

AUGUST 2016

SPOTLIGHTS ON: KELLY ROBSON AND SAM J. MILLER

LOCUS



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WORLD FANTASY AWARDS BALLOT
LOCUS AWARDS WEEKEND
READERCON 2016 REPORT



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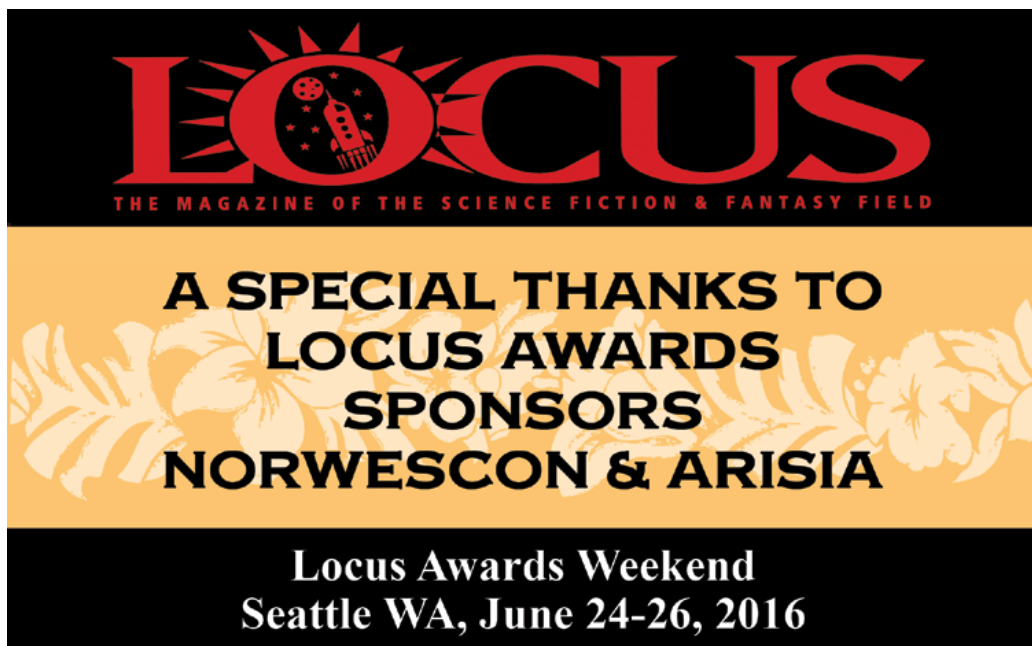
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August 2016 • Issue 667 • Vol. 77 • No. 2
49th Year of Publication • 30-Time Hugo Winner
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All opinions expressed by commentators and interviewees are solely their opinions and do not reflect the opinions of *Locus*.

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We misspelled Malka Older's name as "Myka Older" on page eight of our July 2016 issue. We regret the error. ■

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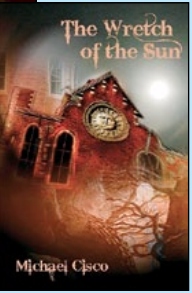
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Kij Johnson
(2013)



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Michael Cisco
(2014)



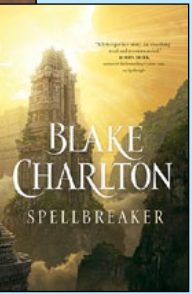
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Rachel Caine
(2010s)



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Blake Charlton
(2008)

Locus Online <www.locusmag.com>

In August Locus Online will feature Gary Westfahl's review *Suicide Squad*, and there will be three book reviews by Paul Di Filippo.

Plus, daily and weekly updates with breaking news; "Blinks" to online reviews, articles, and SF/F/H e-publications; descriptions of notable new books and magazines, with links to online excerpts and reviews; and up-to-date author event and convention listings.

2016 World Fantasy Awards Nominations

BEST NOVEL

The Buried Giant, Kazuo Ishiguro (Knopf)
The Fifth Season, N.K. Jemisin (Orbit US; Orbit UK)
Uprooted, Naomi Novik (Del Rey)
Savages, K.J. Parker (Subterranean)
The Chimes, Anna Small (Sceptre)
A Head Full of Ghosts, Paul Tremblay (Morrow)

BEST LONG FICTION

The Unlicensed Magician, Kelly Barnhill (PS)
"The Pauper Prince and the Eucalyptus Jinn",
Usman T. Malik (Tor.com 4/22/15)
"Guignol", Kim Newman (**Horrorology**)
"Waters of Versailles", Kelly Robson (Tor.com 6/10/15)
"Farewell Blues", Bud Webster (*F&SF* 1-2/15)

BEST SHORT FICTION

"The Neurastheniac", Selena Chambers
(**Cassilda's Song**)
"Pockets", Amal El-Mohtar (*Uncanny* 1-2/15)
"The Heat of Us: Notes Toward an Oral History",
Sam J. Miller (*Uncanny* 1-2/15)
"The Deepwater Bride", Tamsyn Muir (*F&SF* 7-8/15)
"Hungry Daughters of Starving Mothers",
Alyssa Wong (*Nightmare* 10/15)

BEST ANTHOLOGY

The Doll Collection, Ellen Datlow, ed. (Tor)
Black Wings IV, S.T. Joshi, ed. (PS)
She Walks in Shadows, Silvia Moreno-Garcia &
Paula R. Stiles, eds. (Innsmouth Free Press)
Cassilda's Song, Joseph S. Pulver, Sr., ed. (Chaosium)
Aickman's Heirs, Simon Strantzas, ed. (Undertow)

BEST COLLECTON

Bone Swans, C.S.E. Cooney (Mythic Delirium)
Leena Krohn: Collected Fiction, Leena Krohn (Cheeky Frawg)
Skein and Bone, V.H. Leslie (Undertow)
Get in Trouble, Kelly Link (Random House)
**Reality by Other Means: The Best Short Fiction of
James Morrow**, James Morrow (Wesleyan)
You Have Never Been Here, Mary Rickert (Small Beer)

BEST ARTIST

Richard Anderson Kathleen Jennings
Galen Dara Thomas S. Kuebler
Julie Dillon

SPECIAL AWARD, PROFESSIONAL

Neil Gaiman, Dave Stewart, & J.H. Williams III,
for *The Sandman: Overture* (Vertigo)
Stephen Jones, for **The Art of Horror**
(Applause Theatre & Cinema)
Robert Jordan, Harriet McDougal, Alan Romanczuk
& Maria Simons, for **The Wheel of Time Companion** (Tor)
Joe Monti, for contributions to the genre
Heather J. Wood, for **Gods, Memes and Monsters:
A 21st Century Bestiary** (Stone Skin Press)

SPECIAL AWARD, NON-PROFESSIONAL

Scott H. Andrews, for *Beneath Ceaseless Skies*
Jedediah Berry & Eben Kling, for **The Family Arcana:
A Story in Cards** (Ninepin)
John O'Neill, for *Black Gate*
Alexandra Pierce & Alisa Krasnostein,
for **Letters to Tiptree** (Twelfth Planet)
Lynne M. Thomas & Michael Damian Thomas, for *Uncanny*
Helen Young, for Tales After Tolkien Society

WORLD FANTASY AWARDS LIFE ACHIEVEMENT WINNERS 2016 (for 2015 Award Year)

David G. Hartwell
Andrzej Sapkowski

Locus Awards Weekend

The Locus Awards were held in sunny and gorgeous Seattle for the eleventh consecutive year in the Pacific Northwest, on June 24-26, 2016 at the Best Western Executive Inn near the EMP Museum and the Seattle Center. The awards were sponsored by Arisia and perennial supporter Norwescon. Attendance numbered 150, up by 30 from the prior year. Connie Willis and Stephen Graham Jones book-ended the weekend, each offering a day-long writing workshop: "Make it or Break it on Page One" and "Razzle-Dazzle 'Em: Adding Zing to Your Stories," respectively. Events began Friday evening with Willis and Jones's readings and Q&A session, followed by a party hosted by Clarion West in honor of first-week instructor Paul Park.

Saturday started with two well-attended panels: "How Much Tradition Do You Need to Write SF?" featured Greg Bear, Nancy Kress, David D. Levine, Cat Rambo, and Willis; "We Are Legion: Promoting Various Voices Through Editing and Reviewing," featured Nick Mamatas, Sylvia Moreno-Garcia, Nisi Shawl, Masumi Washington, and Gary K. Wolfe. A kaffeeklatsche-style roundtable, the "Donut Salon," allowed attendees to sit and chat with Daryl Gregory,



2016 Locus Awards winners, acceptors, and others (l to r): standing: back: Liza Groen Trombi (for Neil Gaiman), Nancy Kress (for Terry Pratchett), John G. Cramer (for David G. Hartwell), Caroline Yoachim (for Ken Liu), Cat Rambo (for Ann Leckie), Astrid Anderson Bear (for Naomi Novik), Beth Meacham (for Tor), Jacob Weisman (for Alastair Reynolds and accepting Publisher's Scroll for Tachyon), Gary K. Wolfe (for George R.R. Martin & Gardner Dozois); seated: Leslie Howle (for Michael Whelan), Chrysoula Tzavelas (for Naomi Kritzer), Eileen Gunn (for Julie Dillon), Greg Bear (for *Asimov's*), Bob Blough (for Alisa Krasnostein & Alexandra Pierce)

► p. 34

King Honored



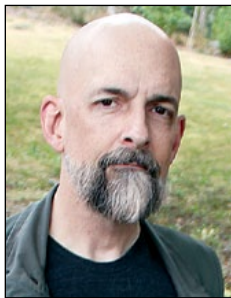
Stephen King (2008)

The Library of Congress will honor Stephen King for his lifetime of work promoting literacy. King's presentation and honor will open the main stage of the 2016 Library of Congress National Book Festival, September 24, 2015 at the Walter E. Washington Convention Center in Washington DC. For more, including

a preliminary list of attending authors: <www.loc.gov/bookfest/authors>. ■

2016 Prometheus Award Winners

The Libertarian Futurist Society has announced that **Seveneves** by Neal Stephenson (Morrow) is the winner of the 2016 Prometheus Award for Best Novel, honoring works published in 2015 that “examine the meaning of freedom.” **Courtship Rite** by Donald M.



Neal Stephenson (2015)

Kingsbury (Timescape1982) won the Hall of Fame Award, “given in recognition of a classic work of science fiction or fantasy with libertarian themes.” A Special Award will be given to **Alex + Ada** by Jonathan Luna & Sarah Vaughn (Image Comics).

The awards will be presented in a ceremony during MidAmeriCon II, the 74th Worldcon, to be held August 17-21, 2016 at the Kansas City Convention Center in Kansas City MO. For more: <www.lfs.org>. ■

Shirley Jackson Awards Winners



Shirley Jackson Awards Winners and Acceptors: Peter Straub (for Stephen King); Elizabeth Hand, Gemma Files, Simon Strantzas

The 2015 Shirley Jackson Awards were presented on July 10, 2016 at Readercon 27 in Quincy MA. The awards are presented for outstanding achievement in horror, psychological suspense, and dark fantasy fiction.

Novel: **Experimental Film**, Gemma Files (ChiZine Publications).

Novella: **Wylding Hall**, Elizabeth Hand (PS; Open Road).

Novellette: “Even Clean Hands Can Do Damage”, Steve Duffy (*Supernatural Tales* #30, Autumn 2016).

Short Fiction: “The Dying Season”, Lynda E. Rucker (**Aickman's Heirs**).

Single-Author Collection:

The Bazaar of Bad Dreams,

Stephen King (Scribner).

Edited Anthology: **Aickman's Heirs**, edited by Simon Strantzas (Undertow).



The awards are voted upon by a jury of professional writers, editors, critics, and academics, with input from a Board of Advisors. The 2015 jurors were Livia Llewellyn, Robert Shearman, Simon Kurt Unsworth, Bev Vincent, and Kaaron Warren. ■

Shirley Jackson Awards Nominees (I to r): standing: Nathan Ballingrud, Elizabeth Hand, Steve Rasnic Tem, Robert Levy, Dale Bailey, Sean Eads, Joshua Gaylord, Ellen Datlow, Catherynne M. Valente, Kelly Link; seated: Shannon Peavey, Lisa Mannetti, Gemma Files, Simon Strantzas

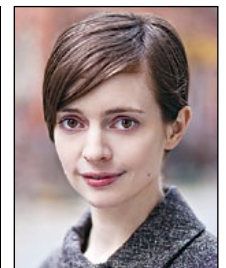
NEA Big Read

The National Endowment for the Art's Big Read program, which has promoted “obvious American classics” for the past decade with reading guides and community programming, has now shifted its focus to “contemporary authors and books written since the founding of the NEA 50 year ago.” The new booklist includes 28 titles, 13 of them new, including genre titles **Pretty Monsters** by Kelly Link

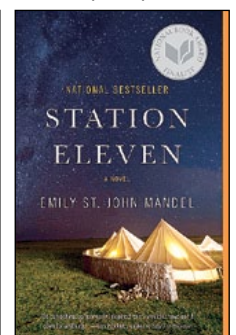
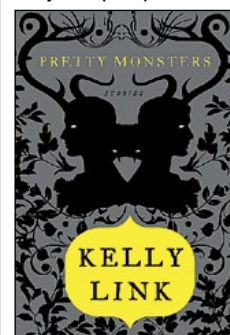
and **Station Eleven** by Emily St. John Mandel. The NEA release says the new list “represents a range of ages and ethnicities, with more than half of the books by female authors.... These works were selected to provide a wider range of voices, perspectives, and writing styles.” For more: <www.neabigread.org/books.php>. ■



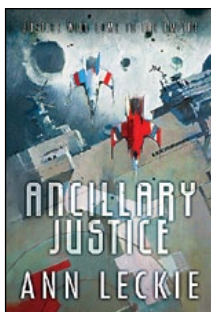
Kelly Link (2014)



Emily St. John Mandel (2010s)

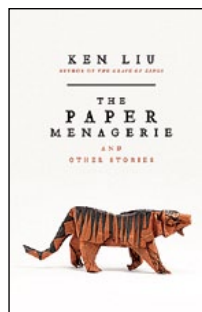


Seiun Awards Winners



Ann Leckie (2014)

The 55th Japan Science Fiction Convention has announced the 2016 Seiun Awards winners (the Japanese equivalent to the Hugo Awards), honoring the best original and translated works published last year in Japan. Winners were announced at IseshimaKon, the 55th Japan SF convention, on July 9, 2016 in Toba, Mie Prefecture, Japan. **Ancillary Justice** by Ann Leckie, translated by Hideko Akao (Tokyo Sogensha) won for Translated Novel, while “Good Hunting” by Ken Liu, translated by Furusawa Yoshimichi (**The Paper Menagerie and Other Stories**) won for Translated Story. There were also winners in Japanese Novel, Japanese Story, Dramatic Presentation, Comics, Art, and Non-Fiction categories. A complete list of winners (in Japanese) is available at the Nihon SF Taikai website: <www.sf-fan.gr.jp/awards/2016result.html>. ■



Ken Liu (2013)

SFWA Opens to Game Writers • The Science Fiction & Fantasy Writers of America (SFWA) is open to active membership applications from game writers, effective August 1, 2016. The decision was made by a membership-wide vote. “Games in any medium may be used for qualification so long as the game has a narrative element, is in English, and in the science fiction, fantasy, horror or related genres.” Eligibility requirements use a benchmark based on income.

Prospective members working on games may qualify by showing a sale or income in one of three ways:

1. By making at least one paid sale of a minimum of 40,000 words to a qualified market, or three paid sales to qualified markets totaling at least 10,000 words. Game publishers may be designated as qualified markets using the already established process and criteria used to qualify fiction markets.

2. By showing they have earned a net income of at least \$3,000 from a game that includes at least 40,000 words of text (not including game mechanics) over the course of a 12-month period since January 1, 2013. Income can be in the form of advance, royalties, or some combination of the three.

3. If no word count is possible, such as work done for a video game, prospective members can qualify based on one professionally produced full-length game for which they were paid at least \$3,000, and with credits to no more than two writers clearly shown on the work.

Note that money from crowd-funding campaigns can be used as part or all of the required income once the game has been delivered to backers, but the amount that can be claimed cannot be more than the net income from the number of games produced and delivered to backers (calculated by the number of backers multiplied by the minimum tier which receives a copy of the game.) Work done for salary is not eligible.

President Cat Rambo said, “I’m proud to be leading an organization acknowledging the wide range of forms genre writing can take. I’m also looking forward to the expertise and experience such writers can bring to the organization.” For more: <www.sfwaw.org/2016/07/sfwaw-admit-game-writers-starting-august-1st-2016/>.

Sunburst Awards Shortlist

The finalists for the 2016 Sunburst Awards, honoring “excellence in Canadian Literature of the Fantastic,” have been announced.

Adult: The Little Washer of Sorrows, Katherine Fawcett (Thistledown); **Experimental Film**, Gemma Files (ChiZine); **Signal to Noise**, Silvia Moreno-Garcia (Solaris); **Daydreams of Angels**, Heather O’Neill (HarperCollins Canada); **The**

Affinities, Robert Charles Wilson (Tor).

Young Adult: An Inheritance of Ashes, Leah Bobet (Scholastic Canada); **Sight Unseen**, David Carroll (Scholastic Canada); **The Unquiet**, Mikaela Everett (HarperCollins); **The Nest**, Kenneth Opper (HarperCollins); **Boo**, Neil Smith (Knopf).

Short Story: “La Héron”, Charlotte Ashley (*F&SF* 3-4/15); “The Glad Hosts”, Rebecca Campbell, (*Lackington’s #7*); “Stuck in the Past”, Mike Donoghue (*Abys & Apex #54*); “Hide and Seek”, Catherine A. MacLeod (**Playground of Lost Toys**); “Get the Message”, Peter Wendt (**Second Contacts**).

Winners will be announced on September 14, 2016 and will receive a cash prize of \$1,000 for the Adult and Young Adult categories and \$500 for the Short Story category, as well as hand-crafted sunburst medallions. The jurors for the 2016 award are Timothy Anderson, Sylvie Béard, Virginia O’Dine, Dale Sproule, and Myna Wallin. For more: <www.sunburstaward.org>.

Sidewise Awards Finalists • The nominees for the Sidewise Awards for best alternate history have been announced.

Long Form: The Big Lie, Julie Mayhew (*Hot Key*); **The British Lion**, Tony Schumacher (*Morrow*); **Joe Steele**, Harry Turtledove (*Roc*).

Short Form: “Red Legacy”, Eneas Brodski (*Asimov’s* 2/15); “Elizabethtown”, Eric Cline (*Galaxy’s Edge* 11/15); “It Doesn’t Matter Anymore”, Bill Crider (**Tales from the Otherverse**); “Losing Amelia”, Rev Dicerto (**Deco Punk: The Spirit of the Age**); “The Last of Time”, Ken Poyner (*Daily SF* 11/05/15); “The Hero of Deadwood”, James Reasoner (**Tales from the Otherverse**).

The awards will be presented at MidAmeriCon II, Worldcon, at the Kansas City convention center in Kansas City MO on August 20, 2016. The Sidewise Awards have been presented annually since 1995 to recognize excellence in alternate historical fiction. This year’s panel of judges comprises Stephen Baxter, Karen Hellekson, Matt Mitrovich, Jim Rittenhouse, Kurt Sidaway, and Steven H Silver.

Gemmell Awards Shortlist • The 2016 David Gemmell Awards finalists have been announced.

The Legend Award for Best Fantasy Novel: The Dread Wyrm, Miles Cameron (Gollancz); **Son of the Black Sword**, Larry Correia (Baen); **Gotrek & Felix: Slayer**, David Guymer (Black Library); **Ruin**, John Gwynne (Pan Macmillan); **The Liar’s Key**, Mark Lawrence (Harper Voyager).

The Morningstar Award for Best Fantasy Newcomer: Battlemage, Stephen Aryan (Orbit); **The Traitor Baru Cormorant**, Seth Dickinson (Pan Macmillan); **The Fire Sermon**, Francesca Haig (Harper Voyager); **Starborn**, Lucy Hounsom (Pan Macmillan); **The Vagrant**, Peter Newman (Harper Voyager); **An Ember in the Ashes**, Sabaa Tahir (Harper Voyager).

The Ravenheart Award for Best Fantasy Cover Art: Kerem Beyit for the cover of **The Dread Wyrm** by Miles Cameron (Gollancz); Jason Chan for the cover of **The Liar’s Key** by Mark Lawrence (Harper Voyager); Larry Elmore & Carol Russo Design for the cover of **Son of the Black Sword** by Larry Correia (Baen); Raymond Swanland for the cover of **Archaon: Lord of Chaos** by Rob Sanders (Black Library); Paul Young for the cover of **Ruin** by John Gwynne (Pan Macmillan).

The winners will be announced September 24, 2016 at Fantasycon, held at the Grand Hotel and the Royal in in Scarborough UK.

2016 Endeavour Award Nominees

Finalists for the 18th Endeavour Award, given to a novel or single-author collection by a Pacific Northwest writer, were announced at Westercon 69, held July 1-4, 2016 at the Portland Doubletree Hotel in Portland OR.

Tracker, C.J. Cherryh (DAW)
Edge of Dark, Brenda Cooper (Pyr)

Irona 700, Dave Duncan (Open Road)

Silver on the Road,
Laura Anne Gilman (Saga)

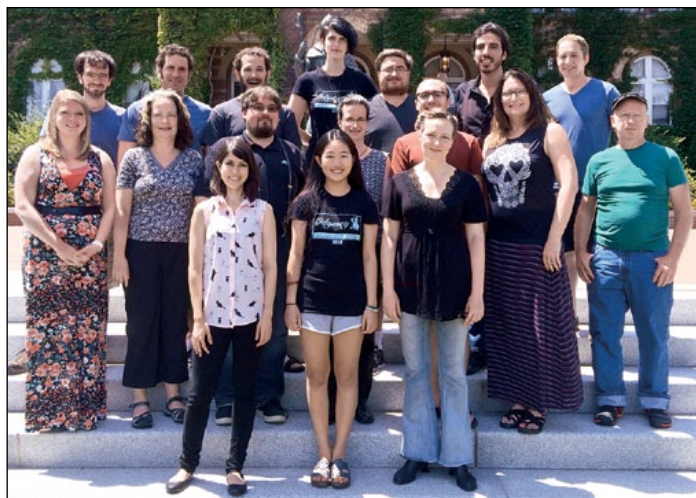
The Price of Valor, Django Wexler (Roc)

The 2016 judges are Jack McDevitt, Michaela Roessner, and Gordon Van Gelder. The winner will be announced November 18, 2016 at Orycon38 in Portland OR, and will receive a \$1,000 prize.

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Odyssey 2016

The Odyssey Writing Workshop was held June 6 - July 15, 2016 on the campus of Saint Anselm College in Manchester NH.



Front (l to r): Farah Naz Rishi, Rebecca Kuang, Writer-in-Residence Mary Robinette Kowal. Middle (l to r): Rebecca Stooks, Gigi Vernon, Richard Errington, Odyssey Director Jeanne Cavelos, Joshua Johnson, Wendy Dye, Michael Howard. Back (l to r): Matthew Rettino, Michael Stewart, Daniel Musgrave, Linden Lewis, Matthew Shean, Pablo Valcarcel-Castro, Hal Friesen

PEOPLE & PUBLISHING



Robert J. Sawyer (2010)

Milestones

ROBERT J. SAWYER was named a member of the Order of Canada, the highest honor bestowed by the Canadian government, in recognition of “his accomplishments as a science-fiction writer and mentor and for his contributions as a futurist.” Film rights to his **Red Planet Blues** were optioned by Snoot Entertainment via Matt Kennedy of Created By.

ALLEN STEELE had laparoscopic surgery in late June to remove his gall bladder, which was “greatly inflamed but non-cancerous. I expect that the next time I’m out in public it will be without the elegant walking stick I’ve lately been carrying to conventions, signings, and readings.”

WESLEY CHU & PAULA S. KIM are the parents of **HUNTER CHU**, born July 9, 2016.

Awards

JUDITH MERRIL won the Cordwainer Smith Rediscovery Award, announced at Readercon, July 7-10, 2016 in Quincy MA. Judges were Elizabeth Hand, Barry Malzberg, Mike Resnick, and Rob-



Paula S. Kim & Wesley Chu, with Hunter Chu (2016)

ert J. Sawyer.

UC Davis professor **COLIN MILBURN**’s **Mondo Nano: Fun and Games in the World of Digital Matter** (Duke University Press) won the UC Riverside Science Fiction and Technoculture Studies Book Prize, presented annually to “an outstanding scholarly monograph that explores the intersection between popular culture, particularly science fiction, and the discourses and cultures of technoscience.”

ANGELA QUARLES won the RITA Award for best romance novel in the paranormal romance category for **Must Love Chainmail** (self-published), presented by the Romance Writers of America at a gala July 16, 2016 during the RWA Annual Conference in San Diego CA. **TARA SHEETS**’s **Don’t Call Me Cupcake** won the Golden Heart Award for best unpublished romance.

Books Sold

URSULA K. LE GUIN sold novella collection **The Found and the Lost** and resold **The Unreal and the Real** to Joe Monti at Saga Press. Saga will also publish **The Books of Earthsea: The Complete Illustrated Edition**, including new Earthsea story “The Daughter of Odren” along with other novels and stories in the series, an introduction and essay by Le Guin, and illustrations by **CHARLES VESS**, via Ginger Clark of Curtis Brown for Le Guin and Barry Goldblatt of Barry Goldblatt Literary for Vess.

NEIL GAIMAN sold **Norse Mythology**, retellings of Norse myths for adult and young adult readers and students, to Amy Cherry at Norton via Merrilee Heifetz at Writers House.

CHARLES STROSS sold Laundry Files novel **The Delirium Brief**



Ursula K. Le Guin (2008)

to Patrick Nielsen Hayden for Tor.com via Caitlin Blasdell of Liza Dawson Associates. “It will be one of the occasional novel-length hardcovers from the primarily novella-oriented imprint.” Previous Laundry Files novels were published by Ace in the US.

ELLEN KLAGES sold a collection to Jacob Weisman at Tachyon via Jill Grinberg Literary Management.

JAMES MORROW’s **The Asylum of Dr. Caligari** went to Jacob Weisman at Tachyon via Emma Pattison of Brandt & Hochman Literary.

S.M. STIRLING’s Black Chamber alternate history trilogy sold to Rebecca Brewer at Ace via Russell Galen of Scovil Galen Ghosh Literary Agency.

BEN WINTERS sold **The Prisoner** and a second book to Josh Kendall at Mulholland Books via Joelle Delbourgo of Joelle Delbourgo Associates.

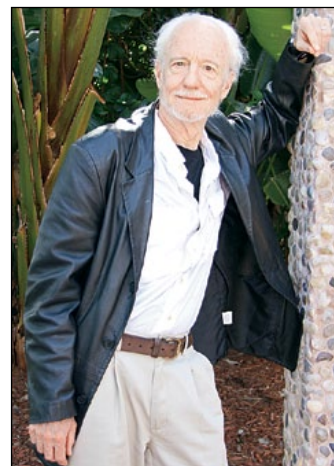
BRIAN HODGE’s next story collection sold to ChiZine Publications.

CHARLIE HOLMBERG sold **Keeper of the Dolls** to Jason Kirk at 47North via Marlene Stringer of the Stringer Literary Agency.

MAGGIE SHEN KING sold **An Excess Male**, “in the tradition of Margaret Atwood’s **The Handmaid’s Tale**” and set in China, to David Pomerico at Voyager via David Fugate of LaunchBooks Literary Agency.

JAY SCHIFFMAN’s **Game of the Gods** sold to Bob Gleason at Tor via Bob Diforio of D4EO Literary Agency.

TRACY TOWNSEND’s **The Nine** and another title went to Rene Sears at Pyr via Bridget Smith of Dunham Literary.



James Morrow (2016)

LAURA BICKLE sold **Nine of Stars**, **Witch Creek**, and **Phoenix Falling** in the new Wildlands series (spun-off from the Dark Alchemy universe) to Rebecca Lucash at Voyager with David Pomerico to edit via Becca Stumpf of Prospect Agency.

VIVIEN JACKSON sold **Wanted and Wired** and two more books in the Tether adventure SF series – “**Firefly** meets **The Fifth Element**” – to Cat Clyne at Sourcebooks via Holly Root at Waxman Leavell Literary Agency.

ANDY DAVIDSON sold **In the Valley of the Sun** to Chelsey Emelhainz at Skyhorse via Elizabeth Copps of Maria Carvainis Agency.

SHANNON CURTIS sold three novels to Ann Leslie Tuttle at Harlequin via Lucienne Diver of the Knight Agency.

N.J. WALTERS sold **Drakon’s Prey**, second in the Blood of Drakon series, to Heidi Moore Shoham at Entangled Otherworld.

SARAH J. MAAS sold three more A Court of Thorns and Roses novels, three novellas in the series, **A Court of Thorns and Roses Coloring Book**, and non-fiction **The World of Throne of Glass** to Catherine Onder of Bloomsbury Children’s via Tamar Rydzinski of the Laura Dail Literary Agency.

MARGARET STOHL & LEWIS PETERSON sold YA adventure series **Cats Versus Robots** to Katherine Tegen at Katherine Tegen Books at auction via Sarah Burnes of the Gernert Company.

GWENDOLYN CLARE sold YA **Ink, Iron and Glass** and a second title to Erin Stein’s new imprint Imprint at Macmillan Children’s via Jennifer Azantian.

SARAH FINE’s YA **The True Queen**, last in the series begun



Ellen Klages (2013)

with **The Impostor Queen**, went to Ruta Rimas at Margaret K. McElderry via Kathleen Ortiz of New Leaf Literary & Media.

CHANDLER BAKER's YA fantasy **This Is Not the End** sold to Laura Schreiber at Disney-Hyperion via Daniel Lazar of Writers House.

MEG KASSEL sold YA fantasy **Black Bird of the Gallows** and companion novel **The Beekeeper** to Jennifer Mishler at Entangled Teen via Beth Miller of Writers House.

AVA JAE sold **Into the Black** and **The Rising Gold**, second and third in the Beyond the Red trilogy, to Nicole Frail at Sky Pony Press via Louise Fury of the Bent Agency.

AMY LUKAVICS sold **The Ravenous** and another horror YA to T.S. Ferguson at Harlequin Teen via Joanna Volpe of New Leaf Literary & Media.

JESSICA FLECK's YA fantasy **The Castaways** went to Theresa Cole at Entangled Teen.

DIANA WAGMAN's YA fantasy **Extraordinary October** went to Elizabeth Clementson at Ig Publishing via Terra Chalberg of Chalberg & Sussman.

CAROLYN O'DOHERTY sold YA fantasy **Rewind** and a second book to Mary Colgan at Boyds Mills Press in a pre-empt via Ali McDonald of the Rights Factory.

KATE JARVIK BIRCH's final novel in the Perfected series sold to Heather Howland at Entangled Teen via Kerry Sparks of Levine Greenberg Rostan.

CATHERINE SCHAFF-STUMP sold YA fantasy **The Vessel of Ra** to Kathleen Kubasiak at Curiosity Quills Press via Mary C. Moore of Kimberley Cameron & Associates.

MARGARET ROGERSON sold first novel **The Green Well** to Karen Wojtyla at Margaret K. McElderry Books via Sara Megibow of kt literary.

New writer **ZACK JORDAN** sold debut far-future thriller **The Life Interstellar** to Julian Pavia at Crown in a pre-empt via Charlie Olsen of Inkwell Literary Management.

First novelist **TAMARA MOSS**



Ben Winters (2014)



Julie E. Czernada (2015)

sold **Lintang and the Pirate Queen** and a second YA to Zoe Walton at Random House Australia via Molly Ker Hawn of the Bent Agency.

EMILY KING's first novel, YA **The Hundredth Queen**, sold to Jason Kirk at Skyscape via Marlene Stringer of the Stringer Literary Agency.

MARIT WEISENBERG's debut **Select** and a second book sold to Monica Perez at Charlesbridge via Kerry Sparks and Shelby Boyer of Levine Greenberg Rostan.

SUSAN NYSTORIAK sold **Words in the Windowsill**, a contemporary novel with time-travel elements, to Kisa Whipkey at Reuts.

CAITLIN SEAL's **Twice Dead** and a second book went to Monica Perez at Charlesbridge via Lucienne Diver of the Knight Agency.

JAIME QUESTELL sold first novel, YA **A Charm and a Curse**, to Stacy Cantor Abrams at Entangled Teen via Patricia Nelson of Marsal Lyon Literary.

DARIN KENNEDY sold **The Stravinsky Intrigue** and sequel **The Mussorgsky Riddle** to Lisa Gus at Curiosity Quills Press via Stacey Donaghy of Donaghy Literary Group.

JULIE E. CZERNEDA will edit **Nebula Awards Showcase 2017** for Rene Sears at Pyr via Eleanor Wood of Spectrum Literary Agency.

SANDRA KASTURI will edit an original Angela Carter tribute anthology for ChiZine Publications.

JAMES BREAKWELL sold **Only Dead on the Inside: A Parent's Guide for Surviving Zombies**, full of postapocalyptic parenting advice, to Glenn Jeffeth at BenBella Books via Mark Gottlieb of Trident Media Group.

Books Delivered

PATRICIA BRIGGS delivered

Silence Fallen to Anne Sowards at Ace.

LAUREN BEUKES delivered collection **Slipping** to Jill Roberts at Tachyon.

RACHEL CAINE turned in **Ash and Quill** to Anne Sowards at Roc.

JACK CAMPBELL's **Van-guard** was handed in to Anne Sowards at Ace.

TAYLOR ANDERSON delivered **Devil's Due** to Anne Sowards at Ace.

Publishing

PETER J. WOLVERTON has become vice president and executive editor at St. Martin's, reporting to **JENNIFER ENDERLIN**. He was previously vice president and associate publisher of Thomas Dunne Books, which has become a boutique imprint.

SCOTT M. ROBERTS has taken over as editor at *Intergalactic Medicine Show*, effective issue #51, July/August 2016. He was formerly assistant editor, and replaces outgoing editor **EDMUND SCHUBERT**.

KIRSTEN BRINK is now an editorial assistant working for **LIZ GORINSKY** at Tor, and will take over from **DIANA PHO** as liaison to manga publisher Seven Seas; Pho remains with Tor but will focus more on acquiring and editing. **ANITA OKOYE** has been hired as an editorial assistant, working for **JEN GUNNELS**, **PATRICK NIELSEN HAYDEN**, and **MIRIAM WEINBERG**.

Author and former literary agent **LINDSAY RIBAR** has joined DAW as head of contracts, subsidiary rights (working with Books Crossing Borders), and finance.

Media

TERRY PRATCHETT's **The Wee Free Men** is being developed as a feature film by the Jim Henson Company in a co-production with Narrativia, the company founded by the late author to create multimedia and merchandising based on his work. The adaptation will be written by Pratchett's daughter **RHIANNA PRATCHETT**. Brian Henson is producer, while Rhianna Pratchett, Rob Wilkins, and Rod Brown of Narrativia, along with Vince Raisa of the Jim Henson Company, will be executive producers.

YVONNE NAVARRO delivered **Supernatural: The Usual Sacrifices** to Natalie Laverick at Titan Books.

Film rights to **MUR LAFFERTY's** **The Shambling Guide to New York City** and sequel **Ghost Train to New Orleans** were optioned by Netflix via Josie Freedman of ICM.

SCOTT CAWTHON & KIRA BREED-WRISLEY resold **Five Nights at Freddy's: The Silver Eyes** and sold books two and three in the series based on the video game to Debra Dorfman at Scholastic via Striker Entertainment for Scottgames. ■

Sycamore Hill 2016

This year's Sycamore Hill writing workshop was held June 18-24, 2016 at Wildacres Retreat in Little Switzerland NC.



Back (l to r): Richard Butner, Nathan Ballingrud, Jessica Reisman, Sarah Pinsker, Siobhan Carroll, James Patrick Kelly, Andy Duncan. Front (l to r): Chris Brown, Christopher Rowe, John Kessel



"Scientists have reputations and funding to protect, and can't go out on a limb making crazy predictions. I'm a science fiction writer. I can go out on all the limbs I want to, and make all the crazy predictions I want."

TOMORROW'S KIN NANCY KRESS

Nancy Anne Kress (née Koningsor) was born January 20, 1948 in Buffalo NY. She received a BS degree (summa cum laude) from the State University of New York - Plattsburgh (1969), taught fourth grade from 1969-73, then returned to college for a Master's in Education (1978) and an MA in English (1979) from SUNY - Brockport, where she went on to teach English from 1981-83. From 1984-89 she was a copywriter at a Rochester NY firm. She has also taught at various workshops, including Clarion, and for 16 years she wrote a how-to column, Fiction, for *Writer's Digest*.

Her first published work was SF story "The Earth Dwellers" in *Galaxy* (1976), but her first few novels were fantasy: *The Prince of Morning Bells* (1981), *The Golden Grove* (1984), and *The White Pipes* (1985). She's best known for her science fiction, especially the *Beggars* series, about humans who are modified to eliminate the need for sleep: Hugo and Nebula Award finalists *Beggars in Spain* (1993) and *Beggars and Choosers* (1994), and concluding volume *Beggars Ride* (1996). Other series include thrillers *Oaths and Miracles* (1996) and *Stinger* (1998); the *Probability* trilogy: *Probability Moon* (2000), *Probability Sun* (2001), and *Campbell Memorial Award winner Probability Space* (2002); and the *Crossfire* books: *Crossfire* (2003) and *Crucible* (2004). Most of her novels are standalones, including *An Alien Light* (1987), *Brain Rose* (1990), *Maximum Light* (1998), *Nothing Human* (2003), *Dogs* (2008), *Steal Across the Sky* (2009), and *Flash Point* (2012). She also wrote YA *Yanked!* (1999).

Kress is a celebrated writer of short fiction, and notable stories include Hugo and Nebula Award Winner "Beggars in Spain" (1991); Hugo winner "The Erdmann Nexus" (2008); Nebula Award winners "Out of All Them Bright Stars" (1985), "The Flowers of Aulit Prison" (1996), and *Yesterday's Kin* (2015); Nebula Award winners and Hugo finalists "Fountain of Age" (2007) and *After the Fall, Before the Fall, During the Fall* (2012); and numerous other awards finalists. Her short fiction has been collected in *Trinity and Other Stories* (1985), *The Aliens of Earth* (1993), *Beaker's Dozen* (1998), *Nano Comes to Clifford Falls and Other Stories* (2008), and Philip K. Dick Award finalist *Fountain of Age* (2012). Retrospective *The Best of Nancy Kress* appeared in 2015.

Her non-fiction includes writing books *Beginnings, Middles & Ends* (1986), *Dynamic Characters: How to Create Personalities That Keep Readers Captivated* (1986), and *Characters, Emotion & Viewpoint* (2005). She also edited *Nebula Awards Showcase 2003*.

She lives in Seattle WA with her husband, writer Jack Skillingstead, married 2011. She has two adult sons from a prior marriage.

"Sometimes I am surprised by the reactions to my stories. 'The Erdmann Nexus' is a novella that takes place in an old age home. It

concerns something strange going on among the older people, a mental sort of thing. At first they're all afraid they're having strokes, but that's not what's going on. There's a population of old-enough people with experienced-enough brains who've now reached a critical mass because the population is getting so much older. They are able to be contacted by an alien entity that didn't realize we existed before. When I wrote it, I liked it, but I did not expect it to win anything because the Hugo Awards votership tends to be younger and male. I thought the last thing they'd want to read about is a bunch of old people.

"That one's not in my newest collection, *The Best of Nancy Kress*, because I was allowed 200,000 words, and my novellas tend to run pretty close to 40,000 words. If I had five of them in the collection, that would be it. The publisher said I had to put in 'Beggars in Spain', but I got to pick and choose among the others. It's 40 years' worth of stories. Subterranean contacted me and said, 'We'd like to do the Best of Nancy Kress.' Of course I was thrilled, because I've been hoping for years that someone would want to do that. It was a very pleasant experience. Subterranean is extremely accommodating. When Tom Canty did the initial version of the cover, I liked it, because there's a time travel story with Anne Boleyn, and he put Anne Boleyn on the cover, but I said it looked too much like a fantasy cover, and nearly all of the stories are science fiction. Tom very obligingly said, 'What would you like to do?' I said, 'Could you put some stars and planets as a border? And maybe a double helix?' He actually did four different versions of a sketch to let me choose. I'm not used to that much attention and accommodation about the cover from publishers. They were a pleasure to work with.

"They told me I could have 200,000 words and I accommodated that. They said, 'Would you like to write the introduction, would you like to write afterwords to the stories, or would you like no afterword and for somebody else to write the introduction?' I said, 'I want to write the afterwords, because when I read people's collections, I'm always interested in what they have to say about the story, where it came from, and their reactions to it.' I thought for a while about whether I wanted somebody else to do the introduction, and then I said, 'No, I want to say why I picked the stories I picked.' So I wrote the introduction. Introductions connect writers to the readers more.

"I wanted a mix of stories. I looked at the award winners first - I have six Hugos and two Nebulas. Some, like 'Erdmann Nexus', were too long, but most of the others that won awards are included. After that I looked at ones I liked best. Some of them, like 'Pathways', appeared in strange venues. If you want to win awards, it's a good idea to publish in one of the major digests or one of the big online venues so you have a bigger audience, but sometimes those aren't the places that pay the best. Microsoft wanted to make an anthology of nine stories based on their own advanced research projects. They invited Seattle-based authors to come, after signing enough nondisclosure arrangements to give away our lives practically, to their exhibit of current research, and we got to talk to their people and pick one or more of their projects and write

a short story about. This was a limited edition, in print, to distribute to Microsoft clients. I wrote a story, 'Machine Learning', for it. Greg Bear also did a story, and Elizabeth Bear. Mine is reprinted in Gardner Dozois's Year's Best for this year, so it will get more exposure. A story like that doesn't get seen by enough people to make award ballots. On the other hand, Microsoft was willing to pay a lot of money.

'Pathways' was in a British science magazine that wanted to do some fiction, and they were also willing to pay very well, but those stories don't get seen a lot either. So my second tier for my collection, after the award winners, were ones I thought were good but had limited exposure. The third set was stories I really liked. 'Casey's Empire' is in there because it's an early story of mine, but it's about a science fiction writer, when I was just starting to write science fiction myself. At the time, I identified a lot with Casey. Some of those early stories are in there just because I like them.

"I almost never reread my own stuff, but for something like this, I had to. Some of my stories I really dislike. I don't want them to appear anywhere. Those are stories that have never been collected, and never will be. I don't like some of my early novels either. My second novel was so bad that when people bring it to me at conventions to sign, I write, 'Please don't read this. I've written better stuff since then.' This sometimes baffles people.

"There are other stories that seem too simplistic now. You learn as you go. Also, my interests shifted. My collection *Aliens of Earth* is almost all literary short fiction, by which I mean there is very little science in them, and they don't come to the kind of resolved conclusion that more commercial fiction does. The style is a lot more metaphorical, a lot more allusive. When I started writing more about hard science, some of that went away, because there's the science to fit in, there are more grounded characters, and the style got simpler. I don't say that one is better than the other, but they're different.

"I really enjoyed writing 'Dancing on Air' because I'm a failed would-be ballerina - I mean spectacularly failed, at a very young age - but I always loved ballet. I would read biographies: Gelsey Kirkland, who appears to have been crazy, and Suzanne Farrell, and several others. Ballet interests me so much because I can't do it. The things we can't do seem like magic.

"Music also seems like that to me. I have a tin ear, and no ability to write music. The idea that people can sit down with the guitar and come up with notes that actually make a harmonious whole just astonishes me. I know some people feel that way about fiction - although not my kids, because if your own mother does it, how exciting can it be?

"'Dancing on Air' is about a bio-enhanced guide dog for a ballerina. I wanted to enhance the dancers too, because eventually there will be a controversy about genetically enhancing athletes and dancers. In a way, there already is. There is a gene found in many Kenyans that allows their blood to produce more red blood corpuscles than normal, and that

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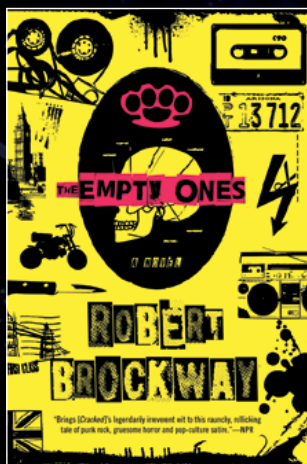
ENCOUNTER THE UNKNOWN

NEW FROM TOR



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GET UPDATES about your
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sign up for Author Updates



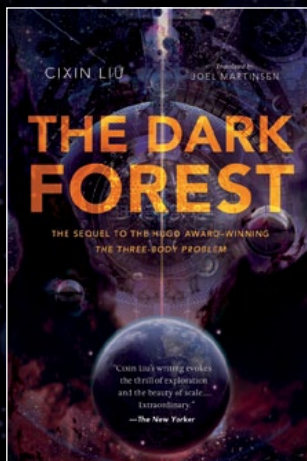
"A nightmarish and hilarious tour through modern-day Hollywood, the 1970s New York Punk scene, and Robert Brockway's own diseased mind."

—DAVID WONG

New York Times bestselling author of
John Dies at the End on *The Unnoticeables*

Following on the heels of Robert Brockway's comedic horror novel *The Unnoticeables*, *The Empty Ones* reveals the next chapter in the lives of a few misfits attempting to fight back against the mysterious Unnoticeables.

Hardcover and eBook



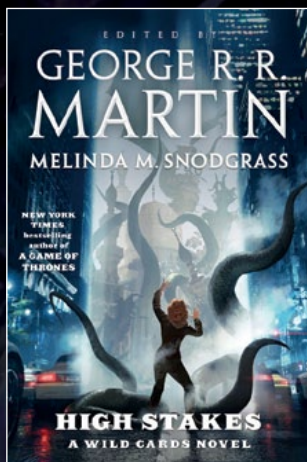
"Liu Cixin's writing evokes the thrill of exploration and the beauty of scale.... Extraordinary."

