	203	e	197	197	221	252	e	260	260	306	356	407	408	458		
Spring Schoenhuth	27	117	117	e	e	e	e	142	142	e	e	e	173	173	e	e	229	229	276	484	
Steve Stiles	28	146	146	172	178	e	e	153	153	183	e	e	174	174	211	e	192	193	e	260	
No Award		56	e	e	e	e	e	56	e	e	e	e	57	e	e	e	60	e	e	65	
WSFS AWARD FOR BEST YOUNG ADULT BOOK [NOT A HUGO] (1,386 ballots counted)																					
<i>Akata Warrior</i> , Nnedi Okorafor	106	404	406	436	488	534	616														
<i>Summer in Orcus</i> , T. Kingfisher	52	331	332	352	368	396	496	398	399	437	476	536									
<i>In Other Lands</i> , Sarah Rees Brennan	78	183	183	201	222	245	e	221	221	261	302	371	341	342	417	498					
<i>A Skinful of Shadows</i> , Frances Hardinge	52	95	96	e	e	e	e	136	137	e	e	e	188	189	e	e	297	299	385		
<i>The Art of Starving</i> , Sam J. Miller	57	138	139	147	e	e	e	185	187	206	e	e	225	227	263	e	290	296	e	406	
<i>The Book of Dust: La Belle Sauvage</i> , Philip Pullman	62	159	161	171	184	e	e	227	229	251	291	e	273	276	318	393	305	308	378	401	
No Award		76	e	e	e	e	e	77	e	e	e	e	83	e	e	e	89	e	e	105	

together, fourth to *Journey Planet*, fifth to *Galactic Journey*, sixth to *Rocket Stack Rank*. *Black Gate* was the closest runner-up, with more nominating votes than *Escape Pod*, but significantly fewer points, ending up compared with *Rocket Stack Rank*, which tied in votes but had more points. This was the 31st nomination and eighth win for *File 770*.

BEST FANCAST

Ditch Diggers started with the most nominations, and the most first-place votes, and never lost the lead through six rounds. Second place saw a three-way contest: *The Coode Street Podcast* led in the first round, followed by *Sword and Laser*, then *Fangirl Happy Hour*. *Galactic Suburbia* dropped, and its supporters gave *Fangirl* a boost to just behind *Coode Street* in the second round; their relative positions held in the third and fourth rounds, but then *Fangirl Happy Hour* pulled ahead in the fifth round, taking second place by just six points. *Coode Street Podcast* took third place without a fight. *Sword and Laser* started in the lead in voting for fourth place, but *Galactic Suburbia* pulled ahead in the third round to win. *Sword and Laser* took fifth in two rounds, leaving *Verity!* to take sixth. The closest runner-up was *The Skiffy and Fanty Show*, more than ten points and votes back of the ballot. *Tea & Jeopardy* declined nomination. This was the second nomination and first

win for *Ditch Diggers*.

BEST FAN WRITER

Sarah Gailey led the voting all the way to take first place. Mike Glycer led the voting for second place for four rounds, but in the last round Foz Meadows surged ahead to take second. The voting for third started with a tie between Mike Glycer and Bogi Takács, who pulled ahead by two points in the second round, then the two tied again in the third round; Glycer finally pulled ahead in the fourth round to take third place. Takács took fourth without challenge, Camestros Felapton took fifth, and Charles Payseur took sixth. The closest runner-up was Natalie Luhrs, 11 votes back of the ballot. This was Gailey's first win out of three nominations (counting this year's nomination for Best Novella).

BEST FAN ARTIST

Geneva Benton won, leading the voting for first place through all six rounds. There was no contest for the rest of the places, either, with Likhain (M. Sereno) in second, Grace P. Fong third, Maya Hahto fourth, Spring Schoenhuth fifth in a single round, and Steve Stiles sixth. Stephanie Law was the closest runner-up, with more votes than Maya Hahto, but by points was compared with Grace P. Fong, who had 11 more votes. This was Geneva Benton's first

nomination and win.

WORLD SCIENCE FICTION SOCIETY (WSFS) AWARD FOR BEST YOUNG ADULT BOOK (NOT A HUGO)

Akata Warrior by Nnedi Okorafor started with the most nominations and the most first-place votes, and led all the way through six rounds to win. *Summer in Orcus* by T. Kingfisher (AKA Ursula Vernon) led all the way in the voting to take second place. *In Other Lands* by Sarah Rees Brennan took third place without challenge. Fourth saw a close contest between Philip Pullman's *The Book of Dust: La Belle Sauvage*, which led the first two rounds, and *A Skinful of Shadows* by Frances Hardinge, which managed to take the lead in the last round. *The Art of Starving* by Sam J. Miller took fifth, leaving the Pullman in sixth place. The closest runner-up was *Buried Heart* by Kate Elliott, 13 votes from making the ballot. This is the first time this award has been given out, so this is Okorafor's first nomination and first win (not counting Hugos).

JOHN W. CAMPBELL AWARD (NOT A HUGO)

This was a close contest, with Rebecca Roanhorse tied with Vina Jie-Min Prasad (who had the most



« Complete 2018 Hugo Voting

	Nom.	FIRST PLACE						SECOND					THIRD				FOURTH			5th		6th
JOHN W. CAMPBELL AWARD (NOT A HUGO) (1,356 ballots counted)																						
Rebecca Roanhorse	60	324	324	351	377	437	561															
Vina Jie-Min Prasad	152	324	325	347	381	437	523	379	380	411	462	568										
Jeannette Ng	78	160	160	177	218	e	e	214	214	247	309	e	285	286	339	451						
Rivers Solomon	118	206	207	220	241	273	e	252	253	274	312	397	304	305	350	425	380	381	451			
Katherine Arden	93	160	162	176	e	e	e	194	196	218	e	e	244	247	281	e	297	301	384	415	423	
*Sarah Kuhn	57	135	136	e	e	e	e	160	161	e	e	e	207	208	e	e	262	263	e	398	400	
No Award		47	e	e	e	e	e	50	e	e	e	e	59	e	e	e	63	e	e	69	e	
*2nd year of eligibility																						

nominations) in the first round of voting; the two swapped the lead back and forth for the next three rounds and tied again in the fifth; only in the sixth round did Roanhorse take the lead to win. Prasad then took second place without serious challenge. Third

was a bit of a contest, with Rivers Solomon leading for the first three rounds, ahead of Jeannette Ng, who pulled ahead in the fourth round to take third place. Solomon then snagged fourth place without trouble, Katherine Arden took fifth in two rounds, and Sarah

Kuhn, in her second year of eligibility, took sixth. The closest runner-up was S.A. Chakraborty, who would have needed nine votes or ten points to make the ballot. This was Roanhorse's first year of eligibility.

—Carolyn Cushman ■

COMPLETE 1943 RETRO HUGO VOTING

	Nom.	FIRST PLACE						SECOND					THIRD				FOURTH			5th		6th
NOVEL (565 ballots counted)																						
Beyond This Horizon,																						
Anson MacDonald (Robert A. Heinlein)	73	178	180	196	214	238	271															
Second Stage Lensmen,																						
E. E. "Doc" Smith	37	126	127	136	148	174	205	203	204	221	249											
Darkness and the Light,																						
Olaf Stapledon	27	53	55	e	e	e	e	72	74	90	e		108	110	137	186						
Donovan's Brain,																						
Curt Siodmak	41	65	65	71	78	e	e	87	88	93	111		139	140	152	185	168	169	200			
The Uninvited,																						
Dorothy Macardle	18	77	77	82	90	106	e	85	85	99	114		109	110	128	e	126	127	158	178		
Islandia , Austin Tappan Wright	24	56	56	67	e	e	e	66	66	e	e		75	76	e	e	98	103	e	138		
No Award		10	e	e	e	e	e	11	e	e	e		18	e	e	e	22	e	e	29		
NOVELLA (579 ballots counted)																						
"Waldo", Anson MacDonald (Robert A. Heinlein)																						
	61	164	166	174	187	211	277															
"The Unpleasant Profession of Jonathan Hoag", John Riverside (Robert A. Heinlein)																						
	67	129	130	133	150	166	216	198	200	207	234	276										
"Nerves", Lester del Rey	49	100	101	105	125	159	e	127	128	138	162	217	162	165	190	242						
"The Compleat Werewolf",																						
Anthony Boucher	30	78	78	85	93	e	e	96	96	110	122	e	126	126	154	189	180	180	234			
"Asylum", A.E. van Vogt	13	35	35	e	e	e	e	48	49	e	e	e	96	98	e	e	138	140	e	207	209	
"Hell is Forever", Alfred Bester	17	65	65	72	e	e	e	74	74	83	e	e	102	103	123	e	140	142	191	196	199	
No Award		8	e	e	e	e	e	10	e	e	e	e	13	e	e	e	14	e	e	20	e	
NOVELETTE (628 ballots counted)																						
"Foundation", Isaac Asimov																						
	85	338																				
"The Weapon Shop", A.E. van Vogt																						
	58	103						198	199	214	238	291										
"There Shall Be Darkness", C.L. Moore																						
	15	85						122	123	132	158	198	175	176	193	255						
"The Star Mouse", Fredric Brown																						
	19	43						70	70	77	e	e	103	103	120	e	165	166	207			
"Bridle and Saddle", Isaac Asimov																						
	13	25						89	90	105	120	e	124	125	153	185	152	153	191	212		
"Goldfish Bowl", Anson MacDonald (Robert A. Heinlein)																						
	15	28						62	63	e	e	e	95	96	e	e	128	129	e	183		
No Award		6						7	e	e	e	e	8	e	e	e	9	e	e	15		

Worldcon 76 received 703 valid ballots from Retro Hugo voters, and 204 nominating ballots.

BEST NOVEL

Beyond This Horizon by Anson MacDonald (Robert A. Heinlein) had the most nominations and the most first-place votes, and led through six rounds to win. **Second Stage Lensman** by E.E. "Doc" Smith had a hefty lead throughout the voting for second place, taking it in only four rounds. Third-place voting saw **Donovan's Brain** by Curt Siodmak with a substantial lead in the first three rounds, but in the fourth round **Darkness and the Light** by Olaf Stapledon managed to pull ahead by one vote and take third. The Siodmak then took fourth place without contest. **The Uninvited** by Dorothy Macardle took fifth place in a single round, and **Islandia** by Austin Tappan Wright took sixth. **The Screwtape Letters** by C.S. Lewis got enough nominations/

points to make the ballot, but was determined to be ineligible due to its serialization being completed in the previous year. The closest runner-up was **Grand Canyon** by Vita Sackville-West, which missed the ballot by five votes.

BEST NOVELLA

"Waldo" by Anson MacDonald (Robert A. Heinlein) won, having led the voting through all six rounds. The rest of the places went with a similar lack of contest. "The Unpleasant Profession of Jonathan Hoag" by John Riverside (Robert A. Heinlein), which had the most nominations, took second place, followed by "Nerves" by Lester del Rey in third, "The Compleat Werewolf" by Anthony Boucher in fourth, "Asylum" by A.E. van Vogt in fifth, and "Hell is Forever" by Alfred Bester in sixth. The closest runner-up was "Recruiting Station" by A.E. van Vogt, which missed the ballot by one vote.

BEST NOVELETTE

"Foundation" by Isaac Asimov came in with the most nominations and won in a single round, having more than twice the first-place votes of all other nominees combined. The rest of the places were settled without contest, if not quite as quickly: "The Weapon Shop" by A.E. van Vogt in second place, "There Shall Be Darkness" by C.L. Moore in third, "The Star Mouse" by Fredric Brown in fourth, "Bridle and Saddle" by Isaac Asimov in fifth, and "Goldfish Bowl" by Anson MacDonald (Robert A. Heinlein) in sixth. The closest runner-up was "The Sorcerer of Rhiannon" by Leigh Brackett, which was two votes behind Asimov's "Bridle and Saddle". Determining its exact distance from the ballot is complicated by the dropping of "The Twonky" by C.L. Moore & Henry Kuttner (originally as by Lewis Padgett), which made the ballot as a novelette but was determined to actually be a short story. (According to a note in the nomination statistics, the

	Nom.	FIRST PLACE						SECOND					THIRD				FOURTH			5th	6th
SHORT STORY (578 ballots counted)																					
"The Twonky", C.L. Moore & Henry Kuttner																					
	31	135	136	145	168	201	268														
"Proof", Hal Clement																					
	40	99	99	102	120	157	e	126	126	137	175	250									
"Runaround", Isaac Asimov																					
	42	122	122	127	142	162	221	150	150	157	185	225	188	188	203	264					
"The Sunken Land", Fritz Leiber																					
	21	102	103	111	119	e	e	124	125	137	157	e	151	152	168	219	208	209	243		
"Etaoin Shrdlu", Fredric Brown																					
	21	66	66	72	e	e	e	89	90	99	e	e	121	122	136	e	164	165	194	261	
"Mimic", Martin Pearson																					
	16	43	43	e	e	e	e	54	54	e	e	e	66	66	e	e	91	91	e	135	
(Donald A. Wollheim)																					
		11	e	e	e	e	e	11	e	e	e	e	11	e	e	e	13	e	e	16	
No Award																					
																				281	
																				30	
DRAMATIC PRESENTATION (549 ballots counted)																					
<i>Bambi</i>																					
	26	198	200	202	204	220	274														
<i>Cat People</i>																					
	41	152	155	159	159	185	215	187	191	198	198	241									
<i>Rudyard Kipling's Jungle Book</i>																					
	17	91	93	94	96	112	e	145	153	155	158	184	178	182	188	204					
<i>I Married a Witch</i>																					
	27	52	53	61	61	e	e	69	72	81	81	e	135	135	147	183	172	174			
<i>The Ghost of Frankenstein</i>																					
	21	14	e	e	e	e	e	22	e	e	e	e	51	51	64	e	80	80		137	
<i>Invisible Agent</i>																					
	13	16	20	e	e	e	e	22	26	e	e	e	40	40	e	e	56	57		100	
No Award																					
		26	26	27	e	e	e	29	29	31	e	e	34	e	e	e	36	e		46	
																				140	
																				103	
																				199	
																				54	
EDITOR (490 ballots counted)																					
John W. Campbell																					
	75	325																			
Donald A. Wollheim																					
	5	93						242													
Dorothy McIlwraith																					
	8	50						89					125	128							
Raymond A. Palmer																					
	7	7						30					73	75			103				
Oscar J. Friend																					
	6	0						3					19	20			35			65	
Malcolm Reiss																					
	6	1						6					9	e			26			53	
No Award																					
		14						20					25	25			29			33	
																				70	
																				53	
																				106	
																				33	
PROFESSIONAL ARTIST (391 ballots counted)																					
Virgil Finlay																					
	28	131	131	131	142	156	199														
Hannes Bok																					
	34	74	74	74	81	89	e	132	132	132	144	183									
Margaret Brundage																					
	15	113	116	116	117	128	150	135	138	138	150	167	174								
Edd Cartier																					
	22	26	26	27	e	e	e	48	49	50	60	e	83				147				
Hubert Rogers																					
	18	30	31	31	38	e	e	37	40	40	e	e	48				73			129	
Harold W. McCauley																					
	4	5	e	e	e	e	e	8	e	e	e	e	13				31			73	
No Award																					
		12	12	e	e	e	e	13	13	e	e	e	13				15			17	
																				167	
																				25	
FANZINE (292 ballots counted)																					
<i>Le Zombie</i>																					
	14	59	62	63	68	83	122														
<i>The Phantagraph</i>																					
	4	66	69	70	74	90	112	75	79	80	87	119									
<i>Spaceways</i>																					
	12	52	54	54	66	77	e	71	73	73	88	110	89	93	94	118					
<i>Voice of the Imagi-Nation</i>																					
	8	56	57	57	58	e	e	70	72	72	73	e	93	96	96	102	127				
<i>Futurian War Digest</i>																					
	4	28	29	29	e	e	e	32	34	34	e	e	39	44	44	e	66			112	
<i>Inspiration</i>																					
	2	12	e	e	e	e	e	14	e	e	e	e	18	e	e	e	27			47	
No Award																					
		19	19	e	e	e	e	20	20	e	e	e	20	20	e	e	21			22	
																				124	
																				22	
FAN WRITER (397 ballots counted)																					
Forrest J Ackerman																					
	5	154	156	156	158	186															
Arthur Wilson "Bob" Tucker																					
	11	76	80	86	118	155		115	115	121	127	166									
Donald A. Wollheim																					
	4	86	89	97	102	e	e	137	138	143	155	163	181								
Harry Warner, Jr.																					
	8	35	39	44	e	e	e	42	42	47	53	e	62				87	88	107		
Jack Speer																					
	4	14	e	e	e	e	e	20	21	e	e	e	38				70	71	86	102	
Art Widner																					
	4	18	21	e	e	e	e	23	23	26	e	e	34				48	48	e	75	
No Award																					
		14	e	e	e	e	e	14	e	e	e	e	15				17	e	e	18	
																				150	
																				21	

nominations could not be moved, but "The Twonky" made it onto the ballot as a short story anyway.)

BEST SHORT STORY

"The Twonky" by C.L. Moore & Henry Kuttner won in six rounds of voting, leading all the way. The voting for second place started with "Runaround" by Isaac Asimov in the lead, where it stayed for the first four rounds, but when Fritz Leiber's "The Shrunken Land" was dropped, the majority of its votes went to Hal Clement's "Proof", giving it a 25-point lead to take second place in the fifth round. Asimov's "Runaround" then took third place, leading all the way, followed by the Leiber in fourth, Fredric Brown's "Etaoin Shrdlu" in fifth, and "Mimic" by Martin Pearson (Donald A. Wollheim) in sixth. The closest runner-up was "Waldo" by Anson MacDonald (Robert A. Heinlein), which ended up winning as a novella.

BEST DRAMATIC PRESENTATION

Bambi won, leading all the way through six rounds of voting. *Cat People* had the most nominations, but had to settle for second place, where it led in all five rounds. *Rudyard Kipling's Jungle Book* took third place without a fight. *I Married a Witch* dominated the voting for fourth, taking it in only two rounds, followed by *The Ghost of Frankenstein* in fifth, and *Invisible Agent* in sixth. The closest runner-up was *The Corpse Vanishes*, which missed the ballot by over ten votes.

BEST PROFESSIONAL EDITOR

John W. Campbell was the clear favorite, starting with the most nominations and over three times the first place votes of the closest competitor, taking the prize in a single round with the majority of the vote. Donald A. Wollheim then had enough votes to take second place in a single round. Dorothy McIlwraith needed two rounds to take third, but Raymond A. Palmer took fourth in a single round. Oscar J. Friend took the usual two rounds to take fifth place, leaving Malcolm Reiss to take sixth. The closest runner-up was Frederik Pohl, who missed the ballot by one vote.

BEST PROFESSIONAL ARTIST

Virgil Finlay won, leading all the way to win in six rounds. Second place was more of a contest, with Margaret Brundage leading for the first four rounds of voting, only to have Hannes Bok pull ahead in the last round to claim second place. Brundage then took third place in a single round, Edd Cartier took fourth in one round, Hubert Rogers took fifth, and Harold W. McCauley took sixth. J. Allen St. John was the closest runner-up, tied in votes with Harold W. McCauley, but behind him by less than one point.

BEST FANZINE

Le Zombie won, coming in with the most nominations, but it was *The Phantagraph* that started out the voting with the most first-place votes, and held onto that lead for the first five rounds. Then *Spaceways*

dropped and *Le Zombie* surged ahead to win by ten votes. *The Phantagraph* then started the voting for second place with a slim lead, only to see *Spaceways* pull ahead by one vote in the fourth round, but *The Phantagraph* rallied to take second in the fifth round. Third place was another battle, with *Voice of the Imagi-Nation* leading in the first three rounds, but *Spaceways* whittled away at its lead and took third in the fourth round. *Voice of the Imagi-Nation* took fourth place in a single round, *Futurian War Digest* took fifth in one round, and *Inspiration* ended up in sixth. The fan categories didn't get a lot of nominating ballots – only 24 for Best Fanzine – so it only took two votes for *Inspiration* to make the ballot. The closest runner-up to the ballot was *The Acolyte*, which also had two votes, but 0.17 fewer points.

BEST FAN WRITER

Forrest J Ackerman won, starting the voting with a big lead in first-place votes and holding on to win in five rounds. Voting for second place saw Donald A. Wollheim leading in the first four rounds, only to lose to Arthur Wilson "Bob" Tucker in the last round by three votes. Wollheim then took third place in a single round. Harry Warner, Jr., led all the way to take fourth place, followed by Jack Speer in fifth and Art Widner in sixth. The closest runner-up was Ray Bradbury, who missed the ballot by half a point.

—Carolyn Cushman ■

1000 Years of Fandom

The 1000 Years of Fandom project launched at Worldcon 76. The pictorial project, run by FANAC.org, was started by Mark Olson, who photographed groups of new and longtime fans, all holding signs listing how many years they've been involved in fandom. Two of the photos exceeded 1,000 years of fannish activity,

and in all the project photographed 6,707 years of fandom. Fans are encouraged to participate by sending photos of themselves and friends holding a card listing their years of fandom to <fanac@fanac.org>. ■



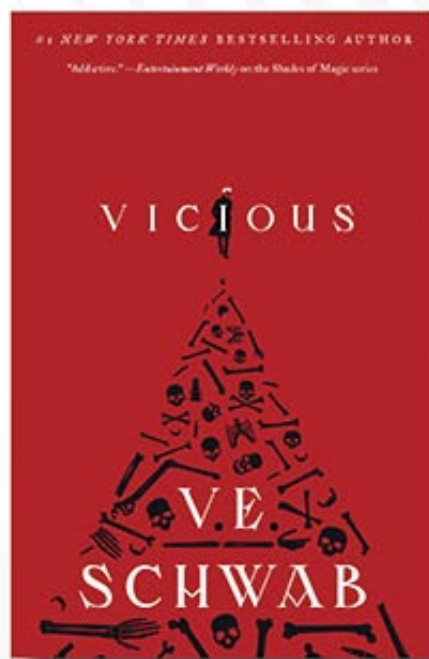
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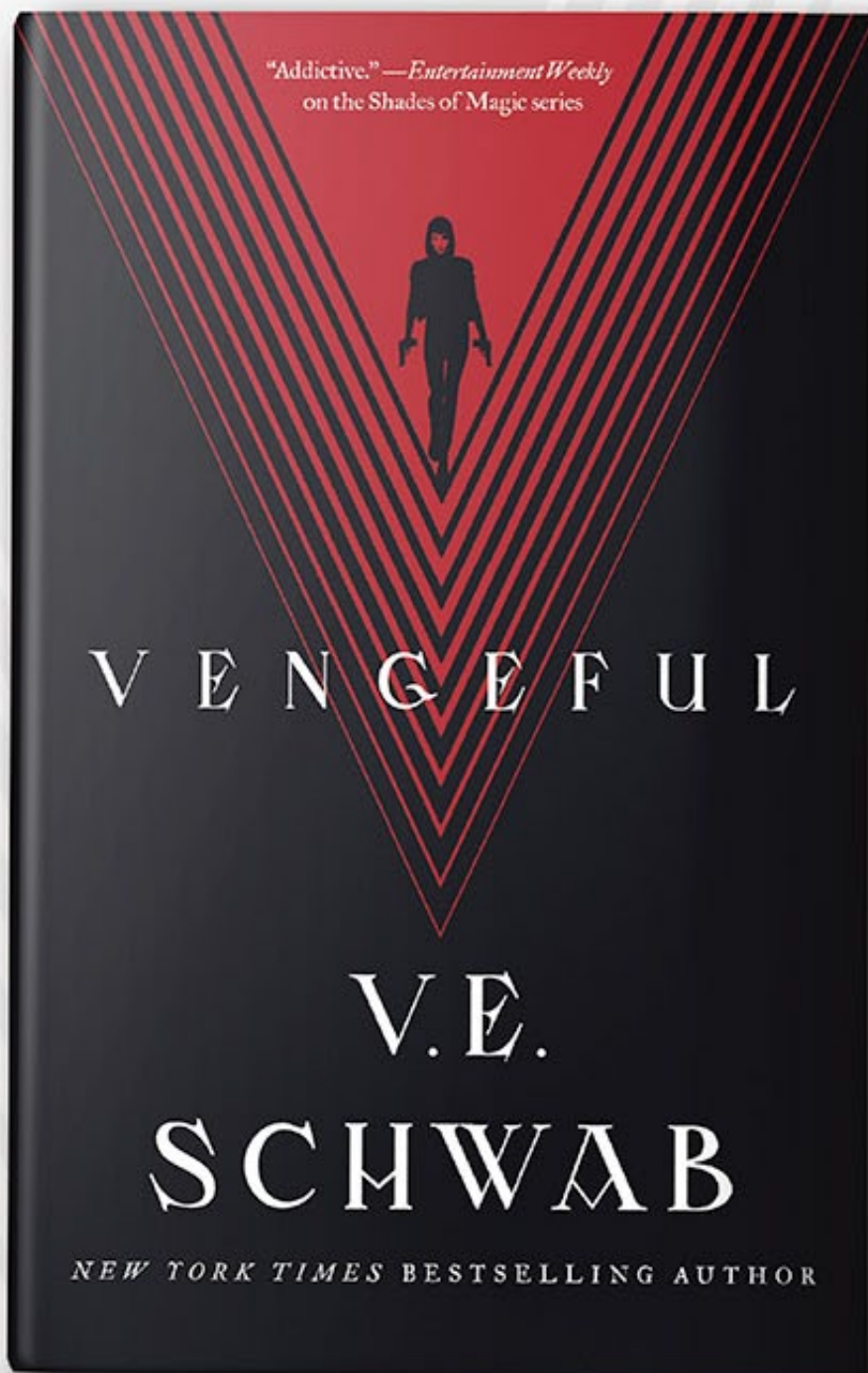
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MAGAZINES RECEIVED – AUGUST



Amazing Stories—Ira Nayman, ed. Vol. 76, Issue #1, Fall/WorldCon 2018, \$5.99, quarterly, 104pp, 21 x 27½ cm. This is the fourth reincarnation of the golden age SF and fantasy magazine, originally published in 1926. This issue includes stories by Allen Steele (part one), Lawrence Watt-Evans, Rudy Rucker, Dave Creek, Shirley Meier, Kameron Hurley, Julie Czernada, Paul Levinson, and Drew Hayden Taylor; columns by Robert Silverberg and Jack Clemons; an interview with Tade Thompson; and film reviews. Cover by Tony Sart. Subscription: \$34.95 for four issue print/\$19.95 digital to The Experimenter Publishing Company, LLC, PO Box 1068, Hillsboro NH 03244; website: <https://amazingstoriesmag.com/subscription>.

Dwarf Stars 2018—Deborah P Kolodij, ed. 2018, \$5.00 + s&h \$2.00 US/\$4.00 int'l s&h paper/\$1.00 pdf, annual, 24pp, 14 x 21½ cm. **Dwarf Stars 2018** gathers the best short speculative fiction poetry (ten lines or fewer) as nominated by the members of the Science Fiction Poetry Association and chosen by the editors for publication. This year's offering of 62 poems includes work by Joshua Gage, Christina Sng, Lauren McBride, F.J. Bergmann, and others. Cover by Steven Vincent Johnson. Subscription: \$5.00 or included with a subscription to *StarLine* to SFFA, SFFA Treasurer, PO Box 2074, San Mateo CA 94401; paypal to <SFPATreasurer@gmail.com>; website: <sfpoetry.com/dwarfstars.html>.

SF Commentary—Bruce Gillespie, ed. No. 97, August 2018. Limited print copies available/free online; irregular, 72pp, 20 1/2 x 29 1/2 cm. Australian fanzine from Bruce Gillespie. This issue includes coverage of the A. Bertram Chandler Award and Edwina Harvey's acceptance speech; acknowledgements/tributes to Lucy Zinkiewicz, Shelby Vick, Gardner Dozois, and Harlan Ellison; book reviews by Colin Steele; and Year-in-review coverage for 2016 and 2017 with "The Best of Everything" by Bruce Gillespie, the "Three Best Books and Concerts" by Jennifer Bryce, the top books from 2017 by Ian Mond, and Douglas Barbour on the top SF and fantasy for 2016. Front cover by Stephen Campbell. Back cover by Ditmar (Dick Jensen). Subscription: Not available. More information: Bruce Gillespie, 5 Howard Street, Greensborough VIC 3088, Australia; email: gandco001@bigpond.com; digital copies available free through EFXANZINES.COM.

StarLine—Vince Gotera, ed. Issue No. 41.3, Summer 2018, \$5.00 + \$2.00 s&h print/\$2.50 digital, quarterly, 44pp, 14 x 21½ cm. Speculative poetry magazine from the Science Fiction Poetry Association with work by Bruce Nield, Mary Soon Lee, Marcie Lynn Tentchoff, and others; a non-fiction article by Denise Dumars; foreign language poetry in translation; award

news, small press coverage, etc. Cover by Virgil Suarez. Subscription: \$24.00 for four print issues/\$10.00 digital (includes **Dwarf Stars** anthology) or included with a SFFA membership, to SFFA, PO Box 2074, San Mateo CA 94401; paypal to <SFPATreasurer@gmail.com>; website: <sfpoetry.com/starline.html>.

Online Magazines

Anathema <www.anathemamag.com>—Michael Matheson, Chinelo Onwuolu & Andrew Wilmot, eds. Issue #5, August 2018, free online or \$3.99 CAD digital; tri-annual. "**Anathema: Spec from the Margins** is a tri-annual speculative fiction magazine of work by queer POC/Indigenous/Aboriginal creators." This issue includes fiction by Suzan Palumbo, Ama Josephine Budge, Kerry Truong, Davian Aw, and A.J. Hammer; and a non-fiction article by Sarah K.A. Fuller. Cover by Maria Nguyen. Subscriptions: \$10.00 CAD/year for three digital issues from their website.

Andromeda Spaceways Magazine <www.andromedaspaceways.com>—Samantha Ryder & Eugen M Bacon, eds., Vol 14 No. 3, #72, September 2018, A\$4.95 ebook, quarterly. Australian SF and fantasy magazine. This issue includes original fiction by Lindsey Duncan, Pamela Jeffs, Emma Hines, and others; interviews with new writers Kristina Grifant, Lucy Mackey, and Margaret Morgan; poetry, and reviews. Cover by Ron Sanders. Subscription: A\$18.00 for four ebook issues from the website: <www.andromedaspaceways.com/shop/magazine-subscriptions/>; email: <asimeditor@gmail.com>.

Aurealis <www.aurealis.com.au>—Dirk Strasser, ed. No. 114, 2018, \$2.99, 10 times a year (every month except January and December). This issue includes stories by Sarah Napier, Rebecca Boyle, and James Rowland; articles by Gillian Polack and Lachlan Walter; reviews; etc. Subscriptions \$19.99/year for 10 issues from their website.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #258, August 16, 2018, free online, biweekly. Online fantasy/adventure magazine. This issue includes original fiction by Jeremy A. TeGrotenhuis and Marc Criley; plus a reprint from Stephen Case. Cover by Piotr Dura. Subscription: \$15.99/year from Weightless Books www.weightlessbooks.com.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #259, August 30, 2018, free online, biweekly. Online fantasy/adventure magazine. This issue includes original fiction by Dean Wells and Justin Howe (with accompanying podcast); and a reprint from Adam Cal-

laway. Cover by Piotr Dura. Subscription: \$15.99/year from Weightless Books <www.weightlessbooks.com>.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #260, September 13, 2018, free online, biweekly. Online fantasy/adventure magazine. This issue includes original fiction by Nina Kiriki Hoffman (with accompanying podcast) and Maria Haskins; and a reprint from Eljay Daly. Cover by Piotr Dura. Subscription: \$15.99/year from Weightless Books <www.weightlessbooks.com>.

Clarkesworld <www.clarkesworldmagazine.com>—Neil Clarke, ed. Issue #144, September 2018, free online or \$2.99 ebook, monthly. Online SF/fantasy magazine. This issue includes original fiction by Kelly Robson (with accompanying podcast), D.A. Xiaolin Spire, and Eily Bangs; reprinted fiction by Luo Longxiang (Andy Dudak, trans.), Karen Lord & Tobias S. Buckell, and Peter Watts & Derryl Murphy; essays by Doug Diuzen and Alethea Kontis; and an interview with Mary Robinette Kowal. Cover by Arthur Haas. Subscription: \$2.99/month at Amazon.com, £2.99/month via Amazon.co.uk, or \$35.88/year from Clarkesworld or Weightless Books <www.weightlessbooks.com>.

The Dark <www.thedarkmagazine.com>—Sean Wallace & Silvia Moreno-Garcia, eds. Issue #40, September 2018, free online or digital available for \$1.99-\$2.99, monthly. Dark and strange fiction magazine. This issue includes original fiction by Eliza Victoria and Tobi Ogundiran, and reprints from David Martin and Laura Mauro. Cover art by Abigail Larson. Subscription: digital subscriptions available for \$23.88 for 12 issues from Weightless Books <www.weightlessbooks.com>. Single issues can be purchased from Amazon.com at \$1.99/month or £1.99/month via Amazon.co.uk.

Fireside <www.firesidefiction.com>—Elsa Sjunneston-Henry and Julia Rios, eds., August/September 2018, free online, monthly. Online fiction magazine with substantial genre content; content is posted throughout the month. For August and September the site includes short stories by Kate Dollarhyde and Annalee Flower Horne; and flash fiction by Sarah Goslee and Anne Dafeta. Subscriptions: unavailable.