—THE NEW YORKER

on *The Three-Body Problem*

This near-future trilogy is the first chance for English-speaking readers to experience this multiple-award-winning phenomenon from Cixin Liu, China's most beloved science fiction author.

Trade paperback and eBook



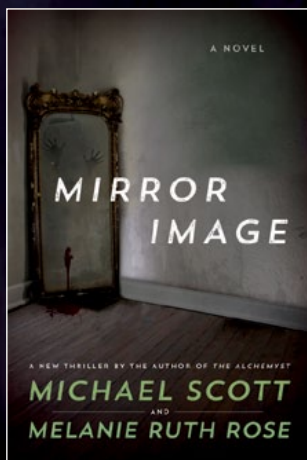
"Perhaps the most original and provocative of the shared worlds books."

—PETER S. BEGLEY

author of *The Last Unicorn*

Perfect for old fans and new readers alike, *High Stakes* delves deeper into the world of aces, jokers, and the hard-boiled men and women of the Fort Freak police precinct in a pulpy, page-turning novel of superheroics and Lovecraftian horror.

Hardcover and eBook



"Relentless pacing and a richly detailed story line replete with historical references and bombshell revelations give this fantasy tremendous mainstream crossover potential."

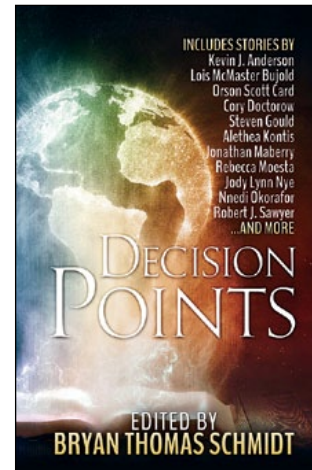
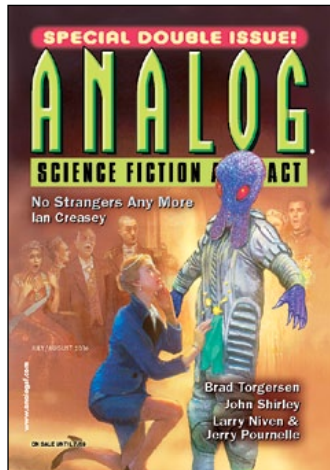
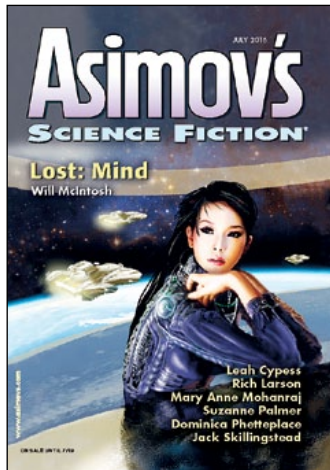
—PUBLISHERS WEEKLY

on *The Thirteen Hallows*

In an auction house in London, there is a mirror no one will buy. Its mammoth size makes it unusual. Its horrific powers make it extraordinary. For centuries, the mirror has fed off of the lives of humans. And now, Jonathan Frazer is its new owner.

Hardcover and eBook

LOCUS LOOKS AT SHORT FICTION: RICH HORTON



Asimov's 7/16
Analog 7-8/16
Lightspeed 6/16, 7/16
Beneath Ceaseless Skies 5/25/16

Decision Points, Bryan Thomas Schmidt, ed. (WordFire Press) May 2016.

Galactic Games, Bryan Thomas Schmidt, ed. (Baen) June 2016.

Drowned Worlds, Jonathan Strahan, ed. (Solaris) July 2016.

Two Travelers, Sarah Tolmie (Aqueduct) July 2016.

Dominica Phetteplace is back in the July *Asimov's* with "Project Entropy", the fourth story in her ongoing "Project" project. This one focuses on the older of the two women protagonists, Angelica, as she returns to work after surgery to remove her "Watcher chip." The story turns on a series of small crises in her life – mostly professional but also personal, and as it ends the direction of the whole edifice seems to be changing again, and expanding. This is interesting and continually surprising work, on multiple levels.

Two short stories, both good but perhaps a bit simple – or programmed – interested me in part because of their back-to-back placement and similar titles, and the fact that both deal with the implications of fairly short-terms extrapolations of online/digital technology. Leah Cypess's "Filtered" concerns a journalist struggling with getting a story he thinks important noticed in a world where online filters tailor what everyone sees so much that nobody sees anything that will challenge their preconceptions. It's further complicated because his wife is also his boss, and their ambitions, and slightly different focuses, might threaten their marriage. Rich Larson's "Masked" perhaps extrapolates just a tad more, as three rather privileged girls get together after one of them has had to have a "virus" removed from her social interaction software – software that controls her "Face," quite literally in that it affects how others see her, and also affects what she sees of the world and its news and gossip. The moral is kind of obvious from the word go – as

indeed it is in Cypess's story. So these are nice and effective stories, but not surprising enough to be more than "nice."

Lack of real surprise is the fault in the best stories in the latest *Analog* as well, but they are still quite enjoyable. Arlan Andrews, Sr., continues his far-future series about the journey of a dwarfish human, Rist, from the icy far North to unsuspected Southern lands. Much of "Fall" is told from the point of view of the Princess Pernie, young ruler of this land, Shadowfall, and of her slave/counselor, Wakan. Pernie is much committed to learning and to at least some amelioration of the rather dreadful customs of the politics among which Shadowfall exists – customs such as the Princess taking a lover once a year, who is then ritually beheaded. It's kind of a horrible place, only justified by everywhere else being worse, and Rist, despite his size (or because of one aspect of it), quickly makes a hit. All this is familiar stuff, but I still found the story entertaining, and I did like the further reveal of the underpinnings of this particular future.

Karl Bunker's "The Battle of Ceres", about a corporate war in the asteroids, and the miners who are entirely unwillingly and unwittingly used as soldiers, is also quite enjoyable. Katrina and Jeff are one mining pair, and when the war comes to them Katrina is pushed to take action. Her solution is believable and moving, and the story is pretty effective.

Lightspeed's June issue is another special: "People of Color Destroy Science Fiction!" The aim is to highlight the long-underrepresented work of People of Color in our field, and the aim is certainly achieved, with a particularly noticeable set of quite unfamiliar names. So perhaps it's a bit of a surprise that my favorite story is by a well-known writer, a true veteran: Steven Barnes. In "Fifty Shades of Grays", Carver Kofax and Rhonda Washington help put together a mysterious campaign for a new client – a campaign focused on sex, perhaps because the two are falling in love in the process. They win, a bit to their surprise, and learn that their job is to make some rather repulsive aliens attractive to humans... because what the aliens want most from us is sex. Barnes follows the implications to a rather dark conclusion – reminiscent thematically

of Tiptree's classic "And I Awoke and Found Me Here on the Cold Hill's Side".

From the July *Lightspeed*, the two original SF stories are the best. "5x5" by Jilly Dreadful is an epistolary story about a couple of students at a science camp who become close friends, and the particular project one of them, a scholarship student, comes up with. It's clever and quite sweet. "The One Who Isn't" by Ted Kosmatka is much darker, about a boy who is again and again resurrected in a stark environment, knowing only a woman – the one who isn't. Their story is only slowly and ambiguously revealed, using the language of fantasy at first, though this is a pure SF story, and it's very sad.

Beneath Ceaseless Skies for May 25 is their 200th issue, so it's a special one, with twice the stories, and it's exceptional: four first-rate pieces. Catherynne M. Valente's "The Limitless Perspective of Master Peek; or, The Luminescence of Debauchery" is a gender-bending piece about a woman who inherits her father's glassblowing business, and learns that her customers would rather deal with a man. So we continue, with Master Peek, who is gifted with unusually long life, acquiring several wives, a great deal of wealth, and eventually a fortuitous discovery – that the remarkable glass eyes he makes allow him to see what the wearer sees. Master Peek's long career continues, especially when he falls for a dangerous and less than dependable woman... Valente's prose, here pitched a bit to the humorous end of the scale, is a delight, as ever, and so too is her extravagant imagination.

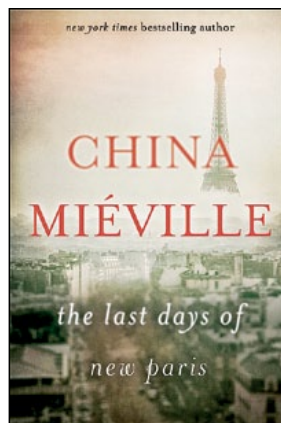
"The Judgement of Gods and Monsters" by Kameron Hurley is a morality tale of a world doomed to a long war against a mysterious enemy every couple of centuries. After the war there is a

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THIS MONTH IN HISTORY

August 9, 1974. Short circuit. Isochronous cyclotron malfunction at Berkeley's Radiation Laboratory ("Rad Lab") accidentally creates an alternate "bubble" universe in which Nixon resigns instead of becoming President for Life. Resulting timeline unknown as all attempts to contact alternate universe unsuccessful.

LOCUS LOOKS AT BOOKS: GARY K. WOLFE



The Last Days of New Paris, China Miéville (Del Rey 978-0-345-54399-8, \$25.00, 208pp, hc) August 2016.

Necessity, Jo Walton (Tor 978-0-7653-7902-3, \$25.99, 334pp, hc) July 2016.

The Dream Quest of Vellitt Boe, Kij Johnson (Tor.com 978-0-7653-9141-4, \$14.99, 176pp, tp; -8651-9, \$2.99, eb) August 2016.

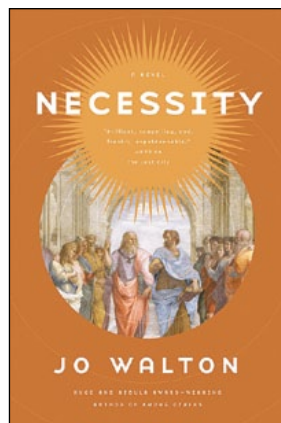
“Not So Much,” Said the Cat, Michael Swanwick (Tachyon 978-1-61696-228-9, \$15.95, 288pp, tp) August 2016.

Sharp Ends, Joe Abercrombie (Orbit 978-0-316-39081-1, \$25.00, 290pp, hc) April 2016.

SHORT TAKE

Otto Binder: The Life and Work of a Comic Book and Science Fiction Visionary, Bill Schelly (North Atlantic 978-1-62317-037-0, \$19.95, 315pp, tp) June 2016.

You’d think that Surrealism and genre fantasy would have developed a more cordial relationship during the century or so that both have been distinct forms, but that hasn’t exactly been the case. The handful of novels usually associated with the Surrealist movement – Breton’s *Nadja*, de Chirico’s *Hebdomeros*, Coates’s *The Eater of Darkness* – have barely made the radar of most fantasy readers, and a few (like the Coates) have nearly disappeared altogether. And when SF or fantasy writers have ventured into the territory of the movement itself, as with Lisa Goldstein’s underappreciated *The Dream Years*, the approach has largely been historical, featuring the artists as characters rather than trying to adapt their admittedly rather chaotic methods (although Nalo Hopkinson comes close in her surrealist YA novel *The Chaos*). One reason may be that the dreamlike imagery doesn’t lend itself very well to things like plots, and another might be that the sort of pop Freudianism that so often accompanied that wonderful imagery seems a bit archaic and naive by more recent standards. As modern fantasy becomes more politically complex, though, there’s one aspect of Surrealism that seems as relevant as ever – namely its resolutely anti-bourgeois revolutionary aspect, which Goldstein did touch upon in linking the 1920s Surrealists with the Paris student upris-



ings of 1968.

These thoughts are occasioned by China Miéville’s new novella *The Last Days of New Paris*, which makes brilliant use of both the political and imagistic aspects of Surrealism – he even has creatures from Surrealist paintings and collages stomping around the Paris of 1950, while featuring a whole panoply of historical Surrealists in an alternate timeline which switches between the Vichy France of 1941 and a 1950 in which the Nazi occupation is still going on. Miéville, whose own imagery has perhaps made more effective use of surreal effects than that of any other contemporary writer, seems fully in his element here – in an old *Locus* interview, he claimed that “the high point of fantasy is the Surrealists – which is a tradition I’ve read obsessively, and am a huge fan of, and see myself as a product of the ‘pulp wing’ of the Surrealists.” His tale certainly fits that description – an odd but effective combination of meticulous historical research and the sort of bizarre fireworks that many readers (rather missing the point) found absent in his earlier *This Census-Taker*. Like that novella, *The Last Days of New Paris* has a revolutionary political subtext, but it’s much less of a subtext here.

Miéville frames his dual tale with a Borges-like Afterword in which he claims to have learned of these events from a mysterious stranger in London, but even this ends with a waggish image of a man watching him in a restaurant, but “an apple blocked my view of the man’s face” – a pretty direct allusion to one of Magritte’s most famous paintings. The story itself begins with a much less familiar Surrealist drawing, Leonora Carrington’s “The Amateur of Velocipedes”, with a female figure apparently extruded from the front of a bicycle, come to life as it storms a barricade under Nazi fire. This is witnessed by Thibaut, a member of the Surrealist resistance who becomes our point of view figure in the 1950 narrative. The central mystery of this part of the story is set up when the woman riding the velocipede, dying from the Nazi gunshots, hands him a playing card and scrawls the words FALL ROT on the pavement stones. We learn of an “S-Blast” nine years earlier, after which Paris is haunted by “manifs,” real-life manifestations of Surrealist images (including one of the collages called the Exquisite Corpse and Max Ernst’s painting *The Elephant Celebes*) – although the Nazis are attempting to counter this by summoning demons

of their own, including absurd figures from actual Nazi kitsch “art.”

Then the narrative shifts back to 1941, and the events leading up to the S-Blast. Here the first figure we meet is Varian Fry, who, like nearly all the characters in this part of the narrative, is an actual historical figure, whose Emergency Rescue Committee helped thousands, largely intellectuals and artists (including some key Surrealists), escape Nazi-occupied France into Spain and Portugal. (An odd personal note here: I knew a woman who worked with Fry and who helped Walter Benjamin escape, and she once told me of Fry’s chronic guilt over his committee’s focus on cultural figures rather than ordinary citizens – a guilt which Miéville describes in almost exactly the same terms, whether from careful research or novelistic insight.) Fry is approached by another figure whose real-life story sounds like something that might well have been invented by Miéville or Pynchon (who also gets a couple of nods in the novella): Jack Parsons, an American rocket engineer (he helped found JPL) who, bizarrely, was associated with both Aleister Crowley and later L. Ron Hubbard. Almost as unlikely – though just as real – was the Chicago socialite Mary Jayne Gould, living in Paris at the time of the occupation, who also joined Fry’s cause. Parsons’s involvement with the Surrealists eventually leads to the construction of a mysterious box which, we are led to understand, results in the cataclysmic S-Blast which presumably leads to the radically re-ordered reality of the “new Paris.” Along the way, we meet a wide variety of Surrealists, some with little more than walk-on roles, but Miéville is particularly attentive to the less-celebrated women artists who were crucial to the movement, such as Carrington, Ithell Colquhoun, Toyen, and Grace Pailthorpe. There are moments when one gets the sense that *The Last Days of New Paris* tries to pack in all the detailed study of Surrealism that Miéville has been saving up for years, but its vision of, as one photographer character puts it, “a city where art hunts,” is as vivid a portrayal of the disruptive and revolutionary nature of art as I’ve seen in quite a while.

I notice that in my review last year of Jo Walton’s *The Philosopher Kings*, the middle novel in her Thessaly trilogy that began with *The Just City*, I ended by wondering “what on Earth Walton has in mind for the final volume.” For all the philosophi-

cal discussions that are at the heart of this fiercely intelligent extended thought experiment, for all the ingenious interplay between Greek mythology and SF tropes, the central historical premise of the series seemed to depend on a rather basic plot point involving geography: the goddess Athene decides to create a society literally on the model of Plato's Republic by snatching people from various historical eras and bringing them to a city on the island of Santorini, some years before the massive volcanic eruption there would erase all evidence from the historical record that the Just City had ever existed. That clever hidden-history device seemed undone by **The Philosopher Kings**, in which the Platonic society had splintered into twelve cities scattered across the Mediterranean – so what on Earth she was going to do next seemed a pretty reasonable question.

She outsmarted me: the story's no longer on Earth at all. In **Necessity**, we learn that Zeus, upon learning of the twelve cities, has decided to move the entire experiment four thousand years into the future to a distant Earth-like planet called Plato, once again erasing the experiment from any historical record. The action takes place some 40 years (or 4,000, depending on how you're counting) after **The Philosopher Kings**, and Sokrates, who had been turned into a gadfly by Athene way back in the first volume, has been rescued by Apollo and, thrust into a brave new world, serves as a kind of foil for necessary infodumps. He learns, as we do, that the inhabitants of Plato have electricity, railroads, and a spaceport, and that they have made contact with several alien societies, most importantly the three-gendered Saeli, many of whom have decided to move in with the humans on Plato. Complicating matters further, a spaceship has appeared in orbit around Plato, representing the first reconnection with other humans since the Relocation, and Athene, possibly with the aid of the Saeli trickster god Jathery, has disappeared, stepping outside of time in a move that defies the edicts of Zeus and that challenges the one condition that limits even the powers of the gods – Necessity.

Each of the first two volumes presented us with three main narrators, whereas **Necessity** has four; the only narrator in all three novels is Apollo, who had decided to take on human form to observe the experiment from the inside, but whose mortal avatar dies early in this novel. Of the other three narrators, the most engaging is Crocus, basically an AI in a piece of construction equipment, who was brought to self-awareness with the aid of Sokrates in **The Just City** and who by now is a renowned sculptor and a respected citizen. Jason is a fisherman – the new planet depends heavily on seafood for basic sustenance – and Marsilia is the closest thing the society has to royalty, since her step-grandfather is Apollo in his human form, and since she has recently been elected consul. Jason is in love with Marsilia's sister Thetis, while barely aware of Marsilia's own attraction to him. This triangle forms the core of the human relationships in the novel, and as with the earlier volumes, most of the novel is in the form of intellectual conversations, so a lot depends on the voices of the four main narrators and Walton's ability to keep her characters convincing as more than

mouthpieces. She does: the acerbic Sokrates, the most colorful figure from **The Just City**, is now the innocent in utopia, but no less acerbic, while Athene is as weirdly unpredictable as ever, and the Saeli named Hilfa provides an alien's perspective on human affairs, and a rather different take on the forces of fate and necessity that circumscribe the actions of both the humans and their gods. While **Necessity** does make Plato a believable world, with its hazardous fishing expeditions and chilly climate, and while it plays ingenious twists on familiar tropes like the first contact tale, those conversations are still the meat of the narrative, and are as provocative as ever.

Apparently, it's time to deal with The Lovecraft Problem – and not just with the question of whether the World Fantasy Award ought to be represented with a weapons-grade Gahan Wilson cudgel that looks vaguely like an oversized Monopoly token. Last year saw Daryl Gregory repurposing Lovecraftiana for YA in **Harrison Squared**, and already this year we've seen Victor LaValle's **The Ballad of Black Tom** and Matt Ruff's **Lovecraft Country**, both of which set out to undermine Lovecraft's notorious racism by effectively using his own eldritch inventions against him. Now here comes the ever-inventive Kij Johnson with **The Dream-Quest of Vellitt Boe**, which among other things addresses the almost complete absence of women in HPL's tales – and in particular **The Dream-Quest of Unknown Kadath**, whose plot it inverts in ingenious ways without abandoning the various horrors, subterranean caverns, elder gods, and other paraphernalia that continue to make Lovecraft appealing, even to many readers who are well aware that in his worldview they would almost certainly be among the missing or the despised. It's that appeal which is the real Problem – the realization that, for all his cultural offenses and baroquely hypertrophic prose, he was pretty effective at what he did, and much modern horror fiction remains in his shadow.

I was not, like Johnson says she was, among those who were particularly enamored of **The Dream-Quest of Unknown Kadath**, which always seemed to me to be Lovecraft revisiting Dunsany with some of the same blunt literalness with which Mel Gibson revisited the Gospels, but it's possible, along with the other Randolph Carter tales, that it's as close as he came to genuine quest-fantasy. Johnson appreciated it enough to retain many of Lovecraft's inventions, including those creepy caverns and those various monsters that sound like discontinued breakfast cereals – Zoogs, Gugs, Ghasts, etc. But his Ulthar here becomes a women's college struggling to survive in a vaguely medieval University (subjects include Ancient Sarnathian and Chymical Studies) already skeptical of women's education. The immediate crisis is that one of the students, Clarie Jurat, has run off with her boyfriend. Since her father is a trustee of the University, and since such a lapse of decorum might threaten the very existence of the women's college, math professor Vellitt Boe sets out to track her down – but that task becomes more complicated when she learns they have absconded to “the waking world.”

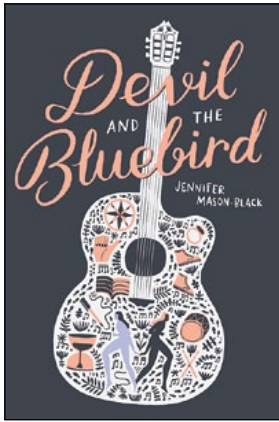
Apart from featuring a professional woman as a protagonist – and using the frame to explore the myriad struggles of an academic woman's life – this is the first and perhaps most ingenious of Johnson's reversals. Whereas Lovecraft's Randolph Carter had to enter the world of dreams to complete his quest, Vellitt Boe has to find her way *out* of the dreamworld – the Six Kingdoms – that is her home. Accompanied by an uninvited but persistent black cat, she sets out through a pastoral landscape of farms and villages, but this soon gives way to scary forests and wastelands inhabited by the aforementioned zoogs and gugs and ghouls. But before she can obtain a key to the Upper Gate, she has to divert her quest to the distant Ilek-Vad, where she seeks the assistance of her old friend Randolph Carter, who has become king there and whose attitudes don't seem to have evolved much beyond Lovecraft's own portrayal (he explains to her that “women don't dream large dreams,” which is why Vellitt has never met a waking world woman). He provides her with an escort, but it's Vellitt's own harrowing underworld journey that finally gives the novella a convincing heroic dimension, along with a sharply insightful account of Vellitt's own self-exploration and a solid dose of that odd mix of visceral horror and mythic vision that was the source of Lovecraft's power. Does Vellitt Boe make it to the waking world and save her college by persuading Clarie to return home? With Johnson, such questions are never quite that simple, but the story's brilliant denouement may be its most subversive aspect of all.

Michael Swanwick has been one of the master short fiction writers in the field for decades, and one of the most eclectic. He seems to know so many traditions of fantastic literature that you can sense his glee at being able to juggle them, often in the same story, in a way that is somehow both deeply original and playfully allusive. “The Dala Horse”, for example, which had originally been announced as the title story for his new collection “**Not So Much, Said the Cat**,” combines a plot drawn from Little Red Riding Hood with a post-apocalyptic setting of political collapse, high-tech smart machines like self-aware backpacks and maps, and figures drawn from Swedish folklore. “The House of Dreams”, another rather grim existential fable, begins and ends with Beckett's Godot, while “Goblin Lake” is a clever metafiction derived from Grimmelshausen's *Simplicissimus*, and “Of Finest Scarlet Was Her Gown” is a twist on a classic *katabasis* underworld journey of a woman who travels to Hell to rescue her father. “The She-Wolf's Hidden Grin” reinvents a well-known Gene Wolfe story from **The Fifth Head of Cerberus**, and “Pushkin the American” reimagines the classic Russian writer as an American expatriate who discovers the value of

[▶▶ p. 47](#)

THIS MONTH IN HISTORY

August 18, 2027. Unlucky strike. Sixty cinephiles arrested at Times Square smoke-in demanding that cigarettes be restored to Bogart movies. Charged with particulate endangerment, all but four are later sentenced to life without possibility of tobacco.



Devil and the Bluebird, Jennifer Mason-Black (Amulet 978-1-4197-2000-0, \$17.95, 330pp, hc) Cover by Monica Ramos. May 2016.



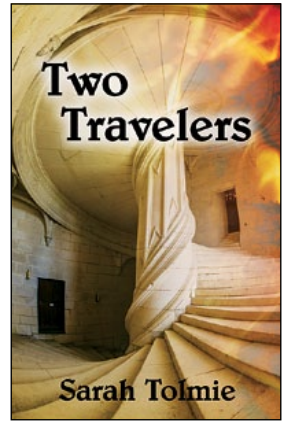
Ghost Talkers, Mary Robinette Kowal (Tor 978-0-7653-7825-5, \$24.99, 300pp, hc) August 2016. Cover by Chris McGrath.



The Perdition Score, Richard Kadrey (Harper Voyager US 978-0-06-237326-7, \$25.99, 376pp, hc) July 2016.



Vigil, Angela Slatter (Jo Fletcher Books 978-1-78429-402-1, £13.99, 352pp, tp) July 2016.



Two Travelers, Sarah Tolmie (Aqueduct 978-1-61976-103-2, \$16.00, 192pp, tp) July 2016. [Order from Aqueduct Press, PO Box 95787, Seattle WA 98145-278; <www.aqueductpress.com>.]

A powerful debut novel, Jennifer Mason-Black's **Devil and the Bluebird** begins with a teenager's memories of what had been her mother's guitar, as she stands at a dirt crossroad on a chilly, moonless night with the instrument strapped to her back, hoping to make a deal with something like a devil. When a barefoot woman in a red dress appears ("a pair of red high heels dangling from one hand"), she knows that Blue Riley's family nickname is Bluebird and tells her, "There's nothing private when you wait for me at midnight at the crossroads, little girl." She likes that the girl "came prepared" – with the guitar – but this deal won't trade a soul for otherworldly musical prowess (as legend generally has it).

Music and the essence of souls are central to this novel in other ways: connected to love and loss, open to possibilities more elusive than dreams of prowess leading to fame and fortune. What drives Blue is a need to find her missing sister Cass. Long after their mother settled in a small Maine town to die of cancer (estranged from former bandmate/songwriting partner Tish and the life they shared), Cass left the home these sisters had made with their aunt, an ordinary woman who never really feels like family as much as Tish had. Cass's phone calls on their dead mother's birthday sustain Blue more than she realized, till they abruptly cease. At the crossroads she recalls "how they sang together, and it was like being inside and outside herself at the same time, like being the world." Now that

the last of that world seems gone, Blue will do anything she can to reclaim it.

The woman in red takes Blue's voice, down to the least whisper, in exchange for an uncanny impulse to travel manifested in a pair of boots that urge her westward (growing more painful whenever she stops too long). Since this is modern America, **Devil and the Bluebird** swiftly moves from a dusty country crossroad to thoroughfares and highways where Blue hitchhikes – communicating with the people she meets by writing in a notebook. Since she doesn't want to be tracked, it's not an e-book, yet her notes *read* like texting: lots of abbreviations and emojis. The attitude toward expletives is just as nonchalant. As Blue regards it, "swearing... made everything okay faster. You said the words, and they were like rocks, then spears, then swords; then at some point they reached an atomic level and the fight was over."

Taking elements from Road Book and YA, this novel probes beneath the surface – finding as much uncertainty, passion, and soul-endangering choices in a band's encounters with Reality TV (a subplot that grows crucial toward book's end) as in old deals with the demonic. Blue's sense for "wrongness" around her may have been roused at the crossroads, but on the road it becomes a basic survival skill – some devils are human. Her friendship with another teenage traveler forms the heart of the book: avoiding blatant issue-mongering yet touching on intimate matters of self and sexual identity that culture and family values can't quell, or politics set altogether free.

During a strange hiatus, Blue stumbles into a temporal "eddy" (still anchored in our mortal world) where she gets answers to questions she hadn't known enough to ask. While some involve family, others spur her to find her own way into music, through the songs she's finally trying to write. This could be her world. She feels its presence when she learns she saw a ghost at a barn dance: "Instruments, voices... Musicians play in the midst of ghosts every day." Though she confirms his identity by tracking down a photo on the Internet, seeing that image makes her realize the game is still afoot. Soon she'll be moving on, beyond the echoes.

Jennifer Mason-Black knows how to find wonder in the messy stuff of our world: a bus graveyard, a diner, a TV game where players stray from their scripted songs. It may not conjure many spirits, yet music is the true magic here.

Mary Robinette Kowal had her own ways of finding gritty truths in the course of her five "Glamourist Histories", where the forces of history, and the waywardness of life (and character) shatter the gloss that can make standard Regency Romantic Fantasy seem bland. When she turns to a mixture of spycraft and spiritualism in **Ghost Talkers**, this apparent standalone is even more brutally direct about the horrific death tolls of Britain's Great War (World War One), showing its ghosts as they see themselves in their last moments. The first line is stark enough: "The Germans were flanking us at Delville Wood when I died." The medium in charge of this Spirit Circle touches his soul directly and feels this: "*He is leaning against a wall, trying not to look at where his legs used to be.... He blinks, trying to focus, but the world is starting to go grey around the edges.*"

British troops have been conditioned to report back to the medium (intensely aware of them even while "anchored" by mundanes, plus one back-up spiritualist). Though circle members work covertly – posing as genteel ladies running "hospitality huts" not all that far from the trenches of France – it's a demanding form of spycraft in its own right. Ginger, the medium and viewpoint character throughout the book, knows the danger:

Even alternating control, their three-hour shifts were soul-numbing. The sheer number of deaths over the past two weeks had forced all the mediums to go to double shifts, and Ginger was not at all sure how long they could continue that pace. Already one girl had lost her grip on her body. They were keeping her physical form comfortable, in hopes that her soul would find its way back, but it seemed unlikely.

Conditions worsen further, with what may be the first indications that Germany knows about the Corps and is searching for the means to counter or destroy it: a night attack on an encampment where soldiers are sleeping, and the deaths of two officers by what seems to be murder.

When murder victims don't know who or what killed them, they linger. Two spirits have some connection to the greatest mystery of all: the full nature of the German threat. An intelligence operative who seems to have been killed for what he learned can't hang on to enough of it to *pass on* (in either sense of those words). He comes to haunt Ginger, trying to steer her down the path he took to that lost knowledge, even as his essence threatens to slip away – furiously determined to

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LOCUS LOOKS AT BOOKS: RUSSELL LETSON

Drowned Worlds, Jonathan Strahan, ed. (Solaris 978-1-84997-930-6, \$9.99, 336pp, pb) July 2016. Cover by Les Edwards.

The Four Thousand, the Eight Hundred, Greg Egan (Subterranean Press 978-1-59606-791-2, \$40.00, 89pp, hc) November 2016. Cover by Dominic Harman.

Drowned Worlds is the latest iteration of a perennial subject in SF: portraits of the consequences of disaster, of the world remade, of strange landscapes and refugees and remnant populations and survivors and their descendants. The title is an homage to J.G. Ballard's 1962 novel **The Drowned World**, one of the books that inspired editor Jonathan Strahan to commission 15 new stories bound together by a single requirement: that they be "set in drowned and inundated futures, in the possibly shattered worlds of the later Anthropocene, or in any drowned world they could imagine." The resulting collection makes for sobering and even frightening reading, with some exhilarating writing here, as well as images and prospects that had me waking up in a sweat at five in the morning.

Five of the stories employ variations on the travelogue. Paul McAuley's "Elves of Antarctica", set two generations after rising seas have overwhelmed low-lying lands, takes a wander across a slowly greening Antarctica. The continent has become part geoeengineering site and part new home to climate-change refugees and eco-poets "licensed by the Antarctic Authority [and] spreading little polders and gardens everywhere as the ice and snow retreated" – unless they are "feral," in which case they are "living off the land and waging a campaign of sabotage against construction work." The lovingly described emerging landscapes echo the imaginary-nature writing in McAuley's Quiet War series – and also much of the work of Kim Stanley Robinson, whose "Venice Drowned" is similarly focused on a transformed setting – the submerged ruins of the great city and its now-vanished islands. Venice is still a tourist magnet, but now visitors from the far side of the world not only snap photos of themselves posing in flooded churches but pry chunks of statuary and mosaic loose and ship them home as souvenirs. Meanwhile, stubborn Venetians hang on to their town, living in "shacks on the roof beams made of materials fished up from below: wood, brick lath, stone, metal, glass... a crazy combination of wood beams, stained glass from San Giacometta, and drainpipes beaten flat."

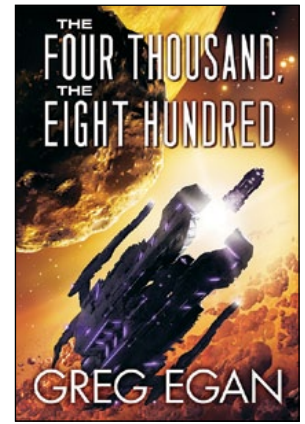
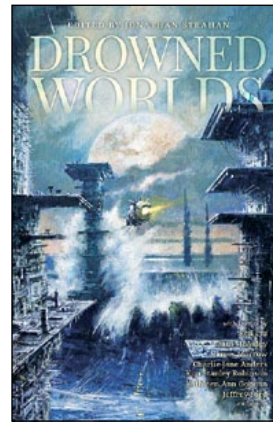
Apparently not even the collapse of civilization can kill tourism. In the 27th century of Ken Liu's "Dispatches from the Cradle: The Hermit – Forty-Eight Hours in the Sea of Massachusetts", with "humanity scattered across three planets, a moon, and a dozen asteroid habitats," the refugee condition on Earth has become permanent and stable enough that some of the people "clinging to life tenaciously on the thin interface between water and air" don't even think of themselves as refugees. The story mixes travelogue and expository lumps with a Platonic dialogue between its tourist/journalist-narrator and a peripatetic sage, but what I recall most vividly is the sequence in

which historically costumed tourists flock (dive, actually) to the submerged Harvard campus, where they take selfies or participate in re-enacted debates "with each side presenting their position through ghostly holograms that hovered over their heads like comic thought bubbles." In Nalo Hopkinson's "Inselberg", our local guide explains points of interest around a phantasmagoric, more-than-inundated Caribbean island that has been transmogrified and nightmarified. Don't stick your hands out the bus window – you might not get them back. (Not that any of you are returning from a visit to the Wise Old Fish of the Mountain anyway.) Rachel Swirsky's "Destroyed by the Waters" offers a melancholy, domestic take on the tourism motif, with a long-married couple returning to a flooded French Quarter for a diving holiday that offers a look back at their relationship and the loss of their son in one of the rolling disasters that has changed everything except the constants of love and grief. Oh, and they're gay men, which one suspects is as much the point of the story as anything climatological.

Charlie Jane Anders's "Because Change Was the Ocean and We Lived by Her Mercy" projects a number of our current countercultural and political anxieties onto a post-climate-crisis world, as though a bit of Summer of Love commune-culture DNA survived the rising waters around (of course) the San Francisco Bay. *Plus ça change*, with a side order of youthful angst and the inevitable subsiding-into-adulthood. Nina Allan's "The Common Tongue, the Present Tense, the Known" also looks backward at the world-before, socially, personally, and climatically/geologically. In this case, there are familial matters that intersect with the political – the disappeared uncle, the deceased aunt – plus the strange refugee Noemi. Like its narrator, the story floats in time, not quite linear but nevertheless circling around and picking at what was and facing an uncertain what-might-be.

Christopher Rowe's "Brownsville Station" is set entirely within the submerged tunnels of the train system that serves a similarly submerged "linear city" that nearly rings the swollen Gulf of Mexico "from Key West to Cancún." There are echoes of E.M. Forster's "The Machine Stops" as the protagonists – the Junior Conductor and his wife, the Senior Technician – strive to do their separate jobs in the face of what is clearly a cascading systems failure. The setting for their dedication to duty is a stiff and regimented techno-bureaucratic hierarchy that literalizes the tunnel-vision metaphor that unifies the story.

Kathleen Ann Goonan has been writing about transformation, post-human conditions, and music for a couple decades now (her "nanotech quartet"), and in "Who Do You Love?" she applies this motif bundle to a world of rising seas and dying ecosystems, and a vision of what humanity might do by completely entering the natural world – and letting it enter us – rather than just observing it. This time the soundtrack is the Bo Diddley hoodoo blues that supplies the title. Lavie Tidhar employs a similar SF idea in "Drowned",



embedded in a double perspective that looks back across generations, to the time of the rising sea and giant storms and "climate clans," hard men who "could not afford" to be good.

It's not all watery disasters. In "What Is", Jeffrey Ford offers a counterbalance in the form of a desertified and all-but-depopulated Oklahoma, a hell of dust, earthquakes, and plagues of invasive species (scorpions, all-devouring jackrabbits, packs of hybrid "coydogs"). Nevertheless, a handful of diehards hang on, dependent on periodic airdrops of supplies, which provide the motivation for a social crisis (if by "social crisis" one means "deadly showdown"). Sam J. Miller's "Last Gods" also emphasizes how disaster can bring out the worst in us, in a story of love and betrayal in a world that is not only flooded but frozen, and in which humans mistake predation for divinity.

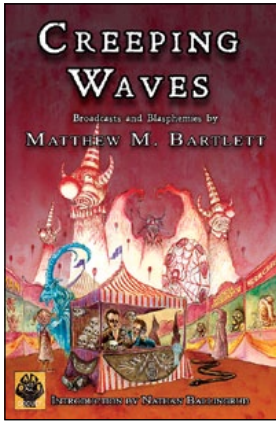
After such relentless, wet and dry Mad-Max stuff, a bit of adventure or satire comes as a relief, a palate-cleanser (if one with an edge of bitter). Reading Sean Williams's "The New Venusians" is like falling into a Heinlein juvenile, with a rather annoying teenage narrator who quickly Learns Better. The drowned Earth is alluded to, but this story's setting is the stormy clouds of Venus and its direct concern is the morality and costs of humankind's efforts to remake its various environments. In "Only Ten More Shopping Days Left Till Ragnarök", James Morrow telegraphs his satirical (bordering on farcical) intent right up front in the title, and delivers plenty of bleak, dark jokes built on *Moby-Dick*, Lovecraft, and what I could swear is Firesign Theater foolery.

I think my favorite story, perhaps because of its uncomfortable blending of direness and bleak humor, is Catherynne M. Valente's "The Future Is Blue", the setting of which points up the inconvenient fact that there is no Away to throw things: a giant floating midden-heap island of discards and leftovers, the legacy of the late and

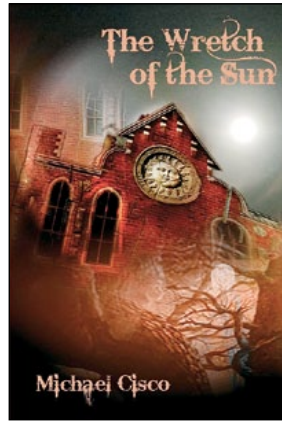
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THIS MONTH IN HISTORY

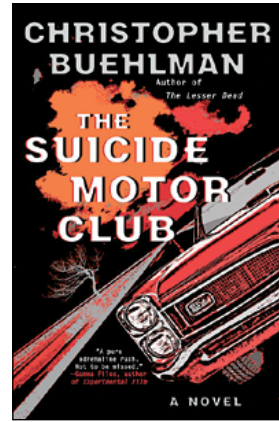
August 22, 2044. I do. Exercising expanded corporate personhood rights, Home Depot and Boeing wed in a secular ceremony atop Seattle's Space Needle. Guests include Home Depot's ex, Nascar, and Boeing's gay pal, Piper, in a tastefully antic rainbow-themed flyover.



Creeping Waves, Matthew M. Bartlett (Muzzleland Press 9780997080315, \$15.99, 272pp, tp) April 2016.



The Wretch of the Sun, Michael Cisco (Hippocampus Press 9781614981664, \$20.00, 274pp, tp) June 2016.



The Suicide Motor Club, Christopher Buehlman (Berkley 978-1101988732, \$26.00, 368pp, hc) June 2016.



Greener Pastures, Michael Wehunt (Shock To-tem Publications 9780986274848, \$13.99, 238pp, tp) March 2016.

The 2014 appearance of **Gateways to Abomination**, Matthew M. Bartlett's first book, was among the more impressive debuts in recent horror writing. At first glance a collection of short, even flash fictions, the book turned out to be more of a fractured novel, relating a number of ongoing narratives through a series of braided stories. The following year, the publication of the novelette **Rangel** as one of Dim Shores Press's fine chapbooks demonstrated Bartlett's ability to work at greater length. Now, with his second full-length book, **Creeping Waves**, Bartlett returns to the structure of **Gateways to Abomination**, while incorporating longer individual stories within the whole. The result is a striking book that cements Bartlett's reputation as a writer of vision and talent.

Almost all of Bartlett's fiction is set in the invented town of Leeds, located on the banks of the Connecticut River in western Massachusetts. Here, radio station WXXT can be picked up on the lower end of the FM dial. The station broadcasts news, weather, and music, but each of these features is an exercise in horror. Indeed, several of the stories in **Creeping Waves** conclude with the announcement that we have been listening to WXXT. It's a deliberately retro gesture, a throwback to an era when the local radio station was one of the centers of community life; simultaneously, it underscores the book's sense of place and sets that place at a slight remove from the present day. Within Bartlett's fiction, WXXT serves a number of functions: plot device, authorial stand-in, and symbol of the malevolent influences permeating Leeds.

And what influences those are: Bartlett eschews the Lovecraft-inflected evils of so much recent

horror fiction in favor of an assortment of villains and monstrosities drawn in equal parts from New England culture and custom and the carnivalesque elements in Ray Bradbury and Thomas Ligotti's fiction. His stories feature Satanic goats, witches, animated statues, and disturbingly large leeches (a possible tip of the hat to Laird Barron's *Old Leech*). His characters glimpse other, hallucinatory spaces, as well as visiting a place called the Real Leeds, a kind of nightmare carnival. In addition, one of the book's stories, "Night Dog", presents a corporate job environment as literally hellish as anything this side of Dante.

Confronting these horrors is a cross-section of the populace of Leeds, rendered with understated sympathy. Indeed, more than with its horrors, it's in the portrayal of character that the book represents a significant step forward for Bartlett's fiction. As was the case in **Gateways to Abomination**, the stories in **Creeping Waves** tend to follow the example of Ligotti's fiction (and of certain of Poe's stories before it), in which the narrative movement is to the horrific elements in short order, with little of the gradual build-up that typifies Stephen King's work (and many of Lovecraft's stories before it). Especially in the book's longer pieces, Bartlett balances the description of the horrific and outré with the evocation of his characters' inner lives. The result is a number of stories – "Night Dog", "Rangel", "The Egg", and "The Purgings of My Uncle's House (The Time of the Black Tents)" among them – that are as fine, as moving, as anything currently being written.

Several over-arching plot-lines bind together the contents of **Creeping Waves**. In one of them, a first-person narrator returns to Leeds in the company of a former cult leader with messianic pretensions who claims to have renounced his old ways and is bent on confronting the town's malevolent rulers. In another, various characters search for the Real Leeds, what might be called the town's shadow, a horrifying, never-ending carnival whose music blares from speakers playing WXXT. In a third plot line, assorted characters' lives are up-ended by their contact with the town's supernatural evils. A fourth touches on the machinations of the sinister forces that control the town. It spoils little to say that none of the book's plots end decisively; instead, all of them tend in the direction of a kind of ecstatic breakdown, a dark gnosis in which the flesh is bidden farewell by the embrace of its ongoing and terrible dissolu-

tion, accompanied by endless, diabolical laughter.

Indeed, sardonic humor permeates Bartlett's writing, distinguishing him from many of the other writers who work in the lee of Ligotti's achievement. It's a dry, withering wit, which seems in keeping with the stereotype of taciturn New England, an irony curdled to a sentiment more grim. It frequently converges, though, with an over-the-top, EC comics, gore-drenched style of humor, with a deliberate delight in the uses of excess. In this way, Bartlett's work circles back to Poe, and his fascination with the grotesque.

It goes without saying that **Creeping Waves** belongs on the bookshelf of every reader interested in the current state of horror fiction. Matthew Bartlett has surpassed the achievement of his first book, which was no easy task. His next book cannot arrive soon enough.

For the last two decades, Michael Cisco has been writing fiction unlike pretty much anything else being published. It's possible to draw connections between his work and that of writers of and near genre, such as William Burroughs, Samuel R. Delany, and Brian Evenson, while his interviews acknowledge debts to Lovecraft, Tolkien, and Aickman. But his fiction shares as much if not more with that of figures ranging from Kafka to Bulgakov to Beckett, from Borges to Reyes to Bolaño. If a good deal of his work might be placed under the heading of horror, it's because of his ongoing interest in those instances when sense breaks down, whether at the level of language, character, or reality. Cisco is one of those writers for whom ideas matters, for whom philosophy is more than an elective college course, and his fiction regularly engages with and explores the implications of Kant, Nietzsche, Deleuze, and Guattari.

Such a description makes Cisco's writing sound distant, aloof, and in love with its own intellectual pretensions. It is anything but. While he is perhaps not the "indie darling" a recent editor characterized him as, there is a great deal in his fiction for the reader willing to devote a modicum of effort and attention to it. There is an immediacy to his novels, in particular, a forward momentum that sweeps the reader along as the narrative ricochets between its assorted concerns like a linguistic pinball, ringing notes whose resonances overlap one another, creating a chord of greater range and complexity.

This is the case in Cisco's latest novel, **The**

Wretch of the Sun. Set in an unnamed, invented Latin American country, it brings together the figure of the haunted house with that of the secret police. At first glance, it seems an unlikely pairing. Typically, the haunted house narrative tends to be hermetic, (seemingly) removed from the wider world and its politics; in contrast, the secret police narrative is intrinsically political, fundamentally entangled with its larger context. Cisco justifies his connection by noting the relationship both the haunted house and the secret police have with secrecy, specifically, what might be called the poorly kept secret. In order for a house to be known as haunted, he points out, its ghost(s) must be known, however tentatively. In similar fashion, for a secret police to function effectively, its existence must also be known, to whatever limited degree. Both the haunted house and the secret police thus exist in liminal states, and from this basic consonance, Cisco proceeds to construct a narrative in which his haunted house, Sanglade, and his secret police, Ukehy, can act as reflections of one another. The house becomes politicized, the history of its location and construction metonyms for the culture at large, while the secret police become literally monstrous, their evil made manifest.