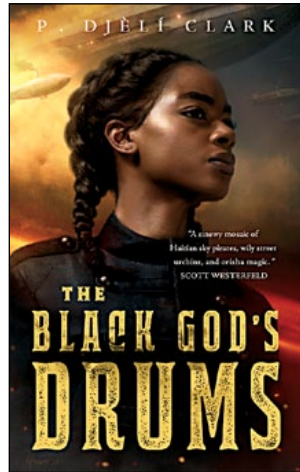
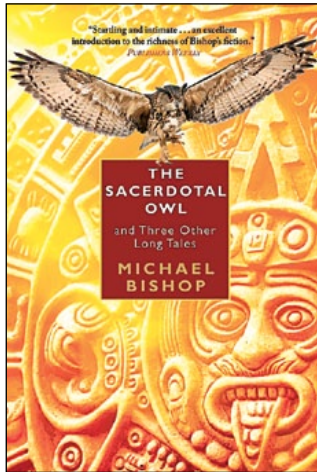
Lightspeed Magazine <www.lightspeedmagazine.com>—John Joseph Adams, ed. Issue #100, September 2018, free online or \$3.99 ebook, monthly. Online SF/fantasy magazine. This issue celebrates *Lightspeed's* 100th issue and includes original science fiction by Vylar Kaftan, Carrie Vaughn, and Adam-Troy

Castro; reprinted SF by A. Merc Rustad; original fantasy by Genevieve Valentine, Cadwell Turnbull, and Maria Dahvana Headley; reprinted fantasy by Yoon Ha Lee; an article by Wendy N. Wagner; an interview with John Joseph Adams; media reviews by Jenn Reese; and book reviews by Arley Sorg. The ebook edition is available on the first of the month with exclusive content not available on the website. This month's exclusive paid content includes original short stories by Ken Liu, Sofia Samatar, Sam J. Miller, and Kat Howard; reprinted short stories by Charles Yu, Caroline M. Yoachim, An Owomoyela, Seanan McGuire, David Barr Kirtley, Theodora Goss, Charlie Jane Anders, and Jeremiah Tolbert; and a novel excerpt from Gene Doucette. On the website, each month's contents are serialized throughout the month with new features published on the first four Tuesdays. Cover by Galen Dara. Subscription: \$2.99/month via Amazon.com or \$35.88/year from *Lightspeed* <www.lightspeedmagazine.com/subscribe/> or Weightless Books <www.weightlessbooks.com>.

The New York Review of Science Fiction <www.nyrsf.com>—Kevin J. Maroney et al., eds. Vol. 29 No. 12, Whole No. 348, August 2018, \$5.00 cover price (\$10.00 + shipping for two issues sold bimonthly bundled from Lulu.com) or \$2.99 from Weightless Books <www.weightlessbooks.com>, monthly, 32pp. Review and criticism magazine, with essay-length and short reviews, etc. This issue includes Derwin Mak's explanation of perpetual foreigner syndrome as illustrated with examples drawn from stories by Ken Liu, William F. Wu, and Eric Choi; Andy Duncan's dissection of Stanley G. Weinbaum's short story "The Adaptive Ultimate"; Brian Stableford's examination of eroticism in the work of early horror writer Jane De La Vaudère; Mike Barrett's look at the supernatural short fiction of Robert Westall; Terry Thompson's essay on Henry James's ghost story "Sir Edmund Orme"; and reviews. Subscriptions: \$30.00/year from Weightless Books <www.weightlessbooks.com>.

Nightmare Magazine <www.nightmare-magazine.com>—John Joseph Adams, ed. Issue #72, September 2018, free online or \$2.99 ebook, monthly. Online horror/dark fantasy magazine publishing both original and reprinted fiction. This issue includes original fiction by Weston Oshse and M. Rickert; reprinted fiction by Barbara Roden and Conrad Williams; and a non-fiction essay on horror by Grady Hendrix. On the website, each month's contents are serialized throughout the month with new features published on the first four Wednesdays. The ebook edition is available on

BOOKS RECEIVED – AUGUST



Compiled by Liza Groen Trombi & Carolyn Cushman. Please send all corrections to Carolyn Cushman, c/o *Locus*. We will run all verified corrections.

Abercrombie, Joe **Before They Are Hanged** (Orbit US, 978-0-316-38735-4, \$16.99, 514pp, tp, cover by Greg Ruth) Reissue (Gollancz 2007) fantasy novel, book two of *The First Law* series. This indicates sixth printing; another sixth printing with the 2015 cover was also seen.

*Aguirre, Ann **Like Never and Always** (Tor Teen, 978-0-7653-9758-4, \$17.99, 333pp, hc, cover by Daniel Cullen) Young-adult romantic suspense/mystery novel with fantasy elements about a teen transformed into her best friend after they are in a car accident.

Ahern, Cecelia **Perfect** (Macmillan/Square Fish, 978-1-250-14414-0, \$10.99, 339pp, tp) Reprint (Feiwei and Friends 2017) young-adult dystopian SF novel, sequel to **Flawed**.

*Ainana, Hiro **Death March to the Parallel World Rhapsody, Volume 4** (Hachette/Yen On, 978-0-316-55609-5, \$14.00, 219pp, tp, cover by shri) Fantasy light novel, the fourth in the series about a game programmer transported to an alternate world, strangely like games he was working on, where he travels with a bunch of young women. Illustrated by shri. Translated from the Japanese **Desumachi kara hajimaru isekai kyosokyoku** (Kadokawa 2015) by Jenny McKeon. This was originally self-published online in Japanese as a web novel in 2013. Ebook also available.

*Ainana, Hiro **Death March to the Parallel World Rhapsody, Volume 5** (Hachette/Yen On, 978-0-316-55610-1, \$14.00, 233pp, tp, cover by shri) Fantasy light novel, the fifth in the series about a game programmer transported to an alternate world, strangely like games he was working on, where he is joined by a bunch of young women. Illustrated by shri. Translated from the Japanese **Desumachi kara hajimaru isekai kyosokyoku** (Kadokawa 2015) by Jenny McKeon. This was originally self-published online in Japanese as a web novel in 2013. Ebook also available.

*Allmon, Don **Apocalypse Alley** (Riptide Publishing, 978-1-62649-666-8, \$16.99, 162pp, tp, cover by Simoné) Gay cyberpunk fantasy romance novel, the third book in the Blue Unicorn series. Supersoldier Noah "Comet" Wu's search for his best friend JT leads him to a smart-mouthed con man. Ebook also available. Riptide Publishing, PO Box 1537, Burnsville NC 28714; <www.riptidepublishing.com>

*Allmon, Don **The Glamour Thieves**

(Riptide Publishing, 978-1-62649-616-3, \$16.99, 140pp, tp, cover by Simoné) Gay cyberpunk fantasy romance novel, the first book in the Blue Unicorn series. An orc with a robotics shop gets into trouble when an old elf buddy turns up with a new scheme to steal the virtual intelligence called Blue Unicorn. This is dated 2017 but not seen until now; ebook also available. Riptide Publishing, PO Box 1537, Burnsville NC 28714; <www.riptidepublishing.com>

*Anderson, Douglas A. **Late Reviews** (Nodens Books, 978-1987512564, \$25.00, 185pp, tp) Non-fiction collection of reviews written some time after the book's original publication. Most of the reviews were originally published in *Wormwood: A Journal Dedicated to Writings About Fantasy, Supernatural, and Decadent Literature* from 2003-18; others appeared elsewhere in the mid-1990s, and some are new; a "good number" have been revised with added details. A print-on-demand edition; a hardcover edition (\$35.00) available only through Lulu.com was not seen. Ebook also available. Nodens Books, <www.nodensbooks.com>

*Anderson, M.T. **Horizon, Book 4: Apex Predator** (Scholastic, 978-1-338-19325-1, \$14.99, 194pp, hc) Middle-grade fantasy novel, fourth in the *Horizon* series about supernatural survival in an otherworldly landscape, with an associated digital game. Ebook also available.

*Andrews, Ilona **Magic Triumphs** (Ace, 978-0-425-27071-4, \$26.00, 327pp, hc, cover by Juliana Kolesova) Urban fantasy novel, tenth and final in the *Kate Daniels* series. The birth of Kate's child raises new concerns about her father, while something has wiped out all the people in a nearby town. Ebook also available.

*Argo, John **Meta 4 City** (Clocktower Books, 978-0743320030, \$12.99, 199pp, tp) Dystopian SF novel. A brilliant female mathematician in a divided city is sentenced to work with imprisoned programmer/spies who amuse themselves creating a secret subatomic board game they call *Metaphor City*. This is dated 2017 but not seen until now; no previous version was seen, but this is copyrighted 2007, 2017 and appears to be a revision of **Monopol City** (Clocktower Books 2005). Clocktower Books, PO Box 600973, Grantville Station 92160, San Diego CA 92160-0973; <www.clocktowerbooks.com>

Argo, John **Star Clans of Corduaine** (Clocktower Books, 978-0-743320276, \$10.95, 90pp, tp) Reprint (Clocktower Books 2015 as **Tellerine**, 2016 as **Moon Berry Wind**) far-future SF novella in the *Empire of Time* series, about a student

who falls for a princess and helps her Corduaine System fight the deadly Kaarrk Swarm. This is a pen name for Jean-Thomas Cullen, AKA John T. Cullen, and others. Clocktower Books, PO Box 600973, Grantville Station 92160, San Diego CA 92160-0973.

*Auerbach, Dathan **Bad Man** (Penguin Random House/Blumhouse Books/Doubleday, 978-0-385-54292-0, \$26.95, 383pp, hc) Horror novel with Southern gothic, possibly supernatural, elements. Ben gets a job at the grocery store where his baby brother disappeared years before. Ebook also available.

*Aveyard, Victoria **War Storm** (HarperTeen, 978-0-06-242299-6, \$19.99, 657pp, hc, cover by John Dismukes) Young-adult fantasy novel, fourth and final in the *Red Queen* series. Barnes & Noble (-285055-3), Target (-285698-2), signed (-285707-1), and international trade paperback (-284271-8) editions were announced but not seen. Ebook also available.

Bacigalupi, Paolo **Tool of War** (Little, Brown, 978-0-316-22081-1, \$12.99, 373pp, tp, cover by Cliff Nielsen) Reprint (Little, Brown 2017) young-adult SF novel set in the world of **Ship Breaker**.

Baker, Chandler **This Is Not the End** (Disney/Hyperion, 978-1-4847-9009-0, \$9.99, 372pp, tp) Reprint (Hyperion 2017) young-adult fantasy novel.

Baker, Richard **Valiant Dust** (Tor, 978-1-250-30385-1, \$7.99, 334pp, pb, cover by Larry Rostant) Reprint (Tor 2018) SF novel, the first in the *Breaker of Empires/Sikander North space adventure* series.

*Barber, Mark **Beyond the Gates of Antares: Markov's Prize** (Pike and Powder/Zmok Books, 978-1-945430-29-9, \$18.00, 303pp, tp) Gaming tie-in SF novel based on the SF wargame. Ebook also available. Copyrighted by Winged Hussar Publishing, Zmok Books/Winged Hussar, 1525 Hulise Road, Unit 1, Point Pleasant NJ 08742; <www.WingedHussarPublishing.com>

*Barker, RJ **King of Assassins** (Orbit US, 978-0-316-46658-5, \$15.99, 504pp, tp) Epic fantasy novel, the third and final in the *Wounded Kingdom* trilogy. Ebook also available. Simultaneous with the UK (Orbit) edition.

*Barton, Bree **Heart of Thorns** (HarperCollins/Tegen Books, 978-0-06-244768-5, \$17.99, 438pp, hc, cover by Joel Tippie) Young-adult fantasy romance novel, the first in the *Black Rose* trilogy set in a dark world where only women can have magic. Ebook also available.

*Beatty, Robert **Willa of the Wood** (Disney/Hyperion, 978-1-368-00584-5, \$16.99, 376pp, hc) Middle-grade fantasy

novel about a mountain girl, a night-spirit who despises humans as tree murderers. Set in the same world as the *Seratina* series. Ebook also available.

*Beaty, Erin **The Traitor's Ruin** (Macmillan/Imprint, 978-1-250-14225-2, \$18.99, 371pp, hc) Young-adult novel set in an imaginary land, second in the *Traitor's Trilogy* about Sage Fowler, apprentice matchmaker turned spy. Ebook also available.

Bennett, Robert Jackson **City of Blades** (Penguin Random House/Broadway, 978-0-553-41971-9, \$16.00, 484pp, tp, cover by Sam Weber) Reissue (Broadway 2016) fantasy novel, sequel to **City of Stairs**. Fourth printing.

Bennett, Robert Jackson **City of Miracles** (Penguin Random House/Broadway, 978-0-553-41973-3, \$16.00, 451pp, tp, cover by Sam Weber) Reissue (Broadway 2017) fantasy novel, third in the *Divine Cities* trilogy. Second printing.

Bennett, Robert Jackson **City of Stairs** (Penguin Random House/Broadway, 978-0-8041-3717-1, \$16.00, 452pp, tp, cover by Sam Weber) Reissue (Broadway 2014) fantasy novel. Eighth printing.

*Bennett, Robert Jackson **Foundry-side** (Penguin Random House/Crown, 978-1-5247-6036-6, \$27.00, 503pp, hc) Fantasy novel, first in *The Founders* trilogy. The thief Sancia is sent to steal an artifact that could rewrite the world. Simultaneous with the UK (Jo Fletcher) edition. Ebook also available.

*Berman, Steve, ed. **Wilde Stories 2017: The Year's Best Gay Speculative Fiction** (Lethe Press, 978-1-59021-625-5, \$20.00, 291pp, tp, cover by Dmitry Vorsin) Best-of-the-year anthology of 17 gay stories from 2016. Authors include Sam J. Miller, A. Merc Rustad, and A. C. Wise. This is dated 2017 but not seen until now. A print-on-demand edition; a library-bound hardcover (-628-6, \$30.00) is also available. Lethe Press, 118 Heritage Ave., Maple Shade NJ 08052; <lethepressbooks.com>

*Bishop, Michael **The Sacerdotal Owl and Three Other Long Tales** (Fairwood Press/Kudzu Planet Productions, 978-1-933846-72-9, \$17.99, 278pp, tp) Collection of four stories, with an afterword by the author on the creation of each, and of the imprint. A print-on-demand edition; ebook also available. A hardcover signed, limited edition of 250 (-75-0, \$35.00) is available through the publisher. Fairwood Press, 21528 104th St. Court East, Bonney Lake WA 98391; <www.fairwoodpress.com>

*Blake, Elly **Nightblood** (Little, Brown, 978-0-316-27334-3, \$17.99, 437pp, hc)

◀ Books Received

Young-adult fantasy novel, third and final in the Frostblood Saga trilogy. Ebook also available. Simultaneous with the UK (Hodder & Stoughton) edition.

Bobulski, Chelsea **The Wood** (Macmillan/Square Fish, 978-1-250-15870-3, \$9.99, 319pp, tp) Reprint (Feiwei and Friends 2017) young-adult fantasy time-travel novel.

Boop, David, ed. **Straight Outta Tombstone** (Baen, 978-1-4814-8349-0, \$7.99, 371pp, pb, cover by Dominic Harman) Reprint (Baen 2017) anthology of 16 Weird Western stories by authors including Jody Lynn Nye, Alan Dean Foster, and Jim Butcher.

*Brandon, Alyssa **Bound to You** (Macmillan/Feiwei and Friends/Swoon Reads, 978-1-250-10172-3, \$17.99, 291pp, hc) Young-adult werewolf romance novel. Alpha werewolf Megan Ross meets her soulmate, but he's a warrior who refuses to let himself love. A first novel. Ebook also available.

Brodsky, Jordanna Max **Olympus Bound** (Orbit US, 978-0-316-30623-2, \$15.99, 496pp, tp) Reprint (Orbit US 2018) contemporary/urban fantasy novel, the second book in the Olympus Bound series begun in **The Immortals**.

*Brooks, Cheryl **Maverick** (Sourcebooks Casablanca, 978-1-4926-6160-3, \$7.99, 361pp, pb) SF erotic romance novel, first in the Cat Star Legacy series, a spin-off of the Cat Star Chronicles. Irresistible because of the Zetithian feline gene, Larry depends on his empathic childhood friend, fellow Zetithian Althea, to tell if women really love him. Ebook also available.

Brust, Steven **Hawk** (Tor, 978-0-7653-6404-3, \$7.99, 306pp, pb, cover by Stephen Hickman) Reprint (Tor 2014) fantasy novel, 14th in the Vlad Taltos series.

Cameron, W. Bruce **The Dog Master** (Tor/Forge, 978-0-7653-7468-4, \$9.99, 513pp, pb) Reprint (Forge 2015, not seen) prehistorical novel involving the first dog. This is a premium/tall rack-size edition.

Canavan, Trudi **Successor's Promise** (Orbit US, 978-0-316-20929-8, \$15.99, 564pp, tp) Reprint (Orbit US 2017) fantasy novel, third in the Millennium's Rule series.

Card, Orson Scott **Rebekah** (Tor/Forge, 978-0-7653-9934-2, \$16.99, 393pp, tp, cover by Frederick Lord Leighton) Reprint (Shadow Mountain 2001) associational novel based on the Bible, second in the Women of Genesis trilogy. Ebook also available.

Carr, Brian Allen **Sip** (Soho Press, 978-1-61695-951-7, \$15.00, 302pp, tp) Reprint (Soho Press 2017) postapocalyptic fantasy novel.

*Carr, John F **War World: Falkenberg's Regiment** (Pequod Press, 978-0-937912-73-7, \$32.95, 395pp, hc, cover by Alan Gutierrez) Shared-world military SF novel featuring John Christian Falkenberg, set in the world created by Carr & Jerry Pournelle, part of Pournelle's Future History, inspired by the works of H. Beam Piper; a portion was previously published in the **War World: Jihad!** anthology. Pequod Press, PO Box 96, Boalsburg, PA 16827; <www.pequodpress.com>.

*Carriger, Gail **Competence** (Orbit US, 978-0-316-43388-4, \$26.00, 309pp, hc, cover by Larry Rostant) Steampunk fantasy novel, the third in the Custard Protocol/Parasol Protectorate Abroad series, a spin-off from the Soullers/Parasol Protectorate series. Carriger is a pen name. Ebook also available.

*Chambers, Becky **Record of a Spaceborn Few** (Harper Voyager US, 978-0-06-269922-0, \$16.99, 358pp, tp, cover

by Christopher Doll) SF novel, third in the Wayfarers series begun in **The Long Way to a Small, Angry Planet**. A hardcover edition (-285115-4, \$26.99) was announced but not seen; ebook also available. Simultaneous with the UK (Hodder & Stoughton) edition.

*Chance, Karen **Shadow's Bane** (Penguin Random House/Berkley, 978-0-451-41906-4, \$7.99, 616pp, pb, cover by Larry Rostant) Urban fantasy/paranormal romance novel, fourth in the Midnight's Daughter series featuring dhampir Dorina Basarab. Ebook also available.

*Charbonneau, Joelle **Eden Conquered** (HarperTeen, 978-0-06-245387-7, \$17.99, 303pp, hc, cover by Toby & Pete) Young-adult fantasy novel, the second in the Eden series. An international trade paperback edition (-284497-2) was announced but not seen; ebook also available.

*Chokshi, Roshani **Star-Touched Stories** (St. Martin's/Wednesday Books, 978-1-250-18079-7, \$10.99, 323pp, tp) Young-adult collection/omnibus of three novellas set in the world of **The Star-Touched Queen**. **Death and Night** was previously available as an ebook (Griffin 5/17).

*Christopher, Adam **I Only Killed Him Once** (Tor, 978-0-7653-7922-1, \$25.99, 218pp, hc, cover by Will Staehle) SF alternate-world mystery novel, the third and final book in the Ray Electromagnetic trilogy featuring the robot PI in 1960s Los Angeles. Ebook also available. Simultaneous with the UK (Titan) edition.

+Christopher, Lucy **Storm-Wake** (Scholastic/Chicken House, 978-0-545-94032-0, \$17.99, 307pp, hc, cover by Christopher Stengel) Young-adult fantasy romance novel loosely based on Shakespeare's **The Tempest**. Moss lives on a magical island with her father, but two young men confuse her feelings. First US edition (Chicken House UK 4/18). Ebook also available.

*Clamp, Cathy **Denied** (Tor, 978-0-7653-7724-1, \$18.99, 349pp, tp, cover by Gene Mollica) Urban fantasy romance novel in the Sazi series, the third in the Luna Lake sub-series. Ebook also available.

*Clark, P. Djèli **The Black God's Drums** (Tor.com Publishing, 978-1-250-29471-5, \$11.99, 108pp, tp, cover by Chris McGrath) Steampunk fantasy novella. Creeper, a teen tired of living on the streets of New Orleans, schemes to get passage on a smuggler airship, but the orisha in her head may have different plans. Ebook also available.

*Coletti, Andrew **The Knife's Daughter** (Pink Narcissus Press, 978-1-939056-14-6, \$12.00, 114pp, tp, cover by Duane Saunders) Fairytale fantasy novella with elements from ancient Korea, about a girl raised to be a prince in order to fulfill a prophecy. This is a print-on-demand edition; ebook also available. Pink Narcissus Press, <pinknarc.com>.

*Cooper, Brenda **Keepers** (Prometheus/Pyr, 978-1-63388-421-2, \$18.00, 462pp, tp, cover by Christian Hecker) Apocalyptic SF novel, the second book in the Project Earth series. Two sisters work to protect the environment from Returners who prefer the lifestyles of the toxic past. Ebook also available.

Crowley, John **Ka: Dar Oakley in the Ruin of Ymr** (Simon & Schuster/Saga Press, 978-1-4814-9560-8, \$16.99, 443pp, tp, cover by Sonia Chaghatzbanian) Reprint (Saga Press 2017) fantasy novel.

*Dalcher, Christina **Vox** (Penguin Random House/Berkley, 978-0-440-00078-5, \$26.00, 326pp, hc) Dystopian SF novel set in a near future where women are allowed to speak only 100 words a day, and forbidden to work, read, write, draw, or even gesture to communicate.

A first novel. Ebook also available. Simultaneous with the UK (HQ) edition.

*Davidson, Avram **Chance Meeting** (Temporary Culture/The Nutmeg Point District Mail, no ISBN, \$20.00, 16pp, ph) Chapbook collection of two pieces on Philip K. Dick by Davidson: a review of **The Man in the High Castle** and a memoir of PKD from the May 1982 issue of *Locus*. This adds a letter by Grania Davis from the same issue and a new essay by Henry Wessells on the 25th anniversary of Davidson's death. This is the fifth publication of the Avram Davidson Society, a limited edition of 150, plus 10 numbered, specially bound presentation copies. Copyrighted by The Nutmeg Point District Mail. Order from Henry Wessells, PO Box 43072, Upper Montclair NJ 07043.

*Davies, Tod **The History of Arcadia: Report to Megalopolis** (Exterminating Angel Press, 978-1-935259-31-2, \$15.95, xi + 230pp, tp) Alternate-world fantasy novel/allegory, fourth in the History of Arcadia series. Aspern Grayling's obsession with creating a new life form could destroy the world. Exterminating Angel Press, <www.exterminatingangel.com>.

+de Castell, Sebastien **Shadowblack** (Orbit US, 978-0-316-52581-7, \$15.99, 315pp, tp) Fantasy novel, the second in the Spellingsier series. First US edition (Hot Key 2017).

*de Murat, Henriette-Julie **The Palace of Vengeance** (Black Coat Press, 978-1-61227-774-5, \$39.95, 531pp, tp, cover by Mike Hoffman) Collection of 13 literary fairy tales, some with stories within the stories. Translated/adapted from the French by Brian Stableford, who provides an introduction on the French subgenre of *contes des fêtes* and Murat's work in the late 17th and early 18th centuries. A print-on-demand edition. Hollywood Comics, PO Box 11270, Encino CA 91416; <www.blackcoatpress.com>.

*DeLano, L.E. **Dreamer** (Macmillan/Feiwei and Friends/Swoon Reads, 978-1-250-10042-9, \$10.99, 312pp, tp, cover by Kathleen Breitenfeld & Rich Deas) Young-adult fantasy romance novel, sequel to **Traveler**. This is a pen name for Ellie DeLano. Ebook also available.

*Dey, Claudia **Heartbreaker** (Penguin Random House/Random House, 978-0-525-51173-1, \$26.00, 258pp, hc) Novel with weird/surreal elements, partly narrated by a dog, about a strange town run by a cult stuck in 1985, and a woman's disappearance. Simultaneous with the Canadian (HarperAvenue) and UK (The Borough Press) editions. Ebook also available.

Dickson, Gordon R. **The Outposter** (Baen, 978-1-4814-8328-5, \$16.00, 185pp, tp, cover by Alan Pollack) Reissue (Lippincott 1972) SF novel.

*Dixon, John **The Point** (Penguin Random House/Del Rey, 978-1-101-96756-0, \$27.00, 305pp, hc, cover by Tommy Arnold) Near-future SF novel. Rebellious teen Scarlett Winter joins a secret program at West Point for "posthuman" cadets with special powers. Ebook also available.

*Dryden, Nicky **Temper** (Harper Voyager US, 978-0-06-249305-7, \$15.99, 382pp, tp, cover by Thea Harvey) Afro-futuristic science fantasy novel set in a future land similar to South Africa where there are four genders and most people are twins. Auber, a lesser twin marked with six vices to his brother's one, faces discrimination and demons both metaphorical and very real. Ebook also available.

DuBois, Brendan **Red Vengeance** (Baen, 978-1-4814-8333-9, \$7.99, 433pp, pb, cover by Davie Seeley) Reprint (Baen 2017) military SF novel of resistance against an alien invasion, second in the Dark Victory series.

*Duchamp, L. Timmel **Chercher la Femme** (Aqueduct Press, 978-1-61976-147-6, \$19.00, 302pp, tp) SF novel about a mission to the planet La Femme with its seemingly all-female, humanoid inhabitants, and a shipload of human males who refuse to leave. Ebook also available. Aqueduct Press, PO Box 95787, Seattle WA 98145-2787; <www.aqueductpress.com>.

*Dunstall, S.K. **Stars Uncharted** (Ace, 978-0-399-58762-7, \$16.00, 401pp, tp, cover by John Harris) SF novel. Spacers search for legendary treasure, with enemies on their trail. Ebook also available.

*Eames, Nicholas **Bloody Rose** (Orbit US, 978-0-316-36253-5, \$15.99, 510pp, tp, cover by Richard Anderson) Epic fantasy novel, the second book in The Band series about legendary mercenaries. A barmaid jumps at the chance to join the biggest mercenary band of all, led by the legendary Bloody Rose. Simultaneous with the Orbit UK edition. Ebook also available.

*Emrys, Ruthanna **Deep Roots** (Tor.com Publishing, 978-0-7653-9093-6, \$26.99, 346pp, hc, cover by John Jude Palencar) Lovecraftian fantasy novel, second in the Innsmouth Legacy series begun in Winter Tide. Freed from the Deep One internment camps, Aphra Marsh seeks to repopulate Innsmouth before developers move in. Ebook also available.

Erikson, Steven **Toll the Hounds** (Subterranean Press, no ISBN, \$175.00, 992pp, hc, cover by Marc Simonetti) Reprint (Bantam UK 2008) fantasy novel, the eighth volume in The Malazan Book of the Fallen. Illustrated with four full-color plates by Simonetti. This is a signed, limited edition of 500; a deluxe, traycased, lettered edition of 52 (\$350.00) with a different dust jacket and pull-out gatefold illustration is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <subterraneanpress.com>.

*Erlick, Lance **Reborn** (Kensington/Rebel Base Books, 978-1-63573-055-5, \$15.00, 233pp, tp) SF novel, the first in the Android Chronicles series. Ground-breaking synthetic human Synthia Cross develops a mind of her own and starts asking questions about her creator's motives. Includes discussion questions. A print-on-demand edition; ebook also available.

*Escalada, V.M. **Gift of Griffins** (DAW, 978-0-7564-0934-0, \$26.00, 341pp, hc, cover by Steve Stone) Fantasy novel, the second in the Faraman Prophecy series. Kerida travels to the mountains to ask the griffins to help fight the invaders. This is a pen name for Violette Milan. Ebook also available.

Escalada, V.M. **Halls of Law** (DAW, 978-0-7564-0935-7, \$7.99, 424pp, pb, cover by Steve Stone) Reprint (DAW 2017) fantasy novel, the first in the Faraman Prophecy series.

*Farmer, Philip José **The Philip José Farmer Centennial Collection** (Meteor House, 978-1-945427-12-1, \$50.00, 936pp, hc, cover by Mark Wheatley) Collection celebrating Farmer's 100th birthday with 59 pieces organized by decade, with 35 stories, four novel excerpts, two poems, and 18 nonfiction items. Edited and with biographical introductions to the decades by Michael Croteau. Introduction by Joe R. Lansdale, foreword by Tracy Knight, and bibliography by Zacharias L.A. Nuninga. A deluxe lettered edition of 52 (\$225.00) signed by Croteau, Knight, Lansdale, Nuninga, and Wheatley; and a trade paperback edition (-11-4, \$35.00) with variant cover were announced but not seen. Meteor House, <www.meteorhousepress.com>.

Farmer, Philip José **Tarzan and the Dark Heart of Time** (Meteor House, 978-1-945427-14-5, \$35.00, 246pp, hc, cover by Mark Wheatley) Reprint

(Del Rey 1999 as **The Dark Heart of Time**) Tarzan novel based on Edgar Rice Burroughs's character. This has a new introduction by Win Scott Eckert and a new foreword Robert R. Barrett. A trade paperback edition (\$20.00) was announced but not seen. A print-on-demand edition. Meteor House, <www.meteorhousepress.com>.

Feener, Chani Lynn **Amid Stars and Darkness** (Macmillan/Square Fish, 978-1-250-15895-6, \$10.99, 354pp, tp) Reprint (Swoon Reads 2017) young-adult SF novel, the first book in the Xenith trilogy. This includes an extras section with bonus scene, discussion questions, and author interview.

*Feener, Chani Lynn **Between Frost and Fury** (Macmillan/Feiwel and Friends/Swoon Reads, 978-1-250-12378-7, \$17.99, 358pp, hc) Young-adult SF novel, the second book in the Xenith trilogy. Ebook also available.

+Flanagan, John **The Ranger's Apprentice: The Royal Ranger: The Red Fox Clan** (Penguin Random House/Philomel, 978-1-5247-4138-9, \$18.99, 346pp, hc, cover by Shane Rebenschick) Young-adult fantasy novel, the second in the Royal Ranger series and 12th in the main Ranger's Apprentice series. First US edition (Random House Australia 7/18).

*Flint, Eric **Worlds 2** (Baen, 978-1-4814-8341-4, \$16.00, 537pp, tp, cover by Adam Burn) Collection of 13 stories, four in the Ring of Fire Series and two in the Rats, Bats & Vats series (one in collaboration with Dave Freer, the other Flint's story that inspired the series), one in Poul Anderson's Operation Chaos universe, one in David Weber's Honor Harrington universe, and a collaboration with Mike Resnick. Flint provides and introduction and story notes. A bibliography of Flint's work is included. Ebook also available.

*Ford, Jeffrey **Ahab's Return: or, The Last Voyage** (HarperCollins/Morrow, 978-0-06-267900-0, \$27.99, hc) Literary fantasy mystery novel, a sequel to Melville's **Moby Dick**, here written by Ishmael. Ahab returns after years of struggle to find that everyone believes him dead and his wife and child moved to New York without a forwarding address. Ebook also available.

Forde, Patricia **The List** (Sourcebooks Jabberwocky, 978-1-4926-6085-9, \$7.99, 353pp, tp, cover by Sarah J. Coleman) Reprint (Little Island, Ireland 2014 as **The Wordsmith**) middle-grade dystopian SF novel.

*Frame, Jenny **Hunger for You** (Bold Strokes Books, 978-1-63555-168-6, \$16.95, 259pp, tp) Lesbian vampire romance novel. A vampire prince falls for a totally inappropriate suit designer and tries to walk away. Ebook also available.

*FUNA **Didn't I Say to Make My Abilities Average in the Next Life?! Volume 1** (Macmillan/Seven Seas, 978-1-626928-69-5, \$13.99, 323pp, tp, cover by Itsuki Akata) Young-adult light novel, the first volume in the series about a young woman whose request to a god to be reborn "average" gets her reincarnated with massive magical power. Illustrated by Itsuki Akata. Translated from the Japanese (Earth Star Entertainment 2016) by Diana Taylor. Ebook also available.

*FUNA **Didn't I Say to Make My Abilities Average in the Next Life?! Volume 2** (Macmillan/Seven Seas, 978-1-626928-71-8, \$13.99, 294pp, tp, cover by Itsuki Akata) Young-adult light novel, the second in the series about a young woman reincarnated with massive magical power. Illustrated by Itsuki Akata. Translated from the Japanese (Earth Star Entertainment 2016) by Diana Taylor. Ebook also available.

Gabaldon, Diana **Seven Stones to Stand or Fall** (Penguin Random House/

Bantam, 978-0-399-59343-7, \$18.00, xvi + 523pppp, tp, cover by Robert Hunt) Reprint (Delacorte 2017) collection of seven novellas in the Outlander series.

*Gear, Kathleen O'Neal **Maze Master** (St. Martin's, 978-1-250-12199-8, \$27.99, 337pp, hc) Technothriller about a search for an insane genius who might be the only one able to stop a deadly retrovirus.