In between these poles, Cisco places a number of characters. Trudy is a student at an illegal university who obtains a job working at Sanglade. Celada is another university student who experiences clairvoyant visions he dismisses as hallucinations, but which Cisco uses to relate much of the novel's plot. And the eponymous wretch of the sun is a regular policeman who, during the pursuit of a suspect, has what may be a visionary experience or may be a psychotic break, when he sees members of the secret police shoot a man. The event is so destabilizing to him that his name is lost to the text, and instead, he is referred to by the successive letters of the alphabet. Tortured by the secret police when he reveals their involvement to his fellow officers, this man abandons his role as an instrument of the state in favor of a life as a puppeteer whose shows dramatize, in oblique and comic fashion, his experience. Part of the man's revelation/delusion is a vision of the personified sun, and as the novel progresses, he decides that Sanglade is her nighttime residence. At the same time, he becomes involved with Trudy and the other university students, as they move towards some form of confrontation with the secret police.

In the brief, evocative preface to the novel, Cisco writes about choosing the "suggestive ambivalence" of narrative over the "hollow answer" in response to the questions he foregrounds about the haunted house, the secret police, and secrecy in general. Based on what follows, he made the right choice. **The Wretch of the Sun** is a fine and welcome reminder that Michael Cisco continues to push ahead into territory vast and strange.

The Suicide Motor Club, the new novel from Christopher Buehlman, is a lean, mean, souped-up, eight cylinder, four-speed race car of a book. It begins at high speed, with Judith Lamb, the protagonist, in a car with her husband and five-year-old son. The year is 1967, and the Lamb family is driving east through New Mexico, on

their way home from a wild west-themed vacation. Without warning, the family is flanked by a fast, black car, one of whose passengers reaches between the moving vehicles to snatch their son from the back seat. As Judith fights a losing battle to hold onto her son, she sees that the men and woman in the car beside her are deathly pale, their mouths bristling with sharp teeth. Once her son is in the black car, it pulls away, leaving a second car which has approached from behind to nudge the Lambs's car into a rolling wreck. The accident mortally injures Judith's husband, and though she escapes serious hurt herself, she is left widowed and bereft of her son, no trace of whom can be found. Eventually, she decides to seek solace by taking holy orders at a convent in Ohio.

Judith's story at a temporary pause, the narrative now shifts point of view to a series of women and men who have their own brief, fatal encounters with the men and woman who destroyed Judith's family. As her vision of them suggested, they are vampires. These are the monsters of tradition: predatory, malevolent, difficult to kill. They travel the highways and byways of the country by night, never stopping in one place for too long, lest they draw attention to themselves. Most of the people the vampires meet immediately succumb to their glamour, allowing the creatures to separate their intended victims from any friends or family, and also to plant in the memories of those left behind a different version of events, one from which the vampires are absent. To further cover their tracks, the vampires stage their murders to resemble suicides, which, combined with the fast cars that are their preferred mode of travel, gives the book its title.

All of this Judith learns not long after she has entered the convent, when she is visited by a man who identifies himself as a member of a group called the Bereaved. He has sought her out to tell her that her family was taken from her by vampires and to ask her for her help in destroying them. She agrees on the spot, and in short order has departed the convent with the man, on her way to join a small group of men who have dedicated themselves to the defeat of the creatures who killed their own loved ones.

From here, the narrative hurtles headlong towards the confrontation between Judith and her fellows in the Bereaved and the Suicide Motor Club. Writing a prose that is simultaneously stripped down and lyrical, Buehlman guides the story towards a thrilling, fiery climax. In many ways, this novel is built to the model of the summer blockbuster: a plot based in a conflict between good and evil, shifts among multiple points of view, characters who exhibit above-average competency in their respective (and necessary) skills, dramatic and decisive action. But Buehlman invests this familiar structure with depth and resonance, creating compelling characters whose fates matter to the reader. This is the case with Jude, but also with Luther Nixon, the leader of the vampires, who is given a trio of monologues that take him beyond cardboard cutout to a villain of some texture and complexity. In addition, Buehlman uses the novel's late-sixties setting as more than window dressing (not to mention a convenient way to avoid the narrative challenges

posed by the age of cellphones and the Internet). His vampires insert themselves into the cultural discourses of the time, using them as camouflage for their intentions. Not to mention the fact that his choice of Luther Nixon's last name is hardly innocent.

There's a consonance between this novel and Buehlman's previous book, the excellent **The Lesser Dead**. Both books concern vampires who are imagined in pretty much the same way; indeed, there's a brief reference to the earlier novel in this one. (Interestingly, both novels present vampires who are members of the lower class.) They're a welcome rejoinder to the assorted *Dogme 95*-style prohibitions against the use of such traditional horror figures. Indeed, the only substantial complaint about **The Suicide Motor Club** that can be made is that it ends on a cliffhanger, the first of what appears to be at least a two-book series. No matter: there is plenty here to enjoy in the meantime.

"Beside Me Singing in the Wilderness", the opening story in Michael Wehunt's fine first collection, **Greener Pastures**, is a tale of homecoming. It's told in the voice of 130-year-old Alma, returned to an unnamed mountain in north Georgia near the North Carolina border. Here, she and her recently deceased sister spent a month with their mother when the girls were seven years of age. Their father had been killed by a train in Atlanta, and their mother brought them to this place to start life afresh in the newly built logging town of Alderpine. Soon, however, the inhabitants of the town stumbled upon a waterfall of blood flowing out of the nearby mountain. Its effects upon those who tasted it were dramatic, horrifying and driving them out of their minds, transforming them into ravening monsters who had to be killed by their fellow townspeople. The girls' mother was among the blood's victims. They tasted it themselves, but escaped its worst effects by hiding in a cave within the mountain. During their time in the cave, they became aware of something living deeper in the mountain, a presence connected to the bloodfall, which the girls were able to quiet through the hymns they sang in the darkness. Rather than being maddened by the blood, they were changed, emerging from the cave as vampires. For the next one hundred and twenty-two years, until her sister's death, the two of them did their best to blend into the society changing around them, until Alma's sister decided she had lived long enough. Now, a year later, Alma has decided to join her.

Many of the virtues of Michael Wehunt's fiction are on display in this first story. Stylistically, there's a precise and careful attention to language. In turn, through his narrator's voice and through her description of her location, the story is distinguished by a deep sense of place, of the *deus loci*. (It's common practice to compare writers working in Georgia to Flannery O'Connor, a kind of geographical literary default, but Wehunt's prose has more in common with that of Carson McCullers and James Dickey, as well as Laird Barron.) Plot-wise, there's a concern with transformation and monstrosity, an interest in the liminal areas where

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LOCUS LOOKS AT BOOKS: ADRIENNE MARTINI

Impersonations, Walter Jon Williams (Tor.com 978-0765387813, \$17.99, 256pp, pb) October 2016. Cover by Jaime Jones.

Barren Cove, Ariel S. Winter (Emily Bestler Books/Atria 978-1-4767-9785-4, \$23.00, 211pp, hc) April 2016.

Dark Matter, Blake Crouch (Crown 978-1-101-90422-0, \$26.99, 352pp, hc) July 2016.

A new book by Walter Jon Williams always makes my pulse flutter a little bit. The space operas like the Dread Empire's Fall Trilogy are right in my wheelhouse, what with their feats of derring-do by both men and women set across a multi-specied universe. Even when Williams has written in other genres, like the just-the-other-side-of-now thriller **This is Not a Game**, his name on the cover is an assurance that the story will, above all else, be well told.

That holds true with **Impersonations: A Story of the Praxis**. If nothing else, it is well told with story plot, well-drawn characters, and excellent wordsmithing.

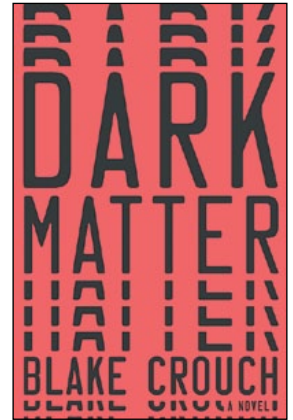
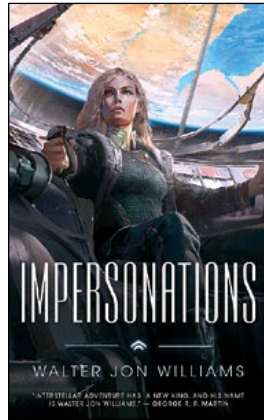
Impersonations takes us back to the world of **Dread Empire's Fall**. Also returning is Lady Caroline Sula, a military hero who has been exiled on Earth for political reasons. Sula, being Sula, is okay with this turn of events, mostly because it gives her a little down time and a chance to see some of humanity's cultural relics. Only, with Sula being Sula, it's just a matter of time before she finds herself a target, both in a literal and metaphorical sense.

It feels like Williams is having a great time with **Impersonations**. There's a sense of play here, especially when he starts envisioning what might be happening on the planet after thousands of years of Shaa rule, including a circle of bureaucracy reenactors – think Civil War recreators but for small town planning board meetings – whom Sula is forced to interact with.

What's missing, however, is a sense that there's really much at stake for her. Yes, she has a deep, dark secret, but, as much as she worries about it, it never seems to really be on the brink of being revealed. There's a sense that Sula herself is lonely and lost as a result of that deep, dark secret, but she seems to shrug those dark thoughts off with ease. It's great to see Sula (and Williams) again, mind you, even if she does feel like a conflict-lite version of herself.

Stop me if you've heard this before: a damaged loner moves in to a beachside bungalow, which has been rented to him by the reclusive family that lives on the wind-swept cliff above. Their big house is full of mysteries: the sick patriarch whom our recluse never sees, a gardener who has seen more than he can tell, a cruel young man who might have murdered in his past. It's the stuff of any Gothic romance. Only in Ariel S. Winter's **Barren Cove**, 90 percent of the players are robots.

Sapien, the damaged robot loner, has retreated to the rented beach house because a bus accident (that might be more than an accident) has left him literally broken. He becomes intrigued with his landlords, a family of robots who seem to be in



thrall to Beachstone, an aging and ill human who is among the last of his kind, thanks to a nameless plague. There's something weird going on up in that house and Sapien becomes obsessed.

Within this frame, Winter explores what would happen if robots were left to design themselves without human limits and interventions. The picture he paints is a brutal one, where survival defaults back to those who are most fit. Those humans the plague doesn't kill, the robots might, either through ignorance or malice.

Barren Cove is interesting enough, even if some of the nuts and bolts of Winter's imagined world don't quite seem to be explained enough to make sense. For example, his take on robot reproduction implies that some sort of information must be shared – but it is unclear why that has to happen, other than to give the writer a rape analog. What Winter does well, however, is create a mood and a mystery, one that hints at larger societal and very human implications without ever explicitly stating what they may be.

According to the PR material tucked in with Blake Crouch's **Dark Matter**, Crouch's thrillers have sold more than two million copies and been adapted into a prime-time network TV series. Which is, of course, great. Writers who make money are the luckiest writers in the world – and I wish him all continued success.

What Crouch doesn't appear to be, however, is a best-selling writer who has read much hard science fiction. If he had, then **Dark Matter** wouldn't have been quite so hollow and humorless for a reader who has read her fair share of hard science fiction. Like, say, me.

Crouch opens with Jason Dessen, a college physics professor, cooking dinner with his beloved wife and son. He ducks out to meet an old friend who has just won a major physics prize, and finds himself kidnapped. He eventually regains consciousness in an alternate dimension, one in which he's a hot shot physicist whose approach to family life could best be described as "scorched earth." Our Jason, Jason Prime, desperately wants to find his way back to his saint of a wife and central casting kid.

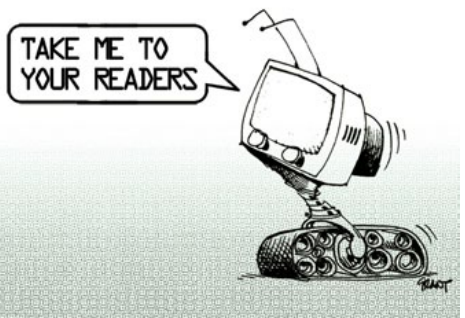
Fair enough. Where it falls apart is in the telling. Crouch takes forever to get to the parts that most SF readers will have long figured out, like, say, that Jason Prime was kidnapped (spoiler alert (but not really)) by himself, the hot shot physicist

version. Jason Prime, our physics professor, who should know a thing or two about the idea of the multiverse and superposition, takes what feels like decades to work out what's happened to him – and even longer to figure out what he might be able to do about it. That makes it really tough to believe that he has the science chops and facile imagination he would have needed to survive as either a physics professor or as the main character in a book about one.

It feels like Crouch was going for a scientist-saves-his-ass-with-science style story à la **The Martian**, especially when Jason Prime mutters statements like: "I am not allowed to think I'm crazy. I'm only allowed to solve this problem." But where Andy Weir's work crackled with humor, energy, and actual science, Crouch's work is humorless and dull, with some hand-waving that doesn't distract from the sense that he doesn't really know what he's talking about.

Dark Matter might be a runaway hit with Crouch's thriller audience. Again, that would be great. Selling books raises all boats, no matter what the genre. But for a SF/F reader, it's likely to be a disappointment. —Adrienne Martini ■

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LOCUS LOOKS AT BOOKS: CAROLYN CUSHMAN

Kelly Barnhill, **The Girl Who Drank the Moon** (Algonquin Young Readers 978-1-61620-567-6, \$16.95, 386pp, hc) August 2016.

In this young-adult fantasy, told in a misleadingly simple, fairytale style, The Protectorate is an unhappy town, sometimes called the City of Sorrows because each year the village sacrifices its youngest inhabitant, leaving infants in the woods to keep the evil witch away – but it’s really a plot by the town’s Elders to keep control. They don’t even believe in the witch, unaware that every year the witch Xan comes to rescue these poor abandoned children and take them to healthy cities where she finds them good homes. Then one year she accidentally feeds the latest infant moonlight, which gives the girl magic, dangerous magic. So to keep her safe, the witch herself must raise the child, now named Luna. The girl’s magical childhood has its charming moments, but the real excitement builds as Luna approaches adolescence and Xan starts to lose her powers, even as back in the Protectorate one young father decides he will find and kill the wicked witch. It takes a bit of doing to unravel all the complications and confront the real villains, of course, making for an involving – and often wondrously strange – adventure. Though aimed at middle grade readers, this has plenty of marvels and tongue-in-cheek moments to keep older readers entertained as well.

Kelly Barnhill, **The Unlicensed Magician** (PS Publishing 978-1-848639-18-8, £15.00, 123pp, hc) December 2015. Cover by Ben Baldwin.

A rather delirious magic infuses this charming novella, which mixes a touch of fairy tale elements with 1984-style dystopia in a tale of a magical girl in a land ruled by a dictator known as the Minister. Unlicensed magic is illegal – as the Minister makes clear in his regular radio pronouncements, themselves illegal for his subjects to ignore. Sparrow is known, by those who can see and remember her, as the junk man’s daughter. She has an unpredictable magic; animals love her, and humans would if they didn’t forget her as soon as she left. Flashbacks explain some of what happened when Sparrow was born, and why the Minister is so obsessed with magic, but it all makes the sort of sense a fairy tale might, with a bit of surreality for flavor. The Minister gives the story some definitely dark aspects, but overall it’s a delightfully antic, potentially magical tale, well worth checking out.

Rachel Caine, **Paper and Fire** (NAL 978-0-451-47240-3, \$17.99, 357pp, hc) July 2016.

The second book of The Great Library series finds Jess Brightwell still smuggling books, while training as a recruit for the Great Library of Alexandria’s High Garda. Then Jess discovers a clue that suggests his friend, the inventor Thomas Schreiber, is still alive – not executed for treason for inventing a printing press. Jess’s search for the truth about Thomas, and his determination to rescue him, turns this into an action-packed prison-break story, but at the same time there are

some dreadful revelations about why and how the library has suppressed the printing press, as well as other inventions and knowledge, explaining a lot about this world where they effectively have e-books, but no print texts, among other technological anomalies. For a middle book, it covers a lot of territory, with plenty of thrilling action, and some memorable characters making hard choices.

Gail Carriger, **Imprudence** (Orbit US 978-0-316-21221-2, \$25.00, 352pp, hc) July 2016.

The second volume of the Custard Protocol series finds Prudence, daughter of Lord and Lady Maccon and adopted daughter of the vampire Lord Akeldama, back in London, getting raked down by Queen Victoria for her work in India. So she’s not happy when, on top of that, she learns there’s something wrong with her werewolf birth father, her beloved Paw. This family emergency brings Rue and the crew of the airship *The Spotted Custard* to Egypt, where repeated attacks from unknown foes ultimately force them to travel all the way to the origins of the river Nile. The adventure helps to keep things moving, and it’s nice to see more of this supernatural steampunk setting, but as always in Carriger’s world it’s the snark that keeps things particularly entertaining, and despite occasional breaks for fighting and sightseeing there’s plenty of snark to go around.

Blake Charlton, **Spellbreaker** (Tor 978-0-7653-1729-2, \$26.99, 474pp, hc) August 2016.

The final book of the Spellwright trilogy focuses mainly on Leandra Weal, daughter of the cographer Nicodemus Weal and Francesca DeVega. They are proponents of the League, a land where gods and neodemons are common, and a certain degree of chaos, maintained by the metaspells of Nicodemus, is welcomed; Leandra’s Aunt Vivian, on the other hand, is Empress of the bordering Second Neosolar Empire, constantly rewriting her master spell to guarantee order in the land – good for spellwrights’ magic, but eliminating genetic diversity, leading to periodic crop failures and famines. War between the two lands seems inevitable, and Leandra, looking for an edge, purchases a spell that lets her see a short way into the future, enough to tell her she’s going to murder someone she loves, but not who it will be. Her desperation to avoid that fate leads her to some questionable choices and anti-heroic acts, but ultimately she makes a huge sacrifice to save not just her land, but the world. In the meantime, we explore this colorful world where vibrant cultures mix, the magic is based on text, and lesser gods have to beg on street corners for prayers.

Karen Cushman, **Grayling’s Song** (Clarion 978-0-544-30180-1, \$16.99, 210pp, tp) June 2016. Cover by Jaime Zollars.

A Newberry-winning author of juvenile historicals, Cushman tackles her first fantasy with a rather historical middle-grade medieval-style tale of a wise-woman’s daughter, Grayling. When a dark magic burns their cottage and starts to turn the wise woman into a tree from the roots up,

Grayling is dismayed to be sent off alone to seek help, with only a magical song to help her. Until now, her mother has shown little faith in the girl’s ability to do anything, and her self-confidence is low, but gradually she acquires help, from a shape-shifting mouse to a small group of rather oddly assorted magic workers: a hedge-witch and her sullen great-niece, an enchantress, and a surprisingly unhelpful instructor from a magic school – all she can find since her mother was far from the only witch or wise one to be attacked and rooted to the ground. Eventually, Grayling saves the day, of course, and finds some welcome confidence. It’s a sweet tale, with some nice period touches and details of things like herb lore, but aimed at a younger audience unfamiliar with this style of fantasy; older fans may find it a bit simplistic.

Faith Hunter, **Blood of the Earth** (Roc 9780451473301, \$7.99, 358pp, pb) August 2016.

This first volume in the Soulwood series introduces an exciting new spin-off to the Jane Yellowrock series. Not exactly *urban* fantasy, since protagonist Nell Nicholson Ingram lives off the grid in the Tennessee Appalachian mountains, it nonetheless has much of the flavor – and action – of the better urban fantasies. Nell is a survivor of a cult, having grown up in God’s Cloud of Glory Church, a polygamous, survivalist Christian group that believes women are meant to be subservient and obedient to men. Nell, having escaped an unwanted marriage at 12 by marrying a different church member who then left the church, is now a young widow, unfortunately living on a farm adjacent to church property – and they want it, and her, back. Nell has some magics tied to the woods and earth of Soulwood Farm, but she’s afraid she won’t be able to hold off the church forever. Then Special Agent Rick LaFleur of PsyLED, the Psychometry Law Enforcement Division of Homeland Security dealing with paranormal activity, comes by to recruit her as a consultant on a case possibly involving the church and terrorists. Some local girls are kidnapped, and PsyLED and Nell find themselves rushing to find out what’s really going on before bodies start turning up. It’s a thrilling adventure; Nell, it turns out, has a bit of a dark side herself, but that just adds spice to this intriguing new series.

Joseph Nassise, ed., **Urban Allies** (Harper Voyager US 978-0-06-239134-6, \$16.99, 410pp, tp) July 2016.

Urban fantasy worlds collide in this original anthology of ten team-up stories, by some of urban fantasy’s biggest authors. I was familiar with some of the series, but hardly all, and the

» p. 49

THIS MONTH IN HISTORY

August 7, 2066. Interstate 80 reopens. Truck traffic resumes across Oglalla Slump, the massive sinkhole created in 2061 when portions of four states from Nebraska to the Texas panhandle dropped 200-600 feet, destroying roads, railways, fences, and windfarms.

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LOCUS LOOKS AT SHORT FICTION: PAULA GURAN



Black Static #52
Nightmare 6/16, 7/16
The Dark 6/16, 7/16
Uncanny 5-6/16

We'll start with five stories from the bi-monthly British print/digital periodical *Black Static* #52 that "push the genre envelope" with varying amounts of propulsion.

"**Wetwork**" by **Carole Johnstone** is reeking with atmosphere. Readers will quickly be immersed in the bleak Glasgow of the dysfunctional near-future plagued by a pandemic that turns people into murderous, zombie-like "Sleepers." The characters of cops Lowry and Farquharson are also convincing. When Farquharson's interest in a derelict, deserted public-housing complex continues after he is no longer investigating a bloody mass murder there, one can begin to guess the outcome, but Johnstone still delivers it with a gruesome punch. Two small drawbacks: Lowry's Glaswegian accent as rendered on the page is not unintelligible, but it definitely slows one's reading down, and... zombies again.

Damien Angelica Walters effectively employs second person narration in "**Deep Within the Marrow, Hidden in My Smile**". When their respective (rather bland) parents marry, two teen-aged girls are forced into a familial relationship neither wants. The "normal" girl, Courtney, gives the situation some effort, but the other, Alyssa, is, well, very weird. Alyssa is so strange one expects the uncanny worst of her – which we get – and anticipation tempers the terror. In the end, one pities Courtney, but both the character and the reader are more resigned to her fate than shocked.

"**The Oestridae**" by **Robert Levy** begins promisingly when a mysterious woman shows up claiming to be Dara and Billy's Aunt Lydie. Her lookalike sister, mother Marlene, has mysteriously disappeared 28 days before – so mysteriously that even though Billy has given up a college education to stay with his younger sister, there are no criminal or legal details. Dara is drawn to Lydie and Bad Things start happening to her. Meanwhile Billy frets, but does nothing to help Dara as Lydie tells him mysterious strange things. All this can happen because, evidently, the house is isolated from civilization. Some grounding in reality and further character development for Billy, whose final actions and thoughts don't quite jibe with

what we have learned of him, would have been appreciated. Cool title, though.

In the wake of her mother's recent death, Anamarie intends to do her duties then leave as soon as possible; an encounter with her sister Daisy – Mom's favorite – changes her wise plans. "**My Sister, the Fairy Princess**" by **Michelle Ann King** is a short but disturbing tale with more layers than one first expects.

Ralph Robert Moore's "**Trying to Get Back to Nonchalant**": After chatting with her daughter, Jasmine, ex-boxer Hal gets into a relationship with widowed Nora. Jasmine is fixated on cancer. (Did her father die of it? Unclear.) Hal handles it matter-of-factly... up to a point. That point is the crux of the darkness here, but its epilogue brings the real terror.

Monthly online/digital magazine *Nightmare's* June issue (#45) brings us "**Great Black Wave**" by **David Tallerman**, an updated pulp story of Western soldiers finding a forbidden place in the Middle East. Instead of an earlier era's brash arrogance followed by brutish entry, there's a veneer of respect for the "locals" and a high-tech robot is used to pierce the prohibited. Even with a mechanical investigator, the outcome is still what one would expect from accessing a taboo location.

"**The Finest, Fullest Flowering**" by **Marc Laidlaw** is a macabre little gem. An infinitely wealthy patron shows Milston, a potential resident, around his edenic island: a place that offers artists all they "need to explore without worrying about arriving anywhere... that allows the fullest, finest flowering of human endeavor, in all its variety." Artists, if they accept this chance for utter freedom of expression, however, are agreeing to live in a very comfortable prison; they may not ever leave the island. Milston's answer is almost a foregone conclusion, but the reader is left wondering how his particular art will affect the island and its creative inhabitants.

July's *Nightmare* (#46) presents "**Red House**" by **Gavin Pate**. Pate's fiction is an intriguing, surreal, disjointed vision from a traumatized child. It is very much the type of tale that depends on personal taste (and is difficult to describe), but at only 1,200 words, it is worth a try for anyone.

An Owomoyela & Rachel Swirsky's "**Whose Drowned Face Sleeps**" is a cruel, painful story

told by "R," a strong, but shattered woman with a "duplicitous brain." This duality may always have existed (or not) and saves (or doesn't) R when an agonizing love affair ends. "All love stories become ghost stories if you watch them long enough," she tells us (among other things). A more than unreliable narrator, even R is never sure what is truth and what is lies: "The past is a fracture, the future a mist. Only the waters of the present are certain, but even they are so opaque." It's beautifully written, strangely moving, ultimately indelible.

The June issue of the monthly online/digital magazine *The Dark* (#13) tenders "**The Hibernating Queen**", a fairy tale by **Leena Likitalo**. I've read two of Finnish author Likitalo's previous stories ("Watcher" and "The Governess with a Mechanical Womb"), and don't feel the writing in this one quite measures up to either. When ursine princess Karaval comes of hairy, heavy age, her peacock friends reject her. Val emerges from her first hibernation discontented and does not wish to commit to yearly hibernation or to marriage. She faces a difficult decision: neither outcome of her two choices is completely positive. If she wishes to escape, she must deny her naturally bearish ways of eating heartily and remain thin so the peacocks can assist her. In order to disguise her self-starvation, she resorts to bulimia. Peacocks aren't heavy lifters, and Likitalo probably had no intention of equating freedom with abnormal thinness but, unfortunately, that's part of the message that may be delivered.

In "**The Bat House**" by **M. Bennardo**, Bedelia sees bats as lovely, helpful creatures. Patience doesn't like them and wishes Bedelia had never put up a house to attract the chiropteran creatures to their home. (The two live together; no mention of their relationship is made, but they seem to be sisters.) Bedelia uses a crystal ball, has visions, and deals with "foul recipes" and charms, none of which Patience will allow Bedelia to talk about. Of course, if only she'd let Bedelia tell her.... The story is less than 2,200 words and, in this case, more characterization and exposition might have been better.

July's issue (#14) of *The Dark* publishes "**The Last Sailing of the Henry Charles Morgan** in [p. 50](#)

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LOCUS LOOKS AT BOOKS: *DIVERS HANDS*

LIZ BOURKE

Behind the Throne, K.B. Wagers (Orbit 978-0-316-30860-1, \$14.99, 432pp, tp) August 2016. Cover by Lauren Panepinto.

What happens when a gunrunner becomes the heir to an empire on the brink of invasion and revolt? That's the premise of **Behind the Throne**, the debut space opera novel by K.B. Wagers.

I'm a sucker for good space opera novel – even if, like **Behind the Throne**, it's a novel in a space opera setting that spends most of its time planet-bound. There's something about the sweep and scale of space opera that's just incredibly appealing, and particularly when its tone and style – and occasional sardonic sense of humour – recalls something of the sense of *Star Wars*. For this is a novel about lost heirs and rightful inheritances, politics and family (and family politics), and triumph against the odds....

For 20 years, Haili Bristol has been a very successful gunrunner, a criminal and a smuggler, living under an assumed name. Her mother forbade her entry to the military academy – and then her father died; Haili left home to find his murderer, and just kept going. But her family are royalty, the ruling family of an interstellar empire – the Indranan Empire – and now her sisters are dead, her mother is ill, and her nation is on the brink of serious civil discord.

When she's forced to return home against her will, Haili discovers that the life of a princess and heir to a throne is even more perilous than that of a gunrunner. Only able to trust her bodyguard Emmory and his partner Zin, she has a serious challenge on her hands if she's going to stay alive, much less protect her people. Her sisters' deaths were no accident, her mother's illness might not come entirely from natural causes, and people keep trying to kill her. Oh, and other members of her protection team might not have her safety at heart.

I really enjoyed this debut, despite some slight issues of pacing and structure. Although its structure and set-up is fairly conservative – the likes of **Ancillary Justice**'s arguments on personhood and colonialism, for example, are not for **Behind the Throne** – it stands out from many space opera novels by virtue of one single small quirk: the Indranan Empire is a matriarchal society, in which men are subject to a certain amount of social discrimination as a matter of course. This inverts the assumptions of our own societies, and although it's not a particularly deeply considered inversion, the difference is just enough to give a little extra flavour to the worldbuilding. A little spice.

It matters, for example, that Haili's primary bodyguard is a man holding a position of responsibility normally reserved for a woman. It makes things harder for them all. And it matters that Haili has spent most of her life away, in different cultural contexts, and finds her home culture's sexism more than a little ridiculous.

Behind the Throne's first person voice is slick and easy to read. Haili – for all that I at times felt at *least* as interested in the backstory the narrative only implies as the story itself – is an

easy character to like and to sympathise with. This is fast, explosive, fun read.

Reading it, I was reminded after a fashion of Katherine Addison's **The Goblin Emperor**. The mannered, measured pace of **The Goblin Emperor**, with its baroque worldbuilding and formal dialogue, is a far cry from **Behind the Throne**'s thriller-esque snap – but Haili's emotional isolation and estrangement from her family, her isolation within the highest halls of power – her utter lack of preparation for the position into which she finds herself catapulted, and her growing resolution to do her best regardless – recalls Maia, **The Goblin Emperor**'s young emperor. Like Maia, the people upon whom Haili comes to rely most are a pair of bodyguards and her secretary. And like **The Goblin Emperor**, **Behind the Throne**'s emotional core revolves around betrayals and isolation, family lost and family found.

And explosions. The explosions are not at all like **The Goblin Emperor**.

I can hardly wait for the sequel. I could use more *fun* space opera.



–Liz Bourke

RACHEL SWIRSKY

Dreaming in the Dark, Jack Dann, ed. (PS Australia 978-1-83863-968-3, £25.00, 419pp, hc) Cover by Greg Bridges. August 2016.

“What’s this business about Australia’s Golden Age?” Jack Dann asks in his introduction to **Dreaming in the Dark**. “Are we in a Golden Age? Well, I think we are.”

Dreaming in the Dark is an anthology of Australian science fiction, fantasy, and horror, collecting stories by authors such as Sean Williams, Angela Slatter, and Garth Nix. This isn't Dann's first collection of Australian SF&F, and this volume may be read as a sequel to earlier volumes, **Dreaming Down-Under** and **Dreaming Again**. “My agenda for this book,” he writes, “is to show off the diamond sharp results of this period... the mature, outreaching, beautiful, galling, nerve-cracking, edgy, humorous (we're known for not taking ourselves *that* seriously all the time!), elegiac, finely-wrought, slap-in-the-face, unnerving, poignant, brilliantly bright and ebon dark work that Australian fabulists are doing right now.”

Dann's choices emphasize impressive prose, sometimes precise and measured, sometimes absurdist, sometimes poetic. Perhaps the most scintillating example is “The Liquid Palace” by Adam Browne, a jarring and sometimes perplexing piece about a space explorer traveling the depths of an alien ocean in a giant, hollowed eyeball. One of the most striking passages:

All architecture partakes of rhythm.
Further: this rhythm is retained even if
that architecture should liquefy.
Think of the wintry planet Balsamine,
the moveless waves of its quick-frozen

Dreaming in the Dark



Edited by
Jack Dann

seas, every roil and dimple retained in the bluegreen freeze, where local nomads make temporary settlements among surf that stands grander than citadels. And think of the periodic thaws that come to those seas, the waves resuming their motions, but with the same measures, the same ornaments. So is architecture frozen flow.

The story is told in a freewheeling, bizarre style, incorporating elements of old travelogues. It teeters on a compelling edge between ridiculous and poetic, managing both.

James Bradley's “Martian Triptych”, also told in lovely prose, is comprised of vignettes by three different narrators with intimate connections to Mars. This is another example of the anthology's poetic strengths, as the story relies on resonances and off-page moments to create its plot and emotional connection.

The anthology features a number of contemporary fantasy pieces where ordinary people experience a brush with the fantastical or horrifying. For me, the best of these was Venero Armano's “Heat Treatment”, wherein a father has to cope with unrelenting, intrusive worries that he might hurt his own infant. The story is as claustrophobic and intense as the recurrent images themselves. The feverish language, at extreme moments, lapses into literal poetry.

On the other hand, “A Right Pretty Mate” by Lisa L. Hannett is a charming coming-of-age fantasy which spotlights character and plot instead of language. The story is more light-hearted than most of the anthology. It's an adventure about a non-masculine boy who lives on an island where men marry literal harpies. As one might expect, the story considers gender and sexuality.

While almost all the stories in this anthology were strong individually, their integration as a whole was less successful. Several of the contemporary stories combined similar moods and approaches, and even a little repetition in a short space like an anthology can feel disproportionately heavy.

Dreaming in the Dark will especially appeal to two groups of readers – those who love words themselves, and those who want an enticing sampler of work by some of Australia's most talented working writers. As Dann points out in his introduction, “this is just a taster.”

–Rachel Swirsky ■

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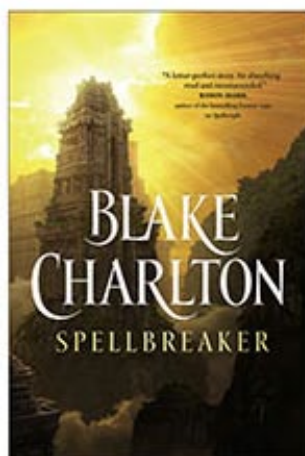
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★ "Works as a standalone story....
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and a wonderfully imagined
world make this a winner."

—Publishers Weekly
starred review

Leandra Weal is in trouble. A prophetic spell reveals she will either murder someone she loves or die herself. Problem is, she doesn't know whom she might murder. *Spellbreaker* is an exciting stand-alone fantasy in the acclaimed epic fantasy series begun with *Spellwright* and *Spellbound*.

Hardcover and eBook



★ "Smart, boundlessly creative gaslamp
fantasy. Hieber blends historical
fact and paranormal fiction with
ease, creating a world that is lush
and fascinatingly strange."

—RT Book Reviews
(4 stars) on *The Eterna Files*

Leanna Renee Hieber's gaslamp fantasy series continues, and the action ramps up in *Eterna and Omega*. The hidden occult power that menaces both England and America continues to grow. Far from being dangerous, Eterna may hold the key to humanity's salvation.

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"Kowal does a startlingly good job
of presenting a mindset that is
very alien to me.... The story and
characterization were lovely...."

—Patrick Rothfuss
bestselling author of *The Wise Man's
Fear* on *Glamour and Glass*

Dive into the new novel from beloved
fantasy author Mary Robinette Kowal
featuring the mysterious Spirit Corps
and their heroic work in World War I.

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"Ramsey Campbell writes stories
that will re-form your world."

—Neil Gaiman

Luke Arnold is a successful stage comedian who, with his partner Sophie Drew, is about to have their first child. Life seems ideal until his uncle's tales of the "Other" turn out to be true. Luke will have to confront forces that may be older than the world in order to save his unborn child.

Hardcover and eBook

WHEN TO QUIT YOUR DAY JOB

The best writing career advice I ever received wasn't "write every day" (because I certainly don't), but, "Don't quit your day job."

Clearly, not all of us have a choice in this matter, as steady day jobs continue to be eradicated and the "gig economy" becomes the norm. I've been laid off from at least half a dozen jobs in my adult life, and I'm not even 40. Many of us are pushed into lives of freelancing and novel writing not by choice, but by chance and necessity.

But when weighing your options, consider that I can count the number of full-time novelists I know who make a living wage solely from their novels on one hand, sometimes two. What I have found in the decade plus that I've been running in writing circles is that the writing life is so uncertain that many rely more or less on freelancing gigs for corporations, speaking fees, health insurance and a steady paycheck provided by a spouse, or generous help from family, or savings from a prior career as a doctor, lawyer, or banker. There are very few making \$40,000 or more a year writing novels alone. Fewer still making six figures, despite what TV shows like *Castle* and its ilk will have you believe.

Ask yourself how many debut novelists you heard about who got six-figure deals who are still writing full time five or ten years later. I've seen far more writers quit their day jobs after getting a big advance and go back to the job market three years later after the advance is spent and never earns out. Even if you live frugally on \$20,000 a year with a roommate, no car, and no student loan payments, consider that your \$100,000 advance, after taxes and your agent's cut, looks more like \$70,000. Worse, you don't get paid that amount all at once. If you're lucky, you get half up front, and the rest paid out as you turn in and publish manuscripts. Also note that publishers don't always pay on time, and payments have to be first processed by your agency and then come to you. Writing is not a get-rich-quick scheme.

If you have been writing for any amount of time, you no doubt have been longing for the day when you can confidently turn in your notice or throw out your corporate gigs and write books full time. So let's get into the weeds, here. When *should* you quit your day job?

While this is a personal decision that everyone is going to need to make on their own, here are some guidelines I've put together for myself in watching how other authors have managed this over the years. Consider quitting your day job:

1) **When you have enough money in contracted books and savings to last you for the next five years.** Five years is my minimum threshold here, but I can see how three or four years could also work, as that's about the length of the typical day job these days. It's rare, of course, to sign a contract for more than three books at a go at any one publisher these days unless you have a project that got caught up in a bidding war or you're a big name. This would likely end up being two different contracts (preferably more) at two (or more) different houses.

2) **When you have the financial ability to do so.** Yes, this is a lot like the first one, but includes other things, like a spouse with a steady job who agrees to be breadwinner for a finite or infinite amount of time while you write, or a sudden financial windfall like the lottery or an inheritance. But, again, I'd note that the best thing you could do with windfall money is to pay off all your bills first and save it. The vast majority of writers don't die rich. Far too many end up in poverty. If you get a windfall, I do encourage you to spend it wisely.

3) **When your day job is killing you more than financial uncertainty would.** There are hugely toxic work environments out there, and they are

only getting worse as employers use the fact that steady jobs are hard to find to treat workers abysmally. In this case, lining up as many freelancing jobs as you can and going all-in trying to write for a living is going to be

better for you than living in a toxic, abusive environment. If you're making \$20,000 at a crappy job you hate that steals your soul, swapping that out for \$20,000 a year writing is an easy decision. Pay off as many bills as you can first with your dual writing/work income, and good luck.

4) **When it becomes impossible to level up because you're out of time.** Our time is finite. We only have so much of it, and it's never certain when we'll be out of it. When you find that you are unable to level up your writing career because you are out of time to complete the projects that are vital to your career, it may be time to try for something part time or work out a more flexible arrangement with your employer.

5) **When you have no other choice.** Sometimes life quits your day job for you, and you have to make novel writing and freelancing gigs work for you. This is not a bad way to go. There's hustle involved, but there's hustle involved in keeping a day job, too. These days nothing is certain. On the one hand, Gene Wolfe and Isaac Asimov had day jobs throughout their careers. On the other hand, they were living in a completely different economy. Few have the luxury of deciding to keep their day job or not. Often, the decision is made for you, so do the best you can.

6) **Whenever you feel like it because I'm not the boss of you.** Throw caution to the wind! Be bold! Screw corporate America! Go all in! Luck and chance do occasionally pan out. I'm sure I'll receive many e-mails about anecdotal stories of people quitting on signing their first book contract and making it as a full time novelist for 30 years without freelancing income. I can name a couple off the top of my head, but those are the exceptions, not the rule. Sometimes being bold works. All I'm saying is: not usually. But you do you.

If you decide to quit, or you're forced to quit, my only advice is this: please be sure to diversify your income streams. Don't rely on a single publisher, or a single platform like Patreon, to provide 100% of your income. Ideally, a mix of freelancing gigs, work with several publishers, a Patreon, and the occasional Kickstarter will round out how you make money to pay for things like health insurance and student loans.

Professional freelancers know that relying on a single big client can spell disaster if that client slashes their budget or decides to hire someone in house. Think of a publisher like a freelancing client: they could be sold, they could cancel your contracts, they could decide not to buy your next book. Publishers are running a business, and just like any business, personal relationships and spoken promises don't count for much when a buyer swoops in and cleans house. Even having a contract with a publisher means nothing unless you have the ability to pay for the legal action necessary to enforce it. Trust me on this one.

We live in interesting times, and the sage advice from the writers before us isn't always going to work. There are few jobs with security and pensions. More and more, writing for a living can be just as financially fraught and uncertain as working a regular corporate gig. There are no guarantees.

This is why I encourage writers to hold onto their regular gigs if they're lucky enough to get them, and combine writing income and day job income for as long as possible. If you are in a position where you enjoy what you do and it doesn't eat your soul, hold on. Pay down your bills. Enjoy this time while you can.

—Kameron Hurley ■



Kameron Hurley



Everybody Loves Mars

DAVID D. LEVINE

which you should do. I am a traditional publishing partisan, but what I tell people is, you have to define your victory conditions. Your victory condition will control how you play. Do you want to make the most money? Do you want to have the most readers? Do you not care about money or readers, but want to be really well reviewed? Is having your paper book on the shelves of brick-and-mortar bookstores something that is important to you? Is being able to control your career important to you? There are all sorts of things that will determine whether you consider yourself to be successful. I don't think these desires are subject to conscious control. You have to look inside yourself and decide, what is really important to me? They may change over time.

"I like to say that traditional publishing gives you the illusion of security, while self-publishing gives you the illusion of control, when the fact is that there is neither security nor control in any aspect of publishing. You need to decide what you need to make yourself comfortable. Would you rather be in the driver's seat, knowing that you might get lost or crash? Or would you rather sit on the bus, knowing you might not get where you want by the most optimal route? Either of those has its pros and cons. For myself, I don't enjoy self-promotion, formatting e-books, uploading spreadsheets, and so forth. I don't feel particularly good at it. I want somebody else to do

that work for me, and I'm willing to give them a big chunk of the revenue in order to do it. Other people will feel differently.

"I want to be read. I want lots of people to read and enjoy my books, and display their enjoyment through awards and reviews. People say if you self-publish, you make more money, because the royalties are so much higher. The fact is, you don't make more money unless you can sell at least 20% as many copies as a publisher, with all of their publicity mechanisms, can sell. Lots of people say publishers don't push books anyway, but they totally do. Just having a book come out from a major publisher is a form of publicity that an individual cannot buy. Just having that logo on the spine, being on the shelf in the brick-and-mortar bookstores, being in the ads – I may have a little tiny book cover in an ad in *Locus* or something, with Brandon Sanderson at the top, but I'm still there. My book is on the same page with Brandon Sanderson. Nobody really understands how marketing works, but I believe that a publisher can push many more copies into people's hands than I can personally. That means more readers, which is the thing I want, and given that I'm probably not a good self-promoter, they can probably push many more copies into people's hands, so the money I get will be greater. That's my calculation.

"A lot of self-publishing advocates are people like Kevin Anderson, Kristine Kathryn Rusch, and Dean Wesley Smith – people who are standing on a pillar that was built for them by traditional publishing, and are now saying to people who are standing on the ground at the base of that pillar, 'You can do what I did.' I don't think that's fair. I don't think it's fair for people who have transitioned from success in traditional publishing in a previous technological generation into success in self-publishing to say

to people who are just starting out, 'You can do it, too.'

"When I was just starting out writing stories and sending them out, and was not yet published, I ran into Gardner Dozois in an elevator at the Worldcon in Los Angeles. I said to him in the elevator, 'We know that if you're trying to teach a rat to do something, the best way to instill a behavior is to give it inconsistent feedback. You don't give it a pellet every time it pushes the lever, only sometimes. This trains the rat to keep pushing that lever. What happens if the rat gets the same form rejection letter no matter what it writes?' Gardner said to me, 'The persistent rat gets published.' Then we came to his floor and he left. For a year or two after that, whenever I would send him a new story, I would write at the top of the cover letter, 'Hi, it's me the persistent rat again.' It really is true. This is a piece of advice I've gotten from many people, especially Jay Lake – that persistence is more important than everything else put together. If you have talent without persistence, you will not push past the first failure. If you have experience, contacts, any of these things, persistence is still key – the habit of continuing to try even after initial failure.

"That worldview is baked into our fiction. The standard try-fail cycle is all about persistence. The try-fail cycle shows that the goal is worth achieving, and that the character really cares about the goal, because if they didn't care about it, they wouldn't keep trying. It shows that the goal is not just important to the character, but it's worth achieving, because if they just tried and immediately succeeded, that wouldn't be a very interesting story either. I call this Protagonist-ness, the characteristic of taking action in order to achieve your goals. I try to make my characters protagonist, and I try to be protagonist in my own life. Being protagonist means doing stuff, and continuing to try, not necessarily the same thing over and over again, but to try *something* to achieve your goals. That continuing to try, to push against obstacles, is really the only way to achieve success. Certainly in this business and probably in life in general.

"**Arabella** is the fourth novel I wrote, and the first novel I sold. Novel number three is a hard SF YA set on Mars – that one definitely came out of my simulated Mars experience in Utah. Just about the time I was finishing that one up, I was shopping my second novel, and looking for a new agent. The responses I was getting from agents as well as editors was, 'Science fiction just isn't selling.' I was getting this from the editors of science fiction houses! So here I was with a completed hard SF manuscript, and I said, 'I don't need the heartbreak.' So I set it aside. Nobody has ever seen it, and it's never been critiqued. I have no idea if it's any good. Then I started working on something that would be science fictional enough satisfy me, but in a more fantastical mode – something I thought would be more salable. That was **Arabella**, and it seems to have worked.

"Every one of my novels has been a little more straightforward, a little more commercial, than the previous attempt. The first one was told out of chronological order, with alternating points of view, bopping back-and-forth in time. I believe that I made it work, and I had an editor who wanted to buy it, but he couldn't convince his boss. Nobody bought that one. It also had some really weird sexual politics. The main character slept with men, women, and aliens over the course of the book, and there

[▶▶ p. 56](#)

David Daniel Levine was born February 21, 1961 in Minneapolis MN. He grew up in Milwaukee WI, attended college in St. Louis MO, and then relocated to Portland OR, where he's lived ever since.

Levine's first publication of genre interest was story "1992: The Worldcon that Wasn't" (1996), but he began publishing regularly with "Wind from a Dying Star" (2001), and has produced more than 50 stories so far, including James White Award winner "Nucleon" (2001), Hugo and Sturgeon Award finalist "The Tale of the Golden Eagle" (2003), Hugo Award winner "Tk'tk'tk" (2005), Nebula Award finalist "Titanium Mike Saves the Day" (2007), and Sturgeon and Nebula Award finalist "Damage" (2015). Some of his short fiction was collected in Endeavour Award winner *Space Magic* (2008). Levine was a finalist for the Campbell Award for Best New Writer in 2003 and 2004. He co-edits fanzine *Bento* with his wife, Kate Yule, and has served as convention chair for *Potlatch*.

His debut novel *Arabella of Mars*, first in a science fantasy series set in an alternate Regency era, appeared in 2016. *Mars* is an ongoing interest: in 2010 he spent two weeks living in the simulated Mars Desert Research Station in Utah.

"I'm happy in traditional publishing, though a lot of people say, 'Oh, don't do that to yourself, don't saddle yourself with an agent, don't do the traditional publishing thing – you would make so much more money and be so much happier with self-publishing.' There's no one offering advice on the question of traditional versus self-publishing who doesn't have a dog in the fight. There's nobody who can give you an unbiased opinion on



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Spotlight on: Kelly Robson, Writer

Kelly Robson grew up in Hinton, Alberta, Canada and graduated with a degree in English from the University of Alberta. From 2008 to 2012, she wrote the wine and spirits column for Chatelaine, Canada's largest women's magazine. She and her wife, fellow SF writer A.M. Dellamonica, relocated from Vancouver to Toronto in 2013.

In 2015, Kelly's first stories appeared in Clarkesworld, Tor.com, and Asimov's, and in the anthologies New Canadian Noir, In the Shadow of the Towers, and License Expired. This year, her stories appear in five "Year's Best" anthologies and she is a finalist for five awards: Nebula, Sturgeon, World Fantasy, Aurora, and Sunburst.

Tell us about your multiple-award-nominated story "Waters of Versailles" – what's it about, and why did you write it?

"Waters of Versailles" was a huge breakthrough in craft. In 2013 my ego was utterly crushed when I was laid off from a job I loved. We took the opportunity to move from Vancouver to Toronto, and over the next six months I forced myself to work in a new way: slowly and deliberately, while paying strict attention to crafting scenes. When "Waters of Versailles" was done, I had finally learned to produce work I'm proud of.

The first story seed was the image of the Champagne fountain – a massive, wasteful Baroque extravagance, and I ended up exploring the idea that the act of nurturing a child changes you. In "Waters of Versailles", womanizer and social climber Sylvain is forced to nurture the magical creature his fortune depends on, while supplying the French nobility with the latest status symbol: the flush toilet.

I write about parenthood a lot, which is odd because we don't have kids and never wanted them. Because the parental urge is completely alien to me, I can explore the subject without illusion or romanticism.

What one story of yours are you most fond of, that you'd like to point our readers toward?

My first published story "The Three Resurrections of Jessica Churchill" appeared in *Clarkesworld*, and it's a finalist for the Theodore Sturgeon Memorial Award. The story is heavily influenced by one of my favorite James Tiptree, Jr. stories "The Only Neat Thing to Do", which is, like all of Tiptree, extremely dark.

Tiptree's story creates a massive emotional impact, and I wanted to bring that kind of power to bear on the systemic failure of Canadian political and justice system to protect the most vulnerable members of our society – indigenous women.

What's the particular appeal of SF/fantasy for you? Why write that instead

of, say, mysteries or literary fiction?

Science fiction, fantasy, and horror are my blood. I can't live without them. For many years, writing in the genres I love felt beyond my reach, so I started with historical fiction and the best I could hope for was to bring a speculative sensibility to that genre.

I believe science fiction, fantasy, and horror provide a writer with the brightest, truest, and widest spectrum of colors to illustrate the mysteries, contradictions, and untapped potential of human nature.

We hear you're working on a longer piece – a time travel novella. Can you give us any details?

Drafting this story has been like birthing a watermelon. I have a lot of work to do on it, but after nearly a whole year of pushing, it's finally drafted.

"The Last Landing of the Lucky Peach" is set several hundred years in the future. The world has just begun to recover from a mass extinction event, but the invention of time travel by secretive think tank TERN has blocked the flow of funding for long-term ecological restoration projects. Minh, an elderly fluvial geomorphologist, is enraged at having her life's work disrupted by the illusion of quick-fix solutions to the world's problems, so when she's given the opportunity to travel to 2000 BC Mesopotamia for a past-state ecological assessment of the Tigris and Euphrates rivers, she jumps at the chance to uncover TERN's secrets.

You've made a big splash in a short time with your stories. Any plans to write a novel?

Not in the foreseeable future. I'm having so much fun writing short fiction, and it's incredibly rewarding. I have several concepts bubbling away, including two more Versailles novellas which, I hope, will form a satisfying story cycle.

Is there anything else you'd like our readers to know about you or the work you do?

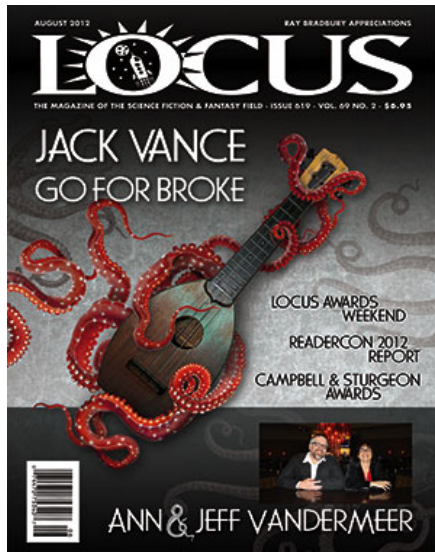
I'm ridiculously pleased with my story in the ChiZine anthology *License Expired: The Unauthorized James Bond*, edited by Madeline Ashby and David Nickle. Unfortunately, the anthology is only available in Canada, where Ian Fleming's work is now in the public domain.

Writing in the Fleming universe was nothing I'd ever considered before, but it was an absolute hoot. All the contributors – including Alyx, Charles Stross, Jeffrey Ford, Karl Schroeder, and James Alan Gardner – have said they had huge fun with their stories. Mine, "The Gladiator Lie", is an alternate ending to *From Russia with Love*, where Bond is captured by Tatiana Romanova and brought to a Siberian collective fur farm. It's unhinged and perverse. Writing it was a demented pleasure.

Ellen Datlow has recently acquired my Gothic Horror novelette "A Human Stain" which is forthcoming next January at Tor.com.

–Kelly Robson ■

Kelly Robson (2015)



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Spotlight on: Sam J. Miller, Writer

Sam J. Miller is a writer and a community organizer. His fiction has appeared in Lightspeed, Asimov's, Clarkesworld, Apex, Strange Horizons, and The Minnesota Review, among others. His first book, a young adult science fiction novel called *The Art of Starving*, will be published by HarperCollins in 2017. His stories have been nominated for the Nebula, World Fantasy, and Theodore Sturgeon Awards, and he's a winner of the Shirley Jackson Award. He lives in New York City, and at <www.samjmill.com>.

If you had to pick one of your stories to point our readers toward, which one would it be, and why?

HOW CAN YOU MAKE ME CHOOSE BETWEEN MY CHILDREN? OK, IF I MUST... my recent story "Things With Beards", in *Clarkesworld*, because it's new and maybe a li'l controversial. When Peter Watts wrote "The Things", he got shit because he made Childs a Thing. But not only did I make MacReady and Childs BOTH Things, they're also gay men. So I imagine someone somewhere is having an apoplectic fit over it. OR I'M NOT DOING MY JOB. All kidding aside, the fact is, when you're not used to seeing your stories told in mainstream movies and books, because those are populated solely by straight, white, cis people, you get really good at re-constructing those stories, re-telling them, in ways that make room for you. That's what's so exciting about fanfic, especially in the hands of diverse and marginalized creators. We are fans, and we will lay claim to these works. Stories belong to everyone; no one controls how we fill in the blanks. If someone watches John Carpenter's *The Thing* and sees MacReady has pin-ups of sexy ladies on his wall and says *That dude is straight*, their interpretation is no more or less valid than if I see it and say, *That dude really wants people to think he's straight*.

Tell us about your work as an activist and organizer. On a related note: How does that work influence your fiction?

I work for an organization that was founded and is led by homeless people, and my job is to magnify and amplify the voices of people experiencing homelessness to fight for social change around the negative laws and policies that impact them. That means a lot of protesting the NYPD, who since the 1990s has made pushing law-abiding homeless people out of public space its prime directive, and a lot of fighting City Hall, which is in the pockets of big real estate and has no interest in creating housing for very poor people. I've been doing it for 12 years now, so I imagine it's influenced my fiction in a million ways, but the two main ones are these: (1) It's given me a ton of insight into the profound injustice that's an inextricable part of how the world functions; how real and monstrous the consequences of gentrification are, for example – 96% of families in NYC homeless shelters are Black and/or Latino, so remember *that* the next time someone tries to tell you systemic racism is a thing of the past. (2) It's given me the opportunity to meet and work closely with hundreds of incredible people, many of them in the middle of unthinkable stressful and painful situations, who are nevertheless strong and smart and funny people who still face each day with incredible dignity and resolve. This gives me hope for how the rest of us will fare, when the inevitable climate-induced Collapse reduces us all to refugees in the rubble.



Sam J. Miller (2013)

Your debut novel *Art of Starving* is forthcoming. Tell us about it.

It's young-adult science fiction, about a bullied small-town gay boy with an eating disorder who believes that starving himself awakens a latent ability to read minds, control the behavior of others, and possibly bend the fabric of time and space itself. So, you know, light frothy stuff. Lots of F-bombs and gay sex.



Sam J. Miller (2014)

I was part of the Clarion class of 2012, and instructors Holly Black and Cassandra Clare told us there's essentially nothing you can't do in YA. Inadvertently, I think I ended up testing that proposition, and, yup, there's essentially nothing you can't do in YA.

Why do you write SF instead of, say, crime novels or mimetic fiction? What's the appeal of the speculative for you?

I write speculative fiction because that's how the world looks to me. Life is magic. Human society is horror. The world is science fiction. We carry tiny rectangles in our pockets that can access the sum total of human knowledge! Have you ever seen an ocean? THAT SHIT IS CRAZY AMAZING. And people do things to each

other – with machetes, with policy decisions, with legislative pens – that are far more frightening than anything a shoggoth or werewolf could do. To me the world is so full of wonder and horror that speculative fiction is the only literature equal to the task of reflecting it. By telling the most ridiculous lies, we as speculative fiction writers can present the primal truths of human existence in ways that other genre and non-genre lit could never begin to do.

Is there anything else you'd like our readers to know about you or the work you do?

Just that while we still have a long way to go, we live in exciting times as genre readers and writers. A ton of brilliant new work is coming from writers of color, queer & trans & nonbinary folks, women, folks from outside the English-speaking Western world, and more... and the public temper tantrums of people who feel threatened by these new voices should be ignored like any other temper tantrum. But we also live in horrific times, in the world at large, whether it's police murders of civilians of color, or mass shootings, or rape culture, or any number of other atrocities. More and more, I think it's the storyteller's job to insert the idea of "justice" into a world where it is so profoundly lacking, to show people that what we yearn for, what we fight for, can come to pass. Empires will fall; our oppressors will be punished; our suffering will be redeemed. The world we actually live in is profoundly unfair and unjust and cruel, but stories can help us escape – and imagine better ones. Our privilege and our oppression will be inverted. Our good acts and our wicked ones will be returned upon us. The ending might not be happy, but it will be just.

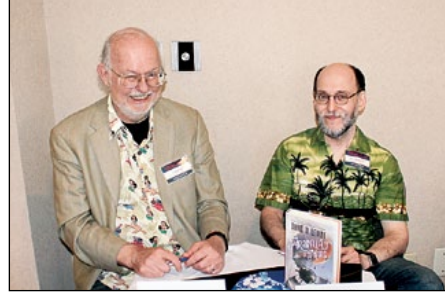
–Sam J. Miller ■

SF in SF



Richard Kadrey, Terry Bisson, Thomas Olde Heuvelt

SF in SF hosted Richard Kadrey and Thomas Olde Heuvelt at the American Bookbinders Museum in San Francisco on Sunday July 17, 2016. Moderated by Terry Bisson, the event featured readings and signings by both guests, a Q&A session, a cash bar, and plenty of time to mingle. Books were available for purchase thanks to Borderlands Books; Tachyon Publications sponsored the event. For more information on SF in SF, see their website: <www.sfinsf.org>.



Eva L. Elasiague, Matt Ruff

Stephen Graham Jones, Paul Park

Greg Bear, David D. Levine

Finalist Simone Caroti, Patrick Swenson

Evan Peterson, Doug Rudoff

Cadwell Turnbull, Micaiah "Huw" Evans

"Donut Salon: Full-Time Writing, the Dream" with Nancy Kress, Daryl Gregory, and Jack Skillingstead

Karen Anderson, Rebecca Lane



"We Are Legion: Promoting Various Voices Through Editing and Reviewing" panel with Nick Mamatras, Masumi Washington, Gary K. Wolfe, Nisi Shawl, and Silvia Moreno-Garcia



Beth Meacham, Liza Groen Trombi

Paul DesCombaz, Lora Gray, Taimur Ahmad



Finalists Malcolm R. Phifer, Michael C. Phifer



Folly Blaine & Randy Henderson, Daryl Gregory

Locus Awards Weekend
[p. 5](#)

Nancy Kress, and Jack Skillingstead, about living as a full-time writer, with Beth Meacham on hand offering publisher insight.

An autographing session ensued, with awards finalists Simone Caroti, Mamatras, Moreno-Garcia, and Washington, as well as Karen Anderson, Bear, Eva L. Elasiague, Jones, Gregory, Eileen Gunn, Randy Henderson, Kress, Levine, Julie McGalliard, Raven Oak, Park, Malcolm R. Phifer, Michael C. Phifer, Matt Ruff, Shawl, Jack Skillingstead, Patrick Swenson, Bruce Taylor, Willis, Wolfe, and Caroline Yoachim. Duane Wilkins of the University Book Store had titles for purchase.

Banquet attendees received free books, courtesy of Harper Voyager & Morrow, Lightspeed, Orbit & Redhook, Tachyon, Titan, Tor & Tor.com, and Saga. As everyone finished their meals, Liza Groen Trombi introduced toastmaster Connie Willis, who warmed up the crowd with quick humor. She discussed the history of the Locus Awards banquet and introduced Nancy Kress, her "official heckler."

Willis's theme for the event was "Welsh things" as she had just traveled to Wales. She handed out paper badges displaying corgis, Welsh dragons, the Tardis, etc., to pin to shirts, and ran a drawing for "Welsh" (read: Hawai'ian) shirts. The raffle for signed books and gifts came next, followed by the Hawai'ian-shirt-cum-trivia-contest. Kress joked with Willis brilliantly, while managing a startling number of costume changes. This year's contest was won by Tom Whitmore, who received an autographed plastic banana.

The first Locus Award, for Best Publisher, went to Tor. Editor Beth Meacham accepted, saying, "Thank you so much! Tom [Doherty] will be very happy to get this."

The award for Best Magazine went to *Asimov's*. Greg Bear accepted for Sheila Williams, who thanked the readers of both *Locus* and *Asimov's*, the authors, and Robert Silverberg. She said, "It's a pleasure and an honor to produce *Asimov's* with this dedicated crew," naming Victoria Green,

Cindy Tiberi, Margaret O'Connell, Deanna McLafferty, and Emily Hockaday.

David G. Hartwell won the award for Best Editor. Hartwell's father-in-law, John Cramer, accepted, saying, "My daughter Kathryn asked me to give the *Locus* organization the thanks of the family for this award." Choking up, he said, "My world has a hole in it that David Hartwell used to occupy. I really miss him. And I thank *Locus* for this honor, for David, which I'm sure he would have really appreciated."

Michael Whelan won the award for Best Artist. Leslie Howle accepted, thanking everyone who voted for him, saying, "There are so many fine artists working in our chosen field... to be picked out for this award gets more and more significant to me with each passing year."

Best Art Book went to **Julie Dillon's Imagined Realms, Book 2: Earth and Sky**. Eileen Gunn accepted for Dillon, who thanked the Locus Science Fiction Foundation and "Everyone who has enjoyed or supported my work." She said, "There are so many stunningly gorgeous and well-produced art books this year, and I highly recommend checking them all out."

The Best Non-Fiction Award went to **Letters to Tiptree**, edited by Alisa Krasnostein & Alexandra Pierce. Francesca Myman accepted for the editors, who said, "We are very proud of this book, and the way it showcases our field's debt to Alice Sheldon." They thanked the authors, agents, librarians and archivists, editors, copy editors, and friends who helped with the book. "And thank you to the voters of the Locus Awards poll for believing it worthy of this award."

The award for Best Collection went to **Trigger Warning: Short Fictions and Disturbances** by Neil Gaiman. Trombi accepted for Gaiman, saying, "So much of the life and vitality, and what is important and timely in our field, happens in short story form, and at short story length. We who write need to write the short stories, to love them, to argue about them, and to disagree, and then to go off and make more short stories." He thanked editor Jennifer Brehl, who published the collection.

Best Anthology went to **Old Venus**, edited by George R.R. Martin & Gardner Dozois. Gary K. Wolfe accepted for Dozois, who sent his appreciation and thanked the readers and voters; and for



Duane Wilkins, Olivia Ahi



Greg Sardo & Julie Zetterberg Sardo



Cat Rambo, Josh Pearce, Arley Sorg, Jacob Weisman



Stacie Hanes & Gary K. Wolfe

2016 Clarion West students (l to r): standing: Alex Filipowicz, Emma Osborne, Shiv Ramdas, Jessica Silbaugh-Cowdin, Mitch Shanklin, Betsy Aoki, Lora Gray, Elizabeth Bartmess, Cadwell Turnbull, S. Qiouyi Lu, Gunnar Norskog, T. Jane Berry; kneeling: Jon Lasser, C.A. Hawksmoor, Taimur Ahmad



Bruce Taylor



Tod McCoy, Scott James Magner



Josh Pearce, Keffy Kehrl



Jacob Weisman, Vicki Glover



Nick Mamatras, Silvia Moreno-Garcia, Masumi Washington, Liz Argall, J.M. Sidorova



Liz Argall, J.M. Sidorova



Jerry Kaufman & Suzanne Tompkins



Linda Deneroff, Janna Silverstein



Doug & Pat Booze



Laurel Amberdine, Caroline Yoachim



Ted Kosmatka, Jack Skillingstead



Francesca Myman at the Locus Table



Brooks Peck, June Cotton, Nisi Shawl



Julie E. Coryell, Seelye Martin



Eileen Gunn & John Berry



John G. Cramer & Pauline Cramer

Locus Awards Weekend



Martin, who echoed Dozois's sentiments.

Willis interjected a brief, humorous overview of news, but focusing on Welsh events. Trombi then gave the "Second Banana" Award to Kress for Meritorious Heckling Above and Beyond.

Naomi Kritzer won for Best Short Story with "Cat Pictures Please" in *Clarkesworld*. Chrysoula Tzevalas accepted for Kritzer, whose touching speech reflected on the story and served as tribute to her mother who had recently died. Kritzer said, "She was... incredibly giving of her time and energy. She was the kind of person that I eventually realized I wanted to be." Kritzer thanked everyone there, Tzevalas, Neil Clarke, Kate Baker, her husband and children, her "many friends who have rallied around me in the last week," and Bruce Sterling. She dedicated the Award to the memory of her mother, Amy Kritzer.



Connie Willis, Nisi Shawl, and official heckler Nancy Kress, dressed as "Hannibal Lecter"

The award for Best Novelle went to "Black Dog" by Neil Gaiman (**Trigger Warning**). Trombi accepted for Gaiman, who said, "I wanted to write about the 'black dog' of depression that has hurt so many of our lives, as metaphor, as ghost story, and as folklore. It was a hard story to write, a hard story to finish. I'm honored that so many people liked it. Thank you all."

Alastair Reynolds won the Best Novella category for **Slow Bullets** (Tachyon). Jacob Weisman accepted for Reynolds, who said, "I'm overjoyed to have won this award, especially for a story that was written as a personal project over a very long period with no real idea of what the world would make of it." He acknowledged Marty Halpern's "meticulous" work as editor, and thanked Tachyon, as well as Michael Bishop, Allen

Steele, and Michael Swanwick, and everyone who voted for his story.

Best YA Book went to **The Shepherd's Crown** by Terry Pratchett (Harper; Doubleday UK). Kress accepted, reading remarks from Pratchett's editor Jennifer Brehl. She thanked the *Locus* readers and said, "Terry loved and valued *Locus*: the publication, its editors, reviewers, its contributors, and its readers. I know that he would be extremely gratified and proud to receive this award."

Ken Liu's **The Grace of Kings** won the Best First Novel category. Caroline M. Joachim accepted on Liu's behalf, saying, "**The Grace of Kings** is inspired by memories of listening to performances by traditional Chinese storytellers on the radio with my grandmother. She gave me my love for storytelling, and I miss her voice and her smile every day." He thanked the readers, editor Joe Monti, agent Russ Galen, and "all the wonderful folks at Saga." He thanked his friends and his wife, Lisa.

The Best Fantasy Novel Award went to **Uprooted** by Naomi Novik (Del Rey). Astrid Bear accepted for Novik, who said, "I am so honored and grateful." She thanked editor Anne Groell, agent Cynthia Manson, and her mother, "who planted the seeds of this book when I was a very small child, listening to stories of dragons and mysterious woods in a country far away and also home."

Ann Leckie won the Locus Award for Best Science Fiction Novel for **Ancillary Mercy** (Orbit US/Orbit UK). Cat Rambo read Leckie's speech: "It is an incredible privilege to find that the words that I've written and the story that I've



Connie Willis and her Welsh promo sign for the Locus Awards



Tom Whitmore, winner of the Hawai'ian Shirt Contest, with prize

told have reached so many people." She acknowledged the help of her editors, Will Hinton at Orbit US and Jenni Hill at Orbit UK, and her agent Seth Fishman. She said, "In the end it's the readers I'm writing for, and the readers to whom I'm most grateful. Thank you so very much."


The *Locus* party crowned the evening, running late into the night, with people spilling off for conversations in the bar or common areas of the hotel.

Thanks to Arisia and Norwescon for their support and sponsorship, to the publishers who donated books, to Leslie Howle, Doug & Pat Booze, Clarion West, Patricia Johnson of Clise Hotels, Duane Wilkins and Olivia Ahl of University Book Store, and especially to Connie Willis for her continued generosity and efforts on behalf of the Locus Awards.

— Arley Sorg ■



Hawai'ian shirt contest participants: Duane Wilkins, Gunnar Norskog, Seelye Martin, Nisi Shawl, Laura Lasser, Don Glover & Vicki Glover, Suzanne Tompkins, Tom Whitmore



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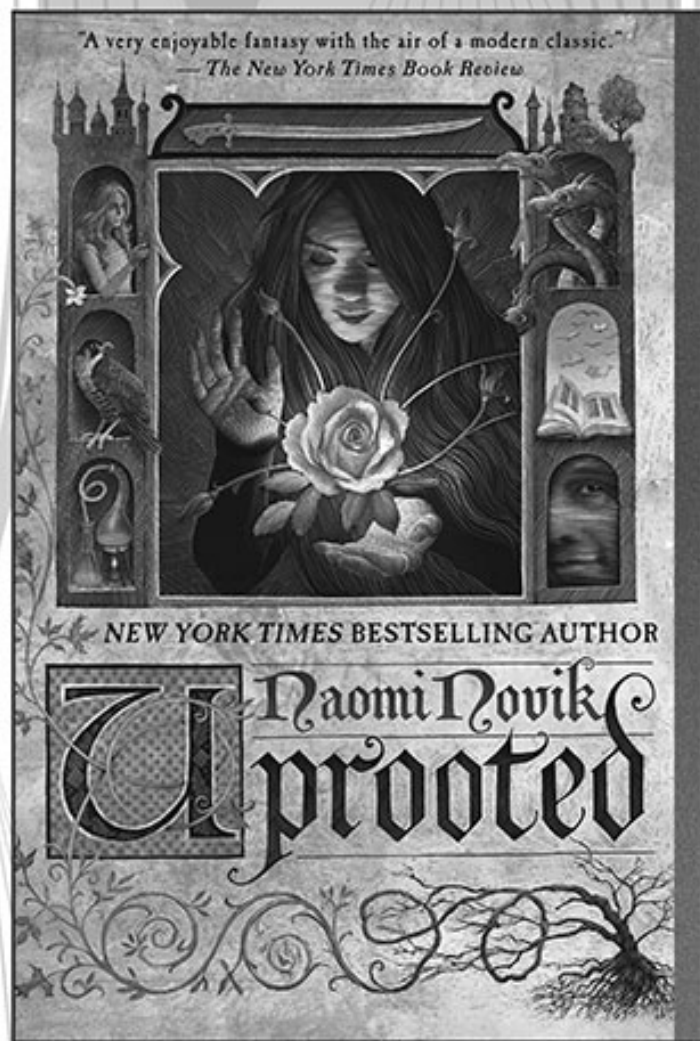
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ORBIT & REDHOOK

HARPER VOYAGER & WILLIAM MORROW

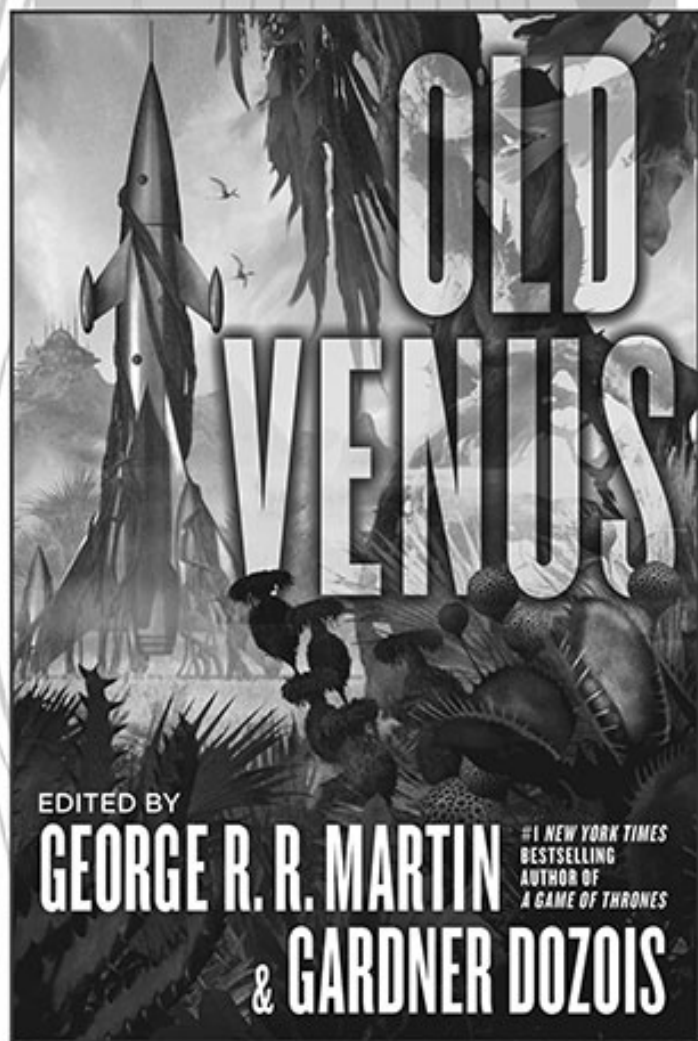
RANDOM HOUSE
proudly congratulates our
2016 Locus Award Winners

NAOMI NOVIK



UPROOTED
BEST FANTASY NOVEL

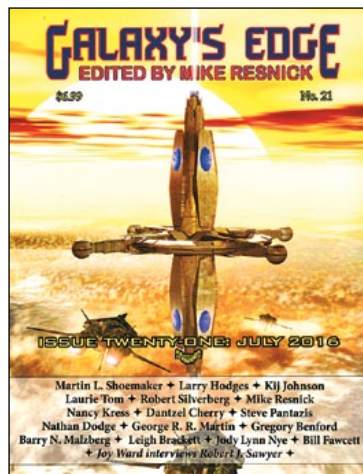
GEORGE R. R. MARTIN
GARDNER DOZOIS



OLD VENUS
BEST ANTHOLOGY



Magazines Received – June



Galaxy's Edge—Mike Resnick, ed., Issue #21, July 2016, 107pp, 19 x 24 1/2 cm. SF magazine with a mixture of original and reprinted fiction, reviews, and columns. This issue includes original stories by Martin L. Shoemaker, Larry Hodges, Laurie Tom, Mike Resnick, Dantzel Cherry, Steve Pantazis, and Nathan Dodge; reprinted stories from Kij Johnson, Robert Silverberg, Nancy Kress, and George R. R. Martin; part four of *The Long Tomorrow* by Leigh Brackett; an interview with Robert J. Sawyer; reviews by Bill Fawcett and Jody Lynn Nye; and columns by Gregory Benford and Barry N. Malzberg. Subscription: \$14.99/digital for six issues at <www.weightlessbooks.com> or \$37.74 for six print issues to Arc Manor/Phoenix Pick, PO Box 10339, Rockville MD 20849-0339; e-mail: <address@galaxyseedge.com>; website: <www.GalaxysEdge.com>.

Science Fiction Studies—Arthur B. Evans et al., eds. Vol. 43, Part 2, No. 129, July 2016, \$30.00, three times a year, 234pp, 15 x 23 cm. Academic journal. This issue includes a report on the fifth and final SFS Symposium on the topic of Retrofuturism and includes the text of the presentation by Arthur B. Evans on "Anachronism in Early French Futuristic Fiction", Rachel Haywood Ferreira on "How Latin America Saved the World and Other Forgotten Futures", and Pawel Frelik on "Gazing (Back) in Wonder: Visual Megatext and Forgotten Ocularies of Science Fiction"; other articles includes Patrick Whitmarsh's dissection of Peter Watts's narrative system in *Blindsight* and *Echopraxia*; Andrew Rose's examination of how science influences politics in Kim Stanley Robinson's science in the Capital Trilogy; Paul Mountfort's discussion of how Philip K. Dick's use of the *I Ching* or *Book of Changes* during the writing of *The Man in the High Castle* influenced the conceptual design of the book; Gerry Canavan's analysis of dichotomy presented by optimism and pessimism in Olaf Stapledon's *Star Maker* to determine whether Stapledon succeeded in answering the philosophical questions that spurred him to write to book in the first place; Cameron Aikward-Rich's look at the ethnography in Charlotte Perkins Gilman's *Herland*; plus review-essays and book reviews. Subscription: \$30.00 per year digital/\$40.00 for print for US individual (write for other rates) or free with a membership in the Science Fiction Research Association, to SF-TH Inc., c/o Arthur B. Evans, EC 203, De Pauw University, Greencastle

IN 46135-0037; all institutional subscriptions are handled through JSTOR; website: <www.depauw.edu/sfs/store>.

Smith's Monthly—Dean Wesley Smith, Issue #28, January 2016, \$6.99 digital/\$12.99 print/\$30.00 print sent internationally, monthly, 144pp, 17½ x 25½ cm. A magazine written entirely by Dean Wesley Smith with four short stories; *An Easy Shot*, a golf thriller; and part one of the serialization of Smith's first novel *Laying the Music to Rest*. Subscription: Digital-only \$29.99 (six issues)/\$49.99 (12 issues); Print plus digital \$59.99 (six issues)/\$99.99 for (12 issues)/\$30.00 per issue internationally, on his website <www.smithsmoonly.com/subscriptions/> or by mail to WMG Publishing, PO Box 269, Lincoln City OR 97367; website: <www.smithsmoonly.com>.

Smith's Monthly—Dean Wesley Smith, Issue #29, February 2016, \$6.99 digital/\$12.99 print/\$30.00 print sent internationally, monthly, 161pp, 17½ x 25½ cm. A magazine written entirely by Dean Wesley Smith with four short stories; a complete Cold Poker Gang novel, *Dead Hand*; and part two of the serialization of Smith's first novel *Laying the Music to Rest*. Subscription: Digital-only \$29.99 (six issues)/\$49.99 (12 issues); Print plus digital \$59.99 (six issues)/\$99.99 for (12 issues)/\$30.00 per issue internationally, on his website <www.smithsmoonly.com/subscriptions/> or by mail to WMG Publishing, PO Box 269, Lincoln City OR 97367; website: <www.smithsmoonly.com>.

Smith's Monthly—Dean Wesley Smith, Issue #30, March 2016, \$6.99 digital/\$12.99 print/\$30.00 print sent internationally, monthly, 180pp, 17½ x 25½ cm. A magazine written entirely by Dean Wesley Smith with four short stories; a complete Thunder Mountain novel, *The Idanha Hotel*; a WMG Writer's Guide; and part three of the serialization of Smith's first novel *Laying the Music to Rest*. Subscription: Digital-only \$29.99 (six issues)/\$49.99 (12 issues); Print plus digital \$59.99 (six issues)/\$99.99 for (12 issues)/\$30.00 per issue internationally, on his website <www.smithsmoonly.com/subscriptions/> or by mail to WMG Publishing, PO Box 269, Lincoln City OR 97367; website: <www.smithsmoonly.com>.

Online Magazines

Apex Magazine <www.apex-magazine.com>—Jason Sizemore, ed. Issue #86, July 2016, free online or \$2.99 e-book, monthly. Online SF/fantasy/horror magazine publishing both new and

reprinted fiction. This issue includes a novelette by C.S.E. Cooney; original short fiction by Jennifer Giesbrecht (with accompanying podcast) and Christopher Shultz; interviews with Jennifer Giesbrecht, Andrew Fazekas, and Sunny Ray; and poetry. New issues posted on the first Tuesday of every month, while the online content is posted piecemeal (every Tuesday) throughout the month. Cover by Sunny Ray. Subscription: \$19.95/year from Apex or Weightless Books <www.weightlessbooks.com>. Also available from Amazon.com at \$1.99/month.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #202, June 23, 2016, free online, bi-weekly. Online fantasy magazine. Online fantasy/adventure magazine. This issue has original fiction by Ann Chatham (with accompanying podcast) and Luke Nolby; and a reprint from Gemma Files. Cover by Martin Ende. Subscription: \$15.99/year from Weightless Books <www.weightlessbooks.com>.

Beneath Ceaseless Skies <www.beneath-ceaseless-skies.com>—Scott H. Andrews, ed. Issue #203, July 7, 2016, free online, bi-weekly. Online fantasy magazine. This issue has original fiction by Mishell Baker, and Rachael K. Jones (with accompanying podcast); and a reprint from Alette de Bodard. Cover by Martin Ende. Subscription: \$15.99/year from Weightless Books <www.weightlessbooks.com>.

Clarkesworld <www.clarkesworld-magazine.com>—Neil Clarke, ed. Issue #118, July 2016, free online or \$2.99 e-book, monthly. Online SF/fantasy magazine. This issue includes original fiction by Mike Buckley (with accompanying podcast), Eric Schwitzgebel, John Chu, and Jack Schouten; reprinted fiction by A Que (Nick Stember, trans.), Linda Nagata, and Mary Rosenblum; an interview with Michael Swanwick; and non-fiction essays by Christopher Mahon and Peter Watts. Cover by Lasse Perala. Subscription: \$2.99/month at Amazon.com, £2.99/month via Amazon.co.uk, or \$35.88/year from Weightless Books <www.weightlessbooks.com>.

Daily Science Fiction <dailysciencefiction.com>—Michele-Lee Barasso & Jonathan Laden, eds. July 2016, free online, every weekday. Online SF/fantasy magazine. This site e-mails one piece of short SF to subscribers every weekday. Stories are posted online one

week later. In July 2016 the site sent out fiction by Michael Thomas McCormick, Austin DeMarco, Alex Shvartsman, Sarina Dorie, R. Rozakis, Alison Wilgus, Jennifer Campbell-Hicks, H. Victory, Mike Buckley, Jack Hillman, Jennifer Sexton. Subscription: Free by e-mail; \$2.99/monthly compilations for the Kindle can be purchased from Amazon.com.

The Dark <www.thedarkmagazine.com>—Sean Wallace, ed. Issue #13, June 2016, free online or digital available for \$1.99-\$2.99, monthly. Dark and strange fiction magazine. This issue includes original fiction by Lenna Likitalo and M. Bennardo, and reprinted fiction from Tananarive Due and Helen Marshall. Cover art by Peter Polach. Subscription: Not available. Single issue can be purchased at \$1.99-\$2.99 per issue through Amazon.com. Kobo, and Weightless Books.

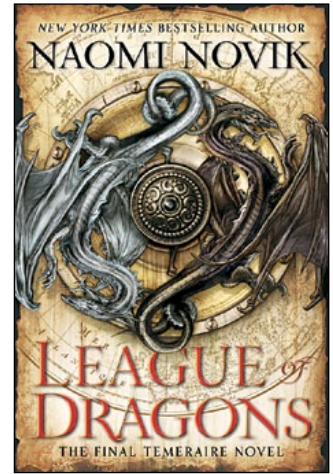
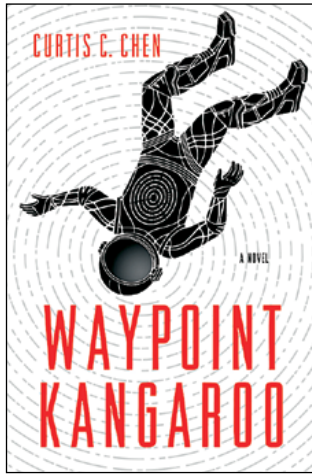
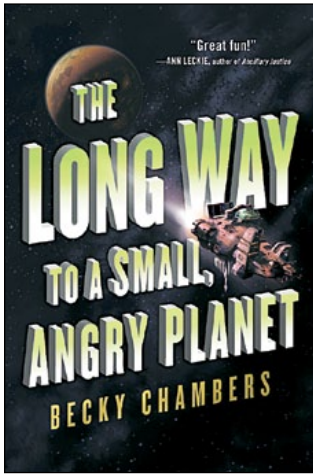
The Dark <www.thedarkmagazine.com>—Sean Wallace, ed. Issue #14, July 2016, free online or digital available for \$1.99-\$2.99, monthly. Dark and strange fiction magazine. This issue includes original fiction by Carrie Laben and A.C. Wise, and reprinted fiction from Seanan McGuire and Steve Duffy. Cover art by Ben Baldwin. Subscription: Not available. Single issue can be purchased at \$1.99-\$2.99 per issue through Amazon.com. Kobo, and Weightless Books.

Forever <www.forever-magazine.com>—Neil Clarke, ed. Issue #18, July 2016, \$1.99 digital only, monthly. A science fiction reprint magazine, this issue includes a novella by Elizabeth Bear, and short stories by Ken MacLeod, and Gweneth Jones. Cover art by Ron Guyatt. Subscriptions: \$1.99 per month for digital issues from Wyrmm, Amazon.com, B&N, and Weightless Books.

Lightspeed Magazine <www.lightspeedmagazine.com>—John Joseph Adams, ed. Issue #74, July 2016, free online or \$3.99 e-book, monthly. Online SF/fantasy magazine. This issue includes original science fiction by Ted Kosmatka, and Jilly Dreadful; reprinted SF by Genevieve Valentine and Seth Fried; original fantasy by Rochita Loenen-Ruiz and Kenneth Schneyer; reprinted fantasy by A. Merc Rustad, and Spencer Ellsworth; an interview with Alex Garland; reviews. The e-book edition is available on the first of the month with exclusive content not available on the website, including a novella

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Books Received – June



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

* Afsharirad, David, ed. **The Year's Best Military & Adventure SF 2015** (Baen 978-1-47678177-8, \$16.00, 277pp, tp, cover by Kurt Miller) Year's best anthology with 12 stories, as voted on by readers. This is the second annual edition; the series appeared last year as "The Year's Best Military SF and Space Opera". Preface by Afsharirad and introduction by David Weber. Authors include David Drake, Joe R. Landsdale, and David Brin.

Alameda, Courtney **Shutter** (Macmillan/Square Fish 978-1-250-07996-1, \$10.99, 367pp, tp, cover by Khita Knight) Reprint (Feiwei and Friends 2015) young-adult romantic thriller about teen ghost hunters.

* Amore, Elisa S. **Touched: The Caress of Fate** (CreateSpace 978-1-5236-5908-1, \$13.95, 417pp, tp, cover by Renu Sharma) Paranormal romance novel, the first book in the *Touched* series about the Angels of Death, based on a Norwegian legend. Gemma doesn't realize that the charming Evan James has been sent to kill her. Translated from Italian by Leah Janeczko; this is copyrighted 2013, the English edition copyrighted 2015; a first novel. A print-on-demand edition; e-book also available.

* Anderson, Kurt **Devour** (Kensington/Pinnacle 978-0-7860-3679-0, \$9.99, 406pp, pb) Horror novel. An ancient monster awakens under the Arctic ice – and it's hungry. This is a premium/tall rack-size edition.

* Anderson, Taylor **Destroyermen: Blood in the Water** (Penguin/Roc 978-0-451-47063-8, \$27.00, 420pp, hc) Military SF novel, 11th in the series. E-book also available.

* Andrews, Ilona **Sweep in Peace** (NYLA Publishing 9781518741289, \$12.99, 301pp, tp) Fantasy novel, the second book in the *Innkeeper Chronicles*. Dina DeMille needs guests for her bed and breakfast, and so agrees to hold a peace summit between three warring species: space vampires, the Hope-Crushing Horde, and the merchants of Bahachar. This is dated 2015 but not seen until now; originally published in serial form on the authors' website. NYLA Publishing, 350 7th Ave., Suite 2003,

New York NY 10001; <www.nyliterary.com>.

+ Annandale, David **Warhammer 40,000: The Horus Heresy: The Unburdened** (Black Library US 978-1-78496-249-4, \$16.50, 220pp, tp) Gaming tie-in novel. This has French flaps. First US edition (Black Library UK 4/16).

* Anonymous **Harry Potter Magical Artifacts Coloring Book** (Scholastic 978-1-338-03002-0, \$15.99, unpaginated, tp) Coloring book for ages eight on up, with art based on stills and concept art from the movies. A 16-page color section provides a guide showing many pieces in their original colors. Copyrighted by Warner Bros. Entertainment.

* Anonymous **Harry Potter Magical Creatures Coloring Book** (Scholastic 978-1-338-03000-6, \$15.99, unpaginated, tp) Coloring book for ages eight on up, with art based on stills and concept art from the movies. A 16-page color section provides a guide showing many pieces in their original colors. Copyrighted by Warner Bros. Entertainment.

* Anonymous **Harry Potter Magical Creatures Postcard Coloring Book** (Scholastic 978-1-338-05459-0, \$9.99, 40pp, tp) Coloring book of 20 postcards to color with art based on stills and concept art from the movies.

* Anonymous **Harry Potter Magical Places & Characters Coloring Book** (Scholastic 978-1-338-03001-3, \$15.99, unpaginated, tp) Coloring book for all ages, with art based on stills and concept art from the movies. A 16-page color section provides a guide with stills showing many pieces in their original colors. Copyrighted by Warner Bros. Entertainment.

* Anonymous **Harry Potter Postcard Coloring Book** (Scholastic 978-1-338-04575-8, \$9.99, 40pp, tp) Coloring book for all ages with 20 postcards to color, with art based on stills and concept art from the movies.

+ Anonymous, ed. **Warhammer: The End Times: Death of the Old World** (Black Library US 978-1-78496-176-3, \$19.00, 811pp, tp) Omnibus of two novels: **Warhammer: The End Times: The Rise of the Horned Rat** by Guy Haley (2015) and **Warhammer: The End Times: The Lord of the End Times** by Josh Reynolds (2015).

* Arnason, Eleanor **Hwarhath**

Stories: Twelve Transgressive Tales by Aliens (Aqueduct Press 978-1-61976-095-0, \$19.00, 383pp, tp) Collection of 12 stories, plus some bridging/introductory material. E-book also available. Aqueduct Press, PO Box 95787, Seattle WA 98145-2787; <www.aqueductpress.com>.

* Arnold, Kyle **The Divine Madness of Philip K. Dick** (Oxford University Press 978-0-1997-4325-4, \$19.95, 234pp, tp) Non-fiction, a "psychobiography" of Philip K. Dick, looking at connections between Dick's life and works, and postulating that Dick's paranoia was a result of a speed addiction, not schizophrenia. E-book also available.

* Asprin, Robert **Three Faces of Asprin** (Baen 978-1-4767-8164-8, \$16.00, 592pp, pb, cover by Kurt Miller) Omnibus of three SF novels by Asprin: **The Cold Cash War** (1977), **The Bug Wars** (1979), and **Tambu** (1979).