Gier, Kerstin **Just Dreaming** (Macmillan/Square Fish, 978-1-250-15873-4, \$10.99, 356pp, tp) Reprint (Holt 2017) young-adult fantasy novel, the third in the Silver trilogy. Translated by Anthea Bell from the German **Das Dritte Buch der Träume** (Fischer 2015).

Golden, Christopher **Ararat** (St. Martin's Griffin, 978-1-250-18134-3, \$16.99, 305pp, tp) Reprint (St. Martin's 2017) supernatural thriller/horror novel.

+Gough, Julian **Connect** (Penguin Random House/Talese, 978-0-385-54133-6, \$27.95, 476pp, hc) Near-future SF novel. A teen hacker reveals his mother's biotech research and the two have to go on the run. First US edition (Picador UK 5/18).

*Grant, Donna **Torched** (St. Martin's, 978-1-250-10959-0, \$7.99, 386pp, pb, cover by Crystal Ben) Dragon paranormal romance novel, 13th in the Dark Kings series. Ebook also available.

Gregory, Daryl **Spoonbenders** (Penguin Random House/Vintage, 978-0-525-43241-8, \$16.95, 399pp, tp, cover by Oliver Munday) Reprint (Knopf 2017) fantasy novel.

*Griffin, Michael **The Human Alchemy** (Word Horde, 978-1-939905-40-6, \$16.99, 318pp, tp, cover by Jarek Kubicki) Collection of 11 weird/horror stories, one original. Introduction by S.P. Miskowski. A print-on-demand edition; ebook also available. Word Horde, <www.wordhorde.com>.

*Hamilton, Laurell K. **Serpentine** (Penguin Random House/Berkley, 978-0-425-25568-1, \$28.00, 486pp, hc) Paranormal romance/suspense novel, 26th in the Anita Blake series. A case threatens Edward's wedding plans. Ebook also available. Simultaneous with the UK (Headline) edition.

*Haraucourt, Edmond **Dieudonat** (Black Coat Press, 978-1-61227-777-6, \$23.95, 293pp, tp, cover by Adam Tredowski) Darkly humorous fantasy fix-up novel. Prince Dieudonat, born with the ability to produce miracles, undertakes a quixotic journey. Translated from the French (Flammarion 1912) by Brian Stableford, who also provides an introduction and notes. This is a print-on-demand edition. Hollywood Comics.com, PO Box 17270, Encino CA 91416; <www.blackcoatpress.com>.

*Harry, Eric L. **Pandora: Outbreak** (Kensington/Rebel Base Books, 978-1-63573-017-3, \$15.00, 276pp, tp) SF thriller novel of an apocalyptic plague causing uncontrollable rage, the first book in the series. A print-on-demand edition; ebook also available.

Heinlein, Robert A. **Stranger in a Strange Land** (Ace, 978-1-984-80278-1, \$9.99, 600pp, pb) Reprint (Putnam 1961) classic SF novel, a Hugo Award winner. This is a premium/tall rack-size edition.

*Henderson, Alice **Shattered Roads** (Kensington/Rebel Base Books, 978-1-63573-049-4, \$15.00, 228pp, tp) SF novel, the first book in the Skyfire Saga series set in a world devastated by environmental disaster. A print-on-demand edition; ebook also available.

*Heng, Rachel **Suicide Club** (Macmillan/Holt, 978-1-250-18534-1, \$27.00, 336pp, hc) Near-future SF novel. Lea Kirino is a Lifer with the genes to live forever, but she is drawn to the world of the Suicide Club. A first novel. Simul-

taneous with the UK (Sceptre) edition. Ebook also available.

*Henning, Sarah **Sea Witch** (HarperCollins/Tegen Books, 978-0-06-243877-5, \$17.99, 348pp, hc, cover by Anna Dittmann) Young-adult fantasy novel about the witch in Hans Christian Andersen's "The Little Mermaid".

*Hines, Zach **Nine** (HarperTeen, 978-0-06-256726-0, \$17.99, 358pp, hc) Young-adult dystopian, alternate-reality SF novel, set in a world where humans have nine lives, and burn through them quickly to get the resulting physical upgrades and social incentives, but Julian's cautious. A first novel. Ebook also available.

*Hodge, Rosamund **Endless Water, Starless Sky** (HarperCollins/Balzer + Bray, 978-0-06-236944-4, \$17.99, 441pp, hc, cover by Colin Anderson) Young-adult fantasy novel inspired by **Romeo & Juliet**, sequel to **Bright Smoke, Cold Fire**. Ebook also available.

*Hollins, Jon **The Dragon Lords: Bad Faith** (Orbit US, 978-0-316-30831-1, \$15.99, 507pp, tp, cover by Chase Stone) Fantasy adventure novel, third and final in the Dragon Lords trilogy about about human adventurers in a world run by dragons. Jon Hollins is a pseudonym for Jonathan Wood. Simultaneous with the Orbit UK edition. Ebook also available.

*Honeybourn, Jennifer **When Life Gives You Demons** (Macmillan/Feiwel and Friends/Swoon Reads, 978-1-250-15823-9, \$16.99, 262pp, hc) Young-adult fantasy novel. High school teen Selby Black trains to be an exorcist. Ebook also available.

*Hooper, Kay **Hold Back the Dark** (Penguin Random House/Berkley, 978-0-425-28095-9, \$27.00, 295pp, hc) Mystery novel with psychic elements, the third in the Dark trilogy and the 18th (or 20th, depending on what you include) overall in the Bishop/SCU series. Psychics are called to the small mountain town of Prosperity, where people are killing in their sleep. Ebook also available.

Hooper, Kay **Wait for Dark** (Penguin Random House/Berkley, 978-0-515-15604-1, \$9.99, 331pp, pb) Reprint (Berkley 2017) mystery novel with psychic elements, the fifth book in the Bishop/SCU series. This is a premium/tall rack-size edition.

Houck, Colleen **Reunited** (Penguin Random House/Ember, 978-0-399-55571-8, \$10.99, 451pp, tp, cover by Chris Saunders) Reprint (Delacorte 2017) young-adult fantasy novel, third and final in the Reawakened series.

Howard, Kat **An Unkindness of Magicians** (Simon & Schuster/Saga Press, 978-1-4814-5120-8, \$15.99, 354pp, tp) Reprint (Saga 2017) fantasy novel.

Hudson, Gabe **Gork, the Teenage Dragon** (Penguin Random House/Vintage Contemporaries, 978-0-375-71341-5, \$16.00, 389pp, tp, cover by Matt Buck & Linda Huang) Reprint (Knopf 2017) humorous fantasy novel.

*Humble, C.S. **The Massacre at Yellow Hill** (Black Rose Writing, 978-1-68433-016-4, \$17.95, 183pp, tp) Weird West horror novel. Occult bounty hunter Gilbert Ptolemy learns of a man's suspicious death in the mines of Yellow Hill. A first novel. Ebook also available. Black Rose Writing, <www.blackrosewriting.com>.

James, Vic **Tarnished City** (Penguin Random House/Del Rey, 978-0-425-28414-8, \$16.00, 398pp, tp) Reprint (Pan 2017) fantasy novel, the second book in the Dark Gifts trilogy.

*Jensen, Kelly **To See the Sun** (Riptide Publishing, 978-1-62649-830-3, \$17.99, 243pp, tp, cover by Garrett Leigh) Gay SF romance novel. Abraham Bauer, a

farmer on the colony world of Alkirak, sends for a mail-order companion, and ends up with a young man on the run – and complications have caught up with him. Ebook also available. Riptide Publishing, PO Box 1537, Burnsville NC 28714; <www.riptidepublishing.com>.

*Jessup, Paul **Close Your Eyes** (Apex Publications, 978-1-937009-69-4, \$15.95, 216pp, tp, cover by Daniele Cascone) Fix-up novel/collection combining surrealistic space opera novella **Open Your Eyes** (Apex 2009) with an "Intermission" and new sequel **Close Your Mouth**. Apex Publications, PO Box 24323, Lexington KY 40524; <www.apexbookcompany.com>.

*Johnson, Jaleigh **The Door to the Lost** (Penguin Random House/Delacorte, 978-1-101-93316-9, \$16.99, 289pp, hc, cover by Hannah Christenson) Middle-grade fantasy adventure novel. Rook and Drift are refugee kids from a magical world, on the run in Talhaven, a world where magic is dying. Ebook also available.

Jones, Holly Goddard **The Salt Line** (Penguin Random House/Putnam, 978-0-7352-1433-0, \$16.00, 385pp, tp) Reprint (Putnam 2017) near-future dystopian SF novel.

*Jones, Stu & Gareth Worthington **It Takes Death to Reach a Star** (Vesuvian Books, 978-1-944109-52-3, \$17.99, 306pp, tp) Postapocalyptic SF novel of a 2251 world divided between Robusts, descended from poor plague survivors, and Graciles, the bio-engineered elite. Ebook also available. Vesuvian Books, <www.vesuvianbooks.com>.

*Kadrey, Richard **Hollywood Dead** (Harper Voyager US, 978-0-06-247417-9, \$26.99, 351pp, hc) Dark fantasy novel, tenth in the Sandman Slim series. Stark's reanimated body will only last if he can track down Wormwood's enemies. Simultaneous with the Harper Voyager UK edition. Ebook also available.

*Katsoulis, Gregory **Scott Access Restricted** (Harlequin Teen, 978-1-335-01625-6, \$18.99, 475pp, hc) Young-adult dystopian SF novel, the second book in the Word\$ duology begun in **All Rights Reserved**. Ebook also available.

+Kearsley, Susanna **Bellewether** (Sourcebooks Landmark, 978-1-4926-3713-4, \$16.99, 432pp, tp) Fantasy historical romance novel about present-day researchers uncovering an old secret about ill-fated lovers during the 18th-century French and Indian War. A hardcover edition (-6527-4, \$26.99) was announced but not seen; ebook also available. First US edition (Simon & Schuster Canada 4/18).

Kelly, Sofie **A Tale of Two Kitties** (Penguin Random House/Berkley Prime Crime, 978-0-399-58559-3, \$7.99, 312pp, pb, cover by Tristan Elwell) Reprint (Berkley Prime Crime 2017) fantasy mystery novel, the ninth book in the Magical Cats series. This drops the bonus short story from the original hardcover edition.

*Kenyon, Sherrilyn **Stygian** (Tor, 978-1-250-31151-1, \$27.99, 641pp, hc) Paranormal romance novel in the Dark-Hunter series. This is a Barnes & Noble exclusive edition with an added Q&A with Kenyon and a bonus scene. A trade edition (978-1-250-10268-3) was announced but not seen; ebook also available. Simultaneous with the UK (Piatkus) edition.

Kingfisher, T. **The Wonder Engine** (Argyll Productions, 978-1-61450-442-9, \$24.95, 357pp, tp, cover by Ursula Vernon) Reprint (Argyll Productions 2018) fantasy novel, the second book in the Clocktaur War duology. A print-on-demand edition. Kingfisher is a pen name for Ursula Vernon. Argyll Productions, >>>

◀ Books Received

<argyllproductions.com>

Klinge, Lindsey **The Broken World** (HarperTeen, 978-0-06-238037-1, \$9.99, 422pp, tp, cover by Jeff Huang) Reprint (HarperTeen 2017) young-adult fantasy novel, sequel to **The Marked Girl**.

*Klinge, Lindsey **The Truth Lies Here** (HarperTeen, 978-0-06-238039-5, \$17.99, 402pp, hc, cover by Marie Bergeron) Young-adult SF mystery novel about weird goings on in the small Michigan town of Bone Lake. Ebook also available.

Koontz, Dean **The Crooked Staircase** (Penguin Random House/Bantam, 978-0-525-48369-4, \$9.99, 579pp, pb) Reprint (Bantam 2018) associational thriller/horror novel, the third in the Jane Hawk series.

+Lackey, Mercedes **Tarma and Ke-thry** (DAW, 978-0-7564-1443-6, \$20.00, 712pp, tp, cover by Jody A. Lee) Omnibus of three books in the Vows and Honor series, set in the Valdemar world: novels **The Oathbound** (1988) and **Oathbreakers** (1989) and collection **Oathblood** (1998). This first US edition (Titan 9/17 as **Vows & Honor**) includes two appendices with Shin'ai'n terms and 15 songs and poems. Ebook also available.

*Lackey, Mercedes & Cody Martin, et al. **Avalanche** (Baen, 978-1-4814-8322-3, \$25.00, 685pp, hc, cover by Larry Dixon) Superhero fantasy mosaic novel, the fifth and apparently final in the Secret World Chronicle series of novels based on the original podcast series. Other authors are Dennis Lee and Veronica Giguere. Ebook also available.

Lackey, Mercedes & James Mallory **Blade of Empire** (Tor, 978-0-7653-6398-5, \$8.99, 499pp, pb, cover by Todd Lockwood) Reprint (Tor 2017) fantasy novel, the second book in the Dragon Prophecy trilogy.

*Larraquy, Roque **Comemadre** (Coffee House Press, 978-1-56689-515-6, \$16.95, 129pp, tp) Darkly humorous horror novel/fable about perversions of art and science. Doctors at a Buenos Aires sanitarium experiment with the line between life and death; 100 years later, a man goes to extremes to turn himself into a work of art. Translated by Heather Cleary from the Spanish **La Comemadre** (Entropia 2010). A first novel. Ebook also available. Coffee House Press, <coffeehousepress.org>.

Leckie, Ann **Provenance** (Subterranean Press, no ISBN, \$50.00, 297pp, hc, cover by Lauren Saint-Onge) Reprint (Orbit US 2017) SF novel, a standalone set in the Imperial Radch universe. This is a signed, limited edition of 500; a leatherbound, traycased, lettered edition of 52 (\$250.00) is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <subterraneanpress.com>.

*Lee, James **Fall of the American Republic** (self-published, 9781983350566, \$5.38, 94pp, tp) Alternate-history SF novella in the form of a history about the rise of America to dominate most of the world, only to be challenged by those it defeated. This is version 1a of the text, which apparently was previously posted on Wattpad and published in a "preview" edition (tp and ebook) 11/17; the degree of revision is unknown.

Lee, Sharon & Steve Miller **The Gathering Edge** (Baen, 978-1-4814-8335-3, \$7.99, 452pp, pb, cover by David Mattingly) Reprint (Baen 2017) SF/fantasy adventure novel, 20th in the Lladen universe, and the fourth featuring Theo Waitley.

Lee, Taniith **Companions on the Road** (DAW, 978-0-7564-1110-7, \$7.99, 202pp, pb, cover by Bastien Lecouffe Deharme) Reprint (St. Martin's 1977 as **Compan-**

ions on the Road and The Winter Players) collection of two fantasy novellas. Ebook also available.

*Leno, Katrina **Summer of Salt** (HarperTeen, 978-0-06-249362-0, \$17.99, 256pp, hc, cover by Jessica Singh) Young-adult magical realism/fantasy novel about twin sisters, one with the family magic, one still waiting, and the mystery of the killing of a 300-year-old seabird. Ebook also available.

*Levine, David D. **Arabella the Traitor of Mars** (Tor, 978-0-7653-8283-2, \$26.99, 331pp, hc, cover by Stephan Martiniere) Alternate-history SF novel, third in the Adventures of Arabella Ashby series. The British Empire wants Mars, and wants Arabella's husband to lead the conquest. Ebook also available.

*Lien, Henry **Peasprout Chen, Future Legend of Skate and Sword** (Macmillan/Holt, 978-1-250-16569-5, \$16.99, 327pp, hc) Middle-grade martial arts fantasy novel, the first in a duology. Peasprout is blamed for vandalism at her highly competitive school of martial arts figure skating. Illustrated by Afu Chan. A first novel.

Liggett, Kim **The Last Harvest** (Tor Teen, 978-0-7653-8099-9, \$10.99, 348pp, tp) Reprint (Tor Teen 2017) young-adult horror novel.

*Liggett, Kim **The Unfortunates** (Tor Teen, 978-0-7653-8100-2, \$17.99, 220pp, hc) Young-adult associational horror novel. Senator's son Grant Tavis gets trapped with four other teens in a cave where something is hunting them.

*Lix, Caryn **Sanctuary** (Simon Pulse, 978-1-5344-0533-2, \$19.99, 461pp, hc, cover by Jacey) Young-adult SF horror novel. Loyal corporate citizen and trainee prison guard Kenzie is taken hostage by superpowered criminal teens on the Sanctuary space station. A first novel. Copyrighted by Caryn Swark. Ebook also available.

*Lore, Pittacus **The Legacy Chronicles: Trial by Fire** (Harper, 978-0-06-249407-8, \$9.99, 385pp, tp, cover by John Dismukes) Young-adult omnibus/collection of three novellas in the Legacy Chronicles series, all originally published as ebooks: **Out of the Ashes** (2017), **Up in Smoke** (2018), and **Into the Fire** (2018). Set in the world of the I Am Number Four series. Lore is a pen name for James Frey & Jobie Hughes.

*Lostetter, Marina J. **Noumenon Infinity** (Harper Voyager US, 978-0-06-249786-4, \$16.99, 558pp, tp, cover by Steven Messing) SF novel, sequel to **Noumenon**. Simultaneous with the Harper Voyager UK edition. Ebook also available.

*Lucas, Dale **The Fifth Ward: Friendly Fire** (Orbit US, 978-0-316-46910-4, \$15.99, 434pp, tp, cover by Sammy Yuen) Fantasy novel, the second book in the Fifth Ward series about watchmen Rem and Torval. Ebook also available. Simultaneous with the Orbit UK edition.

*Ma, Ling **Severance** (Macmillan/Farrar, Straus, Giroux, 978-0-374-26159-7, \$26.00, 291pp, hc) Near-future satirical SF novel. Dedicated worker Candace Chen stays in Manhattan after plague hits, posting photos of the abandoned city until she has to flee with a group of survivors. A first novel.

*Maas, Sarah J. **Catwoman: Soulstealer** (Penguin Random House/Random House, 978-0-399-54969-4, \$18.99, 358pp, hc, cover by Howard Huang) Young-adult tie-in novel based on the comic-book character, part of the DC Icons series. Includes a bound-in color poster. Copyrighted by DC Comics. Simultaneous with the Penguin UK edition. Ebook also available.

*MacAlister, Katie **Memoirs of a Dragon Hunter** (Grand Central/Forever, 978-1-5387-6108-3, \$7.99, 352pp, pb, cover

by Craig White) Paranormal romance novel, the first in the Dragon Hunter series. An ordinary math teacher inherits her sister's destiny as a dragon hunter and her sword – which a hunky part-demon keeps trying to steal. Ebook also available.

*Mamatas, Nick **The People's Republic of Everything** (Tachyon Publications, 978-1-61696-300-2, \$15.95, 318pp, tp) Collection of 14 stories, one original and one in its first print publication, plus short novel **Under My Roof** (2007). Mamatas provides notes on the origins of each. Introduction by Jeffrey Ford. Ebook also available. Tachyon Publications, 1459 18th St. #139, San Francisco CA 94107; <www.tachyonpublications.com>.

*Martin, George R.R. & Lisa Tuttle, et al. **Windhavers: The Graphic Novel** (Penguin Random House/Bantam, 978-0-553-39366-8, \$27.00, unpaginated, hc, cover by Lisa Charretier) Graphic novel adaptation of the SF novel by Martin & Tuttle, adapted by Tuttle, illustrated by Elsa Charretier, with colors by Lauren Affe.

Martin, George R.R., Elio M. Garcia, Jr., & Linda Antonsson **The World of Ice & Fire: The Untold History of Westeros and the Game of Thrones** (Bantam, 978-0-553-80544-4, \$59.99, 327pp, hc, cover by Jordi González Escamilla) Reissue (Bantam 2014) non-fiction, a lavishly illustrated reference guide to the history of the Seven Kingdoms in Martin's *A Song of Ice and Fire* series. This is a fancy padded, paper-over-boards edition. Fourth printing.

*Mattson, Joshua **A Short Film About Disappointment** (Penguin Random House/Penguin Press, 978-0-525-52284-3, \$25.00, 278pp, hc) Satirical near-future SF novel told in the form of movie reviews by a critic, a frustrated filmmaker who fills his reviews with details of his life. A first novel. Ebook also available.

*McClellan, Brian **War Cry** (Tor.com Publishing, 978-1-250-17016-3, \$11.99, 94pp, tp, cover by Richard Anderson) Military fantasy novella. Teado is a shapeshifting Changer in a long-stranded plateau about to try a desperate resupply mission. Ebook also available.

McCormack, Mike **Solar Bones** (Soho Press, 978-1-61695-953-1, \$15.00, 217pp, tp) Reprint (Tramp Press 2016) experimental stream-of-consciousness novel in one sentence, narrated by a ghost telling the story of his life in rural Ireland.

*McCreight, Kimberly **The Collide** (Harper, 978-0-06-235915-5, \$18.99, 326pp, hc) Young-adult SF novel, the third book in the Outliers trilogy set in a world where female intuition is real. Ebook also available.

+McDonald, Ed **Ravencry** (Ace, 978-0-399-58782-5, \$16.00, 370pp, tp) Postapocalyptic fantasy novel, the second book in the Raven's Mark trilogy. First US edition (Gollancz 6/18). Ebook also available.

*McGee, Katharine **The Towering Sky** (Harper, 978-0-06-241865-4, \$18.99, 454pp, hc, cover by Craig Shields) Young-adult SF novel, third and final in the trilogy begun in **The Thousandth Floor**, set in 2119 Manhattan. Copyrighted by the author and packager Alloy Entertainment. Ebook also available.

*McGuire, Seanan **The Girl in the Green Silk Gown** (DAW, 978-0-7564-1380-4, \$16.00, 333pp, tp, cover by Amber Whitney) Fantasy novel, second in the Ghost Roads series about the hitchhiking ghost Rose Marshall, facing new attacks from the man who killed her.

*McGuire, Seanan **Night and Silence** (DAW, 978-0-7564-1476-4, \$26.00, 352pp, hc, cover by Chris McGrath) Fantasy novel, twelfth in the October Daye series. Toby's estranged human

daughter is kidnapped. This includes a bonus original novella, "Suffer a Sea-Change". Ebook also available.

McGuire, Seanan **Sparrow Hill Road** (DAW, 978-0-7564-1440-5, \$16.00, 322pp, tp, cover by Amber Whitney) Reissue (DAW 2014) fantasy fix-up novel about the hitchhiking ghost Rose Marshall. Parts were previously published online in somewhat different form in *The Edge of Propinquity*.

*McNeil, Gretchen **#MurderTrending** (Disney/Freeform, 978-136801002-3, \$17.99, 339pp, hc) Young-adult dystopian near-future SF horror novel. A popular app lets citizens watch live as condemned prisoners are hunted down and killed on Alcatraz 2.0, but new 17-year-old inmate Dee Guerrero is innocent. Ebook also available.

*Mealing, David **Blood of the Gods** (Orbit US, 978-0-316-55234-9, \$16.99, 688pp, tp) Fantasy novel, the second book in the Ascension Cycle trilogy. Simultaneous with the Orbit UK edition. Ebook also available.

*Mears, Emmie **Hearthfire** (BHC Press/Indigo, 978-1-947727-51-9, \$27.95, 419pp, hc) Fantasy novel, the first in the Stonebreaker series. Three friends Journeying to find their names discover their homeland's prosperity comes from a spell that steals life force from other lands. This is an international edition with US, Canadian, and UK prices. A print-on-demand edition. A trade paperback edition (978-1-946848-52-9, \$15.95) was announced but not seen; ebook also available. BHC Press, <www.bhpress.com>.

*Mikalatos, Matt **The Crescent Stone** (Tyndale House/Wander, 978-1-4964-3171-4, \$15.99, 411pp, tp) Young-adult Christian fantasy novel. A dying girl and a guilt-stricken boy agree to serve people in a strange world in return for a cure. A hardcover edition (-3170-7, \$24.99) was announced but not seen; ebook also available.

*Moore, David Thomas, ed. **The True History of the Strange Brigade** (Rebellion/Abaddon US, 978-1-78108-610-0, \$9.99, 289pp, tp) Original anthology of eight stories based on the 1930s fantasy/adventure video game Strange Brigade. Authors include Jonathan L. Howard, Cassandra Khaw, and Gaie Sebald. This is an international edition with US and UK prices. Ebook also available.

*Morrison, Laura **Come Back to the Swamp** (Black Spot Books, 978-0-9997423-4-1, \$9.99, 101pp, tp) Fantasy novella. An grad student researches invasive species in a swamp which tries to possess her and make her its new caretaker. Ebook also available. Black Spot Books, <www.blackspotbooks.com>.

Murphy, Emily Bain **The Disappearances** (Houghton Mifflin Harcourt, 978-1-328-90407-2, \$9.99, 385pp, tp) Reprint (Houghton Mifflin Harcourt 2017) young-adult horror novel.

*Neill, Chloe **Wild Hunger** (Penguin Random House/Berkley, 978-0-399-58709-2, \$15.00, 329pp, tp, cover by Tony Mauro) Urban fantasy/vampire novel, the first in the Heirs of Chicagoland series, a spin-off from the Chicagoland Vampires series, featuring Merit and Ethan's 23-year-old daughter Elisa. Simultaneous with the UK (Gollancz) edition. Ebook also available.

*Nicholas, J.T. **SINDicate** (Kensington/Rebel Base Books, 978-1-63573-008-1, \$15.00, 175pp, tp) SF novel, the second in the New Lyons Sequence trilogy about synthetic humans seeking human rights. A print-on-demand edition; ebook also available.

*Nicholas, J.T. **SINthetic** (Kensington/Rebel Base Books, 978-1-63573-007-4, \$15.00, 172pp, tp) SF noir novel, the

first book in the New Lyons Sequence, about synthetic humans seeking human rights. A print-on-demand edition; ebook also available.

Nielsen, Jennifer A. **Horizon, Book 2: Deadzone** (Scholastic, 978-1-338-12144-5, \$8.99, 195pp, tp, cover by Larry Rostant) Reprint (Scholastic 2017) middle-grade fantasy novel, second in the Horizon series by various authors about supernatural survival, with an associated digital game.

*O'Dell, Claire A **Study in Honor** (Harper Voyager US, 978-0-06-269930-5, \$15.99, 293pp, tp, cover by Chris McGrath) SF novel, the first book in the Janet Watson Chronicles series reimagining Sherlock Holmes and Dr. Watson as Black women in a US torn by a New Civil War. Dr. Janet Watson, wounded and no longer able to work as a surgeon, moves in with cover agent Sara Holmes. This is a pen name for Beth Bernobich. Ebook also available.

Okorafor, Nnedi **Binti: Home** (Tor.com Publishing, 978-1-250-20343-4, \$15.99, 160pp, hc, cover by Greg Ruth) Reprint (Tor.com Publishing 2017) SF novella, the second in the series.

Okorafor, Nnedi **Binti: The Night Masquerade** (Tor.com Publishing, 978-1-250-20344-1, \$15.99, 203pp, hc, cover by Greg Ruth) Reprint (Tor.com Publishing 2018) SF novella, the third in the series.

Okorafor, Nnedi **Binti** (Tor.com Publishing, 978-1-250-20342-7, \$15.99, 101pp, hc, cover by Greg Ruth) Reprint (Tor.com Publishing 2015) SF novella, the first in a series. Introduction by N.K. Jemisin.

Older, Malka **Null States** (Tor.com Publishing, 978-0-7653-9954-0, \$16.99, 429pp, tp, cover by Will Staehle) Reprint (Tor.com Publishing 2017) SF novel, second in the Centenal Cycle series after **Infomocracy**.

*Otis, Abbey Mei **Alien Virus Love Disaster** (Small Beer Press, 978-1-61873-149-4, \$16.00, 232pp, tp, cover by Te Chao) Collection of 12 stories, four new and one slightly revised. A first collection. Ebook also available. Small Beer Press, 150 Pleasant Street #306, Easthampton MA 01027; <smallbeerpress.com>; <weightlessbooks.com>.

*Pearson, Mary E. **The Dance of Thieves** (Macmillan/Holt, 978-1-250-15901-4, \$18.99, 505pp, hc, cover by Rich Deas & Mike Burroughs) Young-adult fantasy novel set in the world of the Remnant Chronicles. Jase inherits the Ballenger empire, but a young queen sends an ex-thief into his lands on a mission. Ebook also available.

Perry, Carol J. **Look Both Ways** (Kensington, 978-1-61773-373-4, \$7.99, 342pp, pb) Reissue (Kensington 2015) mystery with psychic elements, the third in the Witch City series featuring Lee Barrett. Sixth printing.

Perry, Carol J. **Tails, You Lose** (Kensington, 978-1-61773-371-0, \$7.99, 365pp, pb) Reprint (Kensington 2015) mystery with psychic elements, the second in the Witch City series featuring Lee Barrett. Fourth printing.

*PIE International, ed. **Dark & Fetish Art** (PIE International (Tokyo), 978-4-7562-5038-4, \$49.95, tp, cover by Ray Caesar & et al.) Art book, the third in the Erotica in Contemporary Art series, looking at dark art, including fantastic/surreal work in paintings, drawings, photos, and sculpture. Artists include Zdzislaw Beksiniski, James Jean, and Camilla d'Errico. Text in English and Japanese. The introduction by Hiroshi Unno looks at the evolution of the Fantasy Aesthetic from Romanticism and Surrealism to steampunk and more. A French flap edition. PIE International, <pie.co.jp>.

Plum, Amy **Dreamfall** (HarperTeen,

978-0-06-242988-9, \$9.99, 276pp, tp) Reprint (HarperTeen 2017) young-adult horror novel/mystery/thriller, the first in a duology.

*Popovic, Lana **Fierce Like a Firestorm** (HarperCollins/Tegen Books, 978-0-06-243686-3, \$17.99, 307pp, hc, cover by Lisa Perrin) Young-adult fantasy/mystery novel, the second in the Hibiscus Daughter duology begun in **Wicked Like a Wildfire**. Ebook also available.

*Powers, Tim **Alternate Routes** (Baen, 978-1-4814-8340-7, \$25.00, 277pp, hc, cover by Todd Lockwood) Fantasy novel/modern ghost story. Phantom cars and lanes from nowhere appear on LA freeways. Ebook also available.

*Provost, Stephen H. **Paralucidity** (Linden Publishing/Pace Press, 978-1-61035-318-2, \$14.95, 266pp, tp) Contemporary fantasy novel, second in the Memorabilia Saga series. Miranda Rus is dead, but she and her dead boyfriend have the power to bring the dead back to life — only that power starts to fade as an old enemy reappears. The author also writes as Stifyn Emrys. A print-on-demand edition; ebook also available. Pace Press, 2006 S. Mary St., Fresno CA 93721; <QuillDriverBooks.com>.

*Ransom, Amy J. **I Am Legend as American Myth: Race and Masculinity in the Novel and Its Film Adaptations** (McFarland, 978-1-4766-6833-8, \$42.75, 223pp, tp) Critical non-fiction looking at the novel and its movie adaptations starring Vincent Price (**The Last Man on Earth**), Charlton Heston (**The Omega Man**), and Will Smith (**I Am Legend**). Includes notes, bibliography, filmography, and index. Ebook also available. McFarland & Company, Box 611, Jefferson NC 28640; orders 800-253-2187; <www.mcfarlandpub.com>.

*Raymaker, Dora M. **Hoshi and the Red City Circuit** (Autonomous/Argawarga Press, 978-1-945955-12-9, \$25.99, 317pp, tp, cover by Dora M. Rayaker) SF mystery novel. PI Hoshi Archer helps police investigate the deaths of three Operators, slaves with divergent brains that let them program the computers that run 26th-century Red City — a role Hoshi herself only recently escaped. A first novel. A print-on-demand edition; ebook also available. Argawarga Press, <www.argawarga.com>.

Reeve, Philip **Mortal Engines** (Scholastic, 978-1-338-30371-1, \$9.99, 296pp, tp) Reissue (Scholastic Press UK 2001) young-adult SF novel, the first book in the Predator Cities (AKA The Hungry City Chronicles/Mortal Engines) series. This is a movie tie-in edition; second printing.

*Reintgen, Scott **Nyxia Unleashed** (Penguin Random House/Crown, 978-0-399-55683-8, \$17.99, 390pp, hc, cover by Heiko Klug) Young-adult SF thriller, the second book in the Nyxia Triad. Simultaneous with the UK (Michael Joseph) edition. Ebook also available.

Revis, Beth **Star Wars: Rebel Rising** (Disney/Lucasfilm Press, 978-1-368-02650-5, \$9.99, 410pp, tp) Reprint (Disney Lucasfilm Press 2017) young-adult Star Wars tie-in novel, a prequel to **Rogue One**. Copyrighted by Lucasfilm.

*Ridler, Jason **Black Lotus Kiss** (Skyhorse/Night Shade Books, 978-1-59780-935-1, \$14.99, 275pp, tp, cover by John Stanko) Urban fantasy detective novel set in 1970 Los Angeles, the second book in the Brimstone Files series. A supernatural war drug from ancient Babylonia turns Los Angeles users into violent, sex-crazed maniacs. Ebook also available. Skyhorse, <www.skyhorsepublishing.com>.

Riordan, Rick & John Rocco **Percy Jackson and the Olympians: The Lightning Thief** (Disney/Hyperion, 978-148478778-6, \$39.99, 227pp, hc, cover by John Rocco) Reprint (Miramax

2005) young-adult fantasy novel, the first in the series. This is a deluxe illustrated edition with art by John Rocco. Ebook also available.

*Riordan, Rick & Keith Robinson **The Magnus Chase Coloring Book** (Disney/Hyperion, 978-1-368-00845-7, \$15.99, 94pp, tp, cover by Keith Robinson) Coloring book based on the Magnus Chase and the Gods of Asgard middle-grade fantasy series by Riordan, with art by Keith Robinson. Copyrighted by Rick Riordan.