Bantock, Nick **Griffin & Sabine** (Chronicle Books 978-1-4521-5595-1, \$22.95, unpaginated, hc, cover by Nick Bantock) Reprint (Chronicle Books 1991) art book, the first in the Griffin & Sabine series. This is a special, limited 25th anniversary edition with a new envelope with postcard, and commemorative stamps.

* Bantock, Nick **The Pharos Gate: Griffin & Sabine's Lost Correspondence** (Chronicle Books 978-1-4521-5125-0, \$24.95, unpaginated, hc, cover by Nick Bantock) Art book, fourth and final in the Griffin & Sabine series written and illustrated by Bantock.

Bear, Greg **Killing Titan** (Orbit US 978-0-316-22398-0, \$15.99, 326pp, tp) Reprint (Orbit US 2015) military SF novel, second in the War Dog trilogy. Master Sergeant Michael Venn and his team head to Titan.

* Beddor, Frank & Adrienne Kress **Hatter Madigan, Book One: Ghost in the H.A.T.B.O.X.** (Automatic Publishing 978-0-9912729-2-1, \$17.99, 355pp, hc, cover by Maciej Kuciara) Middle-grade fantasy novel featuring a teen Hatter Madigan, a prequel to Beddor's *Looking Glass Wars* trilogy. Hatter enters Wonderland's Millinery Academy for spies, bodyguards, and assassins. E-book also available.

Black, Holly **The Darkest Part of**

the Forest (Little, Brown 978-0-316-21308-0, \$10.99, 324pp, tp, cover by Michael O.) Reprint (Little, Brown 2015) young-adult twisted fairy tale/horror novel.

* Black, Jenna **Descendant** (Simon & Schuster/Gallery 978-1-4767-0012-0, \$23.99, 1064pp, tp) Omnibus of four novels and one novella, the complete Immortal Huntress series featuring PI Nikki Glass: **Dark Descendant** (2011), **Deadly Descendant** (2012), novella **Pros and Cons** (2013, e-book only), and **Divine Descendant** (2016, e-book only).

* Bloom, Steven D. **The Physics and Astronomy of Science Fiction** (McFarland 978-1-7864-7053-2, \$35.00, 236pp, tp) Non-fiction, a look at some of the science in certain SF elements, subtitled **Understanding Interstellar Travel, Teleportation, Time Travel, Alien Life, and Other Genre Fixtures**. Includes notes, bibliography, and index. McFarland, Box 611, Jefferson NC 28640; 800-253-2187; <www.mcfarlandpub.com>.

* Boecker, Virginia **The King Slayer** (Little, Brown 978-0-316-32723-7, \$17.99, 373pp, hc, cover by kid-ethic.com) Young-adult alternate-history fantasy novel, sequel to **The Witch Hunter**. Simultaneous with the Orchard Books UK edition. E-book also available.

Boffard, Rob **Tracer** (Orbit US/Redhook 978-0-316-26527-0, \$9.99, 398pp, pb) Reprint (Redhook 2015, not seen) SF mystery novel about life on an enormous space station, the last bastion of humanity. This is a premium/tall rack-size edition, the first US print edition; an Orbit UK paperback edition appeared 7/15, simultaneous with the US e-book.

* Bond, Gwenda **Lois Lane: Double Down** (Capstone/Switch Press 978-1-63079-038-7, \$16.95, 382pp, hc) Comics tie-in novel about teenaged Lois Lane, sequel to **Lois Lane: Fallout**. A paper-over boards edition. Copyrighted by DC Comics.

* Boone, Ezekiel **The Hatching** (Simon & Schuster/Atria/Bestler 978-1-5011-2504-1, \$26.00, 331pp, hc, cover by David Wu) Horror novel/thriller. Around the world, mysterious eggs hatch an ancient and terrifying species of spider. Simultaneous with the Gollancz UK edition. E-book also



◀ Books Received

available. The author also writes as Alexi Zentner.

Bova, Ben **The Aftermath** (Tor 978-0-7653-8443-0, \$8.99, 396pp, pb, cover by Stephan Martiniere) Reissue (Tor 2007) SF novel, the fourth in the Asteroid Wars subseries of the Grand Tour of the Solar System series. This is marked "Second Mass Market Edition".

Bow, Erin **The Scorpion Rules** (Simon & Schuster/McElderry 978-1-4814-4272-5, \$10.99, 374pp, tp, cover by Sonia Chaghatzbanian) Reprint (McElderry 2015) young-adult dystopian SF novel, set four centuries after an AI takes over the world.

Brockway, Robert **The Unnoticeables** (Tor 978-0-7653-7967-2, \$14.99, 286pp, tp, cover by Will Staehle) Reprint (Tor 2015) darkly humorous urban fantasy novel, the first in a series.

* Bruno, Rhett C. **Titanborn** (Random House/Hydra 9780399594793, \$2.99, 246pp, eb) SF novel. Malcolm Graves investigates extremists on Titan.

* Bucholz, Chris **Freeze/Thaw** (Apex Publications 978-1-937009-38-0, \$15.95, 260pp, tp, cover by Daniel Bérard) SF thriller set in the early 22nd century, three decades after an ice age has covered North America. A print-on-demand edition. E-book also available.

* Buehlman, Christopher **The Suicide Motor Club** (Berkley 978-1-101-98873-2, \$26.00, 357pp, hc) Vampire horror road novel about a bunch of vicious vamps traveling through the American Southwest, and one woman out for vengeance. E-book also available.

* Bushnell, Jeremy P. **The Insides** (Melville House 978-161219-546-9, \$16.95, 286pp, tp) Fantasy novel. A butcher has a knife that appears to be magic, and an ex-marine named Pig is after it. E-book also available.

* Callihan, Kristen **Forevermore** (Grand Central/Forever 978-1-4555-8170-2, \$7.99, 308pp, pb, cover by Gene Mollica) Paranormal romance novel in the Darkest London series, this time following angel of vengeance Sin Evernight.

* Cannon, Janet L. **Mission Mars: Building Red** (Amphora Publishing Group/Walrus Publishing 978-1-940442-07-5, \$15.95, 309pp, tp) Original anthology of 18 stories about Mars. Authors include Cyn Bermudez, Andrew Fraknoi, and Jonathan Shipley. A print-on-demand edition; e-book also available. Amphorae Publishing, <www.amphoraepublishing.com>.

* Cass, Kiera **Happily Ever After** (HarperCollins 978-0-06-248429-1, \$9.999, 387pp, tp) Reprint (HarperCollins 2015) collection/omnibus of four novellas originally published as e-books: **The Prince** (2013), **The Guard** (2014), **The Queen** (2015), and **The Favorite** (2015). A companion to the Selection series. This includes three new scenes from the series, and story "The Maid". Illustrated by Sandra Suy.

Chambers, Becky **The Long Way to a Small, Angry Planet** (Harper Voyager US 978-0-06-244413-4, \$15.99, 441pp, tp, cover by Christopher Doll) Reprint (CreateSpace 2014, not seen) SF novel.

* Chandler, Randy & Cheryl Mullenax,

eds. **Year's Best Hardcore Horror Volume 1** (Comet 978-1-936964-58-1, \$15.95, 292pp, tp) Horror anthology, a selection of 19 stories from 2015 of extreme, boundary-breaking horror, most from small or specialty presses. Authors include Jeff Strand, Adam Cesare, and Monica J. O'Rourke. A print-on-demand edition; e-book also available.

* Chase, Ashlyn **I Dream of Dragons** (Sourcebooks Casablanca 978-1-4926-1006-9, \$6.99, 327pp, pb) Paranormal romance novel, the first book in the Boston Dragons series.

* Chen, Curtis **Waypoint Kangaroo** (St. Martin's/Dunne 978-1-250-08178-0, \$25.99, 309pp, hc, cover by David Curtis) SF novel about Kangaroo, a spy with a special "pocket," a portal that allows access to an empty parallel universe. A first novel. E-book also available.

Church, Christine **Sands of Time: Fate of the True Vampires: Book One, Volume Two** (Grey Horse Press 978-1530516391, \$5.49, 88pp, tp) Reprint (CreateSpace 2015) vampire novella. Written as scripts found by archaeologists, going back to ancient Egypt. This is marked as a "Special Edition" and is copyrighted 2016; the degree of revision is unknown. E-book also available.

Clamp, Cathy **Forbidden** (Tor 978-0-7653-7721-0, \$7.99, 302pp, pb, cover by Gene Mollica) Reprint (Tor 2015) urban fantasy romance novel in the Sazi series, following eight novels written in collaboration with C.T. Adams. This is the first in the Luna Lake series.

* Clark, G.O. **Twists & Turns** (Alban Lake Publishing, \$8.00, 140pp, tp, cover by Laura Givens) Original collection of 17 stories, seven reprints. E-book also available. A print-on-demand edition. Alban Lake Publishing, PO Box 141, Colo IA 50056-0141; <albanlake.com>; <albanlake@yahoo.com>.

+ Cogman, Genevieve **The Invisible Library** (Penguin/Roc 978-1-101-98864-0, \$15.00, 330pp, tp) Fantasy novel, the first in the eponymous series. First US edition (Tor UK 1/15). E-book also available.

Cohen, Neil A. **Exit Zero** (Permutated Press 978-1-61868-635-0, \$9.99, 396pp, tp, cover by David Walker) Reprint (Createspace 2013) zombie horror novel. This was apparently revised, expanded, and re-released in a 2015 Permutated Press edition (not seen). New Jersey is quarantined after research into curing hunger and obesity goes wrong, leading to a terrible plague. This includes a new story, "Pope Judas of Jersey". E-book also available.

Coles, Bennett R. **Virtues of War** (Titan US 978-1783294213, \$8.99, 509pp, pb) Reprint (Promontory Press 2/11) Military SF novel, the first in the Astral Saga trilogy. This is copyrighted 2015 and doesn't mention the prior (self-published) edition; the degree of revision is unknown. E-book also available.

Compton, D.G. **The Continuous Katherine Mortenhoe** (NYRB Classics 978-1-59017-971-0, \$15.95, xii + 253pp, hc) Reprint (Gollancz 1974) near-future SF novel. This has a new introduction by Jeff VanderMeer. E-book also available.

* Cooper, Brenda **Spear of Light** (Prometheus/Pyr 978-1-63388-134-1, \$18.00, 412pp, tp, cover by Stephan Martiniere) SF novel, the second in the Glittering Edge series begun in **Edge of Dark**.

* Cox, Greg **Star Trek: Legacies, Book 1: Captain to Captain** (Pocket 978-1-5011-2529-4, \$7.99, 348pp, pb, cover by Alan Dingman) Star Trek novel, the first in a multi-author trilogy. Copyrighted by CBS Studios. E-book also available.

* Craft, Kinuko Y. & Mahlon F. Craft **Beauty and the Beast** (HarperCollins 978-0-06-053919-1, \$17.99, 32pp, hc, cover by Kinuko Craft) Children's picture-book version of the story, showcasing Craft's art, with text by Mahlon F. Craft drawing on the original version by Jeanne-Marie Leprince de Beaumont, as well as various retellings.

* Cushman, Karen **Grayling's Song** (Houghton Mifflin Harcourt/Clarion 978-0-544-30180-1, \$16.99, 213pp, hc, cover by Jaime Zollars) Middle-grade fantasy novel about a wise woman's daughter sent to seek help after a magical attack turns her mother into a tree. E-book also available.

* Danielewski, Mark Z. **The Familiar: Volume 3: Honeysuckle & Pain** (Random House/Pantheon 978-0-375-71498-6, \$25.95, 843pp, tp) Unclassifiable novel, the third of 27 volumes in a series/novel. This is a fancy French-flap edition with extra-heavy covers, with illustrations in color and b&w. E-book also available.

* Danker, Sean **Admiral** (Penguin/Roc 978-0-451-47579-4, \$27.00, 309pp, hc) Military SF/mystery novel, the first in a series. Four military personnel awaken in a dead ship on an unknown planet, one apparently an admiral but with no memory of his rank or of military protocol.

+ Das, Indra **The Devourers** (Ballantine Del Rey 978-1-101-96751-5, \$26.00, 303pp, hc, cover by Chris Panatier) Fantasy werewolf novel set in India during the 17th and 21st centuries. A first novel. First US edition (Penguin India 2015). E-book also available.

* Datlow, Ellen, ed. **The Best Horror of the Year, Volume Eight** (Skyhorse/Night Shade Books 978-1-59780-853-8, \$15.99, 317pp, tp, cover by Blake Malcerta) Year's best anthology of 20 stories, with a summation of the year 2015 in horror by Datlow. Authors include Kelley Armstrong, Laird Barron, and Neil Gaiman. E-book also available.

+ de Castell, Sebastian **Saint's Blood** (Quercus/Jo Fletcher US 978-1-68144-489-5, \$26.99, 574pp, hc) Swashbuckling fantasy novel, the third of four books in the Greatcoats series. First US edition (Jo Fletcher UK 4/16).

* de la Bretonne, Restif **Posthumous Correspondence (Volume 1)** (Black Coat Press 978-1-61227-513-0, \$29.95, 380pp, tp, cover by Mike Hoffman) Fantasy novel in epistolary form, told through letters between the late Monsieur de Fonthête and his wife Hortense. Translated/adapted with introduction and notes by Brian Stableford from the French **Les Poshumes: Lettres reçues après la mort du mari por sa femme, qui le croit à Florence** as "by the late Cazotte" (Duchêne 1802); this is the first of three volumes of the novel. A print-on-demand edition. Black Coat Press, <www.blackcoatpress.com>.

* de la Bretonne, Restif **Posthumous Correspondence (Volume 2)** (Black Coat Press 978-1-61227-514-7, \$29.95, 385pp, tp, cover by Mike Hoffman) Fantasy novel in epistolary form, told through letters between the

late Monsieur de Fonthête and his wife Hortense. Translated/adapted with notes by Brian Stableford from the French **Les Poshumes: Lettres reçues après la mort du mari por sa femme, qui le croit à Florence** as "by the late Cazotte" (Duchêne 1802); this is the second of three volumes of the novel. A print-on-demand edition. Black Coat Press, <www.blackcoatpress.com>.

* de la Bretonne, Restif **Posthumous Correspondence (Volume 3)** (Black Coat Press 978-1-61227-515-4, \$29.95, 387pp, tp, cover by Mike Hoffman) Fantasy novel in epistolary form, told through letters between the late Monsieur de Fonthête and his wife Hortense. Translated/adapted with notes by Brian Stableford from the French **Les Poshumes: Lettres reçues après la mort du mari por sa femme, qui le croit à Florence** as "by the late Cazotte" (Duchêne 1802); this is the third of three volumes of the novel. A print-on-demand edition. Black Coat Press, <www.blackcoatpress.com>.

* de la Cruz, Melissa **Return to the Isle of the Lost** (Disney/Hyperion 978-1484750711, \$17.99, 309pp, hc, cover by James Madsen) Middle-grade fantasy novel, sequel to **The Isle of the Lost**. Also available as a Barnes & Noble exclusive edition with bonus postcards glued in the back (978-1484785201). E-book also available.

* Dolkart, N.S. **Silent Hall** (Angry Robot US 978-0-85766-567-6, \$7.99, 522pp, pb, cover by Andreas Rocha) Fantasy novel, the first book in the Godset's series. Refugees of a deadly plague get help from a wizard and set out to rescue an imprisoned dragon. A first novel. Simultaneous with the UK (Angry Robot) edition. E-book also available.

+ Douglas, Helen **Chasing Stars** (Bloomsbury USA 978-1-61963-410-7, \$17.99, 346pp, hc) Young-adult SF time-travel romance novel, sequel to **After Eden**. Eden and Ryan are forced to travel to 2123 for Ryan's trial for breaking time laws. First US edition (Bloomsbury 6/16). E-book also available.

* Dozois, Gardner, ed. **Mash Up: Stories Inspired by Famous First Lines** (Titan US 978-1785651038, \$14.95, 411pp, tp) Original anthology of 13 stories based on famous literary first lines. This is the first print edition of an audio anthology, **Rip-Off** (Audible Frontiers 2012). Authors include Daryl Gregory, John Scalzi, and Nancy Kress. Introduction by Steve Feldberg.

* Drake, David **Death's Bright Day** (Baen 978-1-4767-8147-1, \$26.00, 307pp, hc, cover by Stephen Hickman) SF novel, 11th in the Leary & Mundy/RCN series. A peacetime mission becomes violent.

* Dunne, Rachel **In the Shadow of the Gods** (Harper Voyager US 978-0-06-242813-4, \$15.99, 387pp, tp, cover by Tony Mauro) Fantasy novel, the first in the Bound Gods series. In Fiatera twins are killed at birth to keep the bound gods known as the Twins from breaking free. A first novel. E-book also available.

Elliott, Kate **Court of Fives** (Little, Brown 978-0-316-36430-5, \$10.99, 432pp, tp, cover by Wes Youssi) Reprint (Little, Brown 2015) young-adult fantasy novel, the first in a trilogy. Elliott is a pen name for Alis Rasmussen. E-book also available.

* Feehan, Christine **Fire Bound** (Penguin/Jove 978-0-515-15611-9, \$7.99, 367pp, pb) Paranormal romance novel, fifth in the Sea Haven sub-series Sisters of the Heart. E-book also available. Simultaneous with the Piatkus UK edition.

* Feldman, Suzanne **Absalom's Daughters** (Holt 978-1-62779-453-4, \$26.00, 253pp, hc) Mostly mainstream novel with elements of magical realism, inspired by Faulkner's **Absalom, Absalom!** Two poor half-sisters, one white, one black, living in rural 1950s Missouri, learn of an inheritance and go on the road to Virginia to claim their share. The author also writes as Severna Park.

* Fine, Sarah **Reliquary** (Amazon/47North 978-1503935259, \$14.95, 278pp, tp) Fantasy novel. Mattie and Ben are happy together until Ben disappears after the engagement party and Mattie's investigation leads her to suppliers of magic – the real thing, and highly addictive.

Fortune, Margaret **Nova** (DAW 978-0-7564-1082-7, \$7.99, 323pp, pb) Reprint (DAW 2015) SF novel.

* Frankel, Valerie Estelle, ed. **Outlander's Sassenachs: Essays on Gender, Race, Orientation and the Other in the Novels and Television Series** (McFarland 978-1-4766-6424-8, \$29.95, 164pp, tp) Non-fiction, a selection of 11 critical essays on Diana Gabaldon's fantasy time-travel novels and the TV series derived from the books. Essays provide their own notes and bibliographies; a general index is also provided. E-book also available. McFarland, Box 611, Jefferson NC 28640; 800-253-2187; <www.mcfarlandpub.com>.

Gabaldon, Diana **Dragonfly in Amber** (Dell 978-0-399-17769-9, \$9.99, 947pp, pb) Reprint (Delacorte 1992) fantasy time-travel historical romance, second in the Outlander series. This is a TV tie-in edition.

Gabaldon, Diana **Dragonfly in Amber** (Amazon 978-0-399-17768-2, \$18.00, 743pp, tp) Reprint (Delacorte 1992) fantasy time-travel historical romance, second in the Outlander series. This is a TV tie-in edition.

Gaiman, Neil, Michael & Mallory Reaves **Eternity's Wheel** (Subterranean Press 978-1-59606-780-6, \$60.00, 220pp, hc, cover by Jon Foster) Reprint (HarperTeen 2015) young-adult SF novel, third in the InterWorld trilogy. Story by Gaiman & Michael Reaves, written by Micheal Reaves & Mallory Reaves. This is a signed, limited edition of 500, printed in two colors. A traycased, lettered edition of 26 (\$250.00) is also available. Subterranean Press, PO Box 190106, Burton MI 48519; <subterraneanpress.com>.

* Gates, Jaym, ed. **Eclipse Phase: After the Fall** (Posthuman Studios 978-0-9845835-9-1, \$19.99, viii+ 263pp, tp, cover by Stephan Martinere) Original gaming tie-in anthology of 15 post-apocalyptic stories (four reprints) about "Transhuman Survival & Horror" by authors including Ken Liu, Karin Lowachee, and Madeline Ashby. E-book also available.

Gaylord, Joshua **When We Were Animals** (Little, Brown/Mulholland Books 978-0-316-29790-5, \$15.99, 319pp, tp, cover by Chiara Lombard) Reprint (Mulholland Books 2015) horror novel.

Gedge, Pauline **Stargate** (Chicago Review Press 978-1-61373-508-4, \$17.99, 341pp, tp) Reprint (Dial 1982) fantasy novel inspired by the mythology of ancient Egypt. Cover by Leo & Diane Dillon.

Gerrib, Chris **The Mars Run** (Cincinnati Press 978-1-63202-159-5, \$13.95, 232pp, tp) Reprint (Lulu.com 2006) SF novel, the first book in the Pirates trilogy. Janet Pilgrim's first mission out of space academy is a trip to Mars attacked by pirates. E-book also available. This is copyrighted 2006, 2016; the degree of revision is unknown.

Gerrold, David & Robert J. Sawyer, eds. **Boarding the Enterprise: Transporters, Tribbles, and the Vulcan Death Grip in Gene Roddenberry's Star Trek (Anniversary Edition)** (BenBella Books 978-194295215-2, \$14.95, 208pp, tp) Reprint (BenBella 2006) non-fiction gathering of 14 essays on the films, the tie-in novels, and the effect of both on SF in general. This is an anniversary edition.

* Godfrey, Daniel **New Pompeii** (Titan US 978-1783298112, \$14.95, 459pp, tp) Near-future SF time-travel novel. An energy company invents time travel and secretly brings out people from Pompeii just before the volcano explodes. E-book also available.

* Goldstein, Lori **Circle of Jinn** (Macmillan/Feiwel and Friends 978-1-250-05540-8, \$18.99, 390pp, hc, cover by Jonathan Barkat) Young-adult fantasy novel, second in the Becoming Jinn series about a teen blossoming into her Jinn ancestry. E-book also available.

Goodkind, Terry **The First Confessor** (Tor 978-0-7653-8307-5, \$9.99, 628pp, pb, cover by Rob Anderson) Reprint (Tor 2015) fantasy novel, subtitled **The Legend of Magda Searus**; part of the Richard and Kahlan series and a prequel to the *Sword of Truth* series.

* Graham, Heather **Haunted Destiny** (Harlequin/Mira 978-0-7783-1895-8, \$7.99, 361pp, pb) Suspense with paranormal elements, #18 in the *Krewe of Hunters* series. A historic haunted cruise ship sets out with a serial killer on board. Hardcover edition (1963-4, \$26.99) and e-book also available.

* Grant, Donna **Smoke and Fire** (St. Martin's 978-1-250-01796-5, \$7.99, 370pp, pb) Paranormal romance novel in the *Dark Kings* series, this time focusing on Ryder, a dragon shape-shifter and a computer mastermind.

* Grant, Mira **Rise: The Complete Newsflesh Collection** (Orbit US 978-0-316-30958-5, \$25.00, x + 642pp, hc) Collection of eight stories in the *Newsflesh* series, available for the first time in print, including two original novellas. E-book also available.

* Green, Simon R. **Dr. DOA** (Penguin/Roc 978-0-451-47693-7, \$27.00, 344pp, hc, cover by Paul Young) Fantasy novel, tenth in the *Secret Histories* series. E-book also available.

Green, Simon R. **From a Drood to a Kill** (Penguin/Roc 978-0-451-41434-2, \$7.99, 410pp, pb) Fantasy novel, ninth in the *Secret Histories* series featuring Eddie Drood, AKA Shaman Bond. E-book also available.

Grey, Melissa **The Girl at Midnight** (Random House/Ember 978-0-385-74466-9, \$9.99, 361pp, tp, cover by

Jen Wang) Reprint (Delacorte 2015) young-adult fantasy novel.

* Gribble, J.L. **Steel Magic** (Raw Dog Screaming/Dog Star Books 978-1935738-85-5, \$14.95, 184pp, tp, cover by Brad Sharp) Fantasy novel, sequel to **Steel Victory**. Warrior-mages Toria and Kane, newly graduated from college, discover they're the last remaining mages in town.

* Gross, Edward & Mark A. Altman **The Fifty-Year Mission: The First 25 Years: The Complete, Uncensored, Unauthorized Oral History of Star Trek** (St. Martin's/Dunne 978-1-250-06584-1, \$29.99, 554pp, hc) Associational look at the history of **Star Trek** told through interviews with over 300 television and film executives, directors, cast members, and others involved with the making of the show, including writers Alan Dean Foster, David Gerrold, Michael Jan Friedman, Norman Spinrad, Harlan Ellison, and Jacqueline Lichtenberg. E-book also available.

Grove, S.E. **The Golden Specific** (Penguin/Puffin 978-0-14-242367-7, \$8.99, 501pp, tp, cover by Stephanie Hans) Reprint (Viking 2015) middle-grade fantasy novel, the second book in the *Mapmakers* trilogy.

+ Guymmer, David **Warhammer 40,000: The Beast Arises 6: Echoes of the Long War** (Black Library US 978-1-78496-174-9, \$17.50, 255pp, hc) Gaming tie-in novel. This is a paper-over-boards edition issued without dustjacket. First US edition (Black Library UK 5/16).

Haley, Guy **Warhammer 40,000: The Beast Arises 5: Throneworld** (Black Library US 978-1-78496-167-1, \$17.50, 254pp, hc) Gaming tie-in novel. This is a paper-over-boards edition issued without dustjacket. Simultaneous with the Black Library UK edition.

* Hand, Cynthia, Brodi Ashton & Jodi Meadows **My Lady Jane** (HarperTeen 978-0-06-239174-2, \$17.99, 491pp, hc) Young-adult historical fantasy romance novel based very loosely on the story of Lady Jane Grey, set in an England where people are divided between those who can shape-shift and those who can't. E-book also available.

* Hartley, A.J. **Steeplejack** (Tor Teen 978-0-7653-8342-6, \$17.99, 334pp, hc, cover by Mike Heath) Young-adult fantasy novel/mystery inspired by 19th-century South Africa. Steeplejack Anglet Sutonga investigates her apprentice's murder and the theft of the city's Beacon. E-book also available.

* Haydon, Elizabeth **The Weaver's Lament** (Tor 978-0-7653-2055-1, \$26.99, 352pp, hc, cover by Stephen Youll) Fantasy novel, ninth and final in the *Symphony of Ages* series. E-book also available.

+ Heitz, Markus **Devastating Hate** (Quercus/Jo Fletcher US 978-1-62365-704-8, \$14.99, 465pp, hc, cover by Alan Lathwell) Fantasy novel, the second book in the *Legends of the Alfur* series. Translated from the German **Vernichtender Hass** (Piper Verlag 2011) by Sheelagh Alabaster. First US edition (Jo Fletcher 6/15).

Henderson, Jason **The Iron Thane** (WordFire Press 978-1-61475-371-1, \$14.99, 258pp, tp, cover by Dustin Foran) Reprint (Baen 1994) fantasy novel in the *MacDuff* Saga, a sequel to Shakespeare's **Macbeth**. A print-on-demand edition; e-book also available.

* Herbert, Frank **Four Unpublished Novels** (WordFire Press 978-1-61475-339-1, \$19.99, 554pp, tp) Omnibus of four trunk novels: dystopian SF novel **High-Opp** (2012), jungle survival adventure **Angels' Fall** (2013); Cold War thriller **A Game of Authors** (2013), and mainstream novel **A Thorn in the Bush** (2014). WordFire Press, PO Box 1840, Monument CO 80132-1840; <www.wordfirepress.com>.

* Herbert, Frank **Unpublished Stories** (WordFire Press 978-1-61475-408-4, \$16.99, iv + 279pp, tp) Collection of stories unpublished in Herbert's lifetime, two previously published, a mix of mystery, mainstream humor, South Sea adventure, and SF. A print-on-demand edition; e-book also available. WordFire Press, PO Box 1840, Monument CO 80132-1840; <www.wordfirepress.com>.

* Herman, Jeffrey M. **The Source Labyrinth** (Black Rose Writing 978-1-61296-698-4, \$17.95, 265pp, tp) SF novel involving time travel and the source of creation. A print-on-demand edition; e-book also available.

Higson, Charlie **The Hunted** (Disney/Hyperion 978-142316637-5, \$9.99, 454pp, tp) Reprint (Penguin UK 2014) young-adult zombie novel, the sixth in the *Enemy* series.

* Hirsch, Jeff **Black River Falls** (Houghton Mifflin Harcourt/Clarion 978-0-544-39099-7, \$17.99, 328pp, hc) Young-adult SF disaster novel. Cardinal escapes the virus that attacks his small town and leaves victims without memories, but stays in the quarantine zone to help until a corporation takes over.

* Holder, Nancy **Ghostbusters** (Tor 978-0-7653-8843-8, \$9.99, 259pp, pb) Movie novelization for the remake of the 1984 original. Copyrighted by Columbia Pictures Industries. This is a premium/tall rack-size edition. E-book also available.

* Holmberg, Charlie **Magic Bitter, Magic Sweet** (Amazon/47North 978-1503935600, \$14.95, 275pp, tp) Fantasy novel about a baker who passes emotions and abilities to her customers through her wares.

* Horn, Marilyn **Beyond the Fence** (Thinking Ink Press 978-1-942480-15-0, \$5.99, 44pp, ph, cover by Sandi Billingsley) Chapbook collection of eight stories, one apparently original. Foreword by Lita Kurth. E-book also available. Thinking Ink Press, PO Box 1411, Campbell CA 95009; <thinkinginkpress.com/sf>.

* Hoster, Chester W. & Katy Stauber, eds. **Futuristica Volume 1** (Metasagas Press 978-1-939120-07-6, \$14.99, 360pp, tp) Original anthology of 19 stories by authors from around the world, including Stephanie Burgis, Robert Lowell Russell, and Wole Talabi. A print-on-demand edition; e-book also available. Metasagas Press, 411 Walnut St. #6797, Green Cove Springs FL 32043; <metasagas.com>.

Hough, Jason M. **Zero World** (Ballantine Del Rey 978-0-553-39128-2, \$9.99, 550pp, pb, cover by David G. Stevenson) Reprint (Del Rey 2015) SF thriller. As with the hardcover, this includes the novella "The Dire Earth", a prequel to **The Darwin Elevator**.

* Howard, Chris **Night Speed** (HarperCollins/Tegen Books 978-0-06-241534-9, \$17.99, 410pp, hc, >>>

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cover by Joel Tippie) SF novel about an addictive new drug that causes a nine-minute burst of superhuman strength and speed that only the young can survive.

Hubbard, L. Ron **Battlefield Earth** (Galaxy 978-1-59212-957-7, \$19.99, xix + 1049pp, tp, cover by Frank Frazetta) Reprint (St. Martin's 1982) SF novel. This has expanded content, with reproductions of a sampling of Hubbard's handwritten notes; Hubbard's last interview, with the *Rocky Mountain News* in 1983; and lyrics for two songs by Hubbard.

* Hunt, August **The Rending** (CreateSpace 9781533583093, \$12.00, 399pp, tp, cover by Igor Chudin) Fantasy novel. The Doomstones which hold the world's good and evil have been stolen by the dark Sekia Soulerder. The title on the title page is **The Rending, Or, The Second Defiling of the Doomstones**. The description on the cover matches that of **Doomstone**, published as an e-book in 2002 by Double Dragon Publishing. E-book also available.

+ Hurley, Andrew Michael **The Loney** (Houghton Mifflin Harcourt 978-0-544-74652-7, \$25.00, 294pp, hc) Horror novel about two brothers on a trip to an ancient shrine in a remote area known as the Loney. First US edition (Tartarus Press UK 2014). A first novel; winner of the 2015 Costa First Novel Award and British Book Industry Book of the Year 2016. E-book also available.

* Husberg, Christopher **Duskfall** (Titan US 9781783299157, \$14.95, 557pp, tp) Fantasy novel, the first book in the Chaos Queen quintet.

* Irvine, Alex **Independence Day: Resurgence** (Titan US 978-1785651311, \$7.99, 353pp, pb) Novelization of the movie. E-book also available. Copyrighted by Twentieth Century Fox Film.

Jackson, Shirley **Let Me Tell You: New Stories, Essays, and Other Writings** (Random House 978-0-8129-8732-4, \$18.00, 416pp, tp, cover by Edel Rodriguez) Reprint (Random House 2015) collection of 56 pieces of mixed fiction and non-fiction.

* James, Caleb **Dark Blood** (DSP Publications 978-1-63476-839-9, \$17.99, 278pp, tp, cover by Alan M. Clark) Dark fantasy novel, the first in the Dark Blood Saga series. A medical student possesses his family's secret healing gift, but others find out. A print-on-demand edition; e-book also available. Dreamspinner Press, 5302 Capital Circle SW, Ste #2 PMB #279, Tallahassee FL 32305-7886; <www.dreamspinnerpress.com>.

Jodorowsky, Alejandro **Where the Bird Sings Best** (Restless Books 978-1-63206095-2, \$19.99, 383pp, tp) Reprint (Restless Books 2014) semi-autobiographical novel with fantasy elements. Translated by Adam MacAdam from the Spanish, **Donde mejor canta un pájaro** (Editorial Grijalbo 1992; second edition Ediciones Siruela 2002).

* Johansen, Erika **The Invasion of the Tearling** (Harper 978-0-06-229041-0, \$14.99, 514pp, tp) Reprint (Harper 2015) epic fantasy novel, the second book in a trilogy.

* Jones, Darynda **The Curse of Tenth Grave** (St. Martin's 978-1-250-

07819-3, \$26.99, 342pp, hc, cover by Herman Estevez) Urban fantasy/paranormal romance/mystery novel, tenth in the Charley Davidson series. Three gods are on earth to kill Charley's daughter. Simultaneous with the Piatkus UK edition. E-book also available.

Jones, Darynda **The Dirt on Ninth Grave** (St. Martin's 978-1250074492, \$7.99, 355pp, pb, cover by Herman Estevez) Reprint (St. Martin's 2016) urban fantasy/paranormal romance/mystery novel, ninth in the Charley Davidson series.

Jones, Stephen, ed. **In the Shadow of Frankenstein: Tales of the Modern Prometheus** (Pegasus 978-1-68177-145-8, \$27.95, xvii + 708pp, hc, cover by Jean-Louis-Cesar Lair) Reprint (Robinson 1994 as **The Mammoth Book of Frankenstein**) anthology of 25 items, including one poem and the original 1818 version of the novel **Frankenstein** by Mary Shelley. This follows the Robinson 2015 edition of **The Mammoth Book of Frankenstein**, which adds one story and a foreword by Neil Gaiman.

* Kadrey, Richard **The Perdition Score** (Harper Voyager US 978-0-06-237326-7, \$25.99, 375pp, hc) Fantasy novel, eighth in the Sandman Slim series. Simultaneous with the Harper Voyager UK edition. E-book also available.

* Kanas, Nick **The Caloris Network** (Springer 978-3-319-30577-6, \$19.99, 106pp, tp, cover by Mike Heywood) SF novel and essay on the science involved, part of Springer's Scientific Novel/Science and Fiction series. An expedition to Mercury looks for the source of ship-destroying radiation. E-book also available.

* Kay, Guy Gavriel **Children of Earth and Sky** (Penguin/NAL 978-0-451-47296-0, \$27.00, 571pp, hc, cover by Larry Rostant) Fantasy novel, set in an alternate Renaissance Europe in the same world as **The Lions of Al-Rassan** and the Sarantine books. Simultaneous with the Viking Canada edition. E-book also available.

* Kennedy, Jeffe **The Pages of the Mind** (Kensington 978-1-4967-0424-5, \$9.95, 358pp, tp, cover by Cliff Nielsen) Fantasy romance novel, the first book in the Uncharted Realms series, a spin-off from the Twelve Kingdoms series. Librarian Dafne Mailoux is forced into a marriage of alliance with a barbarian king.

* Kennedy, Katie **Learning to Swear in America** (Bloomsbury USA 978-1-61963-909-6, \$17.99, 342pp, hc, cover by Betts Greene) Young-adult SF novel. A Russian teen prodigy working for NASA knows how to stop an asteroid headed for collision with California, but no one will listen to him. A first novel. E-book also available.

Kenyon, Sherrilyn **Born of Betrayal** (St. Martin's 978-1-250-08080-6, \$8.99, 430pp, pb) Reprint (St. Martin's 2015) SF romance novel, ninth overall in the League series and part of League: Nemesis Rising sub-series. E-book also available.

Kenyon, Sherrilyn **Born of Defiance** (St. Martin's 978-1-250-07306-8, \$8.99, 446pp, pb) Reprint (St. Martin's 2015) SF romance novel, the sixth in the League series. Kenyon also writes as Kinley MacGregor.

* Kenyon, Sherrilyn **Born of Legend** (St. Martin's 978-1-250-08274-9, \$28.99, 726pp, hc) Paranormal

romance novel, 11th in the League: Nemesis Rising series, the story of Dagger Ixur, a member of a royal house with a bounty on his head.

* Keyes, Greg **Independence Day: Crucible** (Titan US 978-1785651304, \$7.99, 375pp, pb) Tie-in novel, a prequel to the movie **Independence Day: Resurgence**. Simultaneous with the Titan UK edition.

* King, A.S. **I Crawl Through It** (Little, Brown 978-0316334099, \$17.99, 319pp, hc) Young-adult surreal novel of teens trying bizarre ways to cope with the pressures of school and testing. This is dated 2015 but not seen until now.

* King, Stephen **End of Watch** (Simon & Schuster/Scribner 978-1-5011-2974-2, \$30.00, 432pp, hc, cover by Sam Weber) Horror novel with supernatural elements, third in a trilogy after **Mr. Mercedes** and **Finders Keepers**. Brady Hartsfield, seemingly in a vegetative state, is actually awake and possessed of deadly new powers.

* Klingele, Lindsey **The Marked Girl** (HarperTeen 978-0-06-238033-3, \$17.99, 382pp, hc, cover by Jeff Huang) Young-adult fantasy novel. A prince from another world jumps through a magic portal and ends up in contemporary Los Angeles. A first novel.

* Koch, Gini **Camp Alien** (DAW 978-0-7564-1008-7, \$7.99, 588pp, pb, cover by Daniel Dos Santos) SF novel, 13th in the series begun in **Touched by an Alien**. A peace summit at Camp David turns into a battle. This is a pen name for Jeanne Cook, who also writes as Anita Ensai, G.J. Koch, and J.C. Koch. E-book also available.

* Kroese, Robert **The Big Sheep** (St. Martin's/Dunne 978-1-250-08844-4, \$25.99, 308pp, hc) Near-future SF mystery novel set in 2039 Los Angeles. PI Erasmus Kane searches for a genetically altered sheep and tries to figure out who wants to kill TV star Priya Mistry. E-book also available.

+ Kyme, Nick **Warhammer 40,000: Damnos** (Black Library US 978-1-78496-180-0, \$17.00, 604pp, tp) Omnibus/collection of one novel and a novella in the Space Marine Battles series, based on the far-future roleplaying game: **Warhammer 40,000: Fall of Damnos** (2011) and novella **Warhammer 40,000: Spear of Macragge** (2012).

Lackey, Mercedes **From a High Tower** (DAW 978-0-7564-1083-4, \$7.99, 329pp, pb, cover by Jody A. Lee) Reprint (DAW 2015) fantasy novel based loosely on the story of Rapunzel, tenth in the Elemental Masters series.

* Lam, Laura **False Hearts** (Tor 978-0-7653-8205-4, \$24.99, 365pp, hc) Near-future SF thriller. When Tila is arrested for murder, her twin Taema is coerced into getting information on San Francisco's drug syndicate. Simultaneous with the UK (Macmillan) edition. E-book also available.

* Lane, Amy **The Green's Hill Novellas** (DSP Publications 978-1-63216-170-3, \$14.99, 203pp, tp, cover by Anne Cain) Omnibus of three paranormal, gay romance novellas set in the California foothills: **Litha's Constant Whim** (2010), **I Love You, Asshole** (2011), and **Guarding the Vampire's Ghost** (2010). DSP Publications, 5032 Capital Circle SW, Ste #2 PMB #279, Tallahassee

FL 32305-7886; <www.dreamspinnerpress.com>.

* Lang, Jeffrey **Star Trek: Deep Space Nine: Force and Motion** (Pocket 978-1-5011-1073-3, \$7.99, 337pp, pb, cover by Doug Drexler & Ali Ries) Star Trek novelization. Copyrighted by CBS Studios. E-book also available.

* Langan, John **The Fisherman** (Word Horde 978-1-939905-21-5, \$16.99, 263pp, tp, cover by Albert Bierstadt) Horror novel. Two widowers, both avid fishermen, hear rumors of a very special creek.

Laurie, Victoria **Sense of Deception** (Penguin/NAL/Obsidian 978-0-451-47387-5, \$7.99, 318pp, pb) Reprint (Obsidian 2015) fantasy mystery novel, 13th in the *Psychic Eye* series featuring psychic Abby Cooper.

* Lawrence, Mark **The Wheel of Osheim** (Ace 978-0-425-26882-7, \$27.00, 415pp, hc, cover by Jason Chan) Fantasy novel, the third in the Red Queen's War series. The author also writes as Len Bains. Simultaneous with the Harper Voyager UK edition. E-book also available.

* Lee, J.M. **Shadows of the Dark Crystal** (Penguin/Grosset & Dunlap 978-0448482897, \$17.99, 263pp, hc, cover by Brian Froud) Young-adult movie tie-in novel, a prequel to the Jim Henson movie, **The Dark Crystal**. Illustrated by Cory Godbey.

* Lewis, Beth **The Wolf Road** (Random House/Crown 978-1-101-90612-5, \$26.00, 356pp, hc) Post-apocalyptic thriller novel. Elka flees the man who raised her after learning he's a killer. Simultaneous with the UK (The Borough Press) edition.

* Lore, Pittacus **I Am Number Four: The Lost Files: Zero Hour** (HarperCollins 978-0-06-238771-4, \$9.99, 398pp, tp) Collection of three young-adult SF novellas in the series, all previously available as e-books: **I Am Number Four: The Lost Files: Legacies Reborn** (2015), **I Am Number Four: The Lost Files: Last Defense** (2015), and **I Am Number Four: The Lost Files: Hunt for the Garde** (2016). E-book also available. Lore is a pen name for James Frey & Jobie Hughes.

* Lore, Pittacus **United as One** (Harper 978-0-06-238765-3, \$18.99, 467pp, hc, cover by Craig Shields) Young-adult SF novel, the seventh and final book in the I Am Number Four series. Lore is a pen name for James Frey & Jobie Hughes. Simultaneous with the UK (Michael Joseph) edition.

* Lyle, Dixie **A Deadly Tail** (St. Martin's 978-1-250-07843-8, \$7.99, 339pp, pb, cover by Mary Ann Lasher) Fantasy mystery novel, the fourth in the *Whiskey, Tango & Foxtrot* series about Diedre "Foxtrot" Lancaster and her telepathic cat Tango and shapeshifting dog Whiskey. Someone is murdered while a zombie movie is filming on the mansion grounds.

* Manaster, Ilana **Doreen** (Running Press/RP Teens 978-0-7624-5962-9, \$16.95, 333pp, tp) Young-adult dark humor novel based on Wilde's **The Picture of Dorian Grey**. A first novel.

Mannerling, Rose **Roses** (Skyhorse/Sky Pony Press 978-1-66450-188-0, \$9.99, 308pp, tp) Reprint (Sky Pony Press 2013 as by G.R. Mannerling) young-adult fantasy novel based on "Beauty and the Beast".

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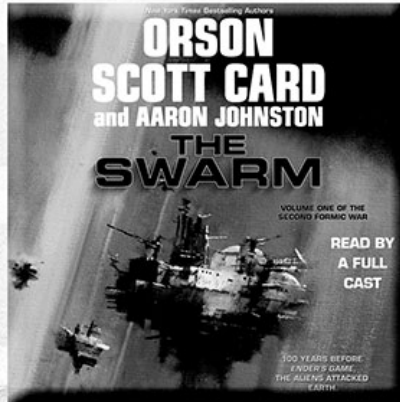
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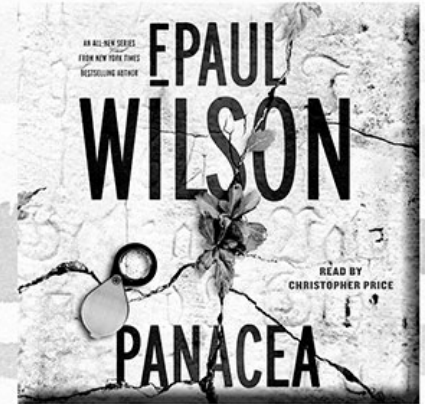
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◀ Books Received

Martin, George R.R. **A Game of Thrones** (Bantam 978-0-553-38679-0, \$18.00, 694pp, tp) Reissue (HarperCollins/Voyager 1996) fantasy novel, book one of A Song of Ice and Fire. Winner of the Locus Award. This is a TV tie-in edition; 21st printing. Also available is a mass-market edition (-59371-6, \$9.99, 835pp); 34th printing.

* Martinez, A. Lee **The Last Adventure of Constance Verity** (Simon & Schuster/Saga Press 978-1-4814-4351-7, \$24.99, 365pp, hc, cover by John Picacio) Humorous fantasy novel. Constance Verity wants to reset her life as a hero by killing her fairy godmother. E-book also available.

* Masson, Cynthea **The Alchemists' Council** (ECW 978-1-77041-271-2, \$14.95, 419pp, tp) Fantasy novel, the first book in a trilogy. Rebels threaten the Council, while bees are disappearing both in the real world and off ancient manuscripts. E-book also available.

* Matthews, Brian W. **The Conveyance** (JournalStone 978-1-945373-00-8, \$17.95, 255pp, tp, cover by Chuck Killorin) SF horror novel. A psychologist decides to investigate odd happenings in a town where a deadly secret lurks, involving a device called the Conveyance. A print-on-demand edition; e-book also available. JournalStone, <www.journalstone.com>

* McBride, Margaret, ed. **The WisCon Chronicles, Vol. 10: Social Justice (Redux)** (Aqueduct Press 978-1-61976-113-1, \$15.00, 226pp, tp) Non-fiction anthology celebrating WisCon 39, with 26 pieces, primarily essays, two guest-of-honor speeches, poems, a story, and more. E-book also available. Aqueduct Press, PO Box 95787, Seattle WA 98145-2787; <www.aqueductpress.com>; <info@aqueductpress.com>

McCaffrey, Todd J. **City of Angels** (WorldFire Press 978-1-61475-416-9, \$24.99, 605pp, tp) Reprint (Foxxe Frey 2011) near-future SF novel of an artificial intelligence in Los Angeles.

* McCague, Claire **The Rosetta Man** (Hades/EDGE-Lite 978-1770530942, \$5.99, 299pp, eb) SF adventure novel. A man with an involuntary squirrel-attracting talent is hired to translate for two aliens. This is dated 2015 but not seen until now. EDGE Science Fiction and Fantasy Publishing, PO Box 1714, Calgary AB T2P 2L7, Canada; <www.edgewebsite.com>

* McCreight, Kimberly **The Outliers** (Harper 978-0-06-235909-4, \$18.99, 336pp, hc) Young-adult SF novel, the first book in The Outliers trilogy set in a world where female intuition is real. E-book also available.

* McKillip, Patricia A. **Dreams of Distant Shores** (Tachyon Publications 978-1-61696-218-0, \$16.95, 274pp, tp, cover by Thomas Canty) Collection of seven stories, three original, and an essay on writing high fantasy. Afterword by Peter S. Beagle. E-book also available.

* Melzer, Xenia **Casto** (DSP Publications 978-1-63476-837-5, \$16.99, 284pp, tp, cover by Aaron Anderson) Gay fantasy romance novel, the first book in the Gods of War series. DSP Publications, 5032 Capital Circle SW, Ste #2 PMB 279, Tallahassee FL 32305-7886; <www.dreamspinnerpress.com>

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Modesitt, L.E., Jr. **Haze and The Hammer of Darkness** (Tor 978-0-7653-8948-0, \$9.99, 634pp, pb, cover by Sparth) Omnibus of two novels: **Haze** (2009) and **The Hammer of Darkness** (1985). This is a premium/tall rack-size edition.

* Moraine, Sunny **Singing with all my Skin & Bone** (Undertow Publications 978-0-9950949-0-1, \$17.99, 221pp, tp, cover by Marcela Bolivar) Collection of 19 stories, two original. A first collection. A print-on-demand edition; e-book also available. Undertow Publications, <www.undertowbooks.com>

* Moresco, Antonio **Distant Light** (Archipelago Books 978-0-914671-42-8, \$18.00, 153pp, tp) Fantasy novel. A would-be hermit, unnerved by lights in the woods at night, finds a strange young boy. Translated from the Italian **La Lucina** (Arnoldo Mondadori 2013) by Richard Dixon. E-book also available. Archipelago Books, 232 3rd Street #A111, Brooklyn NY 11215; <www.archipelagobooks.org>

Morris, Janet **The Golden Sword** (Perseid Press 978-0-9968982-6-3, \$36.00, 403pp, tp) Reprint (Bantam 1977) SF novel, the second book in the Silistra Quartet following the adventures of a beautiful courtesan in the future. This is the revised "Author's Cut Edition"; degree of difference unknown. A trade paperback edition (-7-0, \$25.20) and e-book also available. The Perseid Press, PO Box 584, Centerville MA 02632; <www.theperseidpress.com>

* Nagamatsu, Sequoia **Where We Go When All We Were Is Gone** (Black Lawrence Press 978-1-62557-944-7, \$16.95, 162pp, tp, cover by Eric Fan) Collection of 12 stories inspired by Japanese folklore and pop-culture. Black Lawrence Press, <www.black-lawrence.com>

* Noble, Elizabeth **Code Name Jack Rabbit** (DSP Publications 978-1-63476-893-1, \$14.99, 178pp, tp) Urban fantasy/mystery, the first book in the Akhharu Nasaru: The Vampire Guard series. A print-on-demand edition; e-book also available. Dreamspinner Press, 5302 Capital Circle SW, Ste #2 PMB #279, Tallahassee FL 32305-7886; <www.dreamspinnerpress.com>

* Novik, Naomi **League of Dragons** (Ballantine Del Rey 978-0-345-52292-4, \$28.00, 380pp, hc, cover by Craig Howell) Historical fantasy novel, ninth and final in the Temeraire series set in the Napoleonic era in a world with dragons. Simultaneous with the UK (Harper Voyager) edition. E-book also available.

* Nye, Jody Lynn **Robert Asprin's Myth-Fits** (Ace 978-0-425-25702-9, \$16.00, 305pp, tp, cover by Walter Velez) Humorous fantasy novel in Asprin's Myth-Adventures series, the second solo volume by Nye in the series. Copyrighted by Bill Fawcett & Associates.

* O'Malley, Daniel **Stiletto** (Little, Brown 978-0-316-228046, \$26.00, 580pp, hc) Fantasy thriller, sequel to **The Rock**, about a team defending Britain against supernatural threats. Simultaneous with the UK (Head of Zeus) edition.

* O'Neill, Anthony **The Dark Side** (Simon & Schuster 978-1-5011-1956-9, \$16.00, 388pp, tp) Noir SF novel about an ex-cop investigating murder

in a lawless moon colony owned by an eccentric billionaire.

Oakes, Colleen **Queen of Hearts** (HarperTeen 978-0-06-240972-0, \$17.99, 306pp, hc, cover by Ruben Ireland) Reprint (SparkPress 2014 as **Queen of Hearts: Volume One: The Crown**) young-adult fantasy novel. Dinah, princess of Wonderland, is the future Queen of Hearts – or so she believes until her father informs her of a previously unknown half-sister. E-book also available.

* Ogilvie, John W. **Angel Swarm** (CreateSpace 978-1534720954, \$9.99, 285pp, tp) SF thriller. A scientist devises a plan to get rid of guns forever through gene control. A print-on-demand edition.

* Older, Malka **Infomocracy** (Tor.com 978-0-7653-8515-4, \$24.99, 380pp, hc, cover by Will Staehle) Near-future SF novel. Twenty years after the search engine monopoly Information pioneered the switch from warring nation-states to global microdemocracy, corruption develops. A first novel. E-book also available.

* Parker, M.E. **The Nethers: Frontiers of Hinterland** (Diversions Books 978-1-68230-074-9, \$14.99, 250pp, tp) Dystopian SF novel, sequel to **Jonesbridge**. Myron escapes Jonesbridge and crosses the dangerous Nethers with a nomad. A print-on-demand edition. E-book also available. Diversions Books, 443 Park Avenue South, Suite 1008, New York NY 10016; <www.DiversionsBooks.com>

Pollock, Tom **The City's Son** (Quercus/Jo Fletcher US 9781623659363, \$12.99, 401pp, tp) Reprint (Jo Fletcher 2012) young-adult fantasy novel, the first book in the Skyscraper Throne trilogy.

* Powers, Tim **Down and Out in Purgatory** (Subterranean Press 978-1-59606-781-3, \$30.00, 119pp, hc, cover by Dave McKean) Fantasy novella. Tom Holbrook is determined to kill a man who's already dead. A signed, leatherbound limited edition of 300 (\$60.00); traycased, leatherbound, lettered edition of 26; and e-book also available.

Powers, Tim **Medusa's Web** (Subterranean Press, \$125.00, 315pp, hc, cover by J.K. Potter) Reprint (Morrow 2016) horror novel/thriller, illustrated by J.K. Potter. This is a signed, slipcased, limited edition of 474; a lettered, traycased edition of 26 (\$500.00) is also available.

Pratchett, Terry & Stephen Baxter **The Long Utopia** (Harper 978-0-06-229734-1, \$9.99, 431pp, pb) Reprint (Harper 2015) SF novel, fourth in the series The Long Earth, about alternate Earths. This is a premium/tall rack-size edition.

* Preston, Douglas & Lincoln Child **Beyond the Ice Limit** (Grand Central 978-1-4555-2586-7, \$27.00, 374pp, hc) SF thriller with SF elements, fourth in the series featuring trickster/scientist/Thief Gideon Crew, and also sequel to **The Ice Limit**. The alien lifeform from the meteorite, growing two miles below the ocean surface, threatens the planet. E-book also available.

Preston, Douglas & Lincoln Child **Crimson Shore** (Grand Central 978-1-4555-2594-2, \$9.99, 370pp, pb) Reprint (Grand Central 2015) thriller novel, 15th in the overall Aloysius Pendergast series, which has elements of dark fantasy. This is a pre-

mium/tall rack-size edition.

* Proehl, Bob **A Hundred Thousand Worlds** (Penguin/Viking 978-0-399-5622-1, \$26.00, 354pp, hc) Associational novel about a former sci-fi TV star who takes her nine-year-old son on a trip across county, stopping at comic book conventions along the way. A first novel. E-book also available.

Rawn, Melanie **Elsewhens** (Tor 978-0-7653-6719-8, \$8.99, 468pp, pb, cover by Matt Stawicki) Reprint (Tor 2013) fantasy novel, the second book in the Glass Thorns series.

* Remic, Andy **Return of Souls** (Tor.com 978-0-7653-9024-0, \$15.99, 205pp, tp, cover by Jeffrey Alan Love) Military fantasy novella, second in a trilogy begun in **A Song for No Man's Land**. Private Jones, a soldier in WWI, wakes to a new world, where a young woman tells him of an Iron Beast that will end the Great War. E-book also available.

* Revenson, Jody **Harry Potter: The Artifact Vault** (Harper Design 978-0-06-247421-6, \$45.00, 208pp, hc) Movie tie-in picture book with extensive photos of props from the Harry Potter movies, plus some design sketches. This has an embossed cover; issued without a dust jacket.

* Reynolds, Alastair **Beyond the Aquila Rift: The Best of Alastair Reynolds** (Subterranean Press 978-1-59606-766-0, \$45.00, 781pp, hc, cover by Dominic Harman) Collection of 18 stories, with new story notes on each. A signed, slipcased, limited edition of 350 (\$125.00) with an exclusive dust jacket by the author; a leather-bound, traycased, lettered edition of 26; and e-book also available.

* Ribar, Lindsay **Rocks Fall, Everyone Dies** (Penguin/Dawson 978-0-525-42868-8, \$17.99, 323pp, hc) Young-adult fantasy novel about a young man with the ability to steal memories and other aspects of people he meets.

+ Richards, Justin **The Blood Red City** (St. Martin's/Dunne 978-1-250-05921-5, \$26.99, 396pp, hc) Alternate/secret history SF novel, the second book in the Never War series. The alien Vril help the Nazis in WWII. E-book also available. First US edition (Del Rey UK 2014).

* Ringo, John & Kelly Lockhart, eds. **Black Tide Rising** (Baen 978-1-4767-8151-8, \$26.00, x + 287pp, hc, cover by Kurt Miller) Original anthology of 12 stories about the zombie apocalypse, inspired by John Ringo's series. Foreword by Gary Poole. Afterword by Ringo. Authors include Eric Flint, Jody Lynn Nye, and Michael Z. Williamson. E-book also available.

* Rivera, Anthony & Sharon Lawson, eds. **Dread: A Head Full of Bad Dreams** (Grey Matter Press 978-1-940658-65-0, \$16.99, 339pp, tp) Horror anthology of 20 stories, selected by readers as The Best of Grey Matter Press, Volume One. Introduction by Anthony Rivera. Authors include Jonathan Maberry, Ray Garton, and Michael Laimo. A print-on-demand edition. E-book also available. Grey Matter Press, <greymatterpress.com>

* Rivera, Anthony & Sharon Lawson, eds. **Peel Back the Skin** (Grey Matter Press 978-1-940658-66-7, \$16.99, 306pp, tp) Original anthology of 15 horror stories, most depicting human monsters, by authors including Jonathan Maberry, Tim Lebbon,

and Lucy Taylor. A print-on-demand edition. E-book also available. Grey Matter Press, <greymatterpress.com>.

* Roberts, Nora **Bay of Sighs** (Berkley 978-0-425-28011-9, \$17.00, 319pp, tp) Paranormal romance novel, the second book in the Guardians trilogy. The mermaid Annika seeks the Water Star in the waters around the island of Capri. This has a deckle edge and French flaps. E-book also available.

Roux, Madeleine **Catacomb** (Harper 978-0-06-236406-7, \$9.99, 330pp, tp) Reprint (Harper 2015) young-adult horror novel, third in the **Asylum** series. Illustrated with old photos.

* Roux, Madeleine **Escape from Asylum** (Harper 978-0-06-242442-6, \$17.99, 340pp, hc) Young-adult horror novel, fourth published in the **Asylum** series, but a prequel to the previous three books. Illustrated with old photos.

Rowling, J.K. **Fantastic Beasts and Where to Find Them by Newt Scamander** (Scholastic/Levine 978-0-545-85056-8, \$9.99, 92pp, hc) Reissue (Levine 2001) young-adult fantasy in the form of a textbook from the Harry Potter series, written as a benefit for Comic Relief UK. Issued without a dust jacket. Fifth printing of a 2015 edition.

Rowling, J.K. **Quidditch Through the Ages by Kennilworthy Whisp** (Scholastic/Levine 978-0-545-85058-2, \$9.99, 105pp, hc) Reissue (Levine 2001) young-adult fantasy, a textbook from the Harry Potter series, written as a benefit for Comic Relief UK. Issued without a dust jacket. This is the fourth printing of a 2015 edition.

Ryan, Anthony **Queen of Fire** (Ace 978-0-425-26565-9, \$18.00, 642pp, tp, cover by Cliff Nielsen) Reprint (Ace 2015) epic fantasy novel, the third and final book in the Raven's Shadow trilogy.

* Safronoff, Aaron **Sunborn Rising: Beneath the Fall** (Neoglyphic Entertainment 978-1-944606-00-8, \$12.99, 385pp, tp) Fantasy novel about a world where great trees float on an ocean surrounding a star, but the light is growing dim, and one girl is determined to relight it. Illustrated in b&w and color. A hardcover edition (-01-5, \$24.99) was announced but not seen; e-book also available. Neoglyphic Entertainment, <www.neoglyphic.com>.

* Sanders, Rob **Warhammer: Total War: Lord of Chaos** (Black Library US 978-1-78496-405-4, \$15.00, 959pp, tp) Omnibus of two novels in the series: **Warhammer: Archaon: Everchosen** (2014) and **Warhammer: Archaon: Lord of Chaos** (2015), plus one story, "Archaon: The Fall and the Rise" (2014).

* Sanderson, Brandon, Rik Hoskin & Julius Gopez **White Sand** (Dynamite 978-1-606-90885-3, \$24.99, unpaginated, hc, cover by Julius Gopez) Graphic novel based on an unpublished tale set in the Cosmere universe, adapted by Rik Hoskin and illustrated by Julius Gopez. Sand Masters on the planet Taldain have powers that let them manipulate sand in amazing ways, but a surprise attack slaughters all but a few. E-book also available.

* Scanlon, Nancy **An Enchanted Spring** (Diversion Books 978-1-62681-727-2, \$14.99, 250pp, tp) Time travel romance novel, second in the

Mists of Fate series. E-book also available.

* Schmidt, Bryan Thomas, ed. **Decision Points** (WordFire Press 978-1-61475-424-4, \$15.99, 356pp, tp) Young-adult anthology of 20 stories, six original, about decisions made at key moments. Authors with original stories include Jonathan Maberry, Nnedi Okorafor, and Jody Lynn Nye. A print-on-demand edition; e-book also available. WordFire Press, PO Box 1840, Monument CO 80132; <wordfirepress.com>.

* Schmidt, Bryan Thomas, ed. **Galactic Games** (Baen 978-1-4767-8158-7, \$16.00, 300pp, tp, cover by Dominic Harman) Original anthology of 20 SF sports stories, five reprints. Authors include Seanan McGuire, Larry Correia, and Robert Reed.

* Schwab, Victoria **This Savage Song** (HarperCollins/Greenwillow 978-0-06-238085-2, \$17.99, 427pp, hc) Young-adult dark urban fantasy novel set in a city overrun with monsters, the first of two in a series.

* Seko, Hiroshi **Attack on Titan: Lost Girls** (Vertical 978-1-942993-35-3, \$12.95, 223pp, tp, cover by Range Murata) Light novel based on the horror manga by Hajime Isayama, set in a world where mindless, man-eating giants have all but destroyed civilization. Originally published in Japanese as **Shousetsu Shingeki no Kyojin: LOST GIRLS** (Kodansha 2014). Two stories originally appeared on Blue-ray releases of the anime, but were revised for the book. Introduction and "Lost in the Cruel World" translated by Maria Maita-Keppeler; "Wall Sina, Goodbye" and "Lost Girls" translated by Frank J.E. Spinelli. Illustrated by Ayumu Kotake.

+ Shan, Darren & Warren Pleece **Zom-B Goddess** (Little, Brown 978-0-316-33845-5, \$15.00, 192pp, hc, cover by Cliff Nielsen) Young-adult horror novella, 12th and final in the Zom-B series. Illustrated by Warren Pleece. Shan is a pen name for Darren O'Shaughnessy. E-book also available.

* Shepherd, Mike **Vicky Peterwald: Rebel** (Ace 978-0-425-26659-5, \$7.99, 342pp, pb, cover by Scott Grimando) SF novel, the third in a series about emperor's daughter Vicky Peterwald, a spin-off of the Kris Longknife series. E-book also available. This is a pen name for Mike Moscoe.

* Showalter, Gena **The Darkest Torment** (Harlequin/HQN 978-0-373-77974-1, \$22.99, 448pp, hc) Paranormal romance novel, 15th in the **Lords of the Underworld** series. This includes an "Insider's Guide", an unpaginated 57-page section including an extra scene, "The Darkest Day". E-book also available.

* Shriver, Lionel **The Mandibles: A Family 2029-2047** (Harper 978-0-06-232824-3, \$27.99, 402pp, hc) Near-future SF novel. A bloodless world war destroys the value of American currency, wiping out the savings of families like the Mandibles. A deckle-edged edition.

Shull, Megan **The Swap** (HarperCollins/Tegen Books 978-0-06-231170-2, \$7.99, 382pp, tp) Reprint (Tegen Books 2014) middle-grade fantasy novel about two kids swapping bodies.

* Sikes, AJ, BJ Sikes & Dover Whitecliff, eds. **Thirty Days Later:**

Steaming Forward: 30 Adventures in Time (Thinking Ink Press 978-1-942480-10-5, \$15.99, 232pp, tp) Original anthology of 30 steampunk stories. Authors include Harry Turtledove, Lillian Czernica, and Anthony Francis. Thinking Ink Press, PO Box 1411, Campbell CA 95009; <thinkinginkpress.com/sf>.

* Singh, Nalini **Allegiance of Honor** (Berkley 978-1-101-98776-6, \$27.00, 478pp, hc) Paranormal romance novel, 15th in the **Psy-Changeling** series. E-book also available.

* Skovron, Jon **Hope and Red** (Orbit US 978-0-316-26811-0, \$9.99, 490pp, pb, cover by Bastien Lecouffe Deharme) Epic fantasy novel, the first book in the **Empire of Storms** trilogy. The warrior Hope, bent on vengeance, teams up with the thief and con artist Red. This is a premium/tall rack-size edition; e-book also available.

* Skye, Evelyn **The Crown's Game** (HarperCollins/Balzer + Bray 978-0-06-242258-3, \$17.99, 399pp, hc, cover by Joel Tippie) Young-adult historical fantasy romance novel set in Imperial Russia, the first book in a series. The only two enchanters in Russia, Vika and Nikolai are pitted against each other in battle knowing the loser must die, but start developing feelings for each other. A first novel. E-book also available.

Smith, Nicholas Sansbury **Orbs** (Simon & Schuster/Simon451 978-1-5011-3323-7, \$12.99, 271pp, tp) Reprint (Great Wave Ink Publishing 2013) SF thriller set in 2061. E-book also available.

* Smith, Ritchie Valentine **Words of Power** (RVSMedia-1 978-1514885154, \$17.25, 496pp, tp) Reprint (2014) martial arts fantasy novel. Young Man Kinross, exiled from Albion, studies the way of the samurai in Japan, and with his friends opposes the dark Lord of the North. An e-book appeared in 2014; this apparently appeared in 2015, but was not seen until now. A print-on-demand edition.

* Snodgrass, Melinda **The High Ground** (Titan US 978-1-783295821, \$14.95, 419pp, tp, cover by Alex Ronald) SF novel, the first book in the **Imperials** series. Emperor's daughter Mercedes is the first woman admitted to the High Ground elite military academy, and must graduate if she is ever to rule.

* Stanton, Steve **Freenet** (ECW Press 978-1-77041-229-3, \$14.95, 263pp, tp, cover by Juliana Kolesova) Far-future SF novel about artificial intelligence and digital immortality. ECW Press, 2120 Queen Street East, Suite 200, Toronto Ont. Canada M4E 1E2; <ecwpress.com>.

Stirling, S.M., ed. **The Change** (Penguin/Roc 978-0-451-46757-7, \$16.00, 627pp, tp, cover by Larry Rostant) Reprint (Roc 2015) anthology of 16 stories set in Stirling's world.

Stross, Charles **The Annihilation Score** (Ace 978-0-425281185, \$7.99, 404pp, pb, cover by Larry. Rostant) Reprint (Ace 2015) Lovecraftian dark fantasy spy novel, sixth in the **Laundry Files** series.

* Stross, Charles **The Nightmare Stacks** (Ace 978-0-425-28119-2, \$27.00, 385pp, hc, cover by Larry Rostant) Lovecraftian fantasy novel in the **Laundry Files** series. Day trader-turned-vampire Alex Schwartz starts work with The Laundry. Simultaneous with the Orbit UK edition. E-book also

available.

* Strugatsky, Arkady & Boris Strugatsky **The Doomed City** (Chicago Review 978-1-61373-596-1, \$27.99, xiii + 462pp, hc) Russian SF novel about an experimental city with inhabitants plucked from various times and places in 20th-century history. This is a new translation by Olena Bormashenko from the Russian (**Grad obrechenny-ael**, originally published in two parts, 1988 and 1989). Foreword by Dmitry Glukhovsky. The afterword (dated 2001) by Boris Strugatsky discusses the difficulties in publishing the novel. This is the first English translation. A trade paperback edition (-61374-993-7, \$18.99) is also available.

* Sullivan, Michael J. **Age of Myth** (Ballantine Del Rey 978-1-101-96533-7, \$26.00, 409pp, hc, cover by Marc Simonetti) Epic fantasy novel, the first book in **The Legends of the First Empire** series, set in the same world as the **Riviera** series, but thousands of years previously. Humans worship the **Frey** until they are revealed to be mortal. E-book also available.

Taylor, Jodi **Just One Damned Thing After Another** (Skyhorse/Night Shade Books 978-1-59780-868-2, \$12.99, 322pp, tp) Reprint (self-published 2013) time-travel fantasy novel, book one of the **Chronicles of St. Mary's** series. The author also writes as Isabella Barclay.

* Tilahun, Na'amen **The Root** (Skyhorse/Night Shade Books 978-1-59780-863-7, \$14.99, 411pp, tp, cover by Charlie Bowater) Urban fantasy novel, the first book in the **Wrath & Athenaeum** trilogy. In San Francisco, former teen star Erik learns he's descended from the gods, while Lil, an apprentice in an alternate San Francisco, risks investigating her parents' deaths. A first novel. E-book also available.

* Tremblay, Paul **Disappearance at Devil's Rock** (HarperCollins/Morrow 978-0-06-236326-8, \$25.99, 327pp, hc) Horror novel about a teen's disappearance. E-book also available.

Tremblay, Paul **A Head Full of Ghosts** (HarperCollins/Morrow 978-0-06-236324-4, \$14.99, 284pp, tp) Reprint (Morrow 2015) associational horror novel. This has a section of extras including reading group guide discussion questions, "liner notes," and an essay on horror.

* Trent, Tiffany **Unnaturalists** (Simon & Schuster/Saga Press 978-1-4814-4297-8, \$7.99, 308pp, pb, cover by Aaron Goodman) Reprint (Simon & Schuster 2012) fantasy steampunk novel.

* Unsworth, Simon Kurt **The Devil's Evidence** (Random House/Doubleday 978-0-385-53936-4, \$26.95, 381pp, hc) Horror/mystery novel, sequel to **The Devil's Detective**. Thomas Fool investigates mysterious fires and murders in Hell – and then similar murders in Heaven. E-book also available.

* Vachss, Andrew **Drawing Dead** (Random House/Vintage Crime/Black Lizard 978-1-101-97029-4, \$15.00, 296pp, tp) Mystery novel with supernatural elements, the third featuring urban mercenary Cross.

* Valentine, Genevieve **Icon** (Simon & Schuster/Saga Press 978-1-4814-2515-5, \$24.99, 322pp, hc) SF novel, second in the **Persona Sequence** series. International Assembly delegate Suyana Sapaki rises socially while

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hiding her secret connection to ecoterrorists. E-book also available.

Vincent, Rachel **The Stars Never Rise** (Random House/Ember 978-0-385-74418-8, \$9.99, 359pp, tp, cover by Mark Swan) Reprint (Delacort 2015) dystopian fantasy novel, the first in a series.

* Wallace, Matt **Pride's Spell** (Tor.com 978-0-7653-9000-4, \$16.99, 230pp, tp) Urban fantasy novel, the third book in the Sin du Jour series about New York supernatural caterers Sin du Jour. Part of the team heads to Hollywood to cater a premiere party. E-book also available.

* Warom, Ren **Escapology** (Titan US 9781785650918, \$14.95, 447pp, tp, cover by Amazing15) SF novel about a Haunt (hacker) who stumbles into a job involving a crime lord. E-book also available. A first novel. Simultaneous with the UK (Titan) edition.

* Watt, D.P. **Almost Incontinent, Almost Divine** (Underwood Publications 978-0-9938951-9-7, \$17.99, xxi + 239pp, tp, cover by Tran Nguyen) Collection of 16 stories, three original. Preface/story by Timothy J. Jarvis. A print-on-demand edition; e-book also available. Underwood Publications, <www.underwoodbooks.com>.

Weir, Andy **The Martian** (Random House/Broadway 978-0-8041-8935-4, \$15.00, 369pp, tp) Reprint (Crown 2014) SF novel, originally self-published as an e-book in 2011 and reprinted in slightly different form by Crown. This is a "Classroom Edition" with classroom-appropriate language, an interview with Weir, discussion questions and suggested activities.

Weitz, Chris **The New Order** (Little, Brown 978-0-316-22631-8, \$9.99, 307pp, tp, cover by Michael-Paul

Terranova) Reprint (Little, Brown 2015) young-adult post-apocalyptic SF novel, the second book in the Young World trilogy.

Wendig, Chuck **Star Wars: Aftermath** (Ballantine Del Rey LucasBooks 978-1-101-88592-5, \$9.99, 410pp, pb, cover by Scott Biel) Reprint (Del Rey 2015) Star Wars tie-in novel. This is a premium/tall rack-size edition. Copyrighted by Lucasfilm.

Wendig, Chuck **Zer0es** (Harper Voyager US 978-0-06-241317-8, \$7.99, 470pp, pb, cover by Mohamad Itani) Reprint (Harper Voyager US 2015) near-future SF novel about hackers.

West, Michelle **Oracle** (DAW 978-0-7564-1010-0, \$8.99, 770pp, pb, cover by Jody Lee) Reprint (DAW 2015) fantasy novel, the sixth in The House War series, a companion to the Sun Sword series.

Wexler, Django **The Price of Valor** (Penguin/Roc 978-0-451-41809-8, \$7.99, 638pp, pb, cover by Paul Youll) Reprint (Roc 2015) military fantasy novel, book three of the Shadow Campaigns series.

+ Williams, Jen **The Copper Promise** (Angry Robot US 978-0-85766-576-8, \$14.99, 444pp, tp, cover by Gene Mollica) Fantasy novel. Adventurers Wydrin of Crosshaven and Sir Sebastian discover strange things really do lurk beneath the Citadel. First US edition (Headline 2014).

* Wolff, Nicholas **The Binding** (Simon & Schuster/Gallery 978-1-5011-0271-4, \$16.00, 403pp, tp) Horror novel. Ancient evil lurks in Northam MA, where students die and their bodies are stolen. The author is pseudonymous.

Wraight, Chris **Warhammer: Total War: The Emperor's Armies** (Black Library US 978-1-78496-407-8, \$15.00, 890pp, tp) Reprint (Black Library 2012

as **Warhammer: Schwarzhelm & Helborg: Swords of the Emperor**) omnibus/collection of two novels: **Warhammer: Sword of Justice** (2010) and **Warhammer: Sword of Vengeance** (2011), plus two stories, "Feast of Horrors" (2010) and "Duty and Honour" (2012).

* Yaszek, Lisa & Patrick B. Sharp **Sisters of Tomorrow: The First Women of Science Fiction** (Wesleyan University Press 978-0-8195-7624-8, \$29.95, xxv + 393pp, tp, cover by Milton Luros) Anthology of nine stories, 12 poems, 19 non-fiction pieces, and an eight-page color section of of illustrations, all by early 20th century female authors, poets, journalists, editors, and artists, with general and individual introductions. Essay "Conclusion: Challenging the Narrative, Or, Women Take Back Science Fiction" by Kathleen Ann Goonan. Includes bibliography, notes, and index. An unjacketed hardcover (\$90.00) was announced but not seen. Wesleyan University Press, 215 Long Lane, Middletown CT 06459; 860-685-7723; <www.wesleyan.edu/wespress>.

Yulsman, Jerry **Elleander Morning** (Dover 978-0-486-80044-8, \$14.95, 294pp, tp) Reprint (St. Martin's/Marek 1984) SF novel about traveling back in time to kill Hitler. Part of Dover's Domesday Classics series. This is dated 2015 but not seen until now. E-book also available.

* Zelitch, Simone **Judenstaat** (Tor 978-0-7653-8296-2, \$25.99, 317pp, hc) Alternate history SF novel about a Jewish state created after WWII, in the territory of Saxony bordering Germany, Poland, and Czechoslovakia. Forty years later, Jewish historian Judit Klemmer is making a documentary about Judenstaat and its role on the world stage – and researching the death of her husband, Hans. E-book also available.

* Zen, Raeden **The Phantom of the Earth: Books I-III** (Zen, Raeden 9781493735709, \$20.99, 616pp, tp) Omnibus of the first three books in the post-apocalyptic SF Phantom of the Earth series (all 2015): **The Song of the Jubilee**, **The Gambit with Perfection**, and **The Synthesis and the Animus**. This is dated 2015 but not seen until now. A print-on-demand edition; e-book also available.

* Zen, Raeden **The Phantom of the Earth: Books IV-V** (Zen, Raeden 9781522828440, \$21.99, 646pp, tp) Omnibus of books four and five in the post-apocalyptic SF Phantom of the Earth series (both 2015): **The Descent into the Maelstrom** and **The Restoration of Flaws**. A print-on-demand edition; e-book also available. ■

	June 2016	Year to Date
SF Novels	29	SF Novels 168
Fantasy		Fantasy
Novels	43	Novels 241
Horror Novels	11	Horror Novels 58
Paranormal		Paranormal
Romance	11	Romance 39
Anthologies	14	Anthologies 70
Collections	14	Collections 60
Reference	0	Reference 7
History/		History/
Criticism	4	Criticism 19
Media Related	9	Media Related 36
Young Adult	20	Young Adult 153
SF	5	SF 33
Fantasy	10	Fantasy 96
Horror	3	Horror 17
Paranormal		Paranormal
Romance	2	Romance 7
Other	0	Other 0
Omnibus	9	Omnibus 35
Art/Humor	9	Art/Humor 17
Miscellaneous	6	Miscellaneous 54
Total New:	179	Total New: 947
Reprints &		Reprints &
Reissues:	70	Reissues: 430
Total:	249	Total: 1,377

Short Fiction: Rich Horton

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sort of ritual punishing of those determined to have been traitors. This story concerns a veteran of the fighting, who has become a Justicar, one of those who carry out the punishments of the traitors. All this becomes even more personal for her when her father is convicted of treason. We follow them to a tangled and sad end, involving their family history and the ultimate fate of all soldiers, in a story that seems mostly about how war, even just war, disfigures us all.

The aftermath of war – or, again, the way being a soldier changes one – also drives "Shadows Weave" by Yoon Ha Lee. Tamalat is a warrior and Brio is an engineer who served with her. Brio has lost his shadow, perhaps as a way to escape the darkness of his fighting history, but it hasn't turned out well, and Tamalat is acting as a shadow of sorts for him, and is trying to find a way to restore his true shadow. So they have come to a remote monastery, to learn how to sew a shadow back on.... A bit of a convoluted setup, and perhaps not entirely convincing, but I liked the characters and the unexpectedly sweet ending ("sweet" not being a word one uses often in connection to a Yoon Ha Lee story).

Yet another story about the harm done to those who must fight, and probably the pick of this excellent issue, is Seth Dickinson's "Laws of Night and Silk". Kavian is a wizard of the Cteri, charged with defending her land against the invading army of the Efficace. Her colleague Fereyd is a wizard as well, and a man of the lower class in a class-riven society. Each of them has been made to create a great weapon, an abnarch, by taking one of their children

and imprisoning her in dark cell for years. Now it is time to use the terrible power thus created against the enemy. The story turns less on the war than on the relationship of the two wizards with their abandoned children, on the twisted ways their rulers pressure them, and the different ways the two wizards plan to use the abnarchs, and ultimately, very movingly, on Kavian's final decision. The story is a tricky effort of emotional gymnastics, and it's essential that the author sticks the dismount – which Dickinson does, marvelously.

Now to some anthologies. Bryan Thomas Schmidt has a couple of new books out, both a mix of reprints and originals. **Decision Points** has a more YA focus, and it's mostly reprints, a pretty good set. Of the originals, the most interesting was Nnedi Okorafor's "Sankofa", about a girl in Ghana coming to visit a rich family... and we gather that she's not exactly what she seems: instead she's some sort of witch of death. But her interactions in the wealthy house are not quite what we expect, particularly her sudden friendship with a young boy. Interesting and unexpected work.

Galactic Games is a collection of sport stories, mostly originals, timed to coincide with the Rio Olympics. In this case the book is dealing with attempts at interspecies sport, and (not always on purpose) managing to highlight the difficulties of fair competition between entities of a radically different physical makeup. Maybe the best take on that comes from Esther Friesner, in her wickedly funny tale of what happens when a representative of a very warlike species wants to be a cheerleader, "Pompons and Circumstance". The best story in the book,

though, is "The Great Ignorant Race" by Robert Reed, which throws 10,000 humans into an artificial environment with the task of figuring out what they are competing about, and then how to succeed. It's nominally about a game then, but in reality – as sport likes to imagine itself – it's about how games reflect human character.

Jonathan Strahan's new anthology is **Drowned Worlds**, a climate change anthology. Maybe because the theme is pretty depressing, the two stories I liked best are somewhat desperately comic, and even almost optimistic, if sometimes in a black way. The most satirical, not surprisingly, comes from James Morrow, "Only Ten More Shopping Days Left Until Ragnarök", in which a video journalist and his wife, an aspiring novelist, take an ecotourism jaunt to the melting arctic, where they encounter a very savvy hidden tribe who have a job for them – to help summon a magical narwhal to kill the massive amoeba of cynicism. That sounds silly, but it is executed very well. Less satirical is "The Future is Blue" by Catherynne M. Valente. Tetley Abednego is a much-detested woman in a city built on a massive raft of plastic garbage in the sea. The story tells of her childhood, her beloved twin brother, the boy she falls in love with in Electric Town, and the terrible but necessary thing she did that has led to her ostracism. It sounds depressing, but it's not really, and it's very imaginative, and, as I suggested, almost, in a black way, hopeful.

Finally I'd like to mention a collection from Sarah Tolmie, **Two Travelers**. It comprises a short novel, "The Burning Furrow", and a novelette, "The

Dancer on the Stairs". Both are good – I'll mention "The Dancer on the Stairs" in particular. A woman, a professional dancer, somehow ends up in another world that seems mostly a huge palace, with multiple levels connected by stairs. She is at first abandoned – and for a long time ignored – not comprehending the strict cultural rules of this odd society. The story – in some ways quite conventional, but still original – tells of her eventual rescue, and the way her dancing gives her a place in the society, and of her place as a concubine to a Prince, and of her involvement in the choice of a successor to the Queen. As I said, this seems quite conventional in outline, but the story surprises, and is quite involving and interesting.

Recommended Stories

"Fifty Shades of Grays", Steve Barnes
(*Lightspeed* 6/16)

"The Battle of Ceres", Karl Bunker
(*Analog* 7-8/16)

"Laws of Night and Silk", Seth Dickinson
(*Beneath Ceaseless Skies* 5/25/16)

"5x5", Jilly Dreadful (*Lightspeed* 7/16)

"The Judgement of Gods and Monsters",
Kameron Hurley
(*Beneath Ceaseless Skies* 5/25/16)

"The One Who Isn't" Ted Kosmatka
(*Lightspeed* 7/16)

"Shadows Weave", Yoon Ha Lee
(*Beneath Ceaseless Skies* 5/25/16)

"Only Ten Shopping Days Left Until Ragnarök",
James Morrow (**Drowned Worlds**)

"Project Entropy", Dominica Phetteplace,
(*Asimov's* 7/16)

"The Great Ignorant Race", Robert Reed
(**Galactic Games**)

"The Dancer on the Stairs", Sarah Tolmie
(**Two Tomorrows**)

"The Limitless Perspective of Master Peek; or,
The Luminescence of Debauchery",
Catherynne M. Valente
(*Beneath Ceaseless Skies* 5/25/16)

"The Future is Blue", Catherynne M. Valente
(**Drowned Worlds**)

–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, <Richard.Horton@sff.net>, for review. ■

Gary K. Wolfe

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language in Russia. But tracking down the threads of Swanwick's literariness is probably not what's likely to preoccupy most readers, who are more likely to be attracted to the remarkable clarity of prose and thought that goes into these tales, which leaves you suspecting that Swanwick is incapable of writing a disappointing story.

"Not So Much," **Said the Cat** – the title comes from a throwaway line in "Of Finest Scarlet Was Her Gown" and is apparently designed to parallel the title of Swanwick's earlier collection **The Dog Said Bow-wow** – brings together 17 stories published between 2008 and 2014. There is only one story each from his two ongoing series, Darger and Surplus ("Tawny Petticoats", which takes the raffish pair to New Orleans) and the Mongolian Wizard (which finds Ritter in Germany and London), but we can assume there will be more in future collections, and the stories that are here provide an excellent overview of the breadth of Swanwick's fiction in general, and in particular of his favorite recurring themes. While some of these themes can be described in traditional SF terms – aliens, time travel, robots, wastelands, etc. – what seems particularly striking in this selection is the frequency with which Swanwick returns to such classic questions as that of free will. The lead story, "The Man in Grey", is a secret-masters tale which echoes Heinlein's "They" (in that there are only a handful of "real" people in the world), but as the titular character explains to a young woman whose life he manipulates, "I don't have any say over what I do and don't do.... I could no more get out of this cab and walk away from you than you could flap your arms and fly to the moon." The young woman, who has just learned that her entire life is a *Truman Show*-like stage set, learns that she at least retains the freedom to respond to the events in her life.

Similarly, the 17th-century author Grimmelshausen finds himself trapped inside a book with other characters, discussing whether it is better to live a life circumscribed by a purposeful text, or one of freedom and meaninglessness. The issue of free will extends to AIs as well. The obsolete robot, now serving as a scarecrow, who rescues a young boy in "The Scarecrow's Boy" muses to another robot "We are as God and Sony made us" and "all we can do is make the best of it." In "Steadfast Castle", a smart house being interviewed in a murder investigation insists that it's only a tool, but nevertheless finds a murderous way to thwart the investigation. In "An Empty House With Many Doors" – one of the more emotionally wrenching stories – a man ridden with guilt and despair over his wife's death stumbles into a world in which she is still alive – but living with another version of himself. Possibly the other most emotionally affecting story is "The Woman Who Shook the World Tree", about a brilliant physicist

who falls in love with her assistant, but whose groundbreaking discovery, a hard-SF version of Borges's refutation of time, leads to despair when she loses him and realizes he's not even in the past, because as her discovery demonstrated, "there was no past." And speaking of the past, in "3 A.M. in the Mesozoic Bar", time-traveling tourists accustomed to unparalleled freedom instead find themselves trapped because of an accident only minutes before the dinosaur-obliterating meteor strike. In "Libertarian Russia" – a country that seems to fascinate Swanwick, perhaps because it can serve as such a laboratory for free will questions – a biker finds new freedom making his way across the almost empty landscape of the depopulated nation, taking up briefly with a self-proclaimed whore dealing with freedom issues of her own.

There are, of course, some tales in the classic SF mode here, such as "From Babel's Fall'n Glory we Fled...", concerning the cataclysmic destruction of a glorious alien city and the escape of a lone human and a lone millipede-like alien, but even here Swanwick finds multiple strategies for making it new: for one thing, it's narrated by a spacesuit; for another, much of the tale involves cultural and economic debates between the human and the alien: and for yet another, the alien is called Uncle Vanya, a sly nod to Chekhov. Aliens also play significant roles in "For I Have Lain Me Down on the Stone of Loneliness and I'll Not Be Back Again" – like the title, the story is largely a rather wan love letter to Ireland – and in "Passage of Earth", which begins with a small-time county coroner finding himself assigned to dissect an alien, which in turn leads him to examine his own past and his perceived failures. Even when a story begins with a sequence that seems familiar from a hundred SF or horror stories, Swanwick opens it out in unexpected ways, and demonstrates as consistently as anyone now working that the craft of the literary short story and the materials of SF and fantasy can not only be compatible, but impressively synergetic.

Joe Abercrombie's first short fiction collection **Sharp Ends** is subtitled "Stories from the World of the First Law", which immediately suggests two things: one, that it might serve as a kind of sampler for those who (like myself) haven't read all the novels (or possibly none at all); and two, that it will provide devoted fans with episodes interstitial to the larger narratives, reintroducing them to familiar characters like the super-swordsman Sand dan Glotka, the conscientious warlord Bethod, or the gang leader Curmdon Craw. While it serves both of these purposes quite well, what is more rewarding is how these 13 tales – eight are original to the collection – reveal Abercrombie's considerable skill in constructing tight, efficient short fictions which are pretty effective entirely on their own, whether or not you've spent much time in the First Law universe.

There's certainly no shortage of Abercrombie's trademark extreme violence – which scenes he writes with a precision and clarity rare in the too-often murky world of "grimdark" fantasy – but there's no shortage of sharp, witty dialogue as well, or of quick, incisive character sketches that invite us to understand and appreciate the motivations and passions that animate his protagonists, even when they're in the midst of slicing their enemies in half or stringing up their intestines like playroom streamers. Of the two authors who might be regarded as the godfathers of sword and sorcery (and the grandparents of grimdark), Robert E. Howard and Fritz Leiber, he's pretty clearly more the heir of Leiber.

This is nowhere more apparent than in the best sequence of tales in the book, which deal with an unlikely but very satisfying mutation of Leiber's Fafhrd and the Gray Mouser. Like the Mouser, Shev is a master thief who, as we meet her in "Small Kindnesses", is trying to go straight by running a Smoke House (not, however, for smoking meats). When she finds a huge, ragged, filthy drunken woman passed out in the door of her shop, she decides to do a small favor by putting her to bed. This turns out to be Javre, the self-described Lioness of Hoskopp, who lives up to the name when she wakes up just in time to dispatch a crew of goons sent to kill Shev after a theft gone bad. The pair become occasional lovers, best friends, and occasionally mutual nemeses as we follow their relationship over several years in another four stories. We meet them a year or so later in "Skipping Town", already bantering about the path of chaos and destruction they leave behind wherever they go, and we learn a bit about Javre's background when they are ambushed by (and promptly massacre) assassins organized by another of the Knights Templar of the Golden Order, which Javre seems to have resigned from without permission. In "Two's Company", they come up against Whirrun, a figure recognizable to readers of the First Law novels, who seems to be such a match for Javre that they end up fucking rather than fighting (Javre, unlike Shev, appears to be cheerfully and lustfully bi). They find themselves in another trap in "Three's a Crowd" – by now they've been together 14 years – as they try to rescue Shev's lover Carcolf from her nemesis Horald, and yet again in "Tough Times All Over", a round-robin narrative following the fate of a maguffin as it passes through various hands. In between, they fling often hilarious insults at each other, while just as often revealing bits of character development that are surprisingly endearing: at one point Shev closes her eyes while Javre bloodily dispatches a roomful of thugs, while at another Javre worries about the livelihood of the fisherman whose boat Shev is blithely stealing. These characters alone are worth the price of the book.

Other stories range from "A Beautiful Bastard", which basically serves as a prelude to the trilogy,

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featuring the swordsman Sand dan Glotka, to “Some Desperado”, which features another familiar character, Shy South, although the story works perfectly well as a standalone that reads like a bleak, mythic Western. The concluding story, “Made a Monster”, serves as a kind of grim moral fable of the entire hopeless structure of the brutal First Law world that Abercrombie has invented, as the warlord Bethod first tries to explain to his eleven-year-old son what peace is – the boy has no frame of reference for it – and then tries to establish just such a peace with his enemy Rattleneck. But another familiar figure, the monstrous Logen Ninefingers, reminds us of how often the cycle of violence endlessly renews itself. For all the choreography of sometimes almost cartoonish violence that he seems to revel in, for all the revolting and grimy settings he loves to describe – his default term for just about anywhere in this world is “shit-hole” – Abercrombie is capable of surprising us with nuances of character and culture, from his glimpses of how children try to learn to survive in this bleakness to his pointed equality of gender and sexual orientation when it comes to chopping throats and stomping heads. The title of the inaugural First Law novel came from the *Odyssey*, “the blade itself incites to deeds of violence,” which is another way of saying that to a hammer everything looks like a nail, but Abercrombie’s is quite a hammer, and those are some nails.