*Ritchie, Krista & Becca Ritchie **The Raging Ones** (St. Martin's/Wednesday Books, 978-1-250-12871-3, \$18.99, 384pp, hc) Young-adult SF romance novel. Three young people who outlive their deathdays must flee their planet to survive.

Ritter, William **The Dire King** (Workman/Algonquin Young Readers, 978-1-61620-854-7, \$9.95, 343pp, tp) Reprint (Algonquin Young Readers 2017, not seen) young-adult fantasy novel, the fourth and final book in the Jackaby series.

*Robb, J.D. **Leverage in Death** (St. Martin's, 978-1-250-16156-7, \$28.99, 385pp, hc) SF romance/mystery novel, 47th in the series featuring cop Eve Dallas. The reverse side of the dust jacket has a picture/contest puzzle on it. Ebook also available. Simultaneous with the UK (Piatkus) edition. Ebook also available.

*Roux, Madeleine **Court of Shadows** (HarperTeen, 978-0-06-249870-0, \$17.99, 416pp, hc, cover by Brooke Shader) Young-adult gothic horror novel, second in the House of Furies series. Illustrated by Iris Compier, along with stock photos. Ebook also available.

*Rucker, Rudy **The Hollow Earth & Return to the Hollow Earth** (Transreal Books, 978-1-940948-35-5, \$26.95, 567pp, tp, cover by Rudy Rucker) Omnibus of **The Hollow Earth** (third edition, copyrighted 1990, 2006, 2018) and new sequel **Return to the Hollow Earth** (2018, supposedly out one month earlier but not seen). Funded through Kickstarter. A hardcover edition (-38-6, \$26.95) was announced but not seen; ebook also available. Transreal Books, <www.transrealbooks.com>.

*Ruocchio, Christopher **Empire of Silence** (DAW, 978-0-7564-1300-2, \$26.00, 612pp, hc, cover by Sam Weber) Epic SF novel, first in the Sun Eater series. Condemned Hadrian Marlowe tells how he came to be regarded as both hero and monster in a war against aliens. A first novel. Simultaneous with the UK (Gollancz) edition. Ebook also available.

*Salter, Charlotte **Where the Woods End** (Penguin Random House/Dial, 978-0-735-22923-5, \$17.99, 302pp, hc, cover by Marie Muravski) Middle-grade dark fantasy/horror novel. Twelve-year-old Kestrel hunts monsters in the woods around her village, where people are stalked by "grabbers" that take the form of their worst fears.

*Savile, Steven **Coldfall Wood** (St. Martin's, 978-1-250-07787-5, \$26.99, 354pp, hc) Fantasy novel set in the same world as **Glass Town**. The Horned God wakes and calls for a cleansing of the creatures destroying the world — humans.

Scalzi, John **The Human Division** (Subterranean Press, no ISBN, \$80.00, 391pp, hc, cover by Vincent Chong) Reprint (Tor 2013) episodic SF novel set in the world of **Old Man's War**, originally published as a digital serial. A 26-page portfolio section displays John Harris's full-color art for the original ebook covers. This is a signed, limited edition; a traycased, leatherbound lettered edition of 26 (\$250.00) is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <subterraneanpress.com>.

Scalzi, John **Unlocked** (Tor.com Publishing, 978-1-250-30799-6, \$11.99, 125pp, tp, cover by Peter Lutjens) Reprint (Subterranean 2014) SF novella, a prequel to the novel **Lock In**.

*Schroeder, Karl **The Million** (Tor.com Publishing, 978-1-250-18542-6, \$14.99, 185pp, tp, cover by Jan Wessbecher) SF novella of a young man, an illegal visitor raised on Earth, pretending to be a dead member of the ruling elite, the Million.

*Schwab, Victoria **The Dark Vault** (Disney/Hyperion, 978-1-368027700, \$10.99, 692pp, tp) Omnibus of two young-adult fantasy novels about a supernatural library: **The Archived** (2013) and **The Unbound** (2014), plus an untitled bonus short story set just after **The Unbound**. Ebook also available.

*Scott, Melissa **Point of Sighs** (Lethe Press, 978-1-59021-645-3, \$18.00, 272pp, tp, cover by Ben Baldwin) Fantasy mystery novel, the fifth book in the Astreiant series. Bad weather, murder, and a cult have the city on edge. A print-on-demand edition; ebook also available. Lethe Press, 6 University Drive, Suite 206, PMB #223, Amherst MA 01002; <lethepressbooks.com>.

*Spark, Anna Smith **The Tower of Living and Dying** (Orbit US, 978-0-316-51146-9, \$15.99, 511pp, tp, cover by Gene Mollica) Grimdark epic fantasy novel, the second book in the Empires of Dust trilogy. Simultaneous with the UK (Harper Voyager) edition. Ebook also available. Copyrighted by Anna Smith-Spark.

Staveley, Brian **Skullsworn** (Tor, 978-0-7653-8988-6, \$17.99, 318pp, tp, cover by Richard Anderson) Reprint (Tor 2017) fantasy novel featuring wane priestess/assassin Pyrra Lakatur, a standalone fourth book in the world of the Emperor's Blades/Chronicle of the Unhewn Throne trilogy.

+Stewart, Martin **The Sacrifice Box** (Penguin Random House/Viking, 978-0-425-28953-2, \$17.99, 358pp, hc, cover by Peter Strain) Young-adult horror novel. Five friends in the 1980s discover an ancient stone box in the forest, make sacrifices and a pact, and when someone breaks it terrifying events occur. First US edition (Penguin UK 1/18).

*Stine, R.L. **Return to Fear Street: You May Now Kill the Bride** (HarperTeen, 978-0-06-269425-6, \$9.99, 344pp, tp, cover by Justin Erickson) Young-adult horror novel, the first in the Return to Fear Street series. History seems to repeat itself in two cursed weddings almost a century apart. Copyrighted by Parachute Publishing.

*Strugatsky, Arkady & Boris Strugatsky **The Snail on the Slope** (Chicago Review, 978-0-914091-87-5, \$28.99, 248pp, hc) Fantasy novel in a new translation. The Administration, a surreal bureaucracy, seeks to govern the wild people and creatures of the Forest. Boris Strugatsky's 2001 afterword discusses the story's evolution. Translated from the Russian **Ulitka na skлоне** (1968) by Olena Bormashenko. Part of the Rediscovered Classics series. A trade paperback edition (978-1-61373-754-5, \$17.99) was announced but not seen; ebook also available.

*Sullivan, Annie **A Touch of Gold** (HarperCollins/Zondervan/Blink, 978-0-310-76635-3, \$17.99, 305pp, hc) Young-adult fantasy novel reimagining the Greek myth of King Midas, following his daughter, cursed with golden skin and deadly powers. Includes a discussion guide. Ebook also available.

*Suma, Nova Ren **A Room Away From the Wolves** (Workman/Algonquin Young Readers, 978-1-61620-373-3, \$18.95, 315pp, hc, cover by Sarah J. Coleman) Young-adult surreal ghost story/horror novel. Runaway teen Bina

◀ Books Received

heads for the big city and ends up in a residence for troubled girls in Greenwich Village, a place with a tragic – maybe haunted – history. Ebook also available.

Taranta, Mary **Shimmer and Burn** (Simon & Schuster/McElderry, 978-1-4814-7200-5, \$11.99, 328pp, tp, cover by Sonia Chaghatzbanian) Reprint (McElderry 2017) young-adult dark fantasy novel, first in the eponymous series.

*Tarr, Anita & Donna R. White, eds. **Posthumanism in Young Adult Fiction: Finding Humanity in a Posthuman World** (University Press of Mississippi, 978-1-4968-1669-6, \$69.99, xxiv + 289pp, hc, cover by Wade Acuff) Non-fiction, a selection of 12 essays on posthumanism in recent YA literature, with discussion of works by authors including Paolo Bacigalupi, Octavia E. Butler, Nancy Farmer, Marissa Meyer, and China Miéville. Individual essays provide notes and bibliographies; a general index is included. Part of the Children's Literature Association Series. A paper-over-boards, print-on-demand edition; ebook also available. University Press of Mississippi, <www.upress.state.ms.us>.

*Tassi, Paul **Herokiller** (Skyhorse/Talos Press, 978-1-94586-323-3, \$15.99, 490pp, tp) Near-future SF novel of a spy investigating a global tournament of fight-to-the-death cage matches. Ebook also available.

*Taylor, Devon **The Soul Keepers** (Macmillan/Feiwel and Friends/Swoon Reads, 978-1-250-16830-6, \$17.99, 273pp, hc, cover by Kevin Tong) Young-adult fantasy novel. Dead teen Rhett is recruited to join a ship ferrying souls through monster-infested seas. A first novel. Ebook also available.

Taylor, Janet B. **Sparks of Light** (Houghton Mifflin Harcourt, 978-1-328-91526-9, \$9.99, 435pp, tp) Reprint (Houghton Mifflin Harcourt 2017) young-adult SF time travel novel, sequel to **Into the Dim**.

*Tchaikovsky, Adrian **The Expert System's Brother** (Tor.com Publishing, 978-1-250-19756-6, \$14.99, 167pp, tp, cover by Raphael Lacoste) SF coming-of-age novella. Handry, accidentally severed from his village, wanders a world stranger than he realized. Ebook also available.

*Teffeau, Lauren C. **Implanted** (Angry Robot US, 978-0-85766-799-1, \$12.99, 394pp, tp) Cyberpunk SF novel. College student Emery Driscoll has a rare blood condition that lets her carry data in her blood, and is blackmailed into being a courier for a clandestine organization. A first novel. This is an international edition with US and UK prices. Ebook also available.

*Thomas, Lee **Distortion** (Lethe Press, 978-1-59021-357-5, \$20.00, 279pp, tp) Horror novel. Gay ex-rock star Mick Harris connects with a daughter he's never known, stuck in a small town where the people close to her are dying horribly. A print-on-demand edition; ebook also available. Lethe Press, 6 University Drive, Suite 206, PMB #223, Amherst MA 01002; <lethepressbooks.com>.

Thomas, Rhannon **Long May She Reign** (HarperTeen, 978-0-06-241869-2, \$9.99, 422pp, tp, cover by Colin Anderson) Reprint (HarperTeen 2017) young-adult fantasy novel.

Tolkien, J.R.R. **The Fellowship of the Ring** (Penguin Random House/Del Rey, 978-0-345-33970-6, \$8.99, xviii + 458pp, pb, cover by Michael James Bowman) Reissue (Allen & Unwin 1954) fantasy novel, book one of *The Lord of the Rings*. This has the 1965 foreword by Tolkien, but drops the 1973 introduction by Peter S. Beagle, though it's still on the copyright page; 163rd printing.

Tolkien, J.R.R. **The Two Towers** (Pen-

guin Random House/Del Rey, 978-0-345-33971-3, \$8.99, xiv + 398pp, pb, cover by Michael James Bowman) Reissue (Allen & Unwin 1954, 1965) fantasy novel, book two of *The Lord of the Rings*. This drops the 1973 introduction by Peter S. Beagle (still on the copyright page); 152nd printing.

*Tolkien, J.R.R. & Christopher Tolkien **The Fall of Gondolin** (Houghton Mifflin Harcourt, 978-1-328-61304-2, \$30.00, 304pp, hc, cover by Alan Lee) Non-fiction tracing the evolution of the legend from Middle-earth, pieced together in the same manner as the related **Beren and Lúthien**. Edited and with a preface by Christopher Tolkien. Illustrated by Alan Lee, including eight color plates. A fold-out map is included. Simultaneous with the HarperCollins UK edition. Ebook also available.

+Toner, Tom **The Tropic of Eternity** (Skyhorse/Night Shade Books, 978-1-59780-911-5, \$26.99, 336pp, hc) SF space opera novel, the third and final in the Amaranthine Spectrum trilogy. First US edition (Gollancz 7/18). Ebook also available.

*Vale, Maria **A Wolf Apart** (Sourcebooks Casablanca, 978-1-4926-6190-0, \$7.99, 327pp, pb, cover by Kris Keller) Werewolf romance novel, second in the Legend of All Wolves series. Ebook also available.

*Valentino, Serena **Mother Knows Best** (Disney Press, 978-1-368-00902-7, \$17.99, 390pp, hc, cover by Jeffrey Thomas) Young-adult fantasy tie-in novel, fifth in the Villains series, telling the story of Disney's **Tangled** from Mother Gothel's point of view. Copyrighted by Disney Enterprises. Ebook also available.

*van den Berg, Laura **The Third Hotel** (Macmillan/Farrar, Straus, Giroux, 978-0374168353, \$26.00, 209pp, hc) Literary horror novel with surreal and psychological elements. A woman goes to Havana for a film festival and finds her recently deceased husband, a horror film scholar, looking very much alive, and follows him. Ebook also available.

*Varley, John **Irontown Blues** (Ace, 978-1-101-98937-1, \$16.00, 289pp, tp, cover by Florian de Gesincourt) SF noir mystery novel set on the moon in the Eight Worlds universe. Ex-cop PI Christopher Bach tries to find out who infected a woman with an engineered virus. Ebook also available.

*Walton, Jo **An Informal History of the Hugos: A Personal Look Back at the Hugo Awards, 1953-2000** (Tor, 978-0-7653-7908-5, \$31.99, 574pp, hc) Non-fiction collection of essays, lightly revised from their original appearances on *Tor.com*, looking at what each year's finalists and winners tell about the state of SF at the time. Selections of online comments are included, among them numerous comments from Gardner Dozois, Rich Horton, and James Davis Nicoll. Ebook also available.

*Ward, Philippe **Marilyn in Manhattan** (Black Coat Press, 978-1-61227-767-7, \$20.95, 266pp, tp, cover by Mickael Laguerre) Secret history thriller novel. A show of previously unpublished photos of Marilyn Monroe causes a mysterious organization to try to kill the owner, a female ex-Marine. Translated/adapted by Brian M. Stableford from the French **Manhattan Marilyn** (Critic Editions 2016). Ward is a pen name for Philippe Laguerre. This is a print-on-demand edition. Hollywood Comics.com, PO Box 17270, Encino CA 91416.

*Washburn, Scott **The Great Martian War: America in Flames** (Pike and Powder/Zmok Books, 978-1-945430589, \$25.00, 677pp, tp) Omnibus of three alternate-history SF novels set in a world where H.G. Wells's Martian invasion replaces WWI: **The Great Martian War: Invasion!** (2016), **The**

Great Martian War: Breakthrough (2016), and **The Great Martian War: Counterattack** (2017), the novels alternating with a couple of "Martian Interludes". An appendix provides notes on historical figures mentioned in the books. Winged Hussar/Zmok Books, 1525 Hulse Road, Unit 1, Point Pleasant NJ 08742; <www.WingedHussarPublishing.com>.

*Wells, Martha **Rogue Protocol** (Tor.com Publishing, 978-1-250-19178-6, \$17.99, 158pp, hc, cover by Jaime Jones) SF novella, third in the Murderbot Diaries series. Murderbot's investigation of former owner GrayCris Corporation continues. Ebook also available.

Westerfeld, Scott **The Killing of Worlds** (Tor, 978-1-250-16552-7, \$7.99, 405pp, pb, cover by Stephan Martinieri) Reissue (Tor 2003) SF novel, book two of the Succession series.

*Whelan, Michael **Beyond Science Fiction: The Alternative Realism of Michael Whelan** (Baby Tattoo Books, 978-1-61404-018-7, \$25.00, unpaginated, tp, cover by Michael Whelan) Art book with full-color illustrations of works ranging from 1970s cover art to recent works. Introduction by Bob Self. Foreword by Robert Williams. Part of the Baby Tattoo Carnival of Astounding Art series; published in honor of Whelan's retrospective exhibition at the Riverside Museum of Art. A hardcover limited edition of 1,500 with signed bookplate (978-1-61404-106-1) was announced but not seen; both editions have two variant covers. Funded through Kickstarter; this is copyrighted 2017 but not published until 2018. Baby Tattoo Books, <babytattoo.com>.

*Whicker, Julia **Wonderblood** (St. Martin's, 978-1-250-06606-0, \$26.99, 285pp, hc) Postapocalyptic SF novel. Five centuries in the future, disease has turned the US into a wasteland where inhabitants worship NASA space shuttles and cleanse the land through blood sacrifice. A first novel. Ebook also available.

*Whitaker, Channing **Existence Augmented** (Off Speed Press, 978-1-7322565-2-1, \$5.50, 41pp, ph, cover by Yun Mi Kum Collins) SF novelette. Alden, a computer genius, lives in a frozen world where humans only survive in special compounds, but then the power begins to fail. Ebook also available. Off Speed Press, <www.offspeedpress.com>.

*Wieser, Ryan **The Glass Blade** (Kensington/Rebel Base Books, 978-1-63573-029-6, \$15.00, 188pp, tp) Far-future SF space opera novel, the first in the Hunters of Infinity series. Jessop's sword work gets her invited to train with the all-male Hunters of Infinity, who are interested in the man who trained her. A print-on-demand edition; ebook also available.

Willett, Edward **The Cityborn** (DAW, 978-0-7564-1178-7, \$7.99, 422pp, pb, cover by Stephan Martinieri) Reprint (DAW 2017) dystopian SF novel.

*Willett, Edward **Paths to the Stars** (Shadowpaw Press, 978-1-9993827-0-4, \$15.95, 307pp, tp, cover by Tiithi Luadthong) Collection of 22 stories, seven new. Willett provides notes on each. Shadowpaw Press, 303-2333 Scarth Street, Regina SK Canada; <shadowpawpress.com>.

Williams, David **When the English Fall** (Workman/Algonquin Books, 978-1-61620-809-7, \$15.95, 242pp, tp) Reprint (Algonquin Books 2017) postapocalyptic SF novel.

*Williams, Drew **The Stars Now Unclaimed** (Tor, 978-1-250-18611-9, \$24.99, 444pp, hc) Space opera SF novel, the first book in the series *The Universe After*. A first novel.

Williams, Walter Jon **Quillifer** (Simon & Schuster/Saga Press, 978-1-4814-8998-0, \$16.99, 530pp, tp, cover by Gregory Manchess) Reprint (Saga Press 2017) fantasy novel, the first book in the eponymous series about soldier/scoundrel Quillifer.

*Williamson, Michael Z. **Tide of Battle** (Baen, 978-1-4814-8336-0, \$16.00, 371pp, tp, cover by Kurt Miller) Collection of 12 stories, two apparently original, and a section of nine pieces, a mix of essays and miscellaneous items including "Ask Mad Mike" questions and answers and recipes for "Inappropriate Cocktails Part 2". The author provides notes on each. Five stories are collaborations, two with Gail Sanders, two with Jessica Schlenker, and one with Morgen Kirby. Ebook also available.

*Wolanyk, James **Scribes** (Kensington/Rebel Base Books, 978-1-63573-023-4, \$15.00, 289pp, tp) Dark fantasy novel, the first in the Scribe Cycle series. Anna seeks a way to stop using her magic for military purposes. A print-on-demand edition; ebook also available.

*Wolfe, William B. **The Phantom Files: Twain's Treasure** (Dreaming Robot Press, 978-1-940924-29-8, \$12.95, 247pp, tp) Middle-grade fantasy novel. Alex April hides the fact he can see ghosts, but now has to check out a book about Mark Twain from a library haunted by Twain himself. A print-on-demand edition; ebook also available. Dreaming Robot Press, 1214 San Francisco Ave., Las Vegas NV 87701; <dreamingrobotpress.com>.

*Yang, JY **The Descent of Monsters** (Tor.com Publishing, 978-1-250-16585-5, \$14.99, 166pp, tp, cover by Yoko Shimizu) Asian silkpunk fantasy novella, the third in the Tensorate series. Ebook also available.

*Yolen, Jane, ed. **Nebula Awards Showcase 2018** (Prometheus/Pyr, 978-1-63388-504-2, \$18.00, 284pp, tp, cover by Galen Dara) Anthology of Nebula Award-winning fiction, with works from 2016: this has the short story and novelette winners and nominees (one novelette nominee is excerpted), plus excerpts from the winning novella, novel, and the YA novel that won the Andre Norton Award. Ebook also available.

Zivkovic, Zoran **Escher's Loops** (Cadmus Press, 978-4-908793-03-5, \$25.00, 349pp, hc, cover by Youchan Ito) Reprint (Geopoetika 2008) surreal/fantastic novel made up of four interlocking stories. Translated from the Serbian **Escherov petlje** (Geopoetika 2008) by Alice Copple-Tosic. This is a print-on-demand edition. Cadmus Press, <cadmusmedia.org>. ■

August 2018		Year to Date	
SF Novels	30	SF Novels	159
Fantasy Novels	34	Fantasy Novels	216
Horror Novels	8	Horror Novels	58
Paranormal Romance	13	Paranormal Romance	43
Anthologies	3	Anthologies	49
Collections	11	Collections	84
Reference	0	Reference	7
History/Criticism	6	History/Criticism	31
Media Related	5	Media Related	43
Young Adult	40	Young Adult	227
SF	7	SF	53
Fantasy	21	Fantasy	138
Horror	6	Horror	19
Paranormal	4	Paranormal	12
Other	2	Other	5
Omnibus	4	Omnibus	30
Art/Humor	4	Art/Humor	29
Miscellaneous	12	Miscellaneous	70
Total New:	170	Total New:	1,048
Reprints & Reissues:	74	Reprints & Reissues:	526
Total:	244	Total:	1,574

Short Fiction: Rich Horton

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Holmes himself comes across as flat and mostly ineffective. There's a fetching and strong woman at the center of both the story and the resistance to the Martians, but if you want a convincing portrait of powerful women giving Holmes as much as he can deal with, without making him negligible, I'd suggest you try Theodora Goss's **The Strange Case of the Alchemist's Daughter** instead.

It's nice to see a generous collection of stories from **F. Brett Cox**, a fine, quiet writer whose intensely varied stories, always imbued with an American sense of place, have been appearing for decades, but whose work might be overlooked by many readers because he hasn't published a novel. There are two new stories here, different enough from each other to give a sense of his range: "**Elimination of Restraint and Seclusion**" is a short and mordantly funny piece about the humane treatment of zombies, while the title story, "**The End of All Our Exploring**", is a more serious character work. It's presented as a letter from a

gay man in Vermont to his husband, who has left him and returned to his home in South Carolina in the wake of a civilization-threatening pandemic. (Cox is from South Carolina and lives in Vermont, by the way.) The story is effectively about the two men and their relationship, and about the changes to the US because of the plague.

Another new collection is **Godfall**, from **Sandra M. Odell**. I'm less familiar with her work, but it's evident from the new stories in the book that she writes pretty searingly when she wants to. The best was "**The Home for Broken**", in which a couple have decided to let their "broken" child be taken to a special home. The husband is present when the Home's representative arrives, and tries to assure her how much they love this child, condemning himself at each step. The child is presented as different in a striking way – she's clockwork and needs to be wound. This actualized metaphor works powerfully, and the story is devastating. "**Good Boy**" has a horrific slant – the "Change" has uplifted dogs so that they control humans in much the way humans control dogs, and the protagonist is a fighting human, and his degraded

state is terrifying, though, to an extent, I thought the story a bit overprogrammed.

Recommended Stories:

- "The End of All Our Exploring", F. Brett Cox (**The End of All Our Exploring**)
- "The Unnecessary Parts of the Story", Adam-Troy Castro (*Analog* 9-10/18)
- "3-adica", Greg Egan (*Asimov's* 9-10/18)
- "Sister Solveig and Mr. Denial", Kameron Hurley (*Amazing* Fall '18)
- "Go Random, My Love", Bill Johnson (*Analog* 9-10/18)
- "The Home for Broken", Sandra M. Odell (**Godfall**)
- "The Huntsman and the Beast", Carrie Vaughn (*Asimov's* 9-10/18)

–Rich Horton

Semiprofessional magazines, fiction fanzines, original collections, and original anthologies, plus new stories in outside sources should be sent to Rich Horton, 653 Yeddo Ave., Webster Groves MO 63119, <rrhorton@prodigy.net>, for review. ■

Short Fiction: Karen Burnham

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detective recently returned from maternity leave who has to solve a domestic murder. After her initial review of the case, she wakes up believing that her baby and husband have been replaced by horrible doppelgangers who have their looks but are *not* her family. She escapes from them and brings her investigative skills to the case, tracking down people in similar circumstances. Eventually she rationalizes herself into the truth of her situation, an incredibly difficult feat. The story is horrible, but also immensely hopeful – one suspects that Egan, like Alex Irvine above, has been processing today's politics through at least some of his fiction. If we can actually reason ourselves past our instincts and gut reactions, which so easily steer us wrong, there may be hope for us yet. In a shorter story in August, **S.B. Divya** gives us "**Loss of Signal**", the story of a severely disabled young man given the opportunity to contribute his consciousness to be the control system of a NASA spaceship traveling around the Moon. Scared and far away from home, he has to decide how to handle that part of the trip where he will be cut off from all communication as he flies around the far side of the Moon. It's a story showing a quieter brand of heroism.

Clarkesworld in August starts out with a story that's an entrant in that evergreen subgenre: "unfathomable alien technology." In "**The Veilonaut's Dream**" by **Henry Szabranski**, the veilonauts are those willing to risk darting through the Discontinuity, randomly occurring portals into other times/places/universes with no way home if the portal closes – and at risk of being sliced in half if it closes at the wrong time. Mads is an older veilonaut (a rarity) who has recently lost her partner. When she finds herself in a crisis, she comes to find a different relationship with the Discontinuity. I liked the relationships between Mads and the younger veilonauts as well as the synchronicity between her relationship with her partner and with the Discontinuity. "**The Anchorite Awakens**" by **R.S.A. Garcia**, by contrast, starts off with only a hint of anything speculative but slowly grows weirder and weirder. Sister Nadine is slowly awakening, learning more about the small town in which she finds herself, its people, and then her very unusual role in a festival called Harvest Day. Difficult to describe without venturing into

spoiler territory, the story has a lovely voice and pacing that draws out both grounding details and unforeseen strangeness.

The next two stories are by veteran authors. "**Kingfisher**" by **Robert Reed** is a story of the immensities of time and space. The titular character has been chasing a female figure of obsession for eons, despite occasional recesses of twenty thousand years or so. Voyaging across a seemingly infinite icy landscape, he comes across a gigantic moving City. The characters he meets are all fantastically imagined types who might inhabit such a world, sharing some of the infinitely storyable characteristics of his **Marrow** universe. Told in mythic terms, Kingfisher comes tantalizingly close to his objective before being slingshotted out in a different direction. **Kij Johnson's** "**The Privilege of the Happy Ending**" uses another type of journey narrative, featuring Ada and her talking chicken Blanche (and if that reminds you of Dorothy and Billina in **Ozma of Oz** that's no accident). Ada is only six, so Blanche is the main protagonist as a horde of monsters overruns the land, devouring every being they can find. Surviving in the fantasy equivalent of a post-disaster world, Blanche and Ada wander through several groups that accept or reject them, finally bringing the confrontation to a head. All the while the narrator offers asides to the audience, mentioning the off-stage destinies of minor characters as commentary on our readerly expectations for the "main" characters versus everyone else. It's tight, tart, and insightful as Johnson's short fiction is at its best.

Last, award-winner **Hao Jingfang** brings us "**The Loneliest Ward**" (translated by Ken Liu). Two nurses care for comatose patients who appear to be victims of a psychological epidemic. Nurse Qina is unpleasant and shallow, constantly playing social media in the midst of possibly breaking up with her boyfriend. Auntie Han, by contrast, is conscientious and methodical, researching the condition and caring diligently for her patients. At the end we get the contrast between the sad picture of the patients in bed and what we learn is going on inside their heads – and just how much more attractive/addictive a purely social media-mediated world might be.

Fiyah #7 appeared in the summer and focused on the theme of music. Two stories and one poem harken back to the Jazz era of the 1940s/50s. The poem "**Ella Hour**" by **Uche Ogbuji** captures the

rhythms of jazz and scat particularly effectively and I recommend it to you, poetry lover or no. "**Yard Dog**" by **Tade Thompson** features two immortals and the decidedly mortal humans who get caught up in their wake – I love a story that plays out the consequences of a brush with the supernatural as long as this one does. "**Sister Rosetta Tharpe and Memphis Minnie Sing the Stumps Down Good**" by **LaShawn M. Wanak** paints an alternate history of 1940s Chicago where the two titular musicians have been co-opted into an effort to control a weirdly disturbing spore infestation that can only be affected by particular singers. Music is tightly controlled, but Minnie encourages Sister Tharpe to start attending an underground club. In the end they discover properties of the spores that the authorities were trying to hide, and these heroes with vastly different musical styles and backgrounds work together to do the right thing. This is one of those stories that had me searching Wikipedia to get more depth on the characters and context of the story, one of my favorite things to do. Another story that I suspect people will find particularly enjoyable is "**The Percivals: The Bennett Benefit**" by **Eboni J. Dunbar**. Going back to the 19th century, two black women are touring as a diva singer and her bodyguard while on the lookout for nests of vampires. They're invited to the Bennett's because Mr. Bennett knew their late husbands and suspects his brother has been turned. What should have been a routine performance and extermination turns into a much more deadly affair. In the world of **Pride and Prejudice and Zombies**, this is a delightful black, queer, poly take on the trope of Regency vampire hunters.

Future Tense is part of *Slate's* Technology section that features monthly SFnal short stories. In the third quarter they are focusing on sports, which brings us "**The Starfish Girl**" by **Maureen McHugh**. Jinky is a champion gymnast who suffered a career-ending, paralyzing accident. She was healed using therapies involving regenerative starfish DNA and an immense amount of work. As she awaits a ruling by the sport's ruling body on whether or not she can return to competition, she befriends a Russian gymnast who has also had injuries repaired by stem cell therapies. The relationship between the two in a situation of competition and camaraderie, as well as their relationship with

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media and social media, is all very well drawn, and anyone who has been following the steroid and gender-definition rulings of today's sports bodies know that these kinds of controversies are only a few minutes away. No hard and fast answers to be found here, but a deeply human story.

Issue #67 of *Abyss & Apex* dropped in July. Slanted towards science fiction this quarter, I especially appreciated “**Call Me Fang**” by **Tom D. Wright** and “**Ice Monarch**” by **Michèle Laframboise**. “Call Me Fang” enters the subgenre of uplifted and independent animals: in this case Fang is an ex-Army dog. He sets himself up as an private investigator, the internet allowing almost perfect anonymity. The case of a potential runaway girl puts his canine skills to good use, but also reminds him (and us) of the importance of real, empathetic connections with other beings. “Ice Monarch” takes place on a post-climate change Earth where the rich have carved out habitats for themselves filled with genetically modified vassals. One such is the narrator, once a climate change activist voluntarily turned into a cyborg butterfly, who can roam the Earth for days at a time searching for whatever his boss commands. “When I became a butterfly, it was with my eyes open.... I lost my eyes, of course.” After running down a servant trying to escape, the scout finds a village of people making their own way and has to decide what to report back. This story does an excellent job of balanc-

ing the power dynamics, technological advances, and human stories that will shape the world in the next century.

In September *Fireside Magazine* offers one longer short story among a few flash pieces. “**The Unusual Customer**” by **Innocent Chizaram Ilo** is a lovely story about a daughter assisting her mother in a restaurant in an African fantasy landscape, then encountering a magical being who claims to be her father. I appreciated all the mundane details of the restaurant and the business, but especially the way that the magical being is dealt with and the revelation of the daughter's legacy. A very empowering story.

In August *GigaNotoSaurus* gives us “**Chrysalis in Sunlight**” by **Sarena Ulibarri**. A woman suffering from chronic pain cares for her military-veteran aunt who was exposed to harmful microbes during an alien invasion. The aftereffects are long-lasting and unpredictable. When they need to fly to California, something very like PTSD flares up in her aunt and they end up on a road trip as the aunt and other sufferers are starting to become encased in webbing they are growing. What emerges from the chrysalis is not what anyone expects. I appreciated the deep sense of living with different kinds of chronic conditions.

Most people likely know *Cascadia Subduction Zone* as a non-fiction critical feminist quarterly, but should note that it also publishes short fiction and poetry. One more example of an author working out

a certain brand of rage would be “**The Canonization of Junipero Serra**” by **Nancy Jane Moore** in the third quarter issue. Saint Serra was canonized in 2015 for his missionary work in California in the 18th century. To say this was controversial is an understatement, especially among the more-than-decimated American Indian populations of California. In this cutting piece Moore imagines how Serra receives the news in the afterlife.

Recommended Stories:

- “A Compendium of Architecture and the Science of Building”, Kate Elliott (*Lightspeed* 8/18)
- “The Unusual Customer”, Innocent Chizaram Ilo (*Fireside* 8/18)
- “The Privilege of the Happy Ending”, Kij Johnson (*Clarkesworld* 8/18)
- “Ice Monarch”, Michèle Laframboise (*Abyss & Apex* 7/18)
- “The Explainer”, Ken Liu (*Lightspeed* 9/18)
- “We Ragged Few”, Kate Alice Marshall (*Beneath Ceaseless Skies* 9/18)
- “The Starfish Girl”, Maureen McHugh (*Future Tense* 8/18)
- “Conspicuous Plumage”, Sam J. Miller (*Lightspeed* 9/18)
- “Sister Rosetta Tharpe and Memphis Minnie Sing the Stumps Down Good”, LaShawn M. Wanak (*Fiyah Summer* '18)

—Karen Burnham

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mother. The brothers haven't seen much of each other since what was evidently some sort of “mess” at Holborn Station. The elder, Bob, has left the Work. Still, he agrees to join brother Bill on a pub crawl. The pubs are, of course, haunted, but the story is really about life, death, and family. Subtly done, with wonderful characterization, this one's a small gem.