I confess to being fascinated by the lives of those writers who, though having contributed richly to the texture of pop culture over several decades, are

now remembered mostly by a small and aging core of fans and collectors. For much of the 1930s, one of the reliable names in a variety of pulps, from *Amazing Stories* to *Weird Tales*, was Eando Binder, an amalgam of the names of the brothers Earl and Otto Binder (rhymes with cinder), although from 1936 on the stories were entirely the work of Otto, who is the subject of an expanded and corrected edition of a biography Bill Schelly published originally in 2003. Like most such biographies written for and by fans, **Otto Binder** is meticulously researched, overetailed, and light on analysis, but like many such biographies, it tugs on a thread that leads to all sorts of connections in the shadow history of American pop culture.

Binder’s historical reputation in SF rests almost entirely on a handful of stories about a sympathetic robot named Adam Link, which appeared between 1939 and 1942. The first and most famous of these, “I, Robot”, has hardly been anthologized at all in the last few decades, but at the time it must have seemed something of a revelation to readers of *Amazing Stories*. That title, of course, was later appropriated by Gnome Press editor Martin Greenberg for Asimov’s first collection – somewhat to Asimov’s embarrassment, apparently, since he was aware of and admired Binder’s stories (Asimov’s own stories began appearing about the same time, although it’s likely Binder’s influence was minimal). For one thing, the robot Adam Link is the narrator, and his emotional growth helped readers rethink how robots could be portrayed in fiction; at one point in the second story, Adam rather plaintively asserts, “Life is essentially in the mind. I have a mind.”

Schelly admits he barely knew about Binder’s SF when he started writing the book, and what he has

to say about it largely consists of plot summaries. The real focus of the biography is Binder’s long and productive career in comics, where by his own count he produced 2,465 scripts between 1941 and 1960, including many of the Captain Marvel comics as well as Superman, where he invented Supergirl and the Legion of Super-Heroes. Supergirl is especially interesting, since, as Schelly points out, Binder had earlier invented Mary Marvel, a female counterpart to Captain Marvel (with her own list of female mythological figures to spell out the meaning of SHAZAM!). Later, as the comics market consolidated and partly collapsed, he turned to pop science writing, promoting the space program, and still later to sensational UFO paperbacks making popeyed claims about the evidence for aliens. And when *that* began to dry up, he began collecting his earlier stories and writing a number of undistinguished SF and UFO paperback novels in the 1960s and 1970s – although one of these, 1967’s **The Avengers Battle the Earth-Wreckers** – probably the first novelization of Marvel superheroes – resonates today, when Marvel has become a money mint that would dwarf the most ambitious dreams of the original writers. That might turn out to be the chief value of Schelly’s well-illustrated and oddly touching biography – as yet another reminder of how today’s pop juggernauts had their origins in the work of pulp and comic writers who often could barely scrape by, while producing astonishing amounts of material that they never really owned, but that decades after their death (Binder died in 1974) shifted definitively from the margins to the mainstream.

–Gary K. Wolfe ■

Faren Miller

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be more than a fading wisp.

His continuing presence leads her to a Front that throngs with post-traumatic stress. For a Sensitive, it’s horror: “memories crowded in with every thundering concussion” and “brimstone-scented air burned with reminders of death.” Though the medium’s awareness of emotions in the form of multi-colored auras (vivid throughout the book) might seem to give Ginger an advantage over the ghost beside her, this lets her “see the emotion, but not understand the reason behind it.” While her fondness for stories of Watson and Holmes can’t really help her here, her driving need to understand *does* yield results – enough to save some lives, but not to stop a war.

Sometimes two writers deal with a strikingly similar interplay of theme and variation. When one book is number eight in an acclaimed series and the other a debut solo novel by a short story specialist (whose previous novel had a co-author), it might be tempting to think “copycat,” but such snap judgements don’t apply when the works in question are Richard Kadrey’s latest occult adventure featuring James Stark (“Sandman Slim”) **The Perdition Score**, and Angela Slatter’s **Vigil**, first in a new series named for heroine Verity Fassbinder.

Both are first-person narrators: “hybrids” who aren’t entirely human yet work as private eyes, touched by the supernatural in bustling modern cities – Los Angeles for Stark, Brisbane Australia for Verity – where most mortals don’t notice the strangeness of some neighbors (or neighborhoods). Each of them has to juggle multiple cases as people go missing, bizarre drugs circulate behind the scenes, covert ruling councils show signs of corruption, and death tolls rise. They’re driven by a dire suspicion that time may be running out, for more than one dimension.

But approaches differ, even when the same media

figure looms over both accounts. **Perdition**’s opening lines describe the raging headache which afflicts Stark through much of the book in terms of Toon war: “all Disney dancing hippos and gators going at each other with knives like candy-colored Droogs.” **Vigil** starts with an Author’s Note referring to the city in local terms, as “Brisneyland,” but hastens to distinguish the real thing from Slatter’s take on it.

As Kadrey’s readers know, his L.A. lies atop a more stylized, twisted Pandemonic version known as “Downtown” (with a deeper Hell below). Before Verity takes up the tale, Slatter’s preface sets an even darker tone with its initial glimpse of the golem who stalks this Brisbane:

The night moved. Liquid sheets of black spread out then folded back in on themselves. The breeze, seemingly benign... plucked detritus from the gutters, sweeping all it could find into an ever-growing, swiftly forming body. It looked like a figure, a rough-torn thing: a man of rags and trash and darkness.

In keeping with this vision, much of Verity’s Brisbane is derelict and haunted. Child of a human (Normal) mother and an uncanny (Weyrd) father, she sees the Boatman as he ferries departing souls along its central river. Though she didn’t inherit Weyrd attributes beyond that dual vision, and some more-than-human strength, she knows she’ll have some role to play in the confluence of worlds.

The Perdition Score and **Vigil** both pay close attention to character and its role in the horrific, but see it from different angles. Two passages suggest what they share. After Stark muses, “what’s a stranger’s life, fighting monsters or trying to figure out how people work?” he offers this aside: “One is a lot more dangerous than the other and it sure isn’t monsters.” When Verity tells a colleague about a new turn in her investigations (“Monster?... Thought you weren’t interested,” he says), she reminds him, “We both know the worst monsters are on the inside of the skin.”

Since I’ve already mentioned major plot points

and can’t discuss more without venturing into spoiler territory, I’ll close with a final attempt to distinguish moods and viewpoints (the trickiest aspect of a dual review) in more specific scenes of the uncanny. Stark’s vivid blasphemy and wisecracks can’t disguise his true feelings about souls caught in the connections between worlds – evident in these thoughts on merry-go-rounds (“most kids’ first introduction to Hell”):

The wee ones picture themselves in the horses’ place, skewered through the gut by a brass pole and yanked up and down – suspended between Heaven and Hell – for all eternity. Parents who’ve forgotten or repressed their own [encounters]... snap shots of the kiddies in their torment, passing their traumas on to the next generation.... Cruelty masked as fun. Tedium cloaked as adventure.

Verity portrays an aged siren as a *person*: “Age sat heavily upon her: hair grey-white, skin dirty and carved by the centuries, eyebrows thick with feathers, lips as cracked and canyoned as a heavy smoker’s, eyes as ancient as the world, and black with it.”

As for the ways these fine writers deal with angels (once again they differ, yet have some things in common), I can only urge you: read the books!

Although Sarah Tolmie’s new collection **Two Travelers** includes two works – novelette “The Dancer on the Stairs” and novella “The Burning Furrow” – I’ll focus on “Dancer”, since the narrator wanders between dimensions, and the shorter form compresses many of this column’s themes to something like their essence.

The anonymous modern female describes her experience from a distance of years, yet begins with the short sharp shock of lines as separate paragraphs: “I woke up on the staircase.”; then, “I spent six months there.” These marble stairs connect the many levels of a great palace where (very rarely, for no obvious reason) strangers from other

worlds arrive: bewildered, ignorant of language and culture, homeless “waifs” who don’t belong but must blunder their way toward survival.

These stairs resemble Blue’s road, or the zones between Verity’s neighborhoods. Locals go about their business, keeping their distance from strays who could be villains, victims, or beings who look like them but lack the “chemical signature” that marks and defines identity in a complex, formalized

society where it’s the norm. While the viewpoint characters in this month’s novels have rare sensitivity to inner traits (vague threats of danger; auras, if not the motives behind them; versions of the strange and monstrous, some of them human), Tolmie’s woman lacks such awareness.

But for her it proves to be more of a nuisance, like Blue’s muteness, than a fatal flaw. Before she learns more than a few words of the foreign tongue,

she recalls her old fondness for dance. What she learned of it, back in her earthly life, becomes her most powerful means of expression here. When a queen’s death disrupts this society more than expected, “strong dance” may help it survive – and *change* (the most potent magic of all).

–Faren Miller ■

Russell Letson

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unlamented Fuckwits (which would be us). The story proper works its way back to explain why Tetley Abednego is “the most hated girl in Garbagetown” and is required to accept every instance of beating or abuse and reply “Thank you for my instruction.” Nevertheless, Tetley counts herself lucky:

After all, I could have been born a Fuckwit and gotten drowned with all the rest of them, or I could have grown up on a Misery Boat, sailing around hopelessly looking for land, or one of the first to realize people could live on a patch of garbage in the Pacific Ocean the size of the place that used to be called Texas....

I have to say that reading these stories one after another (deadlines and all that) was not easy, despite the fact that they are well-written, passionate, and vivid. Because the bad dreams they represent are already coming at us. Because it is very likely already too late. Because I’m not sorry that I’m old.

In a neat bit of synchronicity, Greg Egan’s novella **The Four Thousand, the Eight Hundred** appeared in *Asimov’s* the same month (December of 2015) that Carter Scholz’s *Gypsy* (reviewed in February 2016) did in *F&SF*. I was impressed by the way both stories push hard-SF tropes and themes into territories not always explored in tales of space exploration and colonization, and both are now available as free-standing small-press books, which gives them a better chance at the attention they deserve.

Egan’s treatment of the moral calculus of a social or political situation can be as meticulous and fine-grained as the building of any of his exotic physical – or metaphysical – settings. In **The Four Thousand, the Eight Hundred**, both physics and

ethics are worked out in careful detail – the former because lives are at stake, and the latter because the moral shape and fate of two polities are on the line. The story’s conflicts have special bite, since they parallel various events and movements that feature in our own newsfeeds, rooted in the pathologies of tribalism, of “othering” arising from resentments for offenses real and imagined, of the opportunism of stirrers-up of strife.

Two settlements in the asteroid belt have complementary resources and needs: rocky Vesta needs water and icy Ceres needs solid building material, so they have developed a trading system in which each sends its raw materials to the other, in chunks, via minutely calculated and managed orbits. The social-economic arrangements of the two governments are also differentiated. Vesta was organized by a business agreement in which syndicates of settler/developers contributed resources and skills and agreed to divvy up – and pass along to their descendants – the proceeds of their enterprise equally. Generations later, thanks to a strife-stirring revisionist history, the descendants of one group, the Sivardiers, are labeled as “freeloaders” because their ancestors’ contribution was in the form of intellectual property rather than more material resources and labor. From this notional wedge grows a deep divide that escalates from compensatory differential taxation to near-pariah status for those descended from Sivardiers. Ceres’ founders, on the other hand, decided to not make inheritance part of their system, and their generally sensitive social thinking has trouble making sense of Vestans’ obsessing over long-ago perceived inequities.

Two story lines occupy alternating chapters: one traces the growth of the divide in Vestan society, as irrational resentment on one faction’s excesses generate protest, resistance, and eventually non-lethal

sabotage from the other. Egan unpicks the serious moral questions about restitution for historical wrongs but also shows how slippery and self-serving the rhetoric and logic of such discussions and debates can be, how tricky it is to apply high-level abstractions to concrete situations – and, when emotions are riled, how very concrete the physical actions of the mob can get, how punitive “restitution” can become. The working out of questions of ownership, debt, and responsibility elide into an obsessive gaming-out of tit-for-tat actions that amount to low-grade intermecine warfare.

The other story line follows the acceptance of Vestan refugees into Cerean society and includes social-theory conversations that parallel those of the Vesta thread. And eventually hardliners on Vesta demand the return of alleged criminals, and theoretical ethical questions take a very practical turn, conditioned by a third matter of interest, which is less a plot thread than a matter of hard-SF procedural machinery: the method used to smuggle those who chose to escape by being strapped to blocks of Vestal stone and placed in a state of hibernation for the long orbit to Ceres. This painstaking, low-margin-of-error process becomes crucial when the cold equations of mass and velocity (with a helping hand from human bloody-mindedness) conspire to produce the crisis that gives the novella its title. The trajectories of human hard-heartedness and absolutism can be as implacable as orbital mechanics.

Egan’s relentless pursuit of the implications of his givens, his refusal to palm cards, to handwave away rational or irrational human forces (any more than the laws of physics), gives his story a terrible grace and gravity. These events, like equations, have solutions, but not resolutions – at least, none that offer comfort.

–Russell Letson ■

John Langan

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these things overlap, as well as a desire to chart fully the course of his character’s change. (There’s also what seems to be a nod in the direction of Neil Jordan’s brilliant vampire film, *Byzantium*.) The result is a vampire story whose overriding effect is to evoke the long, slow passage of time as effectively as any before it.

Subsequent stories extend the collection’s theme of transformation. Of these, “A Discreet Music” is among the more striking. Written for **Aickman’s Heirs**, the recent Robert Aickman tribute anthology, the story brings together Aickman’s portrait of alienated manhood with Yeats’s use of Greek mythology to relate the metamorphosis of an aging widower into a swan. It’s the kind of conceit that balances

between the comic and grotesque, yet Wehunt is able to walk the tightrope between those extremes to produce a story that is strange in a way worthy of its honoree’s oblique fictions. In what may be the collection’s most impressive story, “October Film Haunt: Under the House”, Wehunt further raises the stakes. The piece relates a visit by a quartet of aspiring horror writers to the site of a notorious cult horror film. Alternating sections written from the point of view of each character with excerpts from a critical analysis of the film, the story makes effectively unsettling use of the convention of the evil film. Then, at almost the halfway point of the narrative, Wehunt complicates matters by letting us know that each of the previous point of view sections has been written by that character, an exercise in writing a round-robin horror story about their trip. In an instant, the text is radically destabilized,

affecting the reader in much the same way as the sinister film at its heart. As the story continues, its contours distorting, it becomes difficult to the point of impossibility to ascertain whether these innovations are the inventions of its writers, or reportage of something happening to them – or a combination of the two – which figures for a horrifying experience. It’s a stellar performance, one that augurs well for Wehunt’s future work.

In a year that already has seen a number of exciting debut collections (including Michael Griffin’s excellent **The Lure of Devouring Light**), **Greener Pastures** distinguishes itself by its consistently engaging and enthralling stories. With fellow Atlanta writers Anya Martin and Kristi DeMeester, Michael Wehunt is establishing Georgia as a locus for contemporary horror fiction – transforming the place one story at a time.

–John Langan ■

Carolyn Cushman

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proof I received doesn’t mention which series are involved, and only some of the author bios mention their specific series, which could inconvenience readers looking for new series to try. I found most of the stories involving series with which I was familiar a little light, obviously not meant to be taken as canon, but generally entertaining, including team-ups by

Seanan McGuire & Kelley Armstrong (“Tailed”) Charlaime Harris & Christopher Golden (“Blood for Blood”), Diana Rowland & Carrie Vaughn (“Takes All Kinds”), and C.E. Murphy & Kat Richardson (“Spite House”). Other stories from unfamiliar series were harder to judge, such as “Ladies’ Fight” by Caitlin Kittredge & Jaye Wells, the surprisingly horrific “Sweet Blissful Certainty” by Steven Savile & Craig Schaefer, or the military action of “Weaponized Hell” by Larry Correia & Jonathan Maberry.

Still, the stories I was most impressed by were from unfamiliar series: “Pig Roast” by Josaph Nassise & Sam Witt has Nassise’s Knights Templar tracking a biker gang moving stolen goods and ending up in Pitchfork County, MO where they get the much-needed help of Sam Witt’s Night Marshal Joe Hark; the grim “Lessons of Room 19” by Weston Ochse & David Wellington has Wellington’s Laura Caxton hunting for the missing Jack Walker of Ochse’s

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Carolyn Cushman

SEAL Team 666 series, finding him addicted to a “ghostskin” that seems to let him talk to his dead girlfriend; and “Crossed Wires” by Jeff Somers & Stephen Blackmoor, in which Somers’s Trickster Lem Vonnegan agrees to check out a possibly fraudulent medium while Blackmoor’s necromancer Eric Carter investigates the odd death of a homeless man, and the two end up intersecting in a very strange house somehow in both worlds. Overall, this is an entertaining selection of stories that should appeal to a wide range of tastes in urban fantasy. It’s a very readable anthology, and an interesting introduction to some intriguing series.

Anthony Ryan, **The Waking Fire** (Ace 978-1-101-98785-8, \$28.00, 582pp, hc) July 2016.

A fascinating world run mostly by corporations, where much of the power comes from dragon blood, provides a compelling backdrop for this sprawling epic fantasy. War with a nearby empire threatens, but the lands controlled by the Ironship Protectorate face another potentially devastating problem – the dragon blood that powers many of their ships and gives the rare Blood-blessed individuals super-human abilities is starting to fail. The captive dragons used in breeding programs are producing weaker blood, and wild drakes are nearing extinction. Somehow, it is believed that a white dragon could solve these problems, and unregistered Blood-blessed Claydon Tor-

creek is sent on a quest for this legendary creature. Meanwhile, another of the Blood-blessed, Lizanne Lethridge, Executive Operative of the Exceptional Initiatives Division, is helping with the war effort at home, with a spy mission to find a mysterious device, as well as helping defend the city. The novel is packed with adventures, from sea battles to jungle exploration, fantastic lost cities, battles with dragons and the somewhat zombie-like Spoiled, and of course the war. So much happens that it’s a little hard to keep track of it all, and most of the characters end up seeming rather flat, but the breakneck pacing and sheer wonder keep the story compelling.

–Carolyn Cushman ■

Short Fiction: Paula Guran

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Six Pieces of Scrimshaw (1841)” by A.C. Wise. Wise tells her story through the labels for a museum display of six related examples of an unknown sailor’s art. It is a tale of monsters: the monstrosity of the sea and of a creature that emerges from it. It’s a satisfying read, only slightly marred by the author slipping from objective museum wording into nonscientific acceptance of the inhuman.

Carrie Laben really scores with “**Postcards from Natalie**”. Amanda’s older sister Natalie has left home and hit the road. She sends back postcards from various stops on her roadtrip, some of which are intercepted and destroyed by their angry, bitter mother before Amanda can read them. Amanda arranges her life so she can receive all of Natalie’s missives. The postcards stop for several months, but eventually resume. By then, the mother’s anger has softened, but Amanda does not share the precious postcards or what Natalie writes about her wanderings. Laben skillfully builds empathy for Amanda, and by the time she drops a hint that Natalie’s journey is not exactly as it seems, the reader is enthralled. Excellent, haunting fiction.

Uncanny #10 (May/June) is billed as science fiction and fantasy, but its content often tends toward the dark. In this issue of the bimonthly online/digital magazine, the five original stories range from shad-

owly to stygian.

“**Ye Highlands and Ye Lowlands**” by **Sean McGuire** is science fiction, but definitely dark. We know from the beginning that the consequences of humankind’s first encounter with an alien lifeform are dire, but since the narrator is part of the scientific team responsible for first contact, we learn exactly where the history-making achievement went wrong. It’s a plausible premise poignantly told.

Alyssa Wong’s “You’ll Surely Drown Here If You Stay” is a well-written weird western with a refreshingly original supernatural element. Ellis has inherited witchcraft from his father and even stranger powers from his mother. The only thing keeping him somewhat human is his relationship with the girl Marisol. Ultimately, he is forced into accepting what he is, but enough of his humanity remains to make sure Marisol is not trapped in a life as a prostitute. A stellar novelette that one wishes were a novella (or more) – which only means wanting more is a very good thing.

“**The Sound of Salt and Sea**” by **Kat Howard** is also strong and, although much shorter, similarly contains the potential – particularly in its characters – to be a longer work. Once a year Far Island rises from the sea to allow the ghosts of the dead to return to Near Island. Not all the ghosts want to leave when the three Days of the Dead have passed, so a living rider mounted on one of the bone horses must round up them up. Rowan is destined to ride,

but has been twice thwarted and may well miss her third chance – which would be unfortunate for the living. Howard’s delightful dark fantasy has the ring of ancient legend freshly told.

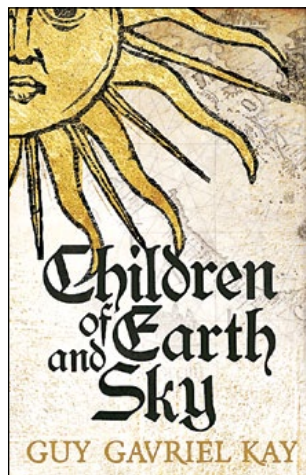
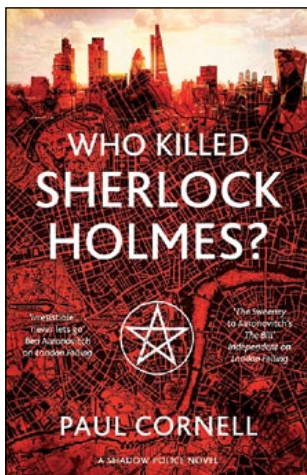
In “**The Drowning Line**” by **Haralambi Markov**, Reinhart inherits a centuries-old family curse: an unjustly drowned ancestor haunts water with ghoulish glee and his victims with the knowledge they cannot escape death in the same lake in which he died. Markov’s story is eerie, but more muddled than trenchant.

JY Yang shows talent in her biological horror/SF “**The Blood That Pulses in the Veins of One**”, but the story is blunted by imprecise language (both scientific and unscientific) and dialogue (inner and outer) laced with weak adages. As the tale is related primarily through the thoughts of some sort of alien as it is being vivisected, perhaps the confusion is cosmically intentional. Certainly the over-the-top character of a mindless, sadistic science student is deliberate, so it is hard to decipher how the author wanted the reader to take her tale. Still, despite the flaws and the squicky antemortem autopsy, Yang kept me reading.

...And that leaves only a couple of dozen more stories I would have liked to have covered this time around.

–Paula Guran ■

British Books – May



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.

* Abercrombie, Joe **Sharp Ends: Tales from the World of The First Law** (Orion/Gollancz 978-0-575-10467-9, £18.99, 287pp, hc) Fantasy collection of 13 stories, five original. The title page gives the subtitle as **Stories from the World of the**

First Law.

Annandale, David **Warhammer 40,000: Yarrick: The Pyres of Armageddon** (Black Library 978-1-78496-172-5, £8.99, 348pp, tp) Reprint (Black Library 2015) gaming

tie-in novel.

* Armstrong, Kelley **Forest of Ruin** (Little Brown UK/Atom 978-0-7515-4791-7, £7.99, 435pp, tp) Fantasy novel, the third in the Age of Legends series. Simultaneous with the US

(HarperCollins) edition.

* Asher, Neal **War Factory** (Macmillan/Tor UK 978-0-230-75074-6, £18.99, 544pp, hc, cover by Larry Rostant) SF novel, the second book of the Transformation series after **Dark Intelligence**. Simultaneous with the US (Night Shade Books) edition.

Bacigalupi, Paolo **The Doubt Factory** (Little Brown UK/Atom 978-0-349-00256-9, £7.99, 484pp, tp) Reprint (Little, Brown 2014) young-adult associational thriller. <First UK edition>

* Barrowman, John & Carole E. Barrowman **Conjuror** (Head of Zeus 978-1-7818-5637-6, £12.00, 303pp, hc, cover by Larry Rostant) Young-adult SF novel.

* Baxter, Stephen & Alastair Reynolds **The Medusa Chronicles** (Orion/Gollancz 978-1-473-21018-9, £16.99, 326pp, hc) SF novel, a sequel to the novella "A Meeting with Medusa" by Arthur C Clarke.

* Brooks, Terry **The Sorcerer's Daughter** (Little Brown UK/Orbit 978-0-356-50223-6, £20.00, 332pp, hc, cover by Bastien Lecouffe Deharme) Fantasy novel in the Defenders of Shannara series. Simultaneous with the US (Del Rey) edition.

* Campbell, Jack **The Lost Stars: Shattered Spear** (Titan 978-1-7832-9245-5, £7.99, 392pp, tp) SF novel, fourth in the Lost Stars series, part of the Lost Fleet universe.

* Connolly, John **A Time of Torment** (Hodder & Stoughton 978-1-473-63016-1, £14.99, 469pp, hc) Fantasy novel, book 14 in the Charlie Parker series. This exclusive Waterstones edition is signed, and includes a CD soundtrack to the book. A simultaneous trade edition (978-1-444-75157-4) was not seen.

* Cornell, Paul **Who Killed Sherlock Holmes?** (Macmillan/Tor UK 978-1-4472-7326-4, £8.99, 357pp, tp) Fantasy novel, the third book in the Shadow Police series. Someone has murdered the ghost of Sherlock Holmes. A hardcover edition (-7324-0, £16.99) was announced but not seen.

* Crowens, Elizabeth **Silent Meridian** (MX Publishing 978-1-78092-977-4, £10.99, 349pp, tp) Fantasy novel. Sir Arthur Conan Doyle teams up with paranormal investigator John Patrick Scott to track down a magical book. The first book in the Time Traveler Professor series. A first novel. E-book also available. MX Publishing, 335 Princess Park Manor, Royal Drive, London N11 3GX UK; <www.mxpublishing.co.uk>

Dawson, Michael J. **Life on Mars** (Sour Grape Productions 978-1-326-62025-7, £13.49, 234pp, tp) Reprint (Lulu.com 2015) SF novel. A man dying of cancer awakens 500 years later in a new body on Mars. Sour Grape Productions, <www.sourgrapeproductions.com>

* Denning, G.S. **Warlock Holmes: A Study in Brimstone** (Titan 978-1-7832-9971-3, £7.99, 365pp, tp) Fantasy novel featuring Warlock

Holmes, a powerful magic user but a very dim detective.

DeStefano, Lauren **Broken Crowns** (Harper Voyager 978-0-00-754128-7, £8.99, 202pp, tp) Reprint (Simon & Schuster 2016) young-adult fantasy novel, the third book in the Internation Chronicles series. <First UK edition>

* Feehan, Christine **Fire Bound** (Little Brown UK/Piatkus 978-0-349-41032-6, £8.99, 367pp, tp) Paranormal romance novel, fifth in the Sea Haven: Sisters of the Heart series.

* Gray, Claudia **Star Wars: Bloodline** (Random House UK/Century 978-1-780-89262-7, £19.99, 341pp, hc, cover by Scott Biel) Star Wars tie-in novel. Simultaneous with the US (Del Rey) edition.

* Guymer, David **Warhammer 40,000: The Beast Arises 6: Echoes of the Long War** (Black Library 978-1-78496-145-9, £12.99, 255pp, hc) Gaming tie-in novel. Issued without a dustjacket, in illustrated boards.

* Hite, Kenneth & Kennon Bauman **Cthulhu Wars: The United States' Battles Against the Mythos** (Bloomsbury/Osprey 978-1-4728-0787-8, £11.99, 80pp, tp) Art book in the form of a military history of the US's war against Lovecraftian forces, illustrated with photos and art. Illustrated by Darren Tan.

* Kay, Guy **Children of Earth and Sky** (Hodder & Stoughton 978-1-473-62810-6, £19.99, 567pp, hc) Fantasy novel set in the alternate Renaissance world of the Sarantine books. Simultaneous with the US (NAL) edition.

* Keyes, Greg **Independence Day: Crucible** (Titan 978-1-78565-130-4, £7.99, 375pp, tp) SF tie-in novel, a prequel to the movie **Independence Day: Resurgence**. Keyes' name is not used on the cover.

King, Stephen **Finders Keepers** (Hodder 978-1-473-69895-6, £8.99, 370pp, tp) Reprint (Hodder & Stoughton 2015) associational horror novel, second in the Bill Hodges trilogy after **Mr. Mercedes**.

Lawrence, Mark **The Liar's Key** (Harper Voyager 978-0-00-753160-8, £8.99, 653pp, tp) Reprint (Harper Voyager 2015) fantasy novel, the second book in The Red Queen's War series.

Lem, Stanislaw **Solaris** (Faber and Faber 978-0-571-31157-6, £8.99, 213pp, tp) Reprint (Walker 1970) SF novel. Translated by Joanna Kilmartin and Steve Cox.

* MacLeod, Ken **The Corporation Wars: Dissidence** (Little Brown UK/Orbit 978-0-356-50498-8, £12.99, 326pp, hc) SF novel, the first book in the Corporation Wars series. Issued without a dustjacket, in illustrated boards. E-book also available.

* Mann, George **Ghosts of Karnak** (Titan 978-1-7832-9416-9, £7.99, 274pp, tp) Dark urban fantasy/horror novel, third in the Ghost series. Simultaneous with the Titan US edition.

McAuley, Paul J. **Fairyland** (Orion/Gollancz 978-1-473-21516-0, £8.99, vii+376pp, tp) Reprint (Gollancz 1995) SF novel. This is a SF Masterworks edition with a new introduction by Stephen Baxter.

Neill, Chloe **Veil** (Orion/Gollancz 978-1-473-21534-4, £8.99, 326pp, tp, cover by Blake Morrow) Reprint (NAL 2015) urban fantasy novel. Book one in the Devil's Isle series. <First UK edition>

* Newman, Peter **The Malice** (Harper Voyager 978-0-00-759316-3, £14.99, 451pp, hc, cover by Jaime Jones) Fantasy novel, sequel to **The Vagrant**.

Novik, Naomi **Uprooted** (Macmillan/Pan 978-1-4472-9414-6, £7.99, 425pp, tp, cover by crushed) Reprint (Macmillan 2015) fantasy novel.

* O'Flanagan, Sheila **The Crystal Pan** (Hodder Children's Books 978-1-444-92705-4, £12.99, 318pp, hc) Young-adult fantasy novel, the first book in the Joe and Kaia series. A trade paperback <OME> edition (-92706-1, £9.99) was announced but not seen.

Patterson, James **Maximum Ride: Forever** (Random House UK/Arrow 978-0-099-56749-3, £6.99, 383pp, tp) Reprint (Arrow 2015) young-adult SF novel, ninth and final in the series.

* Posey, Jay **Outriders** (Angry Robot 978-0-85766-450-1, £8.99, 396pp, tp, cover by Larry Rostant) SF novel. Simultaneous with the Angry Robot US edition. E-book also available.

Rajaniemi, Hannu **Invisible Planets** (Orion/Gollancz 978-1-473-21022-6, £14.99, 242pp, tp, cover by Lius Lasahido) Reprint (Tachyon 2015 as **Hannu Rajaniemi: Collected Fiction**) collection of 18 stories plus ^Unused Tomorrows and Other Stories^, a selection of six microstories and two microstory serials, originally published on Twitter. E-book also available. <First UK edition>

Redmond, Sean **Blade Runner** (Auteur 978-1-911325-09-3, £9.99, 91pp, tp) Reprint (Auteur 2008 as **Studying Blade Runner**) non-fiction, a critical look at the SF film. This revised edition adds an afterword looking at the film's longevity. Part of the Constellations series of studies in SF film and TV. An e-book edition is scheduled for 9/16. Auteur, 24 Hartwell Crescent, Leighton Buzzard LU7 1NP UK; <www.auteur.co.uk>. Distributed in the US 9/16 by Columbia University Press.

* Richardson, Tarn **The Fallen** (Duckworth Overlook 978-0-715650592, £12.99, 307pp, tp) Horror novel of WWI, the second book in the Darkest Hand trilogy featuring Inquisitor Poldek Tacit.

Roberts, Adam & Mahendra Singh **Twenty Trillion Leagues Under the Sea** (Orion/Gollancz 978-1-473-21531-3, £8.99, 302pp, tp, cover by blacksheep) Reprint (Gollancz 2014) SF novel.

Robertson, Al **Crashing Heaven** (Orion/Gollancz 978-1-473-20341-9,

£8.99, 359pp, tp, cover by Dominic Harman) Reprint (Gollancz 2015) SF novel.

Rushdie, Salman **Two Years Eight Months and Twenty-Eight Nights** (Random House/Vintage UK 978-1-784-70185-7, £8.99, 386pp, tp, cover by Sroop Sunar) Reprint (Jonathan Cape 2015) literary fantasy novel.

* Sapkowski, Andrzej **The Tower of the Swallow** (Orion/Gollancz 978-1-473-21156-8, £16.99, 436pp, tp, cover by Alejandro Colucci) Fantasy novel, fourth in the Witcher Saga series. Simultaneous with the US (Orbit US) edition as **The Tower of Swallows**.

Saulter, Stephanie **Regeneration** (Quercus/Jo Fletcher 978-1-78206-024-6, £8.99, 373pp, tp) Reprint (Quercus 2015) SF novel, third and final in the (R)Evolution trilogy.

* Staveley, Brian **The Last Mortal Bond** (Macmillan/Tor UK 978-0-230-77045-4, £20.00, 652pp, hc) Fantasy novel, the third and final book in the Chronicles of the Unhewn Throne series. Simultaneous with the US (Tor) edition. E-book also available.

Tchaikovsky, Adrian **Children of Time** (Macmillan/Pan 978-1-4472-7330-1, £8.99, 600pp, tp) Reprint (Tor UK 2015) SF novel.

* Tingey, Sue **Cursed** (Quercus/Jo Fletcher 978-1-7842-9078-8, £9.99, 306pp, tp) Fantasy novel, the second book in the Souleer Chronicles.

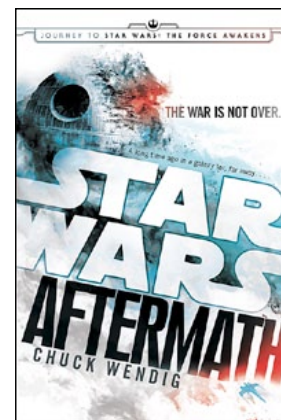
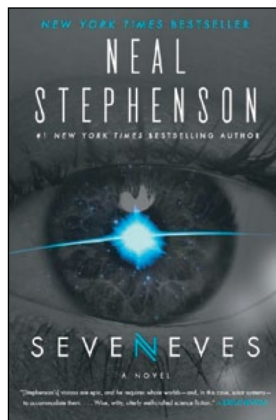
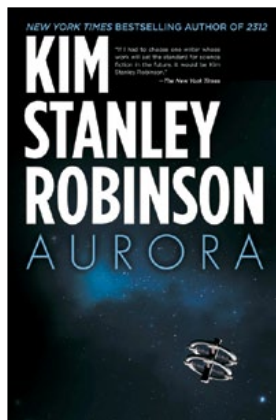
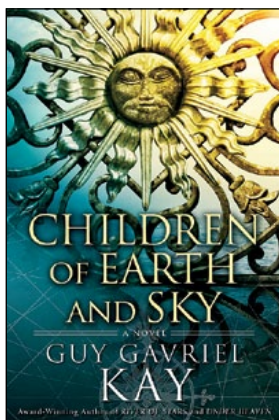
* Ward, J.R. **The Beast** (Little Brown UK/Piatkus 978-0-349-40912-2, £20.00, 508pp, hc) Paranormal romance novel, 14th in the Black Dagger Brotherhood series. Simultaneous with the US (NAL) edition.

Wendig, Chuck **Star Wars: Aftermath** (Random House UK/Arrow 978-1-784-75003-9, £8.99, 410pp, tp, cover by David Smith) Reprint (Century 2015) Star Wars tie-in novel, the first book in the Aftermath trilogy.

* Williams, Jen **Silver Tide** (Headline 978-1-4722-1115-6, £8.99, 591pp, tp) Fantasy novel, third in the Copper Cat trilogy. ■

	May 2016	Year to Date		Year to Date
SF Novels	5	SF Novels	25	
Fantasy Novels	13	Fantasy Novels	50	
Horror Novels	2	Horror Novels	3	
Paranormal Romance	2	Paranormal Romance	5	
Anthologies	0	Anthologies	8	
Collections	2	Collections	8	
Reference	0	Reference	0	
History/Criticism	0	History/Criticism	1	
Media Related	3	Media Related	6	
Young Adult	4	Young Adult	17	
SF	1	SF	3	
Fantasy	2	Fantasy	14	
Horror	0	Horror	0	
Paranormal Romance	0	Paranormal Romance	0	
Other	0	Other	0	
Omnibus	0	Omnibus	4	
Art/Humor	0	Art/Humor	2	
Miscellaneous	2	Miscellaneous	9	
Total New:	32	Total New:	138	
Reprints & Reissues:	15	Reprints & Reissues:	73	
Total:	47	Total:	211	

LOCUS BESTSELLERS



HARDCOVERS

	months on list	last month
1) Children of Earth and Sky , Guy Gavriel Kay (NAL)	1	-
2) The Fireman , Joe Hill (Morrow)	1	-
3) A Knight of the Seven Kingdoms , George R.R. Martin (Bantam)	7	7
4) The City of Mirrors , Justin Cronin (Ballantine)	1	-
5) Quantum Night , Robert J. Sawyer (Ace)	3	1
6) The Sorcerer's Daughter , Terry Brooks (Del Rey)	1	-
* The Summer Dragon , Todd Lockwood (DAW)	1	-
8) Sharp Ends , Joe Abercrombie (Orbit US)	1	-
9) The Everything Box , Richard Kadrey (Harper Voyager US)	2	8
10) Sleeping Giants , Sylvain Neuvel (Del Rey)	1	-

PAPERBACKS

1) Aurora , Kim Stanley Robinson (Orbit US)	1	-
2) The Name of the Wind , Patrick Rothfuss (DAW)	32	1
3) A Game of Thrones , George R.R. Martin (Bantam)	69	5
4) Dead Ice , Laurell K. Hamilton (Jove)	1	-
5) The Wise Man's Fear , Patrick Rothfuss (DAW)	14	3
6) Destroyermen: Straits of Hell , Taylor Anderson (Roc)	1	-
7) Ultima , Stephen Baxter (Roc)	2	2
8) Camp Alien , Gini Koch (DAW)	1	-
9) A Dance with Dragons , George R.R. Martin (Bantam)	30	8
10) The Lost Fleet: Leviathan , Jack Campbell, (Ace)	1	-

Guy Gavriel Kay's new book **Children of Earth and Sky** vanquished all challengers to claim the top spot on our hardcover list. **The Fireman** by Joe Hill came in a distant second. The new runner-up was Neil Gaiman's new nonfiction essay collection, **The View from the Cheap Seats** (Morrow). There were 56 nominated titles, up from 54 last month.

On the paperback list, **Aurora** by Kim Stanley Robinson come in first place with a respectable lead over last month's first place finisher Patrick

TRADE PAPERBACKS

	months on list	last month
1) Seveneves , Neal Stephenson (Morrow)	1	-
2) Uprooted , Naomi Novik (Del Rey)	3	2
3) Leviathan Wakes , James S.A. Corey (Orbit US)	7	8
4) Nemesis Games , James S.A. Corey (Orbit US)	1	-
5) Miss Peregrine's Home for Peculiar Children , Ransom Riggs (Quirk)	20	10
6) Ready Player One , Ernest Cline (Broadway Books)	14	-
7) Red Rising , Pierce Brown (Del Rey)	3	-
8) Armada , Ernest Cline (Broadway)	1	-
9) The Gunslinger , Stephen King (Scribner)	6	-
10) River of Stars , Guy Gavriel Kay (NAL)	1	-

MEDIA-RELATED & GAMING RELATED

1) Star Wars: Aftermath , Chuck Wendig (Del Rey)	9	2
2) Star Trek: Elusive Salvation , Dayton Ward (Pocket)	1	-
3) Star Wars: Bloodline , Claudia Gray (Del Rey)	1	-
4) Warcraft: Durotan , Christie Golden (Titan US)	1	-
5) Star Wars: Dark Disciple , Christie Golden (Del Rey)	2	-

Rothfuss's **The Name of the Wind** (DAW). **Undercity** by Catherine Asaro (Baen), the first book in a new series set in her Skolian Empire, was the new runner-up. There were 59 nominated titles, down from 73 last month.

The trade paperback version of Neal Stephenson's **Seveneves** debuted in first place, while **Uprooted** by Naomi Novik held onto second. The new runner-up is the international trade edition of **The Fireman** by Joe Hill (Morrow). There were 53 nominated titles, down from 66 last month.

In media-related and gaming-related books, **Star Wars: Aftermath** by Chuck Wendig regained the top spot with almost twice as many votes as second place finisher, **Star Trek: Elusive Salvation** by Dayton Ward. There were no new runners-up. 20 titles were nominated, down from last month's 27.

Compiled with data from: Bakka-Phoenix (Canada), Barnes and Noble (USA), Borderlands (CA), McNally Robinson (two in Canada), Mysterious Galaxy (CA), Toadstool (two in NH), Uncle Hugo's (MN), University Bookstore (WA), White Dwarf (Canada). Data period: May 2016.

General Bestsellers

	NY Times Bk Review					Publishers Weekly					Los Angeles Times					
	5/1	8	15	22	29	5/2	9	16	23	30	5/1	8	15	22	29	
HARDCOVERS																
Star Wars: Bloodline , Claudia Gray (Del Rey)	-	-	-	5	14	-	-	7	15	23	-	-	-	-	-	-
Zero K , Don DeLillo (Scribner)	-	-	-	13	12	-	-	11	11	22	-	-	-	-	1	1
Night Shift , Charlaine Harris (Ace)	-	-	-	-	-	-	-	21	-	-	-	-	-	-	-	-
The Fireman , Joe Hill (Morrow)	-	-	-	-	-	-	-	-	-	3	-	-	-	-	-	-
Morning Star , Pierce Brown (Del Rey)	-	-	-	-	-	-	-	-	-	-	15	-	-	-	-	-
PAPERBACKS																
Finders Keepers , Stephen King (Pocket)	3	4	13	13	12	5	18	19	19	21	-	-	-	-	-	-
Ready Player One , Ernest Cline (Broadway Books) •	11	15	-	-	-	-	-	-	-	-	-	14	-	-	-	10
11/22/63 , Stephen King (Pocket)	15	13	-	-	-	-	-	-	-	-	-	-	-	-	-	-
A Game of Thrones , George R.R. Martin (Bantam)	-	-	-	14	9	-	-	-	-	-	15	-	-	11	6	-
The Martian , Andy Weir (Broadway) •	-	-	-	-	-	-	-	-	-	-	-	-	11	-	-	-

Lady Midnight by Cassandra Clare, **Invasion** by Sherrilyn Kenyon (St. Martin's Griffin), **A Court of Mist and Fury** by Sarah J. Maas, **Library of Souls** by Ransom Riggs, **Harry Potter and the Sorcerer's Stone: The Illustrated Edition** by J.K. Rowling, **Fantastic Beasts and Where to Find Them**, Newt Scamander (AKA J.K. Rowling), **The Raven King** by Maggie Stiefvater, and **The Infinite Sea** by Rick Yancey made the hardcover YA list. **A Court of Thorns and Roses** by Sarah J. Maas, **Miss Peregrine's Home for Peculiar Children**, Ransom Riggs (Quirk), **Fantastic Beasts and Where to Find Them**, Newt Scamander (AKA J.K. Rowling) and **The 5th Wave** by Rick Yancey 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

Becky Chambers, **The Long Way to a Small, Angry Planet** (Voyager US 7/16) Chambers's character-driven first novel focuses on a woman joining the diverse crew of an aging spaceship that has been offered a dangerous job making hyperspace tunnels between worlds. Originally self-published to considerable acclaim – nominated for the Arthur C. Clarke Award, the British Fantasy Awards' Sydney J. Bounds Award for Best Newcomer, and even The Kitschies. Published in the UK by Hodder & Stoughton 8/15. "Chambers has created a world that both rips off and improves upon so many of the great space operas of the past." [Adrienne Martini]

Curtis C. Chen, **Waypoint Kangaroo** (St. Martin's 6/16) A spy called Kangaroo (he has a special "pocket" portal that allows access to an empty parallel universe) takes an mandatory vacation on a cruise to Mars and finds himself faced with murder and a conspiracy that threatens the peace between Earth and Mars. A very entertaining SF mystery/thriller and an impressive first novel.

Indra Das, **The Devourers** (Del Rey 7/16) Indian folklore and werewolves are twisted in fascinating ways in this impressive first novel. Set in India, the multi-layered story, rich in symbolism and vivid imagery, is told in large part through journal entries spanning centuries, transcribed by a modern-day historian. Originally published by Penguin India 4/15.

Ellen Datlow, **The Best Horror of the Year, Volume Eight** (Night Shade 6/16) The latest year's best from noted editor Datlow, this time covering horror in 2015 with a summation of the year by Datlow, and stories from authors including Kelley Armstrong, Laird Barron, Steve Rasnic Tem, and Neil Gaiman.

A.J. Hartley, **Steeplejack** (Tor Teen 6/16) Hartley

hits the heights with this suspenseful YA novel, his first for teens, the story of a tough young woman who makes a living repairing chimneys and towers in the culturally diverse city of Bar-Selehm – until her young apprentice's suspicious death leads to a job investigating the boy's demise and its possible link to a major theft.

Andrew Michael Hurley, **The Loney** (Houghton Mifflin Harcourt 5/16) A family takes a trip to the remote area known as the Loney, where people still cling to old superstitions, in this eerie tale, a powerful first novel. First published in the UK by Tartarus Press in 2014; winner of the 2015 Costa First Novel Award and British Book Industry Debut Fiction Book of the Year 2016. "In his first novel...Hurley delivers a haunting and powerful weird tale about religious faith and how it is used to control and make sense of forces that constantly resist it." [Stefan Dziemianowicz]

Guy Gavriel Kay, **Children of Earth and Sky** (NAL 5/16) Kay's latest sweeping historical fantasy, set in the alternate Renaissance Europe of **The Lions of Al-Rassan** and the Sarantine Mosaic novels, follows an artist, a noblewoman turned spy, a merchant, a soldier, and a girl bent on revenge. "Kay's great gift is to paint on a large canvas with tiny strokes – precise and cosmic at the same time." Cecelia Holland

Patricia A. McKillip, **Dreams of Distant Shores** (Tachyon 6/16) One of fantasy's most noted authors presents seven stories in this new collection. "A rare new story collection is something to look forward to, especially when... it includes three previously unpublished tales, a long novella all but unavailable since its original 1994 publication, an essay by McKillip on high fantasy, and an appreciative and insightful afterword by Peter Beagle." [Gary K. Wolfe]

Naomi Novik, **League of Dragons** (Del Rey 6/16) The ninth and final book in the acclaimed Temeraire series opens with Napoleon's disastrous midwinter retreat from Moscow, and the allies' desperate attempts to stop him before he can regroup – or seduce all the dragons to join him with offers of new rights and powers. Plenty of action and some unexpected twists make this a satisfying end to the series.

Tim Powers, **Down and Out in Purgatory** (Subterranean Press 6/16) Powers's notable talent for off-beat fantasy shows itself in this new fantasy novella about a man determined to get revenge on a dead man, enough to follow him to purgatory, "a posthumous revenge fantasy with minimal backstory, single-minded characters, and a setting somewhere between that of a medieval dream-vision and a Chuck Jones cartoon." [Gary K. Wolfe]

Alastair Reynolds, **Beyond the Aquila Rift: The Best of Alastair Reynolds** (Subterranean 6/16) Eighteen stories are gathered in this hefty retrospective collection of "the best" by one of SF's noted authors of hard science fiction and space opera. Reynolds provides story notes for each.

Lionel Shriver, **The Mandibles: A Family, 2029-2047** (Harper 5/16) A well-to-do family falls on hard times when the American economy collapses in this satirical, cautionary novel of an all-too-plausible future, a fascinating tale of a quirky, and unprepared, family just trying to get by.

Paul Tremblay, **Disappearance at Devil's Rock** (Morrow 6/16) Psychological and supernatural horror mix in this eerie novel about a teen's disappearance from a local park. A disturbing new tale from a Stoker Award-winning author. ■

B&N/B. Dalton (print)

HARDCOVERS

- 1) **The View from the Cheap Seats**, Neil Gaiman (Morrow)
- 2) **A Knight of the Seven Kingdoms**, George R.R. Martin (Bantam)
- 3) **The Sorcerer's Daughter**, Terry Brooks (Del Rey)
- 4) **A Game of Thrones**, George R.R. Martin (Bantam)
- 5) **Destroyermen: Blood in the Water**, Taylor Anderson (Roc)
- 6) **The World of Ice and Fire**, George R.R. Martin, Elio M. Garcia, Jr., & Linda Antonsson (Bantam)
- 7) **Stiletto**, Daniel O'Malley (Little, Brown)
- 8) **League of Dragons**, Naomi Novik (Del Rey)
- 9) **The Summer Dragon**, Todd Lockwood (DAW)
- 10) **A Study in Sable**, Mercedes Lackey (DAW)

PAPERBACKS

- 1) **A Game of Thrones**, George R.R. Martin (Bantam)
- 2) **A Clash of Kings**, George R.R. Martin (Bantam)
- 3) **Ender's Game**, Orson Scott Card (Tor)
- 4) **The Name of the Wind**, Patrick Rothfuss (DAW)
- 5) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)
- 6) **A Storm of Swords**, George R.R. Martin (Bantam)
- 7) **American Gods**, Neil Gaiman (HarperTorch)
- 8) **The Princess Bride**, William Goldman (Harcourt)
- 9) **A Feast for Crows**, George R.R. Martin (Bantam)
- 10) **The Wise Man's Fear**, Patrick Rothfuss (DAW)

TRADE PAPERBACKS

- 1) **Fahrenheit 451**, Ray Bradbury (Simon & Schuster)
- 2) **Battlefield Earth**, L. Ron Hubbard (Galaxy)
- 3) **A Game of Thrones**, George R.R. Martin (Bantam)
- 4) **The Martian**, Andy Weir (Broadway)
- 5) **The Girl with All the Gifts**, M.R. Carey (Orbit US)
- 6) **Sevener**, Neal Stephenson (Morrow)
- 7) **The Magicians**, Lev Grossman (Plume)
- 8) **A Clash of Kings**, George R.R. Martin (Bantam)
- 9) **Uprooted**, Naomi Novik (Del Rey)
- 10) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Del Rey)

MEDIA & GAMING-RELATED

- 1) **Star Wars: Bloodline**, Claudia Gray (Del Rey)
- 2) **The Last Wish**, Andrzej Sapkowski (Orbit US)
- 3) **Blood of Elves**, Andrzej Sapkowski (Orbit US)
- 4) **Star Wars: Aftermath**, Chuck Wendig (Del Rey)
- 5) **World of Warcraft: Illidan**, William King (Del Rey)

audible.com (audio)

SCIENCE FICTION

- 1) **The Adventures of Tom Stranger, Interdimensional Insurance Agent**, Larry Correia (Audible Studios)
- 2) **The Passage**, Justin Cronin (Random House Audio)
- 3) **Ready Player One**, Ernest Cline (Random House Audio)
- 4) **Agent to the Stars**, John Scalzi (Audible Studios)
- 5) **Ender's Game**, Orson Scott Card (Macmillan Audio)
- 6) **The City of Mirrors**, Justin Cronin (Random House Audio)
- 7) **The Martian**, Andy Weir (Podium)
- 8) **Jurassic Park**, Michael Crichton (Brilliance)
- 9) **Red Rising**, Pierce Brown (Recorded Books)
- 10) **Battle Cruiser**, B.V. Larson (Audible Studios)
- 11) **Ubik**, Philip K. Dick (Brilliance)
- 12) **Hyperion**, Dan Simmons (Audible Studios)
- 13) **Brave New World**, Aldous Huxley (Blackstone)
- 14) **The Hitchhiker's Guide to the Galaxy**, Douglas Adams (Random House Audio)
- 15) **Leviathan Wakes**, James S.A. Corey (Recorded Books)
- 16) **11/22/63**, Stephen King (Simon & Schuster Audio)
- 17) **Star Wars: Bloodline**, Claudia Gray (Random House Audio)
- 18) **The Martian Chronicles**, Ray Bradbury (Blackstone)
- 19) **The Moon Is a Harsh Mistress**, Robert A. Heinlein (Blackstone)
- 20) **Doomsday Book**, Connie Willis (Recorded Books)

FANTASY

- 1) **A Game of Thrones**, George R.R. Martin (Random House Audio)
- 2) **American Gods**, Neil Gaiman (HarperAudio)
- 3) **Outlander**, Diana Gabaldon (Recorded Books)
- 4) **A Clash of Kings**, George R.R. Martin (Random House Audio)
- 5) **The Name of the Wind**, Patrick Rothfuss (Brilliance)
- 6) **The Magicians**, Lev Grossman (Penguin Audio)
- 7) **A Storm of Swords**, George R.R. Martin (Random House Audio)
- 8) **A Feast for Crows**, George R.R. Martin (Random House Audio)
- 9) **Dawn of Wonder**, Jonathan Renshaw (Podium)
- 10) **A Discovery of Witches**, Deborah Harkness (Penguin Audio)
- 11) **A Dance with Dragons**, George R.R. Martin (Random House Audio)
- 12) **Dark Waters**, Rain Oxford (self-published)
- 13) **Jonathan Strange & Mr Norrell**, Susanna Clarke (Macmillan Audio)
- 14) **Storm Front**, Jim Butcher (Buzzy Multimedia)
- 15) **Theft of Swords**, Michael J. Sullivan (Recorded Books)
- 16) **Age of Myth**, Michael J. Sullivan (Recorded Books)
- 17) **Dragonfly in Amber**, Diana Gabaldon (Recorded Books)
- 18) **Voyager**, Diana Gabaldon (Recorded Books)
- 19) **Monster Hunter International**, Larry Correia (Audible Studios)
- 20) **The Twelve**, Justin Cronin (Random House Audio)

means they carry a lot more oxygen than most people. Some of the most spectacular Kenyan runners have this gene. This isn't doping. It's natural, not artificial. The question is, is there an unfair advantage there? Of course there is. All of birth is an unfair advantage.

"I think the argument is eventually going to be, if some people have this advantage naturally, why shouldn't other people have it artificially, once we can create it? When I was a dancer, my one natural advantage was that I had good feet. I have a natural arch. That's not enough, but it's a natural advantage. There are other dancers that don't have that natural arch, so what are you going to do?"

"I knew I wanted to write about that, but as for the dog, when I write, the first few scenes come to me sort of complete. There's a character, there's something going on, there's a situation. I usually write those opening scenes very fast. Then I have to stop and think, 'Okay what's the story going to be about?' Because at that point I don't know. It's easy to get stuck right there. The dog angle came to me right away. I knew the dog was going to be assigned to guard Caroline, and that he would be bio-enhanced, but I didn't know what was going to happen after that. I had a vague idea that I wanted to write about the mother of a dancer, because she does not want her daughter to dance, and it's a little too late, because this girl is determined. I did a certain amount of research, but a lot of the ballet stuff I already knew out of sheer interest.

"I started writing because I had kids. I didn't plan on being a writer, unlike all these other people who knew they wanted to write when they were seven. I started writing when I was pregnant with my second child. I had a toddler running around, and we lived way out in the country. My then-husband took our only car to work, and he was taking an MBA, so he frequently stayed downtown to take his classes. There were no other women my age around. I was going nuts. I had a difficult pregnancy, I had a toddler running around, and I was alone most of the time. When my kids were sleeping, I started writing to have something to do that involved words with more than one syllable. I didn't expect it to go anywhere. After a year, a story sold, and after another year, a second story sold. I began to get very interested in it. I had planned on going back to being a fourth-grade teacher when my kids were old enough but I started publishing, and I never ended up going back to teaching.

"I used to come up with amazing stratagems to find time to write when I had children. I had very little money, but every time I sold a story and got a couple hundred dollars, I would spend it on babysitters so I could write more stories. Finally, another woman with small kids moved to this country road, and we would trade babysitting, so we could each have time. If she had my kids, I would get a couple of hours. You fit it in wherever you can, if you're really serious about it. Because I'm a morning person, I would get up at five, before the children, and I would write then.

"That's how I wrote my first novel, and I do not recommend it. I would get up in the morning and write for a little bit before the kids woke up. Three mornings a week I would take Kevin to preschool, drop him off, go home, put the baby in the playpen, and get maybe 45 minutes of writing with him there. He was a good baby. Then he would start to fuss so we would go get Kevin, have lunch, and then I would put them down for their naps. If their naps overlapped I might get another half hour. In the evening, after they were bathed and put to bed, if I wasn't too tired, I might get another half hour

or hour of good writing. First of all, you have to be 28 years old to survive it, and second of all, it's just hard. It's hard to write a book that way. I couldn't do it now.

"Parenthood is really demanding. I have only ever worked part-time, not counting the writing, since my kids were born. When I was writing ad copy for Xerox, I worked half time, a lot of it from home. I would do my fiction first, when I was freshest, and Xerox got whatever was left over. It meant that I could put the kids on the bus in the morning and be there when they got home. You fit around wherever you can. I need at least an hour to get anything done, but I could get very creative about finding that hour. As my writing progressed, I became more interested in genetic engineering.

"We live in the future. This really is the future. People don't realize how much is already being done with genetic engineering. E. coli, which is one of the easiest bacteria to genetically engineer, already produces all the insulin that used to be produced much more expensively in other ways. Another genetically altered E. coli produces carpet fibers for DuPont. It produces a biodegradable plastic glass that's in use at the Kennedy Center, that isn't going to clog up the landfills with a lot of plastic that won't go away. A lot of medicines are made from genetically engineered bacteria, along with food. In the United States soy, which is in everything, is genetically engineered. Canola oil, from Canada, is all genetically engineered. Much of the corn in the United States is genetically engineered. Whatever you had for breakfast, you had some genetically engineered components in there, and you will have more.

"The interesting thing to me is that not one person has ever been harmed by genetically engineered crops. The only illness that ever resulted was when somebody inserted a nut gene into something, and someone who had a nut allergy had a reaction. But if these things are labeled properly, and tested properly, they're not dangerous.

"Monsanto has genetically engineered their seeds to be immune to Roundup. You can use Roundup on these plants and kill the insects but you're not killing the actual plants. This has been going on for decades. At first there was a big outcry: 'Oh, the monarch butterflies are dying because of this!' It turns out they're not. The monarch butterflies were dying from something else. Then when the beehive collapse syndrome came along, people said, 'This has to be the genetically engineered stuff,' but it's not. It's a virus.

"You have to wonder how much of the opposition to genetically modified foods is political and economic, and to what extent it's just ignorance, in the same way that the opposition to vaccines is mostly ignorance. The French will not allow genetically engineered canola oil imported from Canada, but they use genetically engineered bacteria in the making of cheese and wine. They say that's different because none of it ends up in the final product. Well, it turns out some of it does. Whereas in the canola oil, none of it does end up there because of the high heat used to process the oil. How much of this is trade protection, and how much of it is actual fear of genetic engineering?"

"People are always nervous about new technology, but that doesn't mean we can't go forward with it. People say, 'Well, GMOs aren't natural.' Neither are antibiotics. We do a lot of things that are not natural and that make us stronger and healthier. Where I think genetic engineering will be critical is in feeding the Third World and keeping the Third World healthy. Most of us have options. Often times the very poorest people don't. I think we need to go forward with this, and I'm interested in it because it's taking evolution into

our own hands and deciding where we're going to go with it. I'm also interested in it because it's already happening. I'm interested in where it might go next.

"I did an interview for a TV reporter putting together a piece based on the fact that the CIA has recently put bio-warfare on its weapons of mass destruction list. The world is getting more and more dangerous and more and more fanatical, and there are stockpiles of weaponized bacteria out there, and viruses. Smallpox was eradicated in the whole world in the 1970s – the last case in the entire globe was discovered in 1979 – and it took a massive effort by the World Health Organization to do this. Two small stores of smallpox were left. One was kept at the CDC in Atlanta and is still there. The other was kept at a Russian secure facility. Well, things have gone downhill with the Russians lately. Ken Alibek, the head of Biopreparat who was in charge of the offensive bio-warfare program in Russia, defected to the United States, and he has said that Russia was stockpiling vast amounts of weaponized smallpox, anthrax, and tularemia. The best authorities don't know where those materials went when the Soviet Union broke up. Worst case scenario, it's not only in Russia, but it's been sold to Iran, Iraq, or North Korea. Weaponized smallpox could bring the world to its knees. Nobody has immunity. We don't have a sufficient stockpile of vaccines. The way airline travel is now, the estimate I read was that it would take six weeks for the entire world to be exposed to a bio-weapon like that.

"In 2001, when Washington DC was hit with anthrax, and they closed down those buildings and evacuated everybody, six people died in that attack, including two women who had nothing to do with it. There were three postal workers, one health worker, and two women who only came in contact with letters sent to them that had touched the infected letters. That anthrax wasn't even weaponized, but it's still dangerous. I don't want to sound alarmist, but this is a tremendous concern. It's hard to defend against this kind of thing. On the other hand, if you release weaponized smallpox, you can't control it. Presumably a nation that did that understands their people would get it too, unless they vaccinate their entire country, which doesn't seem likely. I don't know how it will go. It's a little scary.

"I hesitate to mention these things only because people already think genetic engineering is scary. You don't even have to genetically engineer smallpox to make it dangerous. The kill rate for the most common strain of smallpox, which is variola major, is 30%. And the infection rate – for every one person who gets it, on average they will infect 10 other people. You can see how fast it will spread.

"The TV reporter wanted to talk to a science fiction writer because although he'd talked to many scientists, scientists don't like to speculate negatively about what could happen. For instance, the gene editing tool CRISPR/Cas9 is the most interesting advancement in genetic engineering of the last decade or so, because it makes gene editing much simpler. CRISPR/Cas9, an acronym, stands for Clustered Regularly Interspaced Short Palindromic Repeats, which means it's a section of DNA with a certain structure, and Cas9 is the molecule that's attached to it. That technology lets genes be cut and spliced and new genes put in more easily than previously. It makes genetic engineering more precise, much faster, and much easier. He wanted to do an article on this, as well as the CIA announcement, but when he talked to the scientists involved in it, including one at Berkeley who helped develop CRISPR/Cas9, they were leery of speculating about the consequences.

Scientists have reputations and funding to protect, and can't go out on a limb and make crazy predictions. I'm a science fiction writer. I can go out on all the limbs I want to, and make all the crazy predictions I want. I've written about genetically engineered bio weapons, in two novels and several short stories. That's why he wanted to talk to me.

"I'm turning 'Yesterday's Kin', the novella that won the Nebula last year, into a trilogy. The first novel is done. The first third is the novella, and then it continues after aliens have left, and the spore cloud hits Earth. In the second book, which is also done, the United States has built a spaceship, and humans go to World. The third book, which I have to start writing next week, is about their coming back here, but there's a time dilation, so they come back 28 years later. It has some of the same characters, and of course some new characters. My notes for book three say: 'They return to Earth. Stuff happens. Microbes are involved.' By the time this interview comes out I hope there will be more of it than that!

"In the second book, I wanted to extend my range. I have a character who is a 24-year-old US Army Ranger, male. This is clearly outside of my expertise, so I read and read, including memoirs by Rangers who have been in Afghanistan and Iraq. I read research online. I actually read the US Army Ranger handbook – if you want to know how to construct a field antenna, I learned that. When I was done writing, I hired a US Ranger to read it and make sure I wasn't making a fool of myself. I was both pleased that he had some corrections to my scenes, and that there weren't too many corrections. A lot of the research paid off. I like that character a lot – he's now my favorite in the book. It's good for writers to extend their range by creating characters outside their comfort zones.

"What Rangers have to go through in training is just unbelievable. When they're in the mountain phase of their training, they are allowed three hours of sleep a night for two weeks, and a maximum of 2,000 calories a day, which means they lose huge amounts of weight, and yet they are expected to carry these heavy packs up and down mountains. The idea is that they are expected to perform, no matter what conditions they're working under. Another thing that interested me is, if you advance in rank through the Rangers, you have to do the whole training again. If you get promoted from lieutenant to captain, you go through the training again. They have no overweight, flabby, out-of-shape officers, so their officers are able to do anything their men can do. The washout rate is enormous. It's something like 40% for males. They now have the first three female rangers who have ever managed to get through Ranger school. There was a big controversy over whether they would get to go on to combat, but now the Army has opened all combat positions to women. It's very interesting.

"These novels are under contract with Tor. David Hartwell was my editor, and after he died – his loss is just incalculable to the field – Beth Meacham took on the project. I'm glad she is going to be my editor now. The books will probably be out in 2017.

"The writing challenges are always the same, but the publishing challenges have changed a lot over the years. When I entered the field, science fiction outsold fantasy. There were a lot of publishers – they had not yet started all these mergers. It was easier to sell a first novel then. The advances weren't great... but they're still not great. I also think publishers were willing to stick longer with writers they thought had the potential to eventually be lucrative. They drop them more quickly, now, if there are a couple of books in a row with

bad sales, even if the books themselves are not necessarily bad.

"Self-publishing has changed a lot of the parameters. You have enormous successes, like Hugh Howey, so a lot of young writers think that's the way to go. However, unless you're the rare exception, or you already have a reputation, or you have the large following online, your novel is just one more on the Internet in what has become a large digital slush pile, and people can't find it. They don't know it's there, and they don't know it's differentiated from others. Traditional publishers acted as gatekeepers, to say, 'Okay, we thought this was worth investing in, so therefore it's probably worth your attention.' Self-publishing is important, and it has done very well for some established people who have put their backlist up, as well as some new people who are really good at promotion or who are just so extremely talented they're going to win out anyway, but I think for most writers who are still learning the craft, it's a danger.

"It's harder now to get started than when I first entered the field. The other thing, from the viewpoint of science fiction, is that fantasy now is in the ascendancy, and outsells science fiction by a large amount.

Scientists have reputations and funding to protect, and can't go out on a limb and make crazy predictions. I'm a science fiction writer. I can go out on all the limbs I want to, and make all the crazy predictions I want.

"Every publisher wants the next star, but nobody really knows which books will sell. George Martin, even, with *A Song of Ice and Fire*, said he didn't expect the first book to be much of a success beyond conventional fantasy. He didn't know it was going to do as well as it did. Some of his previous books hadn't done very well and he wasn't sure about his career.

"My favorite of my own novels, *Stinger*, has an unfortunate publishing history. It was published by Forge, the non-SF part of Tor. It got very good reviews, including in the *New York Times*, but it didn't do well because it's not science fiction. It's a bio-thriller, but it was shelved with science fiction because my name was on it. No audience found it. I worked on the science of that book very carefully, and checked it with a couple of doctors. *Stinger* is about a version of malaria that colonizes only sickle cells, which means that essentially only black people get it. It's genetically created and let loose in the United States, and my two characters are a black woman scientist for the CDC – an epidemiologist who's in charge of stopping the epidemic, and who's mad as hell because she rightly considers it a genocide – and the FBI agent in charge of figuring out who started it. I

worked out the science of the weaponized version of malaria very carefully. It is possible.

"I work out the science ahead of time because I'm not trained as a scientist, so even though I might not know all of the plot when I start writing, I do know all the science. For a short story like 'Pathways' there will be a couple of pages of scientific notes. Then it's a matter of turning my attention to the characters, which to me are the most important thing in fiction. I've talked about genetic engineering and science, but the characters are what matter. I try to make characters that are affected by and involved with the science, though I don't usually write from the point of view of scientists themselves. I write more of characters affected by the science. It's always good to write about the character who's hurt the most by something. That's always a good viewpoint character because you get more conflict and emotion. Some handwaving is necessary because otherwise you're writing a scientific monograph and you might as well go pick up your Nobel Prize.

"When I'm teaching, I come down hard on science that is clearly contradictory to what we know, without offering some explanation that I can buy. One of the problems I find in young science fiction writers, except for those that are scientists, is that they're not paying enough attention to the plausibility and completeness of the science in their stories. If you're using science as a metaphor, like J.G. Ballard, that's fine. Nobody expects that to be mimetic fiction. But if you're writing memetic fiction and you expect me to believe it, you'd better get the science right. Even if the story sells, if your science isn't right, people are going to object to it, and it's going to knock readers out of the story.

"I had a cup of coffee recently with Greg Benford. He started talking about developments in physics and I was lost after two sentences. Genetic engineering makes more sense to me than what's going on in physics – although I'm not sure what's going on in physics even makes sense to physicists. Once you get into that kind of science, if students are writing about quantum mechanics, or if they're writing about computers, I have to rely on the other members of the class, usually, to say whether or not it's logical. I can usually see it in biology and astronomy. It's not hard to know more about computers than I do.

"We can't justify time travel, but time travel stories work. It's a thing you have to accept. It's a given. But don't pile on top of the time travel a lot of other things you can't accept. I regard a lot of time travel stories, including my own, as more fantasy than science fiction. What I wanted to do with the Anne Boleyn story in my collection, 'And Wild For To Hold', was to show that no matter how things change, human beings are the same. When they snatch Anne out of the past, she brings down the equivalent of a Pope and the equivalent of a King all over again, because that's what she does. Human nature doesn't change that much.

"One of the major things I tell my students when I'm critiquing them is, 'I can't see anything. I need more details here. What does it look like?' Because they can see it in their minds, but they just haven't put the details on the page to make me see it. It's especially important in stories set in the future, because we can't make any assumptions. Jane Austen never described her characters, but that doesn't matter, because I know what people in that time looked like. I don't know what people will look like 400,000 years from now, so that needs to be shown."

–Nancy Kress ■

was polyamory and red handkerchiefs and things like that. In the second book I still had alternating points of view, but it had linear time, though it did have an intergenerational lesbian relationship. The third book, the one that I never shopped, was single point of view, linear time, heterosexual relationship. The fourth book is again single point of view, linear time, heterosexual relationship. I'm trying to remain true to myself, but there's a balancing act between honesty and commercialism.

"Even though there's a straight relationship at the core of *Arabella*, I wanted to put polyamory on stage as an option in book two, even if the character doesn't follow through on the idea. I just got a critique on the first draft, and after talking with my critique partners about it, I think the way I did it doesn't quite work for the Regency era. I still want to have the option on stage, but we need to make sure that it's suggested in a way that makes sense for the Regency, because even though there was an awful lot of non-monogamy in the Regency, there were people who could get away with it – by which I mean rich men – and people who couldn't – by which I mean women.

"My primary influence for *Arabella* was Patrick O'Brian, though his books are more Napoleonic than Regency. Patrick O'Brian was described as what the men were off doing during Jane Austen, and I'm more strongly influenced by O'Brian than Austen. *Arabella* is an O'Brian, Horatio Hornblower kind of a thing, more than a Jane Austen thing. But you can't escape the orbit of Jane Austen, especially after the trailblazing work of Mary Robbinette Kowal, who has been a very helpful advisor to me. There's a lot of information available about the Regency, especially for romance writers. There's no end of research sources for me to get the details right, but getting the sailing tech right is much easier for me than getting the relationships and the societal mores right. I do need help on making sure that the other characters are not too 21st century in their worldviews. Science fiction readers really enjoy Patrick O'Brian. Apart from the fact that it's well written and funny, it's a viewpoint into a different universe. It's painstakingly researched.

"I deliberately created *Arabella* as a wild child. She's on the frontier, and she has an attitude more familiar to the 21st-century reader. She represents the 21st-century reader in conflict with Regency society. That conflict between *Arabella*'s more contemporary attitudes and the attitudes of all the people around her is really the core conflict of the book, but I set it up that way just to make it easier for me to write her. Even as a child she started breaking rules. She really is a 21st-century girl, or at least 20th century, but she has to live in the time and place when and where she finds herself.

"I wrote it as YA, but Tor published it as adult. I sold the book to one editor and a different editor took it over at one point, and the original editor said there was some possibility of YA reissue later on, but who knows? Obviously, if they do a YA reissue, that means it sold pretty well, or perhaps it's an indication that it didn't sell really well? We'll have to see. I haven't read a lot of YA, so I wouldn't be surprised if the book has a fundamentally adult point of view. I've seen YA described as 'any short book with a plot.' It seems to me that there are very tight lines drawn around young adult and middle grade. The exact age of the protagonist plus or minus a year will determine whether it's YA, MG, or adult. Even though young adults read books about all kinds of people, there's this definite impression that if it doesn't have a protagonist who is two years older than the target reader, the target reader won't pick it up at all. It's strange that YA seems strict about what

they will accept as YA, and what they won't, even though the actual readers have a broader idea. You can get away with doing nearly anything in YA. MG is a lot stricter about what you can and cannot do, as far as having sex on the page and using swear words.

"I have gotten some feedback from 10- to 12-year-old readers on *Arabella*, and the kids who have read it have really loved it. These are the children of science fiction writers, so they may not be representative. I think the book has crossover potential, and which direction it crosses over is really a marketing question.

"You get one impossible thing per book, and mine was that the solar system is filled with air. My original plan was to do that, and make everything else hard SF – hard SF extrapolated from a completely unreasonable premise. Being me, I spent a lot of time on worldbuilding before I had any characters or a plot. I quickly discovered that air isn't all that transparent. When the sun is at the horizon, there may be a couple of miles of air between you and the sun, and that difference is enough to turn the sun red. Imagine if that little tiny skin of air maybe a couple of miles thick is enough to turn the sun red, what would it be like when the sun is eight light minutes away? You wouldn't be able to see it through that much air. There would be a vague red glow in that direction. The first change I had to make to my basic premise was that the interplanetary atmosphere was made of something breathable but much more transparent than the actual air we know. That, and the distances involved are ridiculous. I decided I'd just make the solar system a lot smaller than ours. It's not on the page, and I haven't worked out all the math, but my solar system is defined by the needs of the plot, which requires a voyage time on the order of months between the planets. My whole universe is built around the idea that sailing between the planets is comparable to the kind of stuff you encounter in a Patrick O'Brian book. I don't know how big my solar system is, but the wind speeds and the distance between planets are such that the travel times are on the order of months.

"I read an essay in a fanzine years ago called 'The Science Fiction Archipelago', and I've never been able to track it down since. It was predicated on the idea that science fiction grew out of a tradition of sea stories that started in the 1700s and 1800s. Everything about the kind of default science fiction universe is based on the sea stories of the 1700s. The idea that you can travel from one planet to another in a matter of weeks or months rather than days or decades. The fact that the captain of the starship is the one who is in charge, that there is no effective communication between the captains and their bosses back home, the relationships of people within the ship, the relationships of the people on the ship to the places they arrive, the idea that each island has a single culture – a single climate, a single religion, a single language – all of these science-fiction tropes come directly from the sailing mechanics and realities of 1700. There is a literary tradition – you can actually see the connection starting with Robinson Crusoe and the Swiss Family Robinson, and growing through the sea stories that were popular literature in the 1800s and 1900s, leading up into the pulps of the '30s and the science fiction today. There is both a literary and technological connection between sea stories and science fiction stories.

"I've done some work on the physics. This is not something my characters are going to discover, but there's a ball of air with the sun in the middle and eventually, somewhere outside the orbit of Jupiter, the air fades away and there's vacuum between the stars. But that's a long way in their future. There's something called 'Hadley cells,' which describe how air circulates, when you have a source of heat.

The gas inside the sun circulates in these Hadley cells, comes up the poles and goes down at the equators. There are these currents, and the currents are pretty mighty. Navigating in this universe consists of finding a current that's going in the direction you want, and just sticking out your sails and hitching a ride. Those currents go tens of thousands of miles an hour, but even with those speeds I still had to make the solar system smaller in order for people to get places before they died of old age on the way. I've been on sailing ships, for research and for fun, but I'm actually scared of water. I cannot swim worth beans.

"At the moment I'm really focused on novels. I have limited time. It takes me two years to write a novel. I had been hoping to get book two done in 18 months so I could have 18 months to write book three, but it still took me two years. I've finished the first draft and I got feedback from critique partners, and there will probably be another round of revisions from my editor. It's a three-book deal. I'm trying to make each one stand alone as best I can as a complete story.

"I had a theory when I started writing book two that every book has a back story, so every book has things the characters did before the book started, and you just slip that information in as necessary. I would just write book two as though it were book one. The thing is, though, it doesn't work that way. As I said, I had a theory. Theory meets fact: kablooeey. This is the first time I've ever written a sequel to anything. Of all the stories, a total of three of them take place in the same universe, and those are three different stories about the same character in chronological order. Apart from those three stories, I've never written two stories about the same character in the same universe or anything.

"I wrote book one as a standalone. Then the publisher said, 'Hey, we'll give you some money if you write two more books about this world.' Okay. I knew that was likely to happen, so I had brainstormed a book two and a book three with some of my writer friends before shopping book one. Book one is an adventure: *Arabella* goes off and saves the family farm. In book two, I wanted to get her to Venus somehow. At the end of book one she ends up engaged – if that's a spoiler, sorry. At the beginning of book two, her fiancé is captured by Napoleon, and she decides she's going to run to Venus to save him. She's not dressing as a boy this time, but she has to make her way across the solar system, and there's another voyage, and another adventure. In book three they return to Earth. What I've been saying is book one is Mars, book two is Venus, and book three is Earth – the strangest planet of all. Another thing I've been saying is that in book one, *Arabella* learns to be a man, and by a man, I mean a person with agency. In book two, *Arabella* learns to be a woman, and by a woman I mean somebody with empathy and the ability to work with other people. In book three, *Arabella* learns to be a leader. I really have only a sketch for Book three at this point, but at the end of book three, the alternate history diverges pretty sharply from our history.

"We'll see where it goes from there. I don't know whether there's going to be anything else in this universe after this series. I definitely have ideas. Really, there are 200 years of alternate history to play with. I have an idea about World War I and the asteroids. I have an idea about Shackleton on Jupiter. I have an idea about Franklin on Mars. There are tons of cool things that can be done by putting together real history with this science-fictional premise.

"This idea of getting into space without the requirement of high technology is something I've been playing with for a long time. 'Wooden Spaceships' by Bob Shaw is a seminal work in

that area. One of my earliest published stories, 'Ukalik and the Great Hunt', is about somebody who is a member of a tribe, and the time has come to do the ceremony of the ships. They chop down a big tree and carve it into a totem pole. The main character is selected to be the pilot. He climbs up into the totem pole, they light it, and it takes off. It's his job to shepherd an ice asteroid back to his home planet. Of course something goes wrong. He meets a human being. We discover that his people are genetically engineered creatures who have been given an artificial culture based on the Eskimos. Their job is to terraform Mars, and this ceremony is just to go out and bring in ice asteroids and make the climate warmer and wetter. When the job is done, they and their culture will be destroyed. They won't survive on the terraformed Mars. He learns something about where his society comes from and how things are going to change.

"It's not just a personal quirk. Everybody loves Mars. The whole field has had a fascination with Mars, going back to Percival Lowell and H.G. Wells and Edgar Rice Burroughs. The thing about Mars is that visiting it is plausible. If we go into space, the first place we're going is Mars. It's far enough away that, at least up until 1972, until *Mariner*, you could project anything onto it. You could imagine any kind of civilization or lack thereof. Then we learned more about Mars, that it's cold and it's dry. That's something you can observe with an Earth-based telescope. Okay, so it's a desert, we can run with that. It's not only dry, it used to be wet. Okay, so we'll have this idea of fallen civilizations, and vast networks of canals, and that has a romance to it that Venus, being nothing but a cloud ball, could never match.

"The real Venus is a terribly disappointing planet. My Venus is the Venus of Cordwainer Smith. It's a swamp populated by frogs. There is a

joy in being able to say, 'My Venusians are giant frogs that live in a swamp.' Boom. Now we can have fun. I'm not having to do the thing I would usually do of starting with the orbital mechanics and designing the ecology from there, and then the intelligent species based on the ecology. I'm just going to mandate, my Venusians are frogs, my Martians are crabs – let's just have fun with it.

"There is honestly a lot of relief in being able to have characters talk about 'mankind' – to be able to use that sexist language without having to doublethink and apologize for it. There's a certain amount of stress – I don't think it's a bad thing – but there's a certain amount of cognitive effort for somebody like me who grew up in the '60s to remember to say 'people' instead of 'men,' to not talk about 'mankind,' to take all of those old quotes, like, 'A man's reach should exceed his grasp, or what's a heaven for,' and rephrase them to be about people of instead of men. To use words like 'man,' 'mankind,' and 'fellow man.' You can run with the sexism of language when writing a story set in the past, because it's easier. Anybody who's ever read books that were written earlier has trouble with this. I'm scrupulous about talking about people. It's gotten to the point that I'm actually annoyed at the use of gendered pronouns in English. Why do we have to know what's on the south end of a northbound cat before we can talk about that cat? Before we can use the pronoun? In English, of course, it's a lot easier than many other languages where everything has a gender, but I am still annoyed. I wish we could get away from using gendered pronouns at all, and I think we're probably going to get there in maybe 100 years. If you're talking about an individual without using a gendered pronoun, I would say, 'they are.' Don't forget, we used to have 'thou' and 'you.' I think it's going to be a matter of us getting comfortable with

the usage, rather than changing it. In my everyday life, I try to be scrupulous about not using gendered language and to be careful to identify individuals with the gender or lack of gender they prefer. This is something I'm keenly aware of, and I do my best to do the right thing, though I don't always get it right. Part of getting it right is writing appropriately for the time period, and **Arabella** is written in a Regency-ish voice. In that one, I tried to do the right thing, which is to follow the conventions of the time. I'm noticing that following the conventions of the time is actually easier – it's a bit of a relief that I can fall back on the things I learned when I was a kid. (Here I say a 'kid' rather than 'boy' because that's how things are going these days.) Anyway, when I'm writing in a period voice, I can take my first impulse and run with it rather than doing the thing I often do, which is to think, 'This will be of benefit to all mankind,' and then have to recast it to 'all humanity.' These linguistic things are embedded in our society. You see it carved on buildings, right up at the top: 'Public Library for the benefit of all mankind.' That's still going to be there in 200 years.

"First novels can be so much better sometimes than what comes later. You put your focus on other things. I mean, look at **The Time Machine**. That was Wells's first novel, and it's still his best known and best beloved. I am still pushing myself. With *Arabella* book two, the thing I'm working on is an ensemble cast, because everything I've written so far has had very small casts, basically one protagonist, and I'm trying to give her a team. The individuals have to be people on their own, and have interactions with each other. It's new and difficult for me. In book three, there's gonna be a lot more politics. Literal politics as well as interpersonal politics. I'm definitely trying to keep stretching."

–David D. Levine ■



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Christopher Rowe, Dale Bailey, Ted Chiang



GoH: Catherynne M. Valente, Con Chair Rae Borman, GoH Tim Powers



John Chu, Gregory Norman Bossert



John Crowley, Jeffrey Ford



Stephen Ballinger, Livia Llewellyn



Joe Berlant, Peter Halasz



'80s Partygoers: Lara Elena Donnelly, Max Gladstone, Sunny Moraine, Navah Wolfe, Marco Palmieri



Ian Randal Strock, Warren Lapine, David Lubkin



Cat Darenbourg, Christopher Rowe & Gwenda Bond

Readercon 27 was held July 7-10, 2016 in Quincy MA. Guests of honor were Catherynne M. Valente and Tim Powers; Diana Wynne Jones was the memorial guest of honor. The warm body count was 860 people, up from last year's 829. The focus of Readercon is "imaginative literature" – literary science fiction, fantasy, horror, and the unclassifiable works often called "slipstream." Programming was of high quality and well attended, as usual, exploring areas of interest to writers, editors, publishers, critics, and readers.

The con was held for the first time at the Boston Marriott Quincy in Quincy MA, just south of Boston, a shift from the old location in Burlington to the north. Quincy is easier to reach for travelers, with more accessible public transit options, and the hotel is pleasant and well appointed, though the hotel restaurant was sometimes overwhelmed by the crowds. Longtime attendees had a whole new world of restaurant possibilities to explore. Con chair Rachel Borman said the transition was smooth.

Programming featured over 100 hours of sessions with 156 program participants. The program guide listed 211 items: 78 solo and group author readings; 76 group panels; eight solo talks; 18 kaffeeklatsches; 21 autographing sessions; two guest of honor interviews (Catherynne M. Valente by John Clute and Tim Powers

READERCON 2016

by Gary K. Wolfe); the Shirley Jackson Awards; the Meet the Pros(e) Party; an Eighties Dance; and the Most Readerconish Miscellany, emceed by Heath Miller, featuring Valente, Powers, Martin Cahill, C.S.E. Cooney, Max Gladstone, Carlos Hernandez, Maria Dahvana Headley, and Faye Ringel with much enthusiastic and memorable singing. During the intermission a cake was served in honor of the late David Hartwell's birthday. The show raised \$620 to be donated to the Boston Area Rape Crisis Center. The Cordwainer Smith Rediscovery Award for an under-recognized author went to Judith Merril. In addition to the official con events, there were numerous room parties, as well as book launches and celebrations.

As always, there were a large number of notable professionals in attendance, including Dale Bailey,

Pinsker, Steven Popkes, Tim Powers, Tom Purdom, Steve Rascic Tem, Robert V.S. Redick, Kit Reed, Julia Rios, Darrell Schweitzer, Delia Sherman, Vandana Singh, Bud Sparhawk, Allen Steele, Peter Straub, Sonya Taaffe, Paul Tremblay, Jo Walton, Fran Wilde, and Ann Tonsor Zeddies.

Attending publishers included Neil Clarke of *Clarkesworld*, Liz Gorinsky of *Tor*, Sandra Kasturi of *ChiZine*, Kelly Link of *Small Beer Press*, Gordon Van Gelder of *F&SF*, Jacob Weisman of *Tachyon*, Navah Wolfe of *Saga Press*, etc. *Locus* was represented by reviewer Gary K. Wolfe.

As usual, the book room was well stocked, with wares on offer from booksellers, publishers, and related organizations, with plenty of collectible books and new titles from independent presses. There were 32 dealers on hand, including a number of small and independent presses.

Readercon 28 is scheduled for July 13-16, 2017, once again at the Boston Marriott Quincy in Quincy MA. Guests of honor have not yet been announced. Chair Rachel Borman, as well as Crystal Huff, Sioban Krzywicki, Emily Wagner, and Louise Waugh make up the current board of directors. For more information about past years and next year's events, see: <readercon.org>.

-Tim Pratt ■



Samuel R. Delany, Jo Walton, Theodora Goss



Barbara Krasnoff, Jim Freund, Gary K. Wolfe, Tom Easton



Kathleen Jennings, Bridget Smith



Liz Gorinsky, Delia Sherman



Cameron Roberson, Phenderson Djéli Clark



D.L. Carter, Sally Wiener Grotta



Teri Clarke, Fran Wilde, Maria Dahvana Headley



Joe & Gay Haldeman



Brooklyn Speculative Fiction Writers with Samuel R. Delany: back: Eric Berg, Cynthia Lovett, Jonathan Hernandez, Rachel Gutin, Aliya Tyus-Barnwell; front: Essowe Tchalim, Samuel R. Delany, Teri Clarke



Brett Savory at the ChiZine table



Gordon Van Gelder, Zoe Van Gelder, Elizabeth Hand



Martin Cahill, Kat Howard



Ken Liu, GoH Tim Powers



Serena Powers, Gwen & Rob K.J. Killheffer



Kit Reed, Kate Maruyama, Reed Maruyama



Kelly Link, Ellen Datlow



Jeffrey Ford, Gavin Grant



Claire Suzanne Elizabeth Cooney, Carlos Hernandez



Scott Edelman, Thomas Olde Heuvelt



David A. Kyle, Crystal Huff



Fictionmags: John Clute, Steve Dooner, Jess Nevins, Richard Bleiler, Darrell Schweitzer, Gordon Van Gelder, Kyle McAbee, Lee Weinstein, Mark Walsh, Michael Dirda, Henry Wessells, George Morgan

THE COSMIC VILLAGE: CHINESE SCIENCE FICTION

BY PRESTON GRASSMANN

In what is often regarded as an early work of Chinese science fiction, Lu Shi'e tells the story of a man who falls into a deep sleep and wakes up in a prosperous, altruistic society reformed by technology. The protagonist is taken on a tour of a future Shanghai, where visions of underground transportation and steel bridges that span rivers are revealed like an improbable dream (ironically enough, they have all become a reality). This story is called "New China", and was written in 1910, at a time not long after the Qing Empire faced incursions by Western powers and just before The Chinese Revolution of 1911. In this context, one might describe Lu Shi'e's story as an early example of revolutionary idealism.

Other examples continued to follow, with novels and magazine publications focusing on idealistic visions of China's future. In the magazine *Xin Zhonghua*, for example, Ming San (1934) described a future Shanghai without homelessness, where the streets are filled with good Samaritans and "modern" boys and girls have learned to communicate in a variety of languages. Others predicted prosperous cities and a view of China unencumbered by colonialism and the more insidious effects of westernization.

According to Xia Jia in "What Makes Chinese Science Fiction Chinese" (Tor.com 7/22/14), this kind of optimism is "a continuation of the Chinese faith and enthusiasm for the grand narrative of modernization." She aptly refers to the work of Zeng Wenguang and Ye Yonglie, reinforcing her point that science fiction after the Cultural Revolution became a form of literature that popularized scientific knowledge and was a means of motivating society to achieve its aims. In "Capriccio for Communism" (1958) by Wenguang, for example, a parade of scientific wonders marks the 30th anniversary of The People's Republic of China in Tiananman Square. New technologies, such as artificial suns and spacecraft, are presented by the "builders of communism." In "Little Smart Roaming the Future" (1978) by Yonglie, visions of China's future (atomic powered hovercrafts, wrist-watches with the functions of a TV) are seen through the eyes of a child.

The idea of a comprehensive, cohesive view of "Chinese science fiction" becomes far more complicated in the wake of the Cold War. As Jia contends, "enthusiastic dreams of the future gradually disappeared from Chinese science fiction." Dreams of modernization began to fade away as China's integration into global capitalism expanded in the 1990s. Instead of promoting images of prosperity and scientific advancement, writers began to reveal a concern about the rapid changes taking place in modern China and their



Ken Liu



Cixin Liu

apprehensions about the role their country would play in a global vision of the future.

In a recent conversation I had with Cixin Liu, author of *The Three-Body Problem*, *The Dark Forest*, and *Death's End*, he talked about this change in Chinese SF: "Few works of contemporary Chinese science fiction hold a positive view of scientific development and an optimistic attitude toward the future. Like most current American science fiction, most Chinese science fiction concerns itself with the negative effects of scientific advancement and the dark future that will result. In this respect, I'm somewhat of an oddball among Chinese writers. Earlier in my career, others criticized me and mocked me for my optimism. Among Chinese intellectuals, it's fashionable to emphasize the problems created by new technology and science. But it's worth reflecting on the fact that my science-positive works have been more influential. I think it shows that intellectual elites in China are out of touch with the majority of Chinese people, who make up the bulk of science fiction readers."

Joshua Rothman in the *New Yorker*, profiling the science fiction of Cixin Liu, claims that American science fiction is largely reflective of its pioneering history. In particular, he refers to its thematic focus on frontiers, the war for independence and democratic ideals. He claims that one of the pleasures in reading Chinese science fiction for Western readers comes from its having a completely different historical context. While that may be true, scholars like Mingwei Song and Nathaniel Isaacson make it clear that Chinese science fiction is quite