It is a time of displacement in **Steve Rasic Tem's** “**For All His Eyes Can See**”. Nothing and no one is stable; anything or anyone might disappear at any moment. Peter can see things others can't. This makes him valuable to Clarice, but she's also dangerous. Despite warnings, Peter continues as he has. Tem captures the ambivalent reality and the desperate situation of this world so well you can't help but shudder. Nor can you avoid the knowledge that Peter is ignoring sure doom. The story stresses and stretches your nerves deliciously.

The two originals in *The Dark* #40 are not as strong.

In **Eliza Victoria's** “**A Prayer to the Many-Eyed Mother**”, Ruby has left the Philippines to live with an aunt in the US and find employment, but nothing has turned up. She asks Luciana, a distant relative who is a witch, for help. Her friends, Alejandra and Ava, agree to help. The ritual Luciana asks them to perform is far too much to ask of the young women. Or is it? The writing here could use some improvement, but the idea, dark humor, and emotions conveyed are interesting enough to keep reading.

“**Maria's Children**” by **Tobi Ogundiran** has 15-year-old Muktar finding a rotting chest in the Atlantic near his home in a Nigerian fishing village.

It contains real treasure. The next day all the fish in the bay die. Segun, Muktar's younger brother and the story's narrator, suspects the treasure is the cause. The story doesn't quite hang together and a matter-of-fact virgin sacrifice to appease the gods isn't something you particularly want to read these days, but like Victoria's tale, it is interesting.

I was hoping for more from the nine stories of *Uncanny Magazine* #23's “Dinosaur Special Shared World Issue!” The shared world set out is not really adhered to and the stories aren't all up to snuff.

My two favorites were “**The Tale of the Three Beautiful Raptor Sisters, and the Prince Who Was Made of Meat**” by **Brooke Bolander** and “**Red Lizard Brigade**” by **Sam J. Miller**. Bolander dispenses with pseudo-science completely and offers a delightful darkish dino fairy tale. Miller's tale takes place during an alternate Cold War era. The Soviets secretly discovered gates that can take them to different times and places. They are weaponizing dinosaurs to use against the West. One soldier is suspected of treason and his lover (the narrator) must confront ideas of love, freedom, and loyalty in this powerful story.

In “**You Can Make a Dinosaur, but You Can't Help Me**” by **K.M. Szpara**, Emerick is a trans man. His father, Collier Owen, is the head of The Owen Corporation, an American company breeding dinosaurs. Dad hasn't accepted that his daughter is now his son and they are estranged. In need of phalloplasty he can't afford, Emerick and his partner Leo go to Owens Island in hope of patching things up enough to get medical financing. Dad is as blind as ever to his son, but Dr. Noelle Hartford – Owen's top researcher – provides a different viewpoint. A warm story about what “family” really is.

R.K. Kalaw's “**Bones in the Rock**” is about Tenea. Once a raptor, she now has (somehow) traded ten lifetimes to become a modern human. Her single goal is to find the ancient bones of her beloved and to that end she has become a paleontologist at a museum. The Owen Corporation (evidently the portals are not yet found or at least are a secret) obtains (via huge grant) full access to the museum's dinosaur bones. Will Tenea's obsession be thwarted? Will megabucks bring back her long-lost love? As with the previous story, this is not about dinosaurs. If you can ignore the anthropomorphism, the story is effective.

“**By Claw, By Hand, By Silent Speech**” by **Elsa Sjunneson-Henry & A. Merc Rustad** concerns Ellery, a deaf paleontologist hired by The Owen Corporation to discover how to communicate with dinosaurs. He attempts to communicate with a velociraptor using sign language. We learn about communication, belonging, and isolation. Again, there are “scientific” assumptions that don't ring true and that must be overlooked to enjoy the story.

“**Everything Under Heaven**” by **Anya Ow** is a charming story, but I'm not sure how it fits in the shared world. Geok Kee is a chef who wants to cook a dragon. Sarnai is a huntress tracking a particular dragon to the Dragon Gate on Kuanyin Mountain. They travel together and discuss their upbringings and kill a couple of small dragons. Eventually they find the dragon Sarnai seeks.

The other three stories leave a reviewer with little to say. All are readable but not stellar.

—Paula Guran

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pointed contemporary political references). As we piece together Kaaro's development and his true relationship with the aliens, and learn how those

alien “cures” and the xenosphere actually work, we begin to see the outlines of the broader, possibly posthuman canvas which Thompson will presumably explore in the subsequent volumes of his trilogy. Far from being a traditional invasion tale of resisting temperamental alien overlords who simply

want our water or our real estate, **Rosewater** ends as a novel of transformation and metamorphosis, and it is, as several folks helpfully told me last year, one of the most thoughtful and inventive alien contact tales of recent decades.

In her pioneering 2016 anthology **Sisters of To-**

morrow, Lisa Yaszek brought to light a number of women SF writers of the pulp era, most long forgotten and out of print for decades. Now, with **The Future is Female! 25 Classic Science Fiction Stories by Women, from Pulp Pioneers to Ursula K. Le Guin**, she extends her survey of SF by women through the 1960s, ending with Le Guin's familiar cloning classic "Nine Live" and the less familiar James Tiptree, Jr. story "The Last Flight of Dr. Ain", both from 1969. (She doesn't include any pre-pulp era writers and limits herself mostly to SF periodicals, so don't go looking for Charlotte Perkins Gilman or Francis Stevens.) Since the volume is a "Special Publication" from the Library of America – meaning it isn't an official part of the Library's quasi-canonical series – Yaszek is confined to American authors, but once again she finds interesting tales not only by names widely familiar today – Russ, Tiptree, Le Guin, Leigh Brackett, C.L. Moore, Kate Wilhelm, Kit Reed – but by some of those same pulp writers in her earlier anthology (although only Leslie Perri is represented with the same tale in both books, "Space Episode"). The selection is well-balanced, with three stories from before 1940, three from the 1940s, ten from the 1950s, and nine from the 1960s. In terms of rediscovering overlooked writers, the most interesting selections range from the late 1940s to the early 1960s; Yaszek even managed to uncover two writers I'd never heard of, *Esquire* editor Alice Glaser, whose only SF story appeared in *F&SF* in 1961, and Alice Eleanor Jones, who published only five stories, all in 1955, before moving on to a career in mainstream magazines. As these details suggest, Yaszek's meticulously researched notes, sometimes even digging up census records to track down elusive figures, are a good part of what makes the book fascinating as literary history.

Whether or not we can draw useful conclusions from Yaszek's selections, or whether we even ought to try, is another matter. Is the notion of "American women's SF" much different from American SF or women's SF, or SF in general, or is the whole thing something of a chimera? Yaszek's approach is not to try to outline a particular tradition, such as feminist SF (though of course it's well-represented in the final few selections), but rather to show how particular women writers contributed unique perspectives to stories that often followed the trends of the time. The 1920s saw a flurry of giant-insect stories, for example, and Clare Winger Harris's "The Miracle of the Lily", from 1928, features Venusian giant insects in a contrived twist conclusion that is another common narrative trick of the early *Amazing Stories*. Both this and Leslie F. Stone's "The Conquest of Gola" are written in the middle-overripe style of the early pulps – neither as elegant as Clark Ashton Smith nor as blustery as Robert E. Howard – but Stone's story introduces something very different: an all-female society on the planet Gola, which is invaded by the "ignoble male creatures" of the planet Detaxal. The Golans, it turns out, are not humanoid in form – they're appalled not only by the masculinist values of the humans (who "breed for physical prowess, leaving the development of their sciences, their philosophies, and the contemplation of the abstract to a chosen few"), but by their very body designs. It's almost certainly the closest thing from the pulp era to anticipate stories like Russ's "When It Changed".

But not surprisingly, the strongest pulp-era story here is C.L. Moore's "The Black God's Kiss", the first of her Jirel of Joiry sword-and-sorcery tales, in which Jirel undertakes a terrifying underground journey to find an appropriate revenge against a barbarian goon who assaulted her. It shows convincingly how Moore managed to create an unapologetically kick-ass female hero in a subgenre dominated by proto-Schwarzeneggers, even though it's more a horror tale than SF (it first appeared in *Weird Tales*);

here the contemporary tale it most reminded me of is Kij Johnson's **Dream-Quest of Vellitt Boe**, with its similar underground journey. The plot of the remaining pulp-era tale, Leslie Perri's "Space Episode", is almost as generic as its title (if there was ever a placeholding title that somehow made it into print, this is it), distinguished mainly by gender-shifting the self-sacrificing space explorer who saves the damaged ship, while the male crew members are paralyzed into "semi-coma".

By the time we get to the postwar era, it's clear that women writers are as preoccupied as anyone else with ideas of nuclear war and atomic mutations. Judith Merrill's classic "That Only a Mother" is here, though it's a story that I've always felt trades in stereotypes of female hysterical denial (the mother insists her super-intelligent but limbless baby is normal). The mutant genius kids of Wilmar Shiras's "In Hiding" (which formed the core of her 1953 novel **Children of the Atom**) are more convincing, though I have my doubts that the story was really a precursor of the X-Men, as Yaszek and others have suggested – you could make the same case for Van Vogt's **Slan** and any number of other tales. The only real post-nuclear dystopia is Alice Eleanor Jones's "Created He Them", which is distinguished not only by its oppressive underpopulated society, but by its unusually acerbic portrait of an abusive husband. Both Katherine MacLean's "Contagion" and Margaret St. Clair's "The Inhabited Men" are the real oddball tales from this era, MacLean's concerning a planetary colony in which the only effective treatment against a terrifying disease has the side effect of turning all the men into a cartoon parody of hypermasculinity – basically, they all look exactly like the old Brawny paper towel guy – while St. Clair's is a collection of three fables about the fates of men inhabited by an alien intelligence. Perhaps the clearest example of the comical working-class argot that 1950s magazine writers seemed to think would last forever is Andre Norton's "All Cats are Grey" (published as by "Andrew North"), a charming but minor tale of a brilliant computer operator, Steena of the Spaceways, who uses her deductive skill to track down a legendary space treasure. The other familiar classic from this period is Zenna Henderson's "Ararat", the first of her "People" stories and the one that lays out most effectively the isolated rural setting in which aliens with superpowers try to avoid discovery by the wider world.

If Henderson's story implies themes of potential xenophobia and racism, these themes are made explicit in Leigh Brackett's "All the Colors of the Rainbow", a powerful story in which alien refugees – who have offered all sorts of scientific advances to help backwater Earth qualify for inclusion in the galactic federation – find themselves brutalized by a rural community which simply doesn't welcome any change, or anyone who looks different. Like her novel **The Long Tomorrow**, it might come as a surprise to those who think of Brackett only as a first-rate pulpster turned Hollywood screenwriter. Refugee alien kids are also the victims of intolerance in "Car Pool" by Rosel George Brown, one of the more promising writers of the late 1950s and early 1960s before her premature death cut her career short. Racism of the more familiar variety is explored in Mildred Clingerman's "Mr. Sakrison's Halt", a nostalgic fantasy with the flavor of Jack Finney or Rod Serling; the title refers to a benign, racially integrated village which only seems to exist for a few characters. The narrator recalls a childhood incident in which an elderly friend disappeared when she stepped off the train there, even though there was no such "halt" according to the train schedules. When the narrator returns to her real-world home, most nights she saw the "fiery cross burning on schoolhouse hill."

This period also begins to see stories by a group

of writers whose careers were not confined to the SF world. Carol Emshwiller may have been married to the era's most famous SF artist, but her story "Pelt", from the point of view of a dog visiting an alien planet with its master, distantly prefigures her feminist classic **Carmen Dog**. Elizabeth Mann Borgese may have been the daughter of Thomas Mann, but her "For Sale, Reasonable", from *F&SF*, is a waggish satire of automation in the form of a job application from a human trying to compete with robots. Kit Reed, whose profound disinterest in genre barriers nearly defined her career (she eventually described herself as "trans-genred"), is represented by "The New You", one of a few satires she wrote about beauty-obsession; in this case, the protagonist orders up a whole new body, only to find that the old one won't just go away.

One of the most remarkable, if problematical, selections of this latter part of the volume is "Another Rib", by Marion Zimmer Bradley and "John Jay Wells" (a pseudonym for Juanita Coulson). Stylistically or conceptually, it's hardly outstanding – the crew of the first interstellar space probe learn that Earth has been destroyed, leaving them possibly the last humans – but the dilemma is one that you'd hardly expect to show up in a 1963 story. Essentially, for humanity to survive, some members of the all-male crew will need to become women (a friendly alien from a more advanced society can easily do this, it turns out). It's clear, though, that for some of the men, death would be preferable to turning female. It may not be the first SF story to deal directly with homophobia (Sturgeon had been there), but it's probably one of the first to suggest a version of transphobia.

By now we're far enough into the 1960s to begin to see the effects of both the feminist movement and the New Wave, at least as reflected in Frederik Pohl's *Galaxy* and Damon Knight's *Orbit* anthologies. Probably the most classically New Wave story is Sonya Dorman's shrewdly satirical "When I Was Miss Dow", which directly takes on gender issues in a tale of an alien from a single-sex culture who is assigned to masquerade as a female assistant to a male biologist, all the while trying to understand "a culture which sends out scientific parties that are ninety percent of one sex, when their species provides them with two". Kate Wilhelm's "Baby, You Were Great" may not be the most characteristic of her stories, but I can see why Yaszek wanted to include it, with its media-saturated culture which seems to anticipate reality TV; the SF gimmick is that emotions can be directly broadcast along with sounds and images, with all the cynical exploitative possibilities that a corporation could make of that. Nor is James Tiptree, Jr.'s chilling "The Last Flight of Dr. Ain" the most characteristic of her tales; it more resembles her apocalyptic Raccoona Sheldon stories like "The Screwfly Solution", only in this case a brilliant biologist involved in bioweapons research flies around the world passing along a deadly incurable plague, for what turns out to be mostly environmental reasons. The dry, bureaucratic narrative voice suggests and perhaps parodies Sheldon's own earlier government report-writing.

Tiptree, of course, is, along with Russ and Le Guin, one of the names that would seem indispensable here, especially for younger readers who may not have heard of many of the earlier writers. With all three writers, Yaszek's decision to end the volume with the 1960s constrains her choices (which may be another reason for that Tiptree selection). Her selection from Joanna Russ, "The Barbarian", is among my favorite Russ stories, and one that most playfully examines some of the assumptions of SF. The third of her Alyx stories, it's also the one in which the series transitions from sword and sorcery into SF; the "magic" devices of the would-be sorcerer who

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hires Alyx are SF inventions brought back in time by the sorcerer, who is actually a renegade time-traveler. Like other male characters in these tales, he badly underestimates Alyx, and as in the other tales, Alyx is by far the coolest one in the room. That leaves us with Le Guin's "Nine Lives", the *Playboy* story which Le Guin was famously compelled to publish

as "U.K. Le Guin" so as not to make the boys nervous. Again not quite characteristic (Le Guin herself described it as one of her rare hard SF tales, though apparently not part of the Hainish cycle), it's set on a remote mining planet, and its exploration of issues of identity, symbiosis, and (eventually) isolation make it among the more easily accessible of Le Guin's planetary tales – which may be one reason why it's the most recent of her tales to enter the movie development pipeline. Le Guin is the obvious choice

with which to end a pre-1970 anthology of American SF by women, but it also serves as a reminder that the 41 years covered in Yaszek's enlightening book amount to less than the nearly half-century since "Nine Lives" appeared. With the recent all-woman sweeps of the Nebula and Hugo Awards, it's worth remembering that many of the less-celebrated women here are among those who made it possible.

—Gary K. Wolfe ■

Liz Bourke

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them amid intrigue and giant cruise liners. Lucy and Clarimal have been lovers for some time now, though the beginning of the Great War has sent them in separate directions as spies for the British crown.

In *The Adventure of the Dux Bellorum*, Lucy is assigned as a bodyguard for Winston Churchill, who has taken a commission as a Lt-Colonel at the Western Front after the disaster of Gallipoli. Churchill was one of Britain's experts on Martian weapons after the alien invasion in the first years of the century, and Lucy's stepfather/boss, Mycroft Holmes ("M") believes he's at risk of abduction by German wolfmen under the direction of top German science hero/mad scientist Dr. Krüger.

When Churchill is abducted and Lucy left for dead, she's surprised to wake up to find Clarimal tending to her. Together, they race across the front lines to try to find Churchill and rescue him before Dr. Krüger can use mind control technology to get

Churchill to spill all of Britain's most secret secrets.

But seeing Lucy close to death has affected Clarimal in ways that Lucy doesn't realise until Clarimal decides to end their relationship, citing her concern for Lucy's immortal soul. (Because in the middle of a dangerous mission is the perfect time for a several-hundred-years-old vampire to break up with her younger lover over the conviction that she's going to get said younger lover damned. I might have started judging Clarimal quite a bit at that point.) Lucy finds dealing with her feelings a little difficult – especially when she, Clarimal, and the pre-War friends she's been using for help in German territory are all kidnapped by Dr. Krüger's minions. Clarimal is to join the ranks of the mind-controlled; Lucy is to be fed to a dinosaur. Explosive action ramps up to an utterly gonzo climax.

Lucy and Clarimal manage to resolve some of their differences, too.

"Gonzo" is probably the best word for the novella as a whole. It draws on the pulp adventure tradition of the late 19th and early 20th century: the Boys' Own

style of capital-A adventure given more feminist and queerer form. I recognise Ward's borrowings from H.G. Wells and Arthur Conan Doyle, among the obvious (*Carmilla* and *Dracula*, naturally), but I'm sure I've missed nearly as many more. (Verne? H. Rider Haggard?) Ward employs a gloriously kitchen-sink approach to influences and cool shit, and Lucy's matter-of-fact, professional voice makes for compelling reading.

Lucy is, unfortunately, a British imperial chauvinist. Though the narrative may call her on this, she remains fairly and annoyingly obtuse about just how hypocritical she is when it comes to her nation and its civilising benefits to, for example, India. (As an Irish person, I have to sigh heavily in England's direction.) And Ward is far kinder to Churchill than I could ever bring myself to be. Despite a handful of flaws, *The Adventure of the Dux Bellorum* is a very fun read. I really hope Ward has the opportunity to write more in this vein.

—Liz Bourke ■

Adrienne Martini

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Those already familiar with Nyx and crew should enjoy these delightfully grimy and sweaty slices of their world. The newbies will have titles to add to their reading lists.

Drew Williams's *The Stars Now Unclaimed* is not deep but is a bucket of fun that hews close to the space opera spirit of *Star Wars* and *Firefly*.

Jane, our hero, is one of the Justified, a band of beings whose goal is to protect the rest of the universe

from the Pulse, a technology destroying burst that the Justified intentionally unleashed.

"That's why I was here: trying to right my own wrongs. In a very small way, of course. I was only one woman, and it was a big, big universe. Also, I had a great many wrongs," Jane says early on, and this bit of text sets the tone.

Jane hops from planet to planet picking up kids who have been gifted with the ability to control physical matter with their minds. She's on a backwater world to snatch up Esa, a teen with said ability. Just as she's about to make the pick-up, though, the Pax swoops in to try to claim Esa for their own.

Or, barring that, firebomb the place to make sure no one can have her because they are big fans of scorched earths.

What follows borrows heavily from Lucas and Whedon as Jane and company bounce around the 'verse trying to deliver Esa, fight some pirates, and save the universe. Jane grows, Esa rebels, and plots twist. While you can see most of said twists from parsecs away, it's still fun to hang out with these characters in this universe for 400-some pages.

—Adrienne Martini ■

Ian Mond

« p. 22

the catalyst for the birth of Asughara, a dominant, dangerous, chaotic personality that emerges when Ada, now a 17-year-old living in America, falls into a possessive and abusive relationship with a young man named Soren. The arrival of Asughara shifts the tone of the novel; its insatiable appetite and desire to manipulate men, not all of whom are as awful as Soren, almost entirely subsumes Ada's sense of self.

In January 2018, Emezi wrote a graphic, powerful and revealing essay in the online magazine *The Cut* ("Transition") where she discusses her gender fluidity, and the painful and expensive surgeries she's undergone as part of a gradual transition toward her true identity – neither exclusively feminine nor masculine. In the piece, Emezi links her gender dysphoria with the possibility she might be ogbange; that existing between two genders is similar to having a foot in the spiritual and corporeal world. That's not to say Emezi only considers the ogbange as a helpful analogue for identifying as non-binary; instead she explains that in coming to terms with her gender she also saw the validity of non-Western religious beliefs. In other words, the ogbange of *Freshwater* is not a metaphor for mental illness or a supernatural force; it's a core aspect of Emezi and Ada's Igbo heritage and spirituality. I found this attitude

challenging; initially it was difficult for me to view the voices in Ada's head as anything other than the psychological symptoms of trauma. And yet, by the end of the novel, I was willing to suspend judgement. I was ready to acknowledge, on face value, Ada's relationship with the ogbange, the fact that she and the spirit are one and the same.

What made this acceptance easier is the ferocious beauty of Emezi's prose. We often valorise fiction that's fast-paced, that moves like a bullet. Yet, there's something thrilling in reading a passage that not only takes your breath away but begs to be reread, slowly and out loud. *Freshwater* is overflowing with examples like this, long, sustained pieces of gut-wrenching, vivid, beautiful writing, paragraphs and whole chapters I've continued to come back to weeks after finishing the book. This includes the emergence of Asughara, a small portion of which I quote below:

[Asughara] was a child of trauma; my birth was on top of a scream and I was baptized in blood. By the time Ada brought me to Georgia, I was ready to consume everything I touched.

Freshwater is a novel that makes demands on the reader. It asks that we confront our views on mental health, on gender, on mysticism and the belief in spirits and gods. It's also a frequently shocking book, involving scenes of self-harm and sexual abuse. But,

as Ada tells us, "it hurts to be in the spaces between freedom" and ultimately she finds solace, peace, and comfort in her transition from one reality to another.

The unsettling premise of Yoko Tawada's short novel *The Last Children of Tokyo* (published as *The Emisary* in the US), translated by Margaret Mitsutani, is that the adults of Japan are living longer while the children are dying before they reach maturity. Yoshiro, for example, is over hundred years old, spry and healthy, renting a dog every morning for his half-hour run along the riverbanks of Tokyo. Contrast this to his great-grandson, Mumei, who is incapable of ingesting calcium and therefore has fragile bones that are prone to breaking and baby teeth that "drop out one after another like pomegranate pulp."

Tawada never explains the cause of this perverse reversal of the ageing process. What her characters do reveal is that Japan, like the rest of the world, is suffering from a series of ecological disasters. Tokyo has become so toxic that "twenty-three wards, including prime locations, were designated an 'exposure to multiple health hazards from prolonged habitation' area." The weather is also unpredictable, with long droughts punctuated by tropical storms.

In response, the Japanese government isolates the country from the rest of the world, going so far as to ban the use of all foreign words like "overalls" and "jogging." While there's a dystopian flavour to the

Government's criminalisation of language, Tawada also injects a measure of satire, such as the introduction, and tweaking of, countless public holidays. I particularly liked the elimination of "National Founding Day" because "a splendid country like Japan could not possibly have been founded in a single day," and the establishment of "Pillow Day," to encourage couples to have sex, which was almost unheard of these days."

At the heart of **The Last Children of Tokyo** is the relationship between Yoshiro and Mumei. Throughout the novel, we learn that everyone in Yoshiro's life has left him. His wife went off to the mountains to set up an institution for runaway children; his daughter "abandoned" Tokyo the moment she turned eighteen, and Yoshiro's grandson, who refuses to acknowledge Mumei as his son, was institutionalised for a "serious addiction." With

those failures haunting Yoshiro, he sees Mumei as an opportunity to redeem himself; not in a cynical way, but one born out of deep devotion and sadness. The two of them together, precocious Mumei baring his great-grandfather with questions, anxious Yoshiro doing all he can to provide his great-grandson with a decent quality of life, remind us that life can be cruel but also boundless with love and affection.

—*Ian Mond* ■

Colleen Mondor

☞ p. 23

I Am Princess X. This time she goes full creepy with a haunted house story set in New Orleans that also manages to throw in a hefty dose of the history of comic books and some thoughtful consideration of the issue of gentrification. Combined with Tara O'Connor's illustrations, **The Agony House** blends ghostly visitations with classic mystery solving and serious social commentary to give readers a smart and surprisingly topical read.

Seventeen-year old Denise Farber is not entirely thrilled to be moving back to New Orleans more than a decade after Hurricane Katrina. But, along with her mother and stepfather, she is there to help out as they pursue a dream of opening a bed & breakfast in a long abandoned house. It means a new neighborhood, new friends, and doing a lot of the work themselves, but Denise is willing to do what she can. What she didn't bargain on is the creepy footprints that appear in the dust, or the dangerous accidents, or the mysterious floral scent that appears from nowhere. It doesn't take long before she is certain the house is haunted and, more importantly, that the ghost wants her family out.

In addition to some excellent character develop-

ment, Priest does a great job in **The Agony House** of explaining how the family simply cannot run when things get scary. They have all their money sunk into the house; leaving is pretty much impossible. There is a lot of talk about money in the text, gathering dollars for dinner, taking the bus, worried discussions about contractors and concerns about a bank loan. This sort of real-world discussion, extraordinarily rare in teen fiction, is going to sound familiar to many readers and serves as an excellent balance to the fantasy elements that come with the haunting. When the family has to run to a motel for the night, it's a very big deal how they are going to pay for it. The economic pressure fuels Denise's desire to get to the bottom of the mystery and provides a degree of tension that propels the plot just as effectively as all the horror (although admittedly, those bits are much more fun!).

The house's secrets unspool as Denise and her neighbors Terry and Norman dive into an unpublished comic book found in the attic. Recounting the adventures of Golden Age heroine Lucinda Might, the comic's setting is eerily familiar, and soon the ties between the book and the house are undeniable. Just what Lucinda's creator, who died under strange circumstances, had to do with the house (and its long missing owner) and why the manuscript was left in

the attic, are questions Denise and her friends have to answer if they want to get to the bottom of the haunting. This means some online googling, old-fashioned library research, and talking to neighborhood residents who have their own concerns about what Denise's family plans with the house. The plot moves along at a steady clip, with the sticky New Orleans climate always thrumming in the background. Everybody is hot, everybody, is tired, yet everybody remains doggedly determined. You just don't know if it's the haunters or the haunted who are going to win when the house makes its final stand.

Kudos to Priest for crafting a supernatural mystery that blends classic crime-solving with a thoroughly modern sensibility. The inclusion of sections with the actual pages from the Lucinda Might comic book, courtesy Tara O'Connor's outstanding illustrations, was also a brilliant decision. **The Agony House** is a fast-paced read that tackles significant social issues while never deviating from its horror roots. This is how you give perceptive readers a good time: you don't write down to them, you dish out the thrills and chills in a narrative that also makes some insightful assessment of how we live along the way. We need more of this in MG and YA fantasy, much much more.

—*Colleen Mondor* ■

Carolyn Cushman

☞ p. 25

ing middle-grade fantasy novel, which follows a boy trying desperately to hide the fact he can see ghosts. Alex April can't always tell the dead from the living, and that gets him into trouble because the ghosts always want things from him, and aren't necessarily rational about it. His parents think he's

schizophrenic; he's being treated with antipsychotics that make him drowsy; his dad left, and his mom had to quit her job, all because of him. Now he's got a chance to start over in Mark Twain's hometown of Hannibal MO, except his English teacher gives him an assignment that requires getting a book on Twain from the town library, a place notoriously haunted by Twain himself. Searching for a treasure he supposedly lost, the ghost demands Alex's help; no

surprise. Twain provides bits of his own trademark humor and some entertainingly educational historical details, while Alex and a friend do the legwork on the search. It turns out both Alex and Twain have issues to resolve. Not a terribly original idea, but fun in its execution.

—*Carolyn Cushman* ■

Divers Hands

☞ p. 27

astrophysics that provides the hazardous hard-SF environment for its exploratory expedition to the neighborhood of the galaxy's central black hole. But the external hazards are not the most dangerous ones.

Greg Egan's "Glory" is a common-background companion to his earlier "Riding the Crocodile" but, more significantly, it's also part of a larger family of Eaganian motifs and tropes dealing with the explorations of intelligences, embodied or virtualized as needed, driven by curiosity and love of knowledge for its own sake as much as by any other urge or desire. It has a distant cousin in Julie Novakova's "The Symphony of Ice and Dust," which packs two stories of exploration and alien discovery, eleven thousand years apart, into one frame.

Despite the volume's ringing title, it's hardly all triumphalism Out There, and sometimes we're not exploring so much as fleeing. In Carter Scholz's somber "Gypsy", despite the heroic efforts of desperate visionaries, the final frontier is actually a closed door, and not so very far off, either. In Genevieve Valentine's "Seeing" and Ken Liu's "Mono no aware", humans have taken to space as refugees, with breakdown and self-sacrifice as central features. Star-travel can take a toll on pilots or navigators in Carrie Vaughn's "The Mind is Its

Own Place" and An Owomoyela's "Travelling into Nothing". The compelling story of Gwyneth Jones' "The Voyage Out" lurks in the glimpses of the nightmarish Earth society that is exiling its involuntary colonists to a maybe-fictional First Landfall planet. Tobias S. Buckell's "A Jar of Goodwill" puts humankind in the subaltern position of a people dominated by interstellar bullies that are not only commercial imperialists but, in a kind of 1950s-*Galaxy* comic-inferno scenario, patent trolls – "No one had expected aliens to demand royalty payments for technology usage that had been independently discovered by us..."

And so it goes, with motifs and ideas and associations twining and recombining and interacting in interesting ways. In "Three Bodies at Mitanni", Seth Dickinson presents a classic dramatized debate or thought experiment as a crew of three judge-and-jury colony evaluators face a moral dilemma: what to do about colonists who have re-engineered themselves for utter altruism in a way that would allow them to outperform standard humankind, should they spread through the galaxy. Are they a malignancy whose cure is genocide? There are also variations on the get-out-of-a-pickle problem story: Jack Skillingsstead's "Rescue Mission" (rescue from aliens); Elizabeth Bear's "The Depths of the Sky" (rescue by aliens); Michael Swanwick's "Slow Life" (rescue by aliens, with some nifty exotic

chemistry thrown in). Michael Bishop's novelette "Twenty Lights to 'The Land of Snow'" piles on the mix-and-match elements: a compressed coming-of-age story about a girl Dalai Lama-designate on a Tibetan Buddhist colony starship. It has one of my favorite lines, which also suggests its tone: "One of the Brandenburg Concertos swells, its sitars and yak bells flourishing."

"Permanant Fatal Errors" by Jay Lake is full of sly digs at Heinleinian hyperindividualists. Sean McMullen's part-puzzle, part-courtroom-drama "The Firewall and the Door" had me thinking of Jack McDevitt, both for its familiar future domesticity and its portrait of a culture that has turned away from space exploration for half-ethical and half-budgetary reasons. Vandana Singh's "Sailing the Antarsa", with its notions of cross-species kinship and "altmatter" wings catching interstellar currents, had me thinking of Le Guin, Nancy Kress, and David Lindsay's **A Voyage to Arcturus**, though whether that last one represents an actual intersection or some idiosyncratic neurological accident I can't say.

I end pretty much where I did with **Infinity's End**, with a sense that there is as much continuity as novelty in this century's science fiction, and that familiarity is breeding not contempt but ingenuity and second looks worth taking. There's life in the old genre yet.

—*Russell Letson* ■

personal projects.

As usual, publisher Fleck has produced a beautiful book. The quality of color reproduction is superb and the book's serviceable design doesn't get in the way of text and artwork. Anyone interested in Elfquest, cosplay, and/or an artist's personal development – and drive – will want to own this book.

SHORT TAKES

Weinberg Tales is an affectionate memorial to the late, great, fantastic art collector and authority Bob Weinberg. Designed to echo the look of an old pulp magazine, printed on pulp paper, it provides surprisingly good image reproduction. The charming, old-style cover by Douglas Klauba based on a Virgil Finlay painting features both Bob & Phyllis Weinberg in heroic poses.

Heartfelt tributes appear from the many people, both pros and fans, whom Bob and Phyllis befriended. The book is filled with tales of art collecting, wheeling and dealing amongst collectors, artists, publishers, and fans. Also featured are several articles by Weinberg on the collecting life that previously appeared in *Tangents* online. Black-and-white reproductions of artwork – including a Margaret Brundage mermaid painting and an even racier nude – as well as work by Hannes Bok, Virgil Finlay, Edd Cartier, Ed Emshwiller, and Brom, round out this charming farewell. Anyone interested in fan history and SF art will enjoy it.

In **I Can Be Anything! Don't Tell Me I Can't!**, Caldecott-award-winning artist Diane Dillon flies solo in this appealing children's book she wrote and

illustrated to emphasize the benefits of reading.

The book follows the adventures of young Zoe as she considers the infinite variety of possibilities open to her in life, and fights off discouraging voices. The book has a bit of a fantasy element in it, and best of all, encourages children to learn to read. As Zoe says: "Go away, voice.... I can be anything... but first, I have to learn to read. And don't tell me I can't!"

If you ever wondered what the "Bard of Auburn" got up to when he wasn't writing memorable fantasy tales, **In The Realms of Mystery and Wonder: Collected Prose Poems and Artwork of Clark Ashton-Smith** should satisfy your questions.

When he grew tired of penning fiction, Ashton-Smith sculpted strange visages and portrait heads of unfamiliar gods and odd species in soapstone. He also drew and painted fantastic scenes. His artwork has a naïve charm, especially the sculptures, which were largely unknown aside from a few photographs that had been featured on obscure Arkham House dust jackets.

Over 200 images of Ashton-Smith's sculptures and paintings are featured in excellent reproductions, especially the photos of his 3D work which amplify the impact of these small works, described as "miniature grotesques." Included in the 2D work are reproductions of the illustrations Ashton-Smith painted to accompany his poem "The Hashish Eater".

Also on offer in this handsome volume: photos of the bard himself and assorted friends and relatives, prose poems, an appreciation by Fritz Leiber, and various memoirs and remembrances of "CAS" or "Klarkash-Ton," as he was known by his fannish familiars. The gilded endpapers and bound-in ribbon bookmark add a note of restrained elegance to this high-quality volume. (Note: Centipede Press's print

run of **In the Realms of Mystery and Wonder** has sold out.)

It's unusual for DAW to publish a deluxe hardcover containing illustrations by an award-winning artist like Dan dos Santos, but Patrick Rothfuss is one of DAW's shining stars, and for this celebratory 10th-anniversary edition of Rothfuss's first, bestselling novel **The Name of the Wind**, his publishers have pulled out all the stops, creating a handsome, massive volume sure to please the writer's fans.

Although dos Santos is usually associated with colorful cover art, here he displays his skill at interior illustrations. The elaborate endpapers, red paper edges, and full-color cover art by Sam Weber on the dust jacket make this a very attractive volume. In addition, the author provides illustrated maps and directory, a pronunciation key, an Aturan calendar, and a monetary guide to currencies in his saga. For a closer look at the book's artwork: <www.theartofthenameofthewind.com>.

Beren and Lúthien: famed artist Alan Lee's illustrations have long been associated with the work of J.R.R. Tolkien, and in **Beren and Lúthien**, his new color illustrations and black-and-white sketches are perhaps the most significant element in this collection of fragments from Tolkien's tales of the Elder Days.

The colors are greyed-out and moody, the full-page illustrations are printed on glossy paper contrasting with the matte text pages, and framed by a unifying decorative element that helps to create a sense of antiquity. This is an attractive book that will most likely appeal to Alan Lee fans and Tolkien completists.

–Karen Haber ■

the remaining third of the apocalypse-inducing *Book of Disruption*. In the meantime, Casimir wants Julia to prop up his candidate for the throne of Frayne, an intelligent and extremely attractive but unworldly young duke, against a rebel claimant, the newly arrived but savvy Princess Zara. Can Julia prevent her brother's poisoning, pretend to serve Casimir while also supporting Zara and the rebels, forestall the creature from reaching her brain, save Theo, stop Casimir from assembling the *Book of Disruption*... and figure out the source of her vanishing power and how it connects to her dead witch mother's past?

It's a lot, but somehow it all hangs together, and the rapid, action-packed pacing makes for some very exciting listening. There's no role for Will Damron in this production, which is just as well, since his talent wasn't sufficiently utilized in the previous two books. Spencer does her usual expert job voicing the strong-minded Julia, now more beset than ever with problems. In my review of book one, **Julia Vanishes**, I remember writing that Julia was not as tough as she thought she was. By the time we've reached book three, time and bitter experience *have* made her that tough, and both Egan and Spencer beautifully portray a young woman in difficult circumstances desperately struggling to maintain her moral center and preserve the ones she loves.

The Merry Spinster, Mallory Ortberg; Christina Traister, narrator (Brilliance Audio 978-1-9786-0777-4, \$26.99, 5 CDs, 5.25 hr., unabridged [also available on MP3-CD and as a digital download]) July 2018.

The narrator of this short-story collection reads with great feeling and expression. It is therefore a pity that the emotions being exhibited by these modern responses to fairy tales and classic children's fiction primarily seem to be cynicism and contempt. I am

surprised that Ortberg (now Daniel Mallory Ortberg, who announced his transition around the time of the book's publication) did not narrate himself and that these stories are so depressing. His *Slate* advice column and its related podcast (which established him as an authoritative and cheerful audio presence) typically come across as far more optimistic about human nature than this book would suggest. Yes, there's something deeply disturbing about Andersen's original ending to "The Little Mermaid"; I'm not sure having the sea creature in Ortberg's version slaughter the callous prince and his bride makes me feel any better. And the stories only seem to go downhill from there.

The deconstruction of fairy tales by modern authors is a well-worn trope; certainly, the darker and often misogynistic themes are worthy of exploration and condemnation (Terri Windling's **The Armless Maiden** and a multitude of Ellen Datlow anthologies come to mind), but most authors still express a certain kind of respect for the past, even as they rip it to shreds. Ortberg seems to find nothing redeeming in the old, beloved stories that he puts under his harshly lit microscope, which include tales by Grimm, Charles Perreault, Hans Christian Andersen, and even Kenneth Grahame (**The Wind in the Willows**).

Clever and thoughtful, while leaving an unpleasantly bitter residue in one's ear.

Witchmark, C.L. Polk; Samuel Roukin, narrator (Recorded Books 978-1-9800-0200-0, \$20.95, digital download, 9 hr., unabridged) June 2018.

Dr. Miles Singer, a doctor and military veteran of the war between Aeland and Laneer, is desperately trying to find out why his fellow veterans are coming home and brutally slaughtering their loved ones. Then a new mystery – and a new danger – show up at his hospital: Nick Elliot, a witch and reporter dying of poison, begs Miles to find his murderer... and he

uses Miles' real name. Miles is actually Sir Christopher, a mage with healing powers who ran away to become a doctor rather than serve as a magical power source for his sister, whose weather-controlling powers are considered far more valuable to the nation than his own. Aided by the enigmatic and gorgeous Tristan Hunter, Miles searches for clues to the two mysteries while desperately trying to dodge the noble family who seeks to drag him back into the fold, and ultimately uncovering some ugly truths both about Aeland and Laneer.

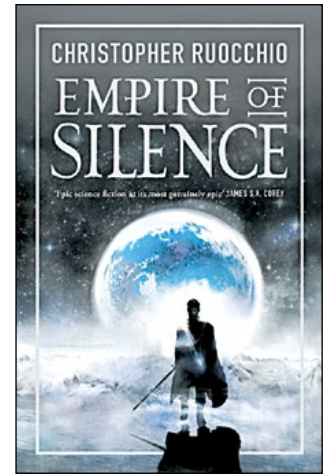
Although the author is Canadian, the novel is narrated by an English actor, which is entirely appropriate for a novel set in a land that's heavily based on Edwardian English society – except that there's magic, women have more agency, and while same-sex relationships aren't exactly embraced by society, they aren't entirely rejected, either. Roukin's got just the right Received Pronunciation for the noble, well-educated Miles. There are a few apparent stumbles, though. I always thought that when speaking of a valet as a manservant, the "t" was spoken. Instead, the narrator used the American pronunciation "va-LAY," which I've always associated with someone parking cars. Also, the word "brazier" shouldn't be pronounced like "brassiere."

Genre-savvy listeners will want Miles to figure out that the soldiers' ailment has a magical rather than a medical origin a lot sooner than he does; on the other hand, this genre-savvy listener was also sure there was a direct link between what Nick was investigating and the affected soldiers, and she was absolutely wrong, although the two cases ultimately dovetail in a frightening way. It's always refreshing to have one's expectations shaken up.

This time period is a fertile area for fantasy writers – there's just something about magic and early motor cars – but this is a particularly sterling example of the type. I await further volumes in the series.

–Amy Goldschlager ■

BRITISH BOOKS – JULY



Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 24 St Pauls Road, Middlesbrough TS1 5NQ, England. First world editions marked with an asterisk. Comments by Ian Covell.

Alderman, Naomi A. **Doctor Who: Borrowed Time** (BBC Books 978-1-78594-372-0, £7.99, 248pp, tp) Reprint (BBC Books 2011) tie-in novel.

Alten, Steve **The Meg** (Head of Zeus 978-1-7866-9574-1, £7.99, 379pp, tp) Reprint (Doubleday 1997 as **Meg**) horror novel about a living prehistoric giant shark, the first in a series. A film tie-in edition.

Baxter, Stephen **Raft** (Harper Voyager 978-1-473-22405-6, £8.99, x+245pp, tp, cover by Chris Moore) Reprint (Grafton 1991) SF novel. Introduction by Alastair Reynolds. Part of the SF Masterworks series.

* Berry, T.J. **Space Unicorn Blues** (Angry Robot 978-0-85766-781-6, £8.99, 376pp, tp, cover by Lee Gibbons) Science fantasy novel, the first book in the Reason series.

Black, Holly **The Cruel Prince** (Hot Key Books 978-1-4714-0727-7, £7.99, 370pp, tp, cover by Sean Freeman) Reprint (Hot Key Books 2018) young-adult fantasy novel, first in the Folk of the Air series.

* Blake, Elly **Nightblood** (Hodder & Stoughton 978-1-473-63523-4, £9.99, 437pp, tp) Young-adult fantasy novel, third in the Frostblood Saga trilogy. Simultaneous with the US (Little, Brown) edition.

Bouchet, Amanda **Heart on Fire** (Little, Brown UK/Piatkus 978-0-349-41264-1, £8.99, 379pp, tp) Reprint (Sourcebooks Casablanca 2018) fantasy romance novel, third and final in the Kingmaker Chronicles trilogy.

Brookmyre, Chris **Places in the Darkness** (Little, Brown UK/Orbit 978-0-356-50627-2, £8.99, 407pp, tp, cover by Steve Stone) Reprint (Orbit 2017) fantasy novel.

* Burgess, Melvin **The Lost Witch** (Andersen Press 978-1-78344-690-2, £12.99, 325pp, hc) Young-adult fantasy novel. Bea starts to see and hear things no one else can.

* Caine, Rachel **Smoke and Iron** (Alison & Busby 978-0-7490-2201-3, £8.99, 413pp, tp) Dystopian alternate-history fantasy novel, fourth in the Great Library series. Simultaneous with the US (Berkley) edition.

* Christopher, Adam **I Only Killed Him**

Once (Titan 978-1-7832-9689-7, £7.99, 212pp, tp, cover by Will Staehle) SF novel. Simultaneous with the US (Tor) edition.

Ciccarelli, Kristen **The Last Namsara** (Orion/Gollancz 978-1-473-21814-7, £7.99, 426pp, tp) Reprint (Gollancz 2017) fantasy novel, the first in the Iskari series.

* Colgan, Jenny T. **The Triple Knife and Other Doctor Who Stories** (BBC Books 978-1-78594-371-3, £7.99, 182pp, tp) Tie-in original collection of five stories about women who knew the Doctor.

French, Jonathan **The Grey Bastards** (Little, Brown UK/Orbit 978-0-356-51164-1, £8.99, 421pp, tp) Reprint (Ballymalis Press 2015) epic fantasy novel about a band of half-orcs. Volume one in the Lot Lands series. [First UK edition]

* Jacka, Benedict **Marked** (Little, Brown UK/Orbit 978-0-356-50721-7, £8.99, 354pp, tp) Fantasy novel, ninth in the Alex Verus series. Simultaneous with the US (Ace) edition.

Khan, Ausma Zehanat **The Bloodprint** (Harper Voyager 978-0-00-817160-5, £8.99, 437pp, tp) Reprint (Harper Voyager 2017) fantasy novel.

Kristoff, Jay **LIFEL1K3** (Harper Voyager 978-0-00-830136-1, £8.99, 398pp, tp) Reprint (Knopf 2018) SF novel, the first in the eponymous series. [First UK edition]

* Lackey, Mercedes **The Hills Have Spies** (Titan 978-1-7856-5344-5, £8.99, 391pp, tp) Fantasy novel in the Heralds of Valdemar series, first in the Family Spies sub-series. Simultaneous with the US (DAW) edition.

Leckie, Ann **Provenance** (Little, Brown UK/Orbit 978-0-356-50698-2, £8.99, 438pp, tp) Reprint (Orbit 2017) SF novel, a standalone set in the world of **Ancillary Justice**.

Lee, Fonda **Jade City** (Little, Brown UK/Orbit 978-0-356-51051-4, £8.99, 495pp, tp) Reprint (Orbit 2017) fantasy novel, first in the Green Bone Saga series.

* Lee, Yoon Ha **Revenant Gun** (Rebellion/Solaris 978-1-78108-607-0, £7.99, 427pp, tp, cover by Chris Moore) SF novel, third and final in the **Machineries of Empire** trilogy. This appears to be identical with the US edition.

* Lilwall, Amy **The Biggerers** (Oneworld/Point Blank 978-1-78607-355-6, £16.99, 522pp, hc) Darkly humorous SF novel of a dystopian future where humans keep mini-humans as pets. A first novel.

McDonald, Ed **Blackwing** (Orion/Gollancz 978-1-473-22203-8, £8.99, 378pp, tp) Reprint (Gollancz 2017)

postapocalyptic fantasy novel, first in the Raven's Mark trilogy.

* Miller, Madeline **Circe** (Bloomsbury 978-1-4088-9008-0, £16.99, 333pp, hc) Fantasy novel based on Greek myth. Simultaneous with the US (Little, Brown) edition.

* Novik, Naomi **Spinning Silver** (Macmillan 978-1-5098-9901-2, £16.99, 466pp, hc) Fantasy novel drawing on the story of Rumpelstiltskin. Simultaneous with the US (Del Rey) edition. A trade paperback (OME) edition (£13.99) was announced but not seen.

Palmer, Ada **The Will to Battle** (Head of Zeus 978-1-7866-9958-9, £8.99, 430pp, tp, cover by Victor Mosquera) Reprint (Head of Zeus 2017) SF novel, third in the Terra Ignota series.

* Perrault, Charles **The Complete Fairy Tales** (Oxford University Press 978-0-19-881797-0, £14.99, xliii + 204pp, hc) Reprint (Oxford World's Classics 2010) collection of 12 classic literary fairy tales, including three in verse. Appendices offer related tales and alternate versions. Translated from the French by Christopher Betts, who also provides an introduction, notes, and bibliography. Illustrations by Gustave Doré. Issued without a dust jacket.

* Ruocchio, Christopher **Empire of Silence** (Orion/Gollancz 978-1-473-22427-8, £16.99, 612pp, hc, cover by Patrick Knowles) Epic SF novel, the first in the Sun Eater series. A first novel.

* Ryan, Anthony **The Empire of Ashes** (Little, Brown UK/Orbit 978-0-356-50644-9, £20.00, 560pp, hc, cover by Jeff Read) Fantasy novel, third in the Draconis Memoria series. Simultaneous with the US (Ace) edition.

* Scarrow, Alex **Plague World** (Macmillan Children's Books 978-1-5098-1126-7, £7.99, 370pp, tp) Young-adult SF novel, third in the **Remade/Plague Land** series.

Sebastian, Laura **Ash Princess** (Macmillan Children's Books 978-1-5098-5520-9, £7.99, 433pp, tp, cover by Blacksheep) Reprint (Delacorte 2018) young-adult fantasy novel. Volume one in the eponymous series.

* Setchfield, Nick **The War in the Dark** (Titan 978-1-7856-5709-2, £7.99, 417pp, tp) Fantasy novel. A first novel. This appears to be identical with the US edition.

* Singh, Nalini **Ocean Light** (Orion/Gollancz 978-1-473-21761-4, £18.99, 403pp, hc) Paranormal romance novel, second in the **Psy-Changeling Trinity** arc in the **Psy-Changeling** series.

Simultaneous with the US (Berkley) edition.

* Smith, Gavin G. **Friendly Fire** (Orion/Gollancz 978-1-473-21727-0, £10.99, 358pp, tp, cover by Blacksheep) Military SF novel, second in the **Bastard Legion** series.

Starr, Jason **Ant-Man: Natural Enemy** (Titan 978-1-7856-5988-1, £8.99, 258pp, tp) Reprint (Marvel 2015) tie-in novel based on the Marvel comic-book character. [First UK edition]

Tahir, Sabaa **A Torch Against the Night** (Harper Voyager 978-0-00-816037-1, £8.99, 454pp, tp, cover by Anthony Elder) Reprint (Harper Voyager 2016) fantasy novel, sequel to **An Ember in the Ashes**.

* Tidhar, Lavie **Candy** (Scholastic UK 978-1-407184-27-2, £6.99, 297pp, tp, cover by Mark Beech) Associational middle-grade noir mystery novel about a girl detective in a city where sweets have been banned. Inspired in part by Roald Dahl's **Charlie and the Chocolate Factory**. Illustrated by Mark Beech. Ebook also available.

Weir, Andy **Artemis** (Random House/Ebury/Del Rey UK 978-1-78503025-3, £7.99, 305pp, tp) Reprint (Del Rey 2017) SF novel.

* Zahn, Timothy **Star Wars: Thrawn: Alliances** (Random House UK/Century 978-1-78089-866-7, £20.00, 342pp, hc, cover by Scott Biel) Star Wars tie-in novel. Simultaneous with the US (Del Rey) edition. ■

July 2018	Year to Date
SF Novels	5 SF Novels
Fantasy Novels	10 Fantasy Novels
Horror Novels	0 Horror Novels
Paranormal Romance	1 Paranormal Romance
Anthologies	0 Anthologies
Collections	2 Collections
Reference	0 Reference
History/Criticism	0 History/Criticism
Media Related	2 Media Related
Young Adult	3 Young Adult
SF	1 SF
Fantasy	2 Fantasy
Horror	0 Horror
Paranormal Romance	0 Paranormal Romance
Other	0 Other
Omnibus	0 Omnibus
Art/Humor	0 Art/Humor
Miscellaneous	1 Miscellaneous
Total New:	24 Total New:
Reprints & Reissues:	15 Reprints & Reissues:
Total:	39 Total:

LOCUS BESTSELLERS



HARDCOVERS

	months on list	last month
1) Spinning Silver , Naomi Novik (Del Rey)	1	-
2) Brief Cases , Jim Butcher (Ace)	2	1
3) The Skaar Invasion , Terry Brooks (Del Rey)	2	4
4) Outcasts of Order , L.E. Modesitt, Jr. (Tor)	2	6
5) Kill the Farm Boy , Delilah S. Dawson & Kevin Hearne (Del Rey)	1	-
6) The Privilege of Peace , Tanya Huff (DAW)	2	9
7) Oathbringer , Brandon Sanderson (Tor)	7	-
8) Destroyermen: River of Bones , Taylor Anderson (Ace)	1	-
* Summerland , Hannu Rajaniemi (Tor)	1	-
10) Competence , Gail Carriger (Orbit US)	1	-
* Head On , John Scalzi (Tor)	4	9

PAPERBACKS

1) A Peace Divided , Tanya Huff (DAW)	2	1
2) The Name of the Wind , Patrick Rothfuss (DAW)	58	3
3) Good Omens , Neil Gaiman & Terry Pratchett (HarperTorch)	13	-
4) Marked , Benedict Jacka (Ace)	1	-
5) American Gods , Neil Gaiman (Morrow)	36	-
* Dune , Frank Herbert (Ace)	19	-
7) The Collapsing Empire , John Scalzi (Tor)	6	9
8) 1984 , George Orwell (Signet)	7	-
9) A Game of Thrones , George R.R. Martin (Bantam)	87	5
10) Ender's Game , Orson Scott Card (Tor)	52	4

Spinning Silver, the latest release from Naomi Novik, vaulted into first place on the hardcover list with a substantial lead over last month's winner, Jim Butcher's **Brief Cases**, which dropped to second. **The Grey Bastards** by Jonathan French (Crown) was the new runner-up. We had 46 nominated titles, down from 53 last month.

TRADE PAPERBACKS

	months on list	last month
1) Walkaway , Cory Doctorow (Tor)	1	-
2) Artemis , Andy Weir (Broadway)	1	-
3) The Fifth Season , N.K. Jemisin (Orbit US)	20	10
4) Record of a Spaceborn Few , Becky Chambers (Harper Voyager US)	1	-
5) A Darker Shade of Magic , V.E. Schwab (Tor)	14	-
6) The Freeze-Frame Revolution , Peter Watts (Tachyon)	2	1
7) The Obelisk Gate , N.K. Jemisin (Orbit US)	9	10
8) Provenance , Ann Leckie (Orbit US)	1	-

MEDIA-RELATED & GAMING-RELATED

1) Star Wars: Thrawn: Alliances , Timothy Zahn (Del Rey)	1	-
2) Star Wars: Thrawn , Timothy Zahn (Del Rey)	10	3
3) Halo: Bad Blood , Matt Forbeck (Gallery)	1	-

Tanya Huff's **A Peace Divided** (book two of the Peacekeeper series) barely held onto the top of the paperback list, followed in second place by **The Name of the Wind** by Patrick Rothfuss. The new runner-up was Eric Flint & Mike Resnick's **The Gods of Sagittarius** (Baen). There were 46 titles nominated, down from last month's 62.

On the trade paperback list, new releases **Walkaway** by Cory Doctorow and **Artemis** by Andy Weir fought for the top spot with **Walkaway** narrowly squeaking by with the win. There were no new runners-up. We had 57 titles nominated, down from 66 last month.

In media and gaming related books, Timothy Zahn ruled with both the first and second books at the top of the list. **Star Wars: Thrawn: Alliances** took first place with a huge lead over second place finisher **Star Wars: Thrawn**. There were no new runners-up. We had 15 titles nominated, down from last month's 22.

Compiled with data from: Bakka-Phoenix (Canada), Barnes and Noble (USA), Borderlands (CA), McNally Robinson (two in Canada), Mysterious Galaxy (CA), Uncle Hugo's (MN), White Dwarf (Canada). Data period: July 2018.

GENERAL BESTSELLERS

HARDCOVERS	NY Times Bk Review					Publishers Weekly					Los Angeles Times					
	7/1	8	15	22	29	7/2	9	16	23	30	7/1	8	15	22	29	
The Outsider , Stephen King (Scribner)	2	3	3	4	4	3	4	4	3	4	5	4	6	8	14	
The Skaar Invasion , Terry Brooks (Del Rey)	-	12	-	-	-	12	-	-	-	-	-	-	-	-	-	
The Overstory , Richard Powers (Norton)	-	-	-	-	-	-	-	-	-	-	14	-	-	-	-	
Spinning Silver , Naomi Novik (Del Rey)	-	-	-	-	8	-	-	-	17	-	-	-	-	-	-	
Brief Cases , Jim Butcher (Ace)	-	-	-	-	-	-	-	-	-	-	20	-	-	-	-	
PAPERBACKS																
The Handmaid's Tale , Margaret Atwood (Anchor) •	4	3	3	5	5	-	-	-	-	-	5	9	8	6	7	
Ready Player One , Ernest Cline (Broadway) •	13	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Artemis , Andy Weir (Broadway) •	-	-	-	-	-	-	-	23	15	18	-	-	-	-	-	
Exit West , Mohsin Hamid (Riverhead) •	-	-	-	-	-	-	-	-	-	-	8	-	13	-	-	
1984 , George Orwell (Signet)	-	-	-	-	-	-	-	-	-	-	9	7	7	2	6	
Norse Mythology , Neil Gaiman (Norton) •	-	-	-	-	-	-	-	-	-	-	11	-	-	-	-	
The Left Hand of Darkness , Ursula K. Le Guin (Ace) •	-	-	-	-	-	-	-	-	-	-	14	-	-	-	-	
Harry Potter: A Journey Through A History of Magic , British Library (Levine) •	-	-	-	-	-	-	-	-	-	-	18	14	12	16	13	
Jurassic Park , Michael Crichton (Ballantine)	-	-	-	-	-	-	-	-	-	-	-	15	12	-	9	
Lincoln in the Bardo , George Saunders (Random House) •	-	-	-	-	-	-	-	-	-	-	-	-	-	-	13	
American Gods , Neil Gaiman (Morrow) •	-	-	-	-	-	-	-	-	-	-	-	12	-	-	-	

Children of Blood and Bone by Tomi Adeyemi, **Fugitive Six** by Pittacus Lore, **The Fates Divide** by Victoria Roth, and **Scythe** by Neal Schusterman made the hardcover YA list. **Ender's Game** by Orson Scott Card, **A Wrinkle in Time** by Madeleine L'Engle, and **Harry Potter and the Sorcerer's Stone**, **Harry Potter and the Chamber of Secrets**, and **Harry Potter and the Prisoner of Azkaban** by J.K. Rowling made the mass market/trade paper YA list. See *Locus Online* for weekly charts of genre books on these and eight other general bestseller lists! * trade paperbacks

NEW & NOTABLE

Robert Jackson Bennett, **Foundryside** (Crown 8/18) Bennett's new fantasy series, *The Founders*, focuses on the powerful city of Tevanne, controlled by four merchant houses using a imperfectly understood magic system. Sancia, a young thief with strange powers, steals a talking key that can open any door, and mayhem (sometime spectacular) ensues, revealing more of the fascinatingly complex magic system along the way.

Michael Bishop, **The Sacerdotal Owl and Three Other Long Tales** (Kudzu Planet Productions 8/18) The latest collection from noted author Bishop offers four tales, two newly revised: the borderline novel **And Strange at Ecbatan the Trees** and "The Gospel According to Gamaliel Crucis; or, The Astrogator's Testimony". Bishop adds a chattily informative afterword on how he came to develop his own imprint at Fairwood Press, the choice of stories, and the origins of each, plus some frequently amusing notes.

Becky Chambers, **Record of a Spaceborn Few** (Harper Voyager US 7/18) The third book in the *Wayfarers* series follows the Exodan Fleet of generation ships that fled devastated Earth, but now have a star to orbit and new alien technology and trade, causing some serious cultural changes. Chambers focuses on diverse individuals, painting a poignant picture of ways the changes affect the Exodans, along with an alien ethnologist and a young man wanting to immigrate.

P. Djèli Clark, **The Black God's Drums** (Tor.com Publishing 8/18) Steampunk, alternate history, and orisha magic mix in this fast-paced retro-Afrofuturistic novella about a teen planning to escape New

Orleans on a smuggler airship, and the secrets she holds about a kidnapped scientist, a mysterious weapon, and the orisha who gives her divine powers.

Philip José Farmer, **The Philip José Farmer Centennial Collection** (Meteor House 7/18) The life and work of one of SF's Grand Masters are celebrated in this hefty collection of 59 pieces, including some of his most noted stories, novel excerpts, non-fiction, and even two poems, arranged by decade, and interspersed with biographical introductions to each decade by Michael Croteau.

Jeffrey Ford, **Ahab's Return: or, The Last Voyage** (Morrow 8/18) Ford, an award-winning author noted for his use of allusion, dives right in to the classic story of Melville's *Moby-Dick*, producing a sequel (of sorts) in the form of a fascinating historical fantasy mystery. In this world, *Moby-Dick* is non-fiction written by Ishmael, and Captain Ahab didn't die – but it's taken him years to get home, everyone believes him dead, his wife and child are missing, and he's come to 1850s New York City to find them.

Nick Mamatas, **The People's Republic of Everything** (Tachyon 8/18) Mamatas brings his distinctive humor and personal and political points-of-view to this collection of 14 stories, one new – plus his preferred text of the short satirical novel **Under My Roof**, about a family building a nuclear bomb and seceding from post-9/11 America.

Christopher Ruocchio, **Empire of Silence** (DAW 2018) A condemned man, called both hero and monster, tells the story of his youth in this epic SF novel, the first volume in the *Sun Eater* series, set in a far-future star empire ruled in a brutal style that

owes much to ancient Rome and the Inquisition. Young Hadrian Marlow would rather be a scholar than rule like his ruthless father, but his efforts to escape result in adventures ranging from coliseum fighting to exploring ancient alien ruins, and meeting the implacable alien enemies of mankind who will play a big role in his future. This impressive first novel makes a sweeping start to what promises to be a truly epic series.

Karl Schroeder, **The Million** (Tor.com Publishing 8/18) Schroeder weaves a twisty, adventure-filled SF novella set in the future world of **Lockstep**. A young man, a "visitor" illegally raised by a family of the Million who control Earth, pretends to be a dead member of the ruling elite in order to solve the murder of his adoptive father.

Jo Walton, **An Informal History of the Hugos: A Personal Look Back at the Hugo Awards, 1953-2000** (Tor 8/18) Take a fascinating tour of SF's past through this year-by-year look at the Hugos – what won, and what, in hindsight, probably deserved to win. Originally posted on Tor.com, this includes select comments from online, so while Walton focuses primarily on the novels, frequent commenters Gardner Dozois, Rich Horton, and others help cover short fiction and more.

Michael Whelan, **Beyond Science Fiction: The Alternative Realism of Michael Whelan** (Baby Tattoo Books 7/18) Beautifully reproduced paintings fill this retrospective look at Whelan's work, from his early SF cover art to recent personal work. Published in honor of Whelan's exhibition at the Riverside Art Museum. ■

AUDIBLE.COM (AUDIO)

SCIENCE FICTION

- 1) **Ready Player One**, Ernest Cline (Random House Audio)
- 2) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Random House Audio)
- 3) **We Are Legion: We Are Bob**, Dennis E. Taylor (Audible Studios)
- 4) **Genesis**, Ken Lozito (Audible Studios)
- 5) **Star Wars: Thrawn: Allies**, Timothy Zahn (Random House Audio)
- 6) **1984: New Classic Edition**, George Orwell (Blackstone Audio)
- 7) **The Singularity Trap**, Dennis E. Taylor (Audible Studios)
- 8) **For We Are Many**, Dennis E. Taylor (Audible Studios)
- 9) **The Stand**, Stephen King (Random House Audio)
- 10) **Dune**, Frank Herbert (Macmillan Audio)

FANTASY

- 1) **A Game of Thrones**, George R.R. Martin (Random House Audio)
- 2) **The Ocean at the End of the Lane**, Neil Gaiman (HarperAudio)
- 3) **Norse Mythology**, Neil Gaiman (HarperAudio)
- 4) **A Knight of the Seven Kingdoms**, George R.R. Martin (Random House Audio)
- 5) **The Land: Founding**, Aleron Kong (Tamori Publications)
- 6) **The Fellowship of the Ring**, J.R.R. Tolkien (Recorded Books)
- 7) **The Name of the Wind**, Patrick Rothfuss (Brilliance)
- 8) **Good Omens**, Neil Gaiman & Terry Pratchett (HarperAudio)
- 9) **A Clash of Kings**, George R.R. Martin (Random House Audio)
- 10) **The Hobbit**, J.R.R. Tolkien (Recorded Books)

SMASHWORDS (EBOOK)*

SCIENCE FICTION

- 1) **Hal Spacejock Omnibus One: Hal Spacejock (books 1-3)**, Simon Haynes
- 2) **Cipher Hill**, Joseph Lallo
- 3) **The Survivalist: Anarchy Rising**, Arthur T. Bradley
- 4) **The Rapture Effect**, Jeffrey A. Carver
- 5) **Gone: Surviving the Zombie Apocalypse**, Shawn Chesser
- 6) **The Survivalist: Judgment Day**, Arthur T. Bradley
- 7) **The Calderan Problem**, Joseph R. Lallo
- 8) **The Survivalist: Madness Rules**, Arthur T. Bradley
- 9) **Podkayne of Mars**, Robert Heinlein
- 10) **Ichor Well**, Joseph R. Lallo

FANTASY

- 1) **The Vampires of Athens Box Set**, Eva Pohler
- 2) **Tales from Harborsmouth**, E.J. Stevens
- 3) **Graveyards, Visions, and Other Things That Byte**, Meghan Ciana Doidge
- 4) **Refuge**, Karen Lynch
- 5) **(Mis)fortune**, Melissa Haag
- 6) **Rogue**, Karen Lynch
- 7) **Forgotten Silence**, Quinn Loftis
- 8) **Taunting Destiny**, Amelia Hutchins
- 9) **Reckoning**, Amy Miles
- 10) **Fairest**, Chanda Hahn

BARNES & NOBLE (PRINT)

HARDCOVERS

- 1) **Serpentine**, Laurell K. Hamilton (Berkley)
- 2) **The Fall of Gondolin**, J.R.R. Tolkien (Houghton Mifflin Harcourt)
- 3) **Brief Cases**, Jim Butcher (Ace)
- 4) **Kill the Farm Boy**, Delilah S. Dawson & Kevin Hearne (Del Rey)
- 5) **Spinning Silver**, Naomi Novik (Del Rey)
- 6) **The Poppy War**, R.F. Kuang (Harper Voyager US)
- 7) **Magic Triumphs**, Ilona Andrews (Ace)
- 8) **Destroyermen: River of Bones**, Taylor Anderson (Ace)
- 9) **The Lord of the Rings: Deluxe Edition**, J.R.R. Tolkien (Houghton Mifflin Harcourt)
- 10) **The Power**, Naomi Alderman (Little, Brown)

PAPERBACKS

- 1) **Ender's Game**, Orson Scott Card (Tor)
- 2) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 3) **A Game of Thrones**, George R.R. Martin (Bantam)
- 4) **The Name of the Wind**, Patrick Rothfuss (DAW)
- 5) **The Hobbit**, J.R.R. Tolkien (Del Rey)
- 6) **Dune**, Frank Herbert (Ace)
- 7) **The Last Wish**, Andrzej Sapkowski (Orbit US)
- 8) **The Princess Bride**, William Goldman (Harcourt)
- 9) **The Core**, Peter V. Brett (Del Rey)
- 10) **Mistborn**, Brandon Sanderson (Tor)

TRADE PAPERBACKS

- 1) **Fahrenheit 451**, Ray Bradbury (Simon & Schuster)
- 2) **Artemis**, Andy Weir (Broadway)
- 3) **Twenty Thousand Leagues Under the Sea**, Jules Verne (Barnes & Noble Classics)
- 4) **Reincarnation Blues**, Michael Poore (Del Rey)
- 5) **The Fifth Season**, N.K. Jemisin (Orbit US)
- 6) **The Martian**, Andy Weir (Broadway)
- 7) **Dune**, Frank Herbert (Ace)
- 8) **The Hobbit**, J.R.R. Tolkien (Houghton Mifflin Harcourt)
- 9) **The Ultimate Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 10) **Something Wicked This Way Comes**, Ray Bradbury (Simon & Schuster)

MEDIA & GAMING-RELATED

- 1) **Star Wars: Thrawn: Allies**, Timothy Zahn (Del Rey)
- 2) **Spider-Man: Hostile Takeover**, David Liss (Titan US)
- 3) **Star Wars: Thrawn**, Timothy Zahn (Titan)
- 4) **World of Warcraft: Before the Storm**, Christie Golden (Del Rey)
- 5) **Star Wars: Solo: Last Shot**, Daniel José Older (Del Rey)

* **About this list:** Every month, Smashwords reports the Top 20 Bestselling Science Fiction and the Top 20 Bestselling Fantasy titles based on gross dollar sales. Sales from the previous month are aggregated across Smashwords' global network of ebook retailers and public library platforms, including iBooks, Barnes & Noble, Kobo, Scribd, Gardners, OverDrive, Odilo, Baker & Taylor, the Smashwords store, and others. Smashwords is the world's largest distributor of ebooks by indie authors.

panies, which would be the first black female version of this character. If it actually runs. The comic book field is also dysfunctional and deeply toxic. It's an experience that I've enjoyed, though, and now I know how to write comic scripts. Comic book scripts are different from film scripts, and I still need to learn how to do screenplay writing. I'm thinking about taking Tananarive Due's and Steven Barnes's class on doing so at some point in the future, when I finally find some free time. I would love to learn how to do screenplays.

"At the end of the day, both the gaming and comics industries are high value. There are large corporations investing ginormous amounts of money into these properties and reaping ginormous profits from them. Because of that, you've got corporate fingers in a creative pie. The book industry is a little different. Writers who want to be traditionally published still have to cater to what these giant corporations want, simply because the giant corporations won't buy their books otherwise. But for the most part, giant corporations in the SF field are more willing to take risks – gradually, and sometimes reluctantly and grudgingly – but they are more willing to take risks than people are in some other fields.

"Creators are less respected in gaming and comics and film than they are in book publishing, and that is a thing I'm not sure I'm willing to give up yet. If I'm going to write a video game, I want to work with a group of writers who are good writers, whose talent is respected, and whose suggestions for the direction that their property should go in are heard and heeded. Obviously, you want to work with good designers, good artists, good developers, programmers, all that other stuff too. Or in the comic book field, good letterers and inkers and all of that. You want to work with a good team of creators, and it should not be driven by what some corporation is interested in. It should be about what the story and the game demands.

"It's significantly more visual to have to write a comic book script, because you are writing things for the artist to visualize. With fiction, I can be impressionistic. I can throw a few suggestions at the wall and assume the reader's subconscious will fill in the gaps. In comics you actually have to fill in the lines and do all the coloring. I hate that part. I find comics more difficult, probably just because I have a lot more practice at writing prose.

"I accepted a lower pay rate than I would have ordinarily to do the comic book thing, because I wanted the experience. That's an artist's job: an artist is supposed to constantly challenge themselves and try new things, and even if it doesn't work, you learn from that. I may not ever want to do a comic book again. I have some thoughts of maybe doing a creator-run thing, kind of like Brian Vaughan & Fiona Staples's *Saga*, or Sana Takeda & Marjorie Liu's *Monstress*. Those are beautiful works. They've done such a fantastic job. The art is amazing. I've been prospectively considering people for a team. We will see if it ever happens. The goal for me with taking the lower salary to do the work was so I could get

my feet wet, and so I could get some cred in this industry, because if you're an outsider rolling into a new industry, you've got to apprentice a bit. You've got to pay your dues and spend some time in the trenches learning how to do the thing. Once you've learned, you can do your own thing. If you're bringing a new perspective to the table, you've still got to learn how to do the thing, so that if nothing else, you can present your unique or genre-breaking thing in a way that other people will accept.

"I have a short attention span. I get bored easily. I will try all things eventually, just because it's fun, because these things make me a better artist. I have a story collection coming out shortly, and I was just writing the introduction and realizing the reason I now enjoy writing short stories is because I was told at one point, during my formative years as a writer, that becoming a short story writer would make you a better novelist. It has. I have such a short attention span that I think in terms of, 'How would I hook me?' I need a hook on page one, or no later than page three or four. I was upset when I was writing **The Fifth Season** that I could not get the end of the world on page one. I could only manage to get it on like page two in some drafts. I think it ended up being on page three. I was like, 'It's just too late. It's too slow an apocalypse.' That's what I learned from short stories, and I try and bring that learning ethos into other fields. If I'm going to go into comic books, then I'm going to learn how to be more visual in my descriptions, and maybe that will help me be better at description in my writing.

"I've learned a lot from video game structure, from the fact that you can use nonlinear narratives. One of the ways that I started to figure out how to handle the second-person thing is that in video games, they're all second person. You are the protagonist who's wandering around doing stuff. You might have a name, but for the most part, characters speak to you as if you are you. They're effectively second person. People treat second person as if it's this bizarre thing that they've never seen outside of *Choose Your Own Adventures*, and no, that's not true. It's just that second person is subtle. Second person is often papered over with a veneer of someone else's identity.

"There are four new stories in my upcoming collection, including one that inadvertently became an Ursula Le Guin tribute, because I'd written it before she passed, but it seems more apropos now. There's also a selection of my older stories, though not all of them. It's a pretty hefty collection – four hundred whopping pages. Initially I wanted to put a little introduction at the start of each story. Then the copy edit arrived, and it's bigger than my novels. 'What the hell? Did I write this much?' So it's going to have one introduction and no individual intros.

"I left some stories out some on purpose, because a lot of the older ones are no longer exemplary of my current ability or interests. Others I included, because I still felt they were good stories. People who come to my collection after the *Broken Earth* are going to be a little surprised, because they're going to see the earlier me, who was much more tentative, much less willing to challenge genre conventions. If

you look at the publication dates, you can see the point where I started being done with all this shit. Suddenly there are a lot more black people in the stories, and they're really straightforward about saying, 'Nah, this is fucked up.'

"My themes are all over the place. Over time, I've realized that I write stories about how messed up the world is, and how we might be able to fix it if we can just stop lying to ourselves or other people and get over ourselves. That is my philosophy on the world. We can fix climate change, resource deprivation, all of the social ills of our society, if we just stop pretending that none of it exists, if we stop being in denial and start talking about it.

"Anybody engaged in social justice theory or other things conservatives deride or malign as negativity, who is legit concerned about these things, is concerned because they want to fix them. At the end of the day, that is a fundamentally hopeful position to take. If you are just done, if you really decide the planet is not worth fixing or impossible to fix, then you don't bother to get involved in social justice movements. You just stay apathetic. Apathy is the thing to be afraid of. Anger is what will fix this. People don't seem to understand that you can love a thing and still critique it. That is a form of love. I see the opposite ideology, the people who quote, 'My country, right or wrong,' but they leave off the second part: 'If right, to be kept right; and if wrong, to be set right.' You love it – you don't accept it blindly. You fix it when it's broke. I love life. I love the people in my family, I love my friends. I would love to see this world achieve the potential it's got. Anyone engaged in SF and fantasy sees the potential of the world. We could do so much more, but we don't. That's frustrating, but it's a fundamentally hopeful position to be in.

"I was guest editor for the **Best American Science Fiction and Fantasy** this year. I worked with John Joseph Adams on that. That was a lot of fun. I deliberately avoided reading short stories for that year, because I knew it was coming. I got a chance to immerse myself in some of the best SF and fantasy. I picked some surprises, to me. My tastes have become more literary. I didn't realize that they were, but things that I would not have enjoyed just five or ten years ago, I found myself able to engage with now, and I don't know what that means. I credit that change to more patience. I've always had difficulty reading slipstream-y, very abstract pieces. You know, *Lady Churchill's Rosebud Wristlet*-type stuff. I've had a lot of difficulty with that, because my brain is ploddingly literal. I want things to be what you described. Get to the point. But I am more willing to accept the impressions and the feelings now, so I picked some pieces that surprised me. One of my former Clarion students, Cadwell Turnbull, ended up being in the batch of blind selections, and I was so happy.

"I am working on a new trilogy for Orbit. It's based on the short story I did for *Tor.com* called 'The City Born Great', which is one of my New York stories. I have a series of stories based on the cities I've lived in – or the ones that I've liked, because I haven't written a Boston story yet. (Or a DC story. Or a Mobile story.) They are set in the real world, based on cities,

but most have been set in New York. 'The City Born Great' is about a young man who discovers that he is basically the avatar of the city of New York. Cities, when they reach a certain point of complexity, actualize into sentient entities of their own, in which the people are like their blood cells and so forth. He is the living avatar of the city of New York, and there is an entity akin to Cthulhu – lots of the vaguely Lovecraftian elements. This Lovecraftian enemy seeks out cities at the point when they are born into a great city, and tries to destroy them at that stage. In the story, I hinted that this was part of a larger battle, and in the novel I go into the larger battle. It should be fun.

"I started doing historical research on New York City, but I'm not interested in depicting New York in its historical state. I'm interested in New York right now, and what is quintessential to it right now. As a city dweller, the whole gentrification issue feels like a threat to the city. I'm embodying gentrification, effectively, in this Lovecraftian force attempting to destroy the city. I'm speaking against Lovecraft on purpose. It's not a Lovecraftian story, and it's not yet another of the many attempts by marginalized people to confront Lovecraft's racism. There are other people doing that better than me – Victor LaValle is one. They engage with the Lovecraft on a deeper level than I do. I'm just using it as a prop. After the Broken Earth, I needed a palate cleanser. This is just meant to be a fun, silly story. It touches on issues of gentrification, which are powerful, painful, dangerous issues to families that are being displaced and so forth, so in that sense we're certainly talking about some serious stuff... but it's nowhere near as heavy as the Broken Earth.

"I am trying to write about how the act of finding joy, or having fun, even amid the darkening, fascist hellscape that we're seeing our country descend into, is still its own form of fighting back. Because it's hard for me to write this right now. I am writing what is meant to be a lighthearted, stupid, silly series. I want to have some fun. I need to relax, to find the joy in life. You cannot let these motherfuckers destroy your spirit. You have to maintain who you are: your strength, your identity, your integrity, your joy, your creativity, your art. These things are a way of speaking against power. These things are a way of maintaining your strength in the face of adversity. What they want is nihilism. What they want is for you to descend into apathy. You can't. Something as simple as the act of having fun amid fascism is a defiance of it. That is what I'm going to try and capture with this series.

"I've changed subjects for every trilogy or series I've done, both because I have a short attention span and because I don't want to get typed as that writer who likes to create allegories for how terrible the world is. I write what I'm feeling in the moment. As I began writing the Broken Earth series, Ferguson was unfolding on Twitter, but it wasn't showing up on TV very much. I was watching people in a nonviolent protest, trying to mourn this poor boy who died, and demanding justice for people who shoot unarmed folks in the back, being confronted by tanks. Then it started coming out that the city of Ferguson had been preying on its black

population for decades, financing the city by fining people and arresting them over nuisances and keeping them in jail because they couldn't afford to get out. I've lived my whole life in America, so none of this stuff was a surprise to me, but it started to bombard me and hit me that this country is literally predatory on so many of its own people, and has spent so much of its energy and potential on not just trying to keep them down, but trying to eat them. I thought about how much greater a country we could be if we weren't cannibalizing ourselves. All of that frustration and anger fed into the Broken Earth, where you see a world that could've fixed itself. I hope that that becomes clear by the end of the trilogy. They could have fixed themselves generations before. They've suffered eons of disasters and near-extinction events – because people were assholes. That's basically it. That's how I feel about the world.

"All of my series reflect where I'm at during that point in my life. The Dreamblood, my first series, was me trying to write traditional epic fantasy, except it was full of black people. In every other way, it was a traditional story: male-dominated, a quest a MacGuffin, all that. When it didn't get published, I got mad. **The Hundred Thousand Kingdoms** is where I started being like, 'Fuck you, fantasy. Fuck you, science fiction. You want a story full of white people, okay. Here's a story full of white people. They're all fucked up. They're screwing each other, they're cannibals, there's incest everywhere.' And the protagonist is a biracial brown girl who comes in and says, 'What the fuck is wrong with these people?' and changes things. Over the course of the series I started digging deeper into power structures and so forth – how did this happen, how did these people get to where they were, and can these people be redeemed? Should we even be asking that question? Who was the one that gets to make that choice? What about the people who have been struggling all along – what do they get? All of these were things I wanted to delve into deeper. That was all me interrogating the genre. Then along comes the Broken Earth. I was also dealing with a lot of emotional shit. Not just politics – I was dealing with my mother dying. I was dealing with still having a day job as my writing career had exploded. Effectively I had two careers, and a dying parent, and meanwhile I was watching Ferguson. All that stress and anger got into the Broken Earth.

"Now my life is better. In fact, my life is great right now. I'm a bestseller, I've quit my day job, I'm making enough money to support myself as a writer – which I understand is the dream, but I liked my day job, so it's a little sad too. I did go back to it for a while. When I got the contract for **The Hundred Thousand Kingdoms**, they gave me enough money that I was able to quit my day job for what I intended to be a year. But then, of course, the economic downturn smacked into me, so it ended up being more like 18 months. At that point I was in debt, borrowing money from my father to survive, and it was terrible, because I had carefully budgeted to handle 12 months, not 18. My gamble with myself, was, 'I'll take a year off, I'll become a full-time writer, I'll see what being a full-time writer is like. If I like it and if I'm able to survive as such,

I'll continue.' But I didn't like it. At the time, my writing career was relatively slow, and I missed my students. As a counselor, you're engaged in people's lives, you're helping people, you're making people's lives better. You're trying to, anyway – sometimes you fail. I need that aspect of me too. I don't miss my students anymore – I'm too busy. That's the one positive of having only one career now. I miss being able to help people's lives more directly, though I see that my writing is helpful. That gives me some solace. Talking to people and teaching up-and-coming writers and doing workshops, all of that makes me feel better.

"After that first attempt at full-time writer life, I got another day job, which I very much loved, with a great team of people who are still friends to this day. I had a wonderful time at that job, but it was demanding. It was a typical salaried day job these days, where you're supposed to be working 40 hours, you're actually doing 50 hours, and you might be doing 60 some weeks. On top of that, my writing career was exponentially increasing, to the point that now, I'm amazed that I survived as long as I did with two careers. Now that I've gotten rid of the day job, writing is a full-time job and a half. I don't have more leisure time, but I am more defensive of it. I have also embraced my antisocial tendencies. I've realized both of my parents are antisocial as fuck. I've gotten it honestly from both sides.

"My father is a fine artist. He basically waits for inspiration to come along, paints something, and then sells it. That's how he lives his life, and it works for him. His whole thing is you constantly learn, you constantly try new things, you constantly improve yourself as an artist – he's probably who I got that from. He's writing a book right now. He's very proud of himself. He's a painter who started doing sculpture. He decided to go into lithography and other kinds of printmaking. He's constantly experimenting, constantly traveling, constantly meeting new people. All of that syncretizes into his work. That is a thing that I do, too.

"On the other hand, my mother was a psychologist, and I became a psychologist. On some level, I was probably trying to navigate the waters between both of my parents. As I did so, I realized that psychology is a fantastic way of learning enough about how people work to do good worldbuilding. Psychology and SF mesh beautifully when you apply them to how worlds develop, how characters develop, and how people progress through their lives – even something as simple as how dialogue happens. I was reading Stephen King, I think, complaining about Lovecraft's terrible dialogue, and he said if you like people and spend a lot of time talking to people, you get a feel for the cadence of ordinary speech. The fact that people stop a sentence and then change sentences midway, or they stammer, or they repeat themselves, or whatever. Then you can render dialogue in a way that feels realistic. Lovecraft's dialogue is terrible because Lovecraft hated people. King was right. That was a fair observation. If you are engaged in a career that is built around societal issues – working on how people work, helping people, trying to improve society – that makes

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for interesting science fiction. A lot of SF writers have come out of the natural sciences field, and that's perfectly valid. I'd love to see more come out of the humanities and social sciences.

"I have to be careful about discussing other authors because I am still doing reviews for *The New York Times*, so if I endorse a writer, I can't review of their work. I'm not doing the Otherworldly column anymore – Amal El-Mohtar is doing it, and she's doing a brilliant job. I'm doing one-time reviews. I haven't done many because I've been up to my neck in deadlines and everything else, but I am still a reviewer for them. If I praise someone, I can't ever review them, or I can't review them for a while. Because of that I'm hesitant to talk about writers I like here. I do not believe in doing only nice reviews. It strips the value out of a review. It means that when you do encounter something genuinely good, genuinely groundbreaking, people are going to think you're just praising it the way you praise everything else. You'll see my unvarnished opinions of things – well, actually, it is quite varnished, because it's *New York Times* language. You can't just say, 'This sucked' – you have to say, 'The execution of the blah blah blah was less than impressive.' In *The New York Times* archive you can see what things

"If you really decide the planet is not worth fixing or impossible to fix, then you don't bother to get involved in social justice movements. You just stay apathetic. Apathy is the thing to be afraid of. Anger is what will fix this."

I liked and what I didn't.

"I can't tell you much about the TV show. The rights to the Broken Earth series sold about two years ago, but I wasn't able to announce it for another year. They sold to a nice production company headed by Leigh Dana Jackson, who has been a writer for a number of different SF shows, including *Sleepy Hollow*, the one I knew him from. He's black himself – or multiracial, I'm not sure how he identifies – and is committed to the idea of keeping my characters as they are in the books. I said, 'I'm not a screenplay writer, and I'm not going to get in your way. You know what makes a story work best for this medium. I respect whatever chopping and changing you need to do to make things work. The one thing that is important to me is representation. I want the black characters to be black, the Asian characters to be Asian, the trans characters to be played by trans actors,' and so forth. He seems committed to that. The catch is, having sold the rights now, I have lost all control of what happens from here. I tried to pick a good person to sell the rights to. There's still a significant chance the show will not happen. There is some interest, there may be a pilot, but they may not want

the same things that Dana wants or that I want.

"Representation in the book industry definitely has changed from when I was first publishing. As I was saying in my Hugo acceptance speech, **The Killing Moon**, the first published novel I wrote, didn't get published when I first sent it out. I got all kinds of rejections that were effectively dog whistling that, 'This is a book full of black people and you want to sell it to a fantasy readership. Well, there are no black fantasy readers. You're black. They're not going to read you. This is full of black people. What the fuck.' They used more flowery language, which I will never forget, because it's some of the most devastating things that have been said to me, in the most polite ways. Like, 'I don't know who this book's audience will be. I don't know how to sell it.' All of these dog whistles for, 'This is a book that I can't sell to a black audience because they don't read fantasy, and I can't sell to a fantasy audience because there are no white people in it.' The assumptions that were built into the industry back in 2005, not that long ago, have changed completely. I am happy to have been a part of that, but I was not the impetus. The other writers who are peaking right now who are writers of color are not the impetus either. RaceFail was the impetus. RaceFail was a thousand-blog storm of fanish protest against racism in the genre and among creators in science fiction and fantasy,

people, but it's black in so many ways. That that was the perfect moment for my career to begin. I don't want to say that I'm grateful for **The Killing Moon** first being rejected, but the best possible timing coincided with the start of my career. That's been happening throughout my career. I have been phenomenally lucky.

"I am also writing in ways that are congruent with what's happening in our society – maybe it's not as happenstance as I usually think. Maybe on some level, I'm reading the room, or reading the genre, and figuring out that now is the time when we can have a giant city fight. **The Killing Moon** was rejected based on superficialities – I couldn't get it published because it looked superficially anti-fantasy, in the eyes of people who thought that fantasy equals some white boy becoming a king and winning the girl. In the eyes of people that thought that that was fantasy should be, **The Killing Moon** looked too radical for them. So I wrote an *actually* radical book that looked superficially okay, and it got published. The readers responded to the actual radicalism of it. In retrospect, it was really quite tame, but it was unusual for fantasy.

"I'm seeing signs that the genre is beginning to calcify again. That is a normal part of the change process. I don't know if you're familiar with change theory, but it says organizational change only takes place in periods of agitation. If you want to visualize an organization as a glacier, you can only move that glacier at certain times of the year when it gets warmed up enough to move and flow. Once you've heated it up enough, you've got to keep it warm to keep it moving – if you stop, the glacier stops. I'm seeing signs that SF and fantasy is due for another period of heating up. We'll see. I think it's a necessity. Too much of the industry hasn't actually changed. Publishing houses in general are still dominated by white men at the executive level, and white women at the editorial level, and all are generally from relatively well-off backgrounds. Because internships

in New York have started to pay salaries, which is great, that will help a lot with starting to level the playing field – but at the end of the day, internships don't pay enough to cover New York rent. You're still seeing a dearth of people of color coming into the industry. Even though most of the people in the publishing industry are probably fairly liberal, white liberalism's a different thing from the perspectives of actual marginalized groups. The majority of agents are not people of color, or from marginalized groups. They're not necessarily looking for marginalized writers. The readership is. The readership has been as diverse as this country. Science fiction readership is not unique in any way; we are a microcosm of America. The industry and the systemic pieces of the chain also need to be that diverse. They'll make more money if they are. You'd think that would be a motivator. But bigotry is not logical."

–N.K. Jemisin ■

that started around 2009. This was pre-modern social media, in the days of LiveJournal and blogs, and it was people in the readership telling editors and agents and authors, 'We need more people of color. We need you to not be so racist. We need you to watch the cultural appropriation. We need more representation of all of these marginalized groups of people, because we're here. We're reading. We exist among the readership. Stop pretending we aren't here.' My first published novel, **The Hundred Thousand Kingdoms**, was much more revolutionary than **The Killing Moon**, but it got published because it had a mostly white cast. I thought that was some shit. If their problem with **The Killing Moon** was its blackness, **The Hundred Thousand Kingdoms** was a much blacker book, in every other way than its cast. **The Hundred Thousand Kingdoms** got published in 2010, and fell into the immediate aftermath of RaceFail. My book dropped into this waiting space of, 'All right, you people of color, marginalized people, all these groups that have said that SF and fantasy can be better than it is – show what you've got. Show and prove.' There was my book, and it's full of white

at the moment someone tells you that you can't do a thing, that's them telling you *to* do it. They don't want you to do it, but they can't stop you. Well, there are cases where they can stop you, and I won't go into the real ways people can be harmed and destroyed and killed in the world, we know that is possible – but there are other spaces and other ways in which people want you to stop, when they can't really stop you. Then it's only your own internalization that can stop you. That's not to blame the victim, but just to say that, for me, it was a powerful moment when I said, 'I can tell the story how I want to tell it. Nothing may come of it, and no one else may ever see it, but for me, it's meaningful.'

"When I was in college, I wrote a bad fantasy novel, which will never be published, because it's not good. It has two main characters: one is a young man, a farmer coming to the city, and another is a young woman who has magic. I later used elements of that book in other works. It's reflected in **Crown of Stars**, which opens with two main characters, a young man who's a farmer, Alain, who has this dream about the glory of war – and then of course, it's a very long and difficult, terrible journey for him. Then there's a girl who's magic. So this bad novel has the magic girl and the farm boy coming to the city, and the magic girl ends up getting caught up with a princess and her ladies in waiting, and has to escape the palace intrigue. There are a lot of women in that book. It never got published, which is fine, because that's what you're supposed to do – you're supposed to write the bad stuff first. You just need practice.

"When I think about that novel now, I realize how much I was already putting in there – all the thematic things that mattered to me, and that have mattered to me across my whole career. One is having women do things. I wrote a foreword touching on that for the tenth anniversary edition of **Jaran**, my science fiction series about a young woman trying to escape her responsibilities who ends up living and traveling with a low-technology tribe on a planet. My speculative fiction idea is: what if what we traditionally call women's work was genuinely respected and centered? How would society look different? If that work was considered important, it meant women were in charge. When I look at that fantasy novel I wrote in college, the women are doing things we tend to identify in fantasy novels as the more physically active male roles. I'm going to populate my stories with women. That's a gift I'm giving to my 16-year-old self – the 16-year-old me who wanted to be in those stories.

"After that I wrote a first draft of **Highroad**, which deliberately continued that trend. The main character is a young woman who does karate, and she gets pulled out of her backwater planet and then goes on this wild adventure and ends up captain of a derelict ship. Then I wrote **Jaran**, and by then I was fully invested in trying to write a variety of women. Over this early period of my writing, I realized how much I had internalized a degree of sexism. I knew I wasn't going to be like my mom, wasn't going to be a housewife, not going to learn how to sew, whatever, but women internalize sexism too. If you live in a

sexist society, you internalize sexism in one form or another. If women can only be the heroines if they're doing essentially what a man would do, then we're just reinforcing the idea that 'women's work' isn't as worthwhile.

"One of the things I do when I write SF, and why I like writing it, is it helps me explore things about the world that trouble me or that I haven't figured out yet, or the things that upset me, or the things I'm angry about, or the things I don't understand, or the things I'm wrestling with. One of those first things was: what is my internalized sexism? How can I see women's roles historically, in the widest possible way, all these women who have lived all these millennia in different places and different ways – how can I treat their stories as important too? The ones who are ignored, the ones left behind, the ones where everyone says, 'Oh, they didn't matter.'

"Sometimes we focus only on their suffering – the suffering woman, the victim woman, the tragic gay, the person of color who sacrifices himself so the white hero can move on to his next stage of his important journey. But what about just treating them as human beings? I've always been trying to unfold that more for myself, like in the **Crossroads** trilogy that starts with **Spirit Gate**. I wrote the main character deliberately against type for me, because with my main characters, I like to write women who are physically active, who feel physically competent, and maybe can use a sword or a bow or a knife or a gun or whatever. The main character in that series, Mai, is in a feminine role – an accepted, almost stereotypical feminine role. She does a lot of things over the course of the trilogy – she creates connections between people and builds households, and these things all end up being crucial to the plot, in a way that I hadn't seen enough of. I wanted to do that to show that these activities are the underpinnings of societies, but we tend to treat them as if they're not worthy of narrative, and as if they're not worthy of epic. I wanted to push back against that.

"I'm always interested in the people who get left out of stories – because I was left out. I knew I was left out of those stories when I was young, and that made me focus on doing better. It's not like I'm perfect. I have my own blind spots, my own places where I can't see what I'm doing or when I'm perpetuating stereotypes. We all do it. All I can do is try to recognize those things in myself, and correct them.

"My YA series **Court of Fives** is inspired by Greco-Roman Egypt. My spouse is an archaeologist, and has worked in Egypt. He's been doing a dig at a Greco-Roman site in Egypt. It's interesting to read about. Greco-Roman Egypt is such a classic example of colonialism, and we have a lot of records from it because a lot of stuff survived due to the dry climate. Egypt was so wealthy – they were the richest, with the most grain and vineyards, gold mines and other mines, and they were the most advanced culture of their time. But they had the problem that all cultures do – they ossified a little, and then the Persians came in. When the Greeks came, or the Macedonians came with Alexander, they threw out the Persians, which the Egyptians liked, although I've got say that Cyrus's empire was actually very tolerant as empires go and an incredible achievement at its time. It's really the first multiethnic empire and

was a very prosperous place.

"Then in come these Macedonians and Greeks, and they can come over and be bigshots in Egypt, because it's a military dictatorship, essentially, plopped on top of this huge indigenous population and rich culture. They tax farm, so they can make a lot of money. You have a very small group who's very privileged, and a very large group who aren't, but can become so. An Egyptian can never be as privileged as a Greek in terms of status within the ruling class. There's another aspect, which is that the religious establishment in Egypt was very powerful. Ptolemy, one of Alexander's generals, very smartly came over after Alexander's death and said, 'Oh, I'll just take Egypt over. It's out of the way. You guys don't want it.' Basically the first people he went to see were the priests. He said, 'I'll be pharaoh and I'll leave you alone to do whatever you want.' With their support, he could be acclaimed as king and pharaoh. The Egyptians did eventually fight back. That's what the Rosetta stone is about – a big rebellion. The Rosetta stone marks Ptolemy V putting down this 20-year rebellion of Egyptians who had established their own restored pharaohs but were eventually put down again.

"But what a rich vein! What a rich way to explore colonialism and class, and the way colonialism and class intertwine, and the way cultures can live side by side without quite overlapping, or the ways in which they overlap. If you're Egyptian, you might learn Greek, but Greeks would rarely learn Egyptian. One of the interesting things is that in the Greco-Roman legal system in Egypt, a Greek woman would have to have a male guardian of some kind to speak for her if she wanted to bring a legal case. She could bring a legal case, but she had to have a man represent her. The Egyptians had a separate legal system, and Egyptian women didn't need a man to represent them. They could just bring a legal case, because that reflects Egyptian legal tradition.

"My research process does vary to some extent book to book, depending on what I need and what I want to get into. If I'm looking into, say, a historical period that I know very little about, what I'll try to do first is find a high school textbook, or even a middle school textbook. I try to avoid Wikipedia, although for some things it's a good way to find a touchstone. I try to read something fairly simplistic to get my touchstones, the major things I need to see. Then those work as magnets. I can start attaching things as long as I have my basics down – it's like getting a basic chronology. If you've got your basic chronology, you can start adding complications. From there, I'll start reading out.

"What I try to do with research, especially if I'm working in secondary worlds like **Court of Fives**, is to use research to help me think about things in a different way. I could write a generic fantasy set in a generic medieval Europe, because I can write generic medieval Europe till the cows come home. Often what I'm looking for is how the world can be ordered differently, how might cosmologies be seen differently, how might people's relationships be seen differently? People often will focus on food and a certain kind of clothing that is stereotypical, but what matters more is relationships. What are the relationships people

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have with food? What are the rituals around food? Who eats? Who eats first? How often do you eat? If you know those kind of things, that tells you something deep about your culture.

“I can make a history list of the rulers of a country, and I love doing that, and I can draw a map, and I love doing that too, but I want to get down into the way people live daily life – the web of daily life. This gets back to the idea of women’s work, and not just women, but all the people who make our daily life possible. Those stories are the foundation on which we all live, and I want to find ways to incorporate that into my stories, not just as an aside, but fully woven in. If those details can be woven in, you can see how that society is different from our own, and realize that kind of work matters.

“It never occurred to me to write in just one genre, because I read across a bunch of subgenres. I wanted to write science fiction, and then I wanted to write a big fantasy, and then I wanted to write this sort of historical fantasy. I don’t feel like I’m writing things that are that different. (I would be unlikely to write a mystery, because I don’t read many mysteries.) There’s a recognizable Kate Elliott-type of story, and people who read a lot of my work know it when they see it. I’m always

“ If I had to say what makes something a Kate Elliott kind of story... well, all those damn women.”

writing a Kate Elliott kind of story. After finishing the seven-volume *Crown of Stars* series, I was like, ‘I’m done. I need to write something different for now.’ I admire people who have a big world and write 20 books in it. Seriously, good for them – you can do a lot of things with that, but I want to explore different stuff. At the same time, there’s a way in which it’s all very similar, because it’s all coming from me. I do have themes and ways of looking at the world that I’m sure come up in all my work. If I had to say what makes something a Kate Elliott kind of story... well, all those damn women.

“My recent *Lightspeed* story, ‘A Compendium of Architecture and the Science of Building’, had a really bland original title, and Wendy Wagner suggested the one we ended up using, which is just the title of the book the narrator’s going to write. It’s all men in that story. I’ve never done that before, but it just happened that way. That was fun. Very different for me. It’s a Spiritwalker universe story – I’ve published four of them so far, one in *The Book of Swords*, the late, lamented Gardner Dozois’s anthology. “I am a Handsome Man,” Said Apollo Crow’, that was last year, and I have one coming out in *The Book of Magic*, ‘Bloom’, with another male protagonist. That one does have a lot of women in it, actually. He probably interacts more with women than he does with men, just because of how the story goes, but it’s totally from his point of view. It’s easy to

write from a man’s point of view, because we’re surrounded by stories about men. Finding stories about men and knowing what men are supposed to be and what they’re supposed to do is easy. It again gets into that idea of what society is telling us, and is that really what’s going on, and how much should we push back against that? It’s a very meaningful, quiet story, and I like it a lot. That’s my Danish-American way of saying I love it – ‘I like it a lot.’

“Writers have to follow our passions. If we’re trying to make a living, we also have to keep an eye on the market, but that doesn’t mean you say, ‘Oh, I see vampires are hot now. I’ve never read a vampire book, but I’m going to write one.’ It does mean you say, ‘I have two projects I want to write, and one has vampires in it, and one doesn’t. Maybe it’s a good time to do the vampire one first.’ For instance, in the case of my young-adult books, I knew that one of my great weaknesses as a writer is that I love detail. I love too much detail. I love, way too much love, detail. Back in the ‘90s, stories could have a more leisurely pace than they do now. Now it’s just like, bam, bam, bam, bam, bam. If you read *Crown of Stars*, you have a lot of reading to do. I can keep you company for a long time, and I love the detail. The people who love *Crown of Stars* love the detail. Like, there’s a lot of agriculture! In the current market, most people will stop reading if there’s

that much detail, because they’ll be like, ‘Are we going yet?’ I deliberately chose to write a young-adult book because I knew I would learn how to pace things faster, and how to trim the worldbuilding in a way that would balance pacing and worldbuilding. I had a story that worked as YA, about a young woman who does a competition, the Court of Fives, which is very important to the worldbuilding, though that importance is only gradually revealed. That’s very much a Kate Elliott kind of thing to do: the slow reveals, the ways in which plot threads that seem to be coming from all over finally tie together. I don’t telegraph it all at the beginning. I was excited about the story, because I wanted to write a story about a girl who is a very serious athlete, and who never apologizes for being a serious athlete, and whose skill is admired. She’s super competitive, to the degree that she’ll defeat the guy she has a crush on, because she’s got to win. She can’t stand to lose. I wanted to write that story, and it fit as a YA.

“Writing is a hard field to make a living in, or even make a partial living in, or even sell a story in, or even do anything in. Art is hard in a commercial, capitalistic marketplace. It’s hard any time. What’s that great line? ‘Writing is easy, you just sit down at the typewriter, open a vein, and bleed.’

“I made a conscious choice to write YA to help me advance something in my craft. I had two editors at Little, Brown, and they were great. I

got an 11-page, single-spaced edit letter for the first round of revisions. The first page was just all praise. ‘Oh, we love this, and we love that you say that and that!’ Then I turned the page: ‘But,’ and then it’s ten pages of ‘But.’ They would say, ‘Oh, all this stuff about the history of how the Saroese came to Efea, and the kings and the emperors, it was so interesting! Now could you cut it all to one line. Just that one line. You need to move the story forward.’ Part of me was horrified, and part of me was like, ‘Yes. This is what I came for. To learn this.’ They were great.

“The most important thing, for me, is the passion. Keep an eye on the market, sure, but never stop learning. You can always keep learning. Some people say, ‘I don’t need to learn anything more, and I’m done’ – and that’s okay. People are sometimes done. They just want to write the same thing again, or they don’t want to push themselves because they’re tired, or stuff in their life has blown up. But for me, I just want to keep learning something new. There’s always something I can improve on. Doing that enriches the work too. It means I’m never bored. It also means it reveals new things to me. I figure things out and think, ‘Why did it take me 20 or 30 years to figure this out?’ Then I do, and that’s cool. It keeps my creativity feeling fresh, like it’s blooming, as opposed to being stuck in a vase and withering up and dying.

“I have a genderbent Alexander the Great-as-space-opera forthcoming from Tor next year, edited by Miriam Weinberg. I love space opera, because space opera can be big and bombastic. It can have all the epic action, but it can also be a little ridiculous. I love *Court of Fives*, but it’s got a heavy theme. There’s colonialism and prejudice and revolution, and not a pretty revolution (I could have made it a lot worse, but I had to keep the book shorter). I wanted to write something lighter – not that Alexander the Great is light and fun. The actual history is not particularly fun, but space opera allows you to have some fun, and I wanted to do that. It’s like secondary world without it being secondary world, because the deepest premise is that this takes place maybe 4,000 years in the future. It’s not posthuman or anything, but I don’t care. There aren’t AI, because I’m not interested in doing that. It’s space opera, and I can do what I want.

“I wanted to write a charismatic military leader who’s a young woman. Alexander the Great, is, besides the religious figures, one of the best-known human beings in Western history. Why is he admired, and how is he admired? His personality’s really interesting, but why was he the right person in the right place at the right time? What were the cultural things that allowed him to succeed? I wanted to take that story and make it a young woman, because why not? I have to add here, like I always do, that I have three children: a daughter, who’s named after a mythological figure, and then twin boys, who are named after famous generals of the ancient world. Of course, one of them is named Alexander, and of course, Alexander was the first through the breach, so to speak. I’ve been an Alexander fangirl for a long time.

“The other thing I wanted to do is have this far-future culture that only has fragments of information about our present culture. This is

because of my interest in archaeology, and the way that archaeologists will look back at societies from 2,000 years ago, and 4,000 years ago, where they're getting these fragments, and then try to piece things together from these fragments. What do they mean? Every society has all this stuff that it weaves together, these assumptions, these jokes they would laugh at that we wouldn't get. If you go to see a standup comic, it's so culturally informed. The jokes aren't funny if you're not in that culture, because you don't get the connections. We don't get the connections of the ancient world. We see bits and pieces, but we don't get it. The basic premise, which I never tell you in the book, is that there was an exodus from Earth that took a thousand years on generation ships. None of that matters to the story, because this is like 3,000 years after that, but their archives broke down at some point. The culture that developed in this one area of space where they found a lot of habitable planets has only a partial idea of the past. A lot of their cultural understanding of the Celestial Empire, which is what they call Earth, was built of all these weird fragments that they put together, thinking it was the real history. Part of the fun was putting these details in and not explaining them, so that readers will get to say, 'Oh. Wait, I see what she's doing here.' Some of the cultural references are super obvious, and some aren't. There's nothing in there that isn't there for a specific reason. I'm not just picking references out of a hat. That's a classic Kate Elliott thing, that depth of worldbuilding. What I learned from the YA is there's a lot of stuff I don't need to put in. I just have to give you what I need to keep the character interactions and the plot going. Every-

thing I learn goes into the next project.

"The book is also influenced by the K-pop band Big Bang. That added a whole thing to the story that wouldn't have been there if I hadn't gone to see them. They were fabulous. It wasn't a full concert – it was them doing these goofy games, and then they did these little interviews, and they did an audience participation thing, and then they sang some songs. The whole thing was mindblowing, it was so great, because it was just its own thing – it wasn't like anything else. It wasn't a concert, not really, and it wasn't a Ted Talk. It had a deep influence on the story, and I'm not going to say more than that, because it'll be pretty clear, pretty fast, what aspect I drew from.


"I'm secretly really goofy, and the space opera allows me to indulge that. I have a very flat affect, Scandinavian-American face, very calm demeanor, but I'm not. I'm actually filled with anxiety all the time, and I'm kind of goofy. This project just allowed me to smile a lot while I was writing, even though the whole Alexander the Great story really isn't a comedy. What got me into wanting to write this was wondering, what happens after Alexander dies and his generals start fighting over his empire? That's *really* not a comedy. So I had to take this fun aspect of space opera, and this other aspect which is not fun, and find a way to blend those two. I like that challenge. I wouldn't write if I couldn't constantly challenge myself.

"I wrote a Magic: The Gathering story! People can read it – all the installments are out. I think Martha Wells suggested me to them, because Magic: The Gathering is now bringing in outside writers to do the story arcs for the new decks that

come out. I think they're doing it because they felt it was too much for the designers and people working on the lore to write it all. They hired Martha to do a 12-part thing for the big new Dominaria deck, and then she suggested me. I got a call saying they had this new Core '19 deck coming out in the summer, and they wanted this legendary story, with things that happened way back before any history was ever written, about the Elder Dragons. They were looking for someone to write a backstory of their main villain, Nicol Bolas, and his adversary, Ugin. I said, 'Well, I've got to think about it.' I emailed my kids, and I told them, 'I got an offer to write the backstory of Nicol Bolas!' My daughter wrote back, 'You must do this.'

"I had a lot of leeway. It's the mythic past, set in a frame story that allows this other legendary story to be told. They wanted the frame story to give the stories of the past a mythic quality, as if they were tales being told to people. The legends might or might not be entirely true – we don't know how much is added, or how much is taken out, and that's what they wanted, the sense that it was a mythic story. I really enjoyed doing that, because I could go wild. It turns out I really enjoy writing in installments. You have to make each section have a mini arc in it, so there's kind of a cliffhanger, but you also have some little resolution too. You've got to do it in the right way so that people want to read the next one in a week. I really enjoyed it. I mean, some of the installments were longer than they needed to be, but that's me. That's part of the Kate Elliott brand. Flash fiction for me is 1,000 words."

–Kate Elliott ■



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House) are finalists in the Best Audiobook category; and Ellen Oh is a finalist for the DBW Medal for Leadership in Diversity. Finalists were chosen by an international panel of judges. "A select number of awards" will be announced at a reception on October 2, 2018 during Digital Book World at the Music City Center in Nashville TN, with the rest announced that evening on the Digital Book World website. For more: <www.digitalbookworld.com/single-post/2018/09/10/Digital-Book-World-2018-Award-Finalists-Announced>.

World Conventions News • Dublin 2019: An Irish Worldcon, the 77th World Science Fiction Convention, to be held August 15-19, 2019 in Dublin, Ireland, published *Media Release #5*, "Dublin 2019 Attending Membership Rates Will Rise September 3" on August 29, 2018, announcing rate increases. Full adult attending membership rates went up to €210 from €180. First Worldcon rates, for adults attending their first Worldcon, rose to €130 from €110. Young-adult attending rates rose to €130 from €110. Child attending rates rose to €70 from €65. Supporting memberships remain €40, and rates for infants born after August 16, 2013 remain €5. Discounts may be offered for families of three or more, and some installments plans are available. For more: <dublin2019.com>.

The Shimmer Program's Worldcon Attending Fund for Chinese Fans is now accepting applications to attend Worldcon 77 in Dublin, Ireland. The fund is available only to Chinese citizens who live in mainland China:

Two active Chinese fans will be selected and granted RMB 10,000 each, for their attendance in and work for Dublin 2019 – An Irish Worldcon, which will be held in Dublin in August 2019. The beneficiaries should buy attending memberships for Dublin 2019, book their trip, as well as apply for visa by themselves, with the help of Storycom. The beneficiaries should also volunteer to work for Dublin 2019, be administrators of the future Worldcon Attending Fund and promise to take active part in attending and organizing both domestic and international science fiction activities in the future.

The judges for the program are Tammy Coxen and Colin Zhang. Deadline to apply is October 8, 2018 with winners to be announced in November. For more: <www.facebook.com/notes/the-shimmer-program-chinese-science-fiction/shimmer-programs-worldcon-attending-fund-for-chinese-fans-dublin-2019/1906185833020232>.

Announcements • Applications are open for the 2018 Tiptree Fellowships until October 31, 2018. Each year, the Tiptree Motherboard awards \$500 each to two creators who "are doing work that is changing the way we think about gender through speculative narrative." For more, or to apply: <tiptree.org/tiptree-fellowships/how-to-apply>.

James Patterson has donated £50,000 to school libraries in the UK in cooperation with Scholastic Book Clubs. One hundred schools will receive £250 in both the autumn and spring terms to purchase books, with Scholastic offering an additional 25% off to stretch the buying power. Patterson says, "Libraries are at the heart of every school, and I'm thrilled to be partnering with Scholastic to continue to underscore both the need to sustain them, and the vital role that school libraries, librarians and teachers play in transforming lives and fostering a love for learning." Teachers can apply for the grant until October 31, 2018. For more: <shop.scholastic.co.uk/jamespattersongiveaway>.

Financial News • US Census Bureau preliminary estimates show June bookstore sales of \$687 million, up 3.5% compared to June 2017. July bookstore sales rose 4.9% compared to July 2017, to \$660 million. For the year-to-date, sales were down 0.6% at \$5.387 billion.

AAP StatShot figures show publishing sales down 1.4% for the first half of 2018, compared to the same period in 2017. Lower sales in K-12 instructional materials took most of the blame. Trade books saw increases in both Adult books, up 4.2%, and Children's/YA, up 0.3%. In the Adult segment, hardcovers grew 7.9%, trade paperbacks rose 4.1%, and mass-market paperbacks dropped 7.6%. Downloadable audiobooks continued to climb, up 34.1%; they were 8.1% of adult book sales, up from 6.2%. E-books fell again, down 4.5%; they were 20% of adult books sales, down from 21.8%. The minimal growth in Children's/YA resulted from drops in all the major formats, with hardcovers and trade paperbacks both down by 1% or less; "other" formats rose 24.2%.

Barnes & Noble's sales fell for the fiscal quarter ending July 28, 2018, with sales of \$795 million down 6.9% compared to the same period the year before. Earnings (EBITDA) were \$7.7 million, down 31%, with a consolidated net loss of \$17.0 million, compared to the previous year's loss of \$10.8 million. Same-store sales fell 6.1%, though the declines decreased month-by-month during the period, and were down only 0.8% in August, leading Chairman Len Riggio to declare, "We have finally stopped the bleeding with respect to our comparable sales decreases." He also said they are working on using their online site more as a way to draw customers to stores. Other changes during the period included removing front-of-store Nook stands, replacing them with more books. Early in September, investor Richard Schottenfeld raised some fuss when he notified the Securities and Exchange Commission that he had increased his stake in B&N to 6.9%, and was talking with Riggio about possible changes, including selling the company, sparking a spokesperson's response: "Barnes & Noble is not engaged in a process to sell the Company."

Penguin Random House reported sales down 3.3% for the first half of 2018, compared to the same period 2017. Earnings also fell, at EURO171 million (around \$200 million) down 17%. Declines were blamed on exchange rates; in dollars, PRH had relatively stable sales and profits, according to worldwide CEO Markus Dohle. Audiobook sales continued to grow in double digits. PRH had 178 titles on the *New York Times* bestseller list during the period, and the top sellers included **Ready Player One** by Ernest Cline.

International rights • Taiwanese rights to **The Door into Summer** by Robert A. Heinlein sold to Apex China via Whitney Hsu at Andrew Nurnberg Associates Taiwan on behalf of Chris Lotts and Lara Allen of the Lotts Agency.

Taiwanese rights to **IT** by Stephen King sold to Crown Publishing via Whitney Hsu of Andrew Nurnberg Associates Taiwan on behalf of Chris Lotts and Lara Allen of the Lotts Agency.

Taiwanese rights to George R.R. Martin's **Fire and Blood** sold to Global via Whitney Hsu of Andrew Nurnberg Associates Taiwan via Chris Lotts and Lara Allen of the Lotts Agency.

Swedish rights to N.K. Jemisin's **The Obelisk Gate** and **The Stone Sky** sold to Norstedts via Philip Sane of Lennart Sane Agency on behalf of Lucienne Diver of the Knight Agency.

Korean rights to **Binti** by Nnedi Okorafor sold to Alma via Jackie Yang of Eric Yang Agency, and French rights to all three **Binti** novellas went to ActuSF via Robin Batet of Anna Jarota Agency, all

on behalf of Katie Shea Boutillier of Donald Maass Literary Agency for Donald Maass.

German rights to **An Easy Death** and two more books by Charlene Harris sold to Feder & Schwert via Christian Dittus of Paul & Peter Fritz Agency on behalf of Krystyna Lopez at JABberwocky Literary Agency.

German rights to **Dr. Doa** by Simon R. Green went to Feder & Schwert via Christian Dittus of Paul & Peter Fritz Agency on behalf of Krystyna Lopez at JABberwocky Literary Agency.

Czech Republic rights to **All Systems Red**, **Artificial Condition**, **Rogue Protocol**, and **Exit Strategy** by Martha Wells sold to Pavel Dobrovsky via Milena Kaplarevic at Prava I Prevodi on behalf of Jennifer Jackson at the Donald Maass Literary Agency.

Spanish rights to **Ghost Story** and **Grave Peril** by Jim Butcher went to Nosolorol via Maru de Montserrat of International Editors' Co. in association with Jennifer Jackson of the Donald Maass Literary Agency. Polish audio rights to **Blood Rites**, **Dead Beat**, **Proven Guilty**, **White Night**, **Small Favor**, and **Turn Coat** sold to Storytel via Milena Kaplarevic of Prava I Prevodi in association with Jennifer Jackson and Michael Curry of the Donald Maass Literary Agency.

Italian renewal rights to Christopher Moore's **Lamb** went to Elliot via Barbara Barbieri of Andrew Nurnberg Associates; Vietnamese rights to **A Dirty Job** and **Secondhand Souls** went to Taodan via Pumi Boonyatud of Tuttle-Mori Thailand; and Polish rights to **Noir** sold to Mag Jacek Rodek via Marcin Biegaj of Andrew Nurnberg Associates Warsaw, all on behalf of Gabrielle Piraino for Lisa Gallagher of DeFiore and Company.

Iranian rights to **The Dragon with a Chocolate Heart**, **The Girl with a Dragon Heart**, and a third title by Stephanie Burgis sold to Porteghald via Asli Karasuil of Asli Karasuil Telif Literary Agency, and Portuguese rights to **The Girl with the Dragon Heart** went to 2020 Editora via Philip Sane of Lennart Sane Agency, all on behalf of Molly Ker Hawn of the Bent Agency.

Spanish rights to Sienna Mercer's **My Sister the Vampire** series sold to KA via Rachel Richardson and Allison Hellegers of Rights People on behalf of Working Partners.

Spanish rights to the Dark Star trilogy by Marlon James went to Jesus Rocamora at Seix Barral in a pre-empt, and Brazilian rights sold to Jorge Oakim at Intrinseca, all via Claire Roberts of Trident Media Group on behalf of Ellen Levine. Russian rights went to Eksmo via Julia Demchenko of the Van Lear Agency on behalf of Martin Rouse at Trident Media Group for Levine.

Korean rights to **The Passage** and two more books by Justin Cronin sold to Book21 via Yuna Choi of Korea Copyright Center on behalf of Martin Rouse of Trident Media Group for Ellen Levine.

German rights to Tamsyn Muir's **Gideon the Ninth** sold to Sebastian Pirling at Heyne via Sarah Knofius of Thomas Schluueck Agency on behalf of Jennifer Jackson of the Donald Maass Literary Agency.

Taiwanese rights to **You Know You Want This** by Kristen Roupenian sold to Crown at auction via Whitney Hsu of Andrew Nurnberg Associates on behalf of Union Agent.

Norwegian rights to **The End** by Mats Strandberg sold to Ingrid Greaker Myhren at Kage in a pre-empt via Lotta Jamtsved Millberg of Grand Agency.

Estonian rights to **Holes** and three other books by Louis Sachar sold to Draakon & Kuu via Tatjana Zoldnere of Andrew Nurnberg Associates Baltic, and Thai rights went to Amarin via Winnie Waropas of Arika Interrights Agency, all on behalf of Martin Rouse of Trident Media Group for Ellen Levine.

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The Data File



Ukrainian rights to **The Devil's Advocate** by Andrew Neiderman went to Family Leisure Club via Paul O'Halloran of Simon & Schuster and Al Zuckerman at Writers House.

Audio Rights • Audio rights to **Into the Crooked Place** by Alexandra Christo sold to Rena Ayer at Audible.

Audio rights to Martha Wells's upcoming Murderbot novel sold to Brian Sweany at Recorded Books via Jennifer Jackson of the Donald Maass Literary Agency.

Publications Received • *Instant Message*

No. 953 (August 2018), monthly newsletter of the New England Science Fiction Association, with news, meeting minutes, convention information, etc. Information: NESFA, PO Box 809, Framingham MA 01701-0809; phone: (617) 625-2311; email: <info@nesfa.org>; website: <www.nesfa.org>.

Mythprint Vol. 55 No. 2 (Summer 2018), quarterly bulletin of Mythopoeic Society with book reviews, short articles, event information, etc. Membership: \$15/year for electronic subscription; \$25/year for paper subscription. Information: The Mythopoeic Society, Box 6707, Altadena CA 91001; email: <mythprint@mythsoc.org>.

The NASFA Shuttle Vol. 38 No. 7 (July 2018), Vol. 38 No. 8 (August 2018) & Vol. 38 No. 9 (September 2018), monthly newsletter of the North Alabama Science Fiction Association, with meeting minutes,

convention information, awards news, reviews, etc. Single copy: \$2.00. Membership: \$25/year. Subscription only: \$15/year. Information: NASFA, Inc., PO Box 4857, Huntsville AL 35815-4857; email: <nasfa.shuttle@con-stellation.org>.

P.S.F.S. News (July 2018 & September 2018), the newsletter of the Philadelphia Science Fiction Society. Membership: single, \$42/year; family: \$72/year, special: \$120 or \$240/year. Information: PSFS Secretary, Philadelphia Science Fiction Society, PO Box 8303, Philadelphia PA 19101-8303

The SFWA Bulletin Vol. 52 Issue 2, Issue No. 212. Bulletin of the Science Fiction and Fantasy Writers of America, with articles written to help authors. Edited by Neil Clarke. Information: SFWA, Inc., P.O. Box 3238, Enfield CT 06083-3238; email: <bulletin@sfga.org>; website: <www.sfga.org>. ■

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OBITUARIES

Writer **K.C. BALL**, 71, died of a heart attack on August 25, 2018 in Seattle WA. Ball won a Writers of the Future award in 2009 for “Coward’s Steel”, and attended the Clarion West Writers Workshop in 2010. In all, she published more than 60 stories in various magazines and anthologies, including *Analog*, *Beneath Ceaseless Skies*, and *Lightspeed*. Some were collected in **Snapshot From a Black Hole & Other Oddities** (2012). Novel **Lifting Up Veronica** was serialized online in 2012 and later collected in a single volume. She published and edited *IOFlash Quarterly*, an online magazine of SF flash fiction, from 2009 to 2012. Ball was the recipient of the 2012 Older Writers Grant from the Speculative Literature Foundation, and served on juries for the Older Writers Grant and the Divers Worlds and Diverse Writers Grants.

Keely Caitlin Ball was born January 22, 1947 in Dover OH, where she grew up. She lived in various places, including Florida, before settling Seattle in 2007. Ball had a master’s degree in business communications and worked as a news reporter, media relations coordinator, property manager, mail carrier, postal supervisor, corrections officer, and improvisational comic before retiring from other work to become a full-time writer in 2008.

She is survived by her wife Rachael Buchanan (whom she met in 2000 and married in 2013), her father, a son, a daughter, and three grandchildren.

K.C. BALL by Ken Scholes

I don’t remember ever *not* knowing K.C. and yet we only just met at her Clarion West party in Seattle at the 2010 Locus Awards. And then we met again at her Writers of the Future week in Los Angeles that August. And after that, I started running into her everywhere. Somewhere along the way, she took up permanent real estate in my heart as one of those people you feel you’ve always known and loved. She was funny, quick witted, big hearted and vastly talented.

I don’t know how I amassed so many memories of K.C. in such a short time. But I remember panels and classes and convention bars, dinners out and at home with my children as she and Rachael visited Oregon. I remember stories she coaxed from me for *IOFlash* to help get me writing again and stories we talked about writing together, projects we kicked around between us. Her prose was economic and powerful, emotive and true and it won me over instantly. She’s in my top five favorite short story writers and sits on the top shelf of humanity as one of the most loving souls I’ve ever known.

One of my favorite memories of K.C. was in a crowded Norwescon bar and it speaks a great deal to her big heart. I was sitting with her while I waited for a meeting. I’d just returned from my initial PTSD treatments in Chicago and she was excited about seeing me get back on my feet and back to work writing. “Maybe,” she suggested with a grin, “you should try some flash fiction to get back into shape.” We kept talking and as the time



K.C. Ball (2014)

for my meeting approached and no empty chairs were available, she set the hook: “You know, I’d give you \$25 and this bar chair if you’d write me a flash piece at some point in the near future.” It was an offer I couldn’t refuse and a few months later, her prompt for the piece broke my block and got me back to work. That’s one story and I could tell more. The thread that runs through them all was the quiet way she looked out for her tribe.

I will miss her laughter and her tears and the way she brought her truest self to the forefront in all she did. I will miss the spark in her eyes when she was getting ready to drop serious wit into a conversation. I will miss the stories she hadn’t written quite yet and the one amazing project we never quite got off the ground. I will miss making her cry (over and over again) with my guitar at the various places we bumped into each other.

K.C. is a great treasure of a soul and I am so grateful for the place she holds in my heart, so grateful for the stories and memories she gave us, and for all that light she shined upon us while she was here.

—Ken Scholes

K.C. BALL by John A. Pitts

K.C. Ball was a helluva woman. She loved life in broad strokes and infinite detail. There was never a pun too horrible for her to utter, and she had a heart big enough to overwhelm the prejudices that impacted her life, while leaving her generous and caring.

A proud Ohio native, K.C. lived in Florida before coming to the Pacific Northwest. She worked in many fields, including journalism, corrections, and of course, as an amazing author.

I met K.C. at the Locus Awards years ago. She approached Ken Scholes and me, striking up a conversation that never seemed to end in all the time I knew her. K.C. loved to tell stories, and to

encourage others in their creative endeavors. She was always a cheerleader for others and loved when they found success. She ran an online magazine called *IOFlash*, where I published a flash piece soon after first meeting her.

She had a wicked sense of humor and a keen ear for dialogue. But mostly she was a kind, sweet friend who worried about what others thought of her and lamented the fact she wasn’t more successful.

K.C. and her wife Rachael shared many a meal with my family. They were always funny and loving together. And competitive, let me tell you – those two women could play a mean game of Canasta.

They came to our house for dinner the night before K.C. died. I’ve lost a lot of people through the years, and it never, ever gets any easier. K.C. has left a huge hole in my life that is slowly starting to heal, but that shape will never be the same. She and Rachael have been very kind to my family, and we all grieve for her passing.

K.C. was 71 when she died. I expected to be talking about writing, politics, and life with her for a lot more years. We are all worse off for losing her voice. She came to fiction late in life, but was a prolific short fiction author, selling dozens of pieces in a wide variety of magazines and anthologies including *Analog* magazine and *Podcastle*. She brought an interesting and unique perspective to the world, which I always appreciated.

One of the things I most admired about K.C. was her strength. I know quite a few transgendered people, and their stamina and fortitude always amazes me. K.C. was the best example for me in many regards – outspoken and generous. Yet internally, she struggled mightily for acceptance. She overcame a lot of bigotry and derision in her life, but she persevered. She and Rachael have been an inspiration to my family, especially my daughter, who looks to the two as positive role-models.

If you knew K.C., you were blessed, if you didn’t, I’m sorry you missed out.

Goodbye, my friend.

—John A. Pitts

DEATH REPORTED

Writer **ROGER LEE VERNON**, 93, died December 15, 2017 at home in Hoffman Estates IL. Vernon’s debut **The Space Frontiers** (1955) collected original space opera stories, and debut novel **Robot Hunt** appeared in 1959. After a long hiatus (and following erroneous reports of his death in 1980, which he wryly described as “probably not true” in 2009), he published **The Fall of the American Empire – 2013: A Remembrance of Things Future** (2010) and a second collection, **IF** (2011).

Born August 9, 1924 in Illinois, Lee served in the US Navy during WWII. He earned a PhD in history at Northwestern University in 1968, and taught at various colleges in the Chicago area. He is survived by his wife, four children, and numerous grandchildren and great-grandchildren.

—Jeffrey S. Fisher/Locus ■

Magazines Received

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first of the month with exclusive content not available on the website. Cover by Grandfailure / Fotolia. Subscription: \$2.99/monthly from Amazon or \$23.88/year from Nightmare or Weightless Books <www.weightlessbooks.com>.

Strange Horizons <www.strangehorizons.com>—Jane Crowley & Kate Dollarhyde et al., eds. August/September 2018, free, weekly. Online speculative fiction magazine publishing fiction, poetry, essays, reviews, and interviews. New issues are

posted each Monday. For August and September the site posted part 11 of Geoff Ryman’s ongoing series of articles introducing Western audiences to African SFF authors, with a focus on three authors from Durban and East London; the site also posted fiction (with accompanying podcasts) from Tiera Green, Russell Nicholas, Audrey R. Hollis, Blaize Kaye (reprint), Leah Bobet, and Gabriela Santiago; a roundtable on domestic space opera with Ann Leckie, Jennifer Foehner Wells, Judith Tarr, Joyce Chng, and Foz Meadows; poetry (with accompanying podcasts); reviews, etc. Covers by Tahliia Day and Kali Gregan. Subscription: unavailable.

Tor.com <www.tor.com>—Tom Doherty, Fritz Foy, Irene Gallo, Patrick Nielsen Hayden, et al., eds. August/September 2018, free online. Macmillan publishing house site specializing in genre fiction. Each month Tor.com publishes free fiction and articles including original works, reprints, novel excerpts, and comics; re-reads/re-watches of novels and television shows; an artist gallery; original reviews; articles and commentary; interviews; as well as providing a forum for the genre community. New material is posted throughout the month. August/September 2018 posts include excerpts from works of fiction by Brandon Sanderson, R.A.

Salvatore, Grady Hendrix, V.E. Schwab, Glen Cook, Nova Ren Suma, S.L. Huang, and K. Arsenault Rivera; audio excerpts from books by Drew Williams, Glen Cook, and Malka Older; excerpts from anthologies by Susan Forest & Lucas K. Law and Irene Gallo; reprinted fiction from Abbey Mei Otis; and original fiction by Brooke Bolander, Brenda Peynado, and Kirstyn McDermott. Subscription: unavailable.

The Outer Limits

Writer’s Digest (October 2018) includes an interview with Jeff VanderMeer. ■

EDITORIAL MATTERS



Christopher Brown, Liza Groen Trombi & Daryl Gregory, John Berlyne, Patty Garcia, Adam Rakunas

It's always a treat to go through the photos from Worldcon, getting to see everyone – again – wandering the dealers' room, at the Pre-Hugo Reception, mingling at parties, and more. We whittled down over a thousand photos to the 150 or so we ended up using, with a lot of putting in and taking out to try to get as many faces as we could into the layout. Fran, plus a small army of interns, put in hours on prepress for the photos, Arley and Josh wrote up the con report, and Tim and Kirsten managed to make them all fit the pages, with even a little time to spare. Carolyn put in long hours crunching numbers and somehow managed to explain the Hugo voting in a way that makes sense, thanks to good old *E Pluribus Hugo*, rescuer of ballots and confounder of all. Me? I've messed up my body enough between moving house for both *Locus* and my family, working the con, and an unending string of stressors this summer, that I ended up spending a goodly portion

of this month flat on my back waiting for things to go back to normal (dumb connective tissue disorder doesn't like stress). Right now I can't sit or stand for more than about ten minutes at a time without a lot of pain, and I end up complaining loudly about it to a tremendously patient *Locus* staff; thanks for putting up with me, all!

When all was said and done, I did really enjoy Worldcon. I moderated a fun and well-attended panel with the YA award finalists, got to see and meet lots of people, and *Locus*

did well at the dealer table. I was very pleased to see my friend John Picacio presented with an Alfie at the Hugo Losers' Party. He worked so hard to bring the Mexican Initiative to life and build community for folks who haven't felt overtly welcome at Worldcons before. It was great to meet those that I did, and I hope to see many of them at future events! Work well done, and good on George R.R. Martin for recognizing it. I was also happy that Saturday's protest, which had been a safety concern for organizers and attendees, ended up being a mostly quiet event with a very small crowd closely monitored by the police.

I think it was the last day of the con when our favorite *Locus* Poll & Survey commenter came up to Daryl and I and introduced himself: The Little League Scorekeeper on hiatus, AKA Bret Grandrath, who is still waiting for one of his grandchildren to graduate from T-ball but will be back in the score booth again soon!

THIS ISSUE/NEXT ISSUE

We have interviews with N.K. Jemisin and Kate Elliott this issue, both of which were conducted by Arley Sorg, plus the Worldcon report and photo coverage; a report on the WSFS Business Meeting; the Hugo voting breakdown; awards news including the NBA, the New Academy Prize, Dragon Awards, and more; a piece on how Brexit might affect POD publishers; a commentary column by Kameron Hurley; and all the usual reviews and articles. Our next month's planned interviews are with Andy Duncan, who has a new collection out soon, and a feature on several Israeli authors with a number of shorter interviews, plus coverage of ICon and more. See you next month! —Liza Groen Trombi ■



Marianne Schafer, Little League Scorekeeper
Bret Grandrath, Liza Groen Trombi

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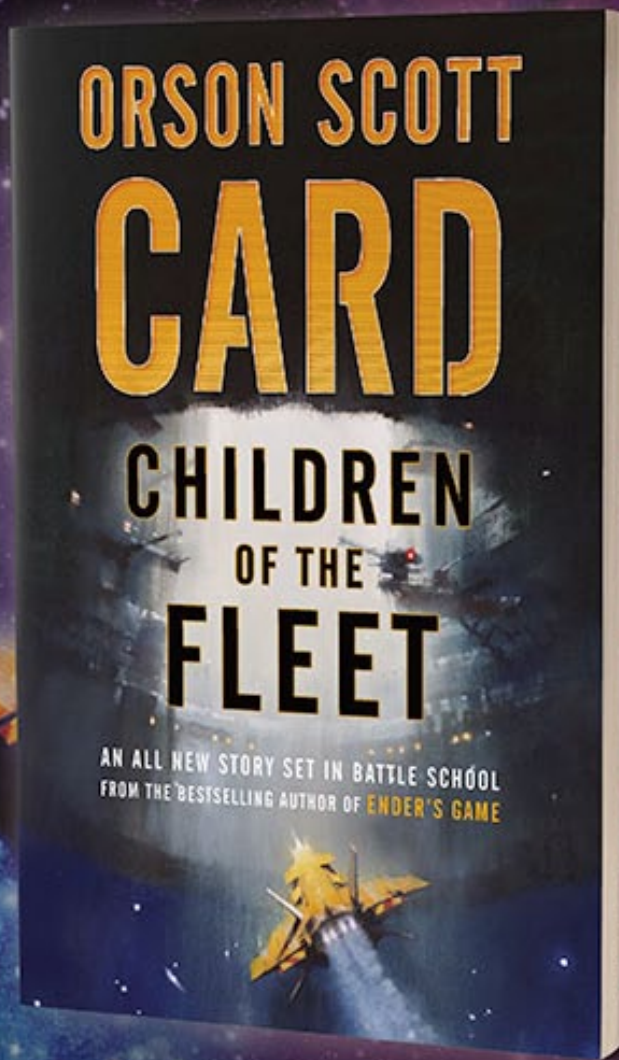
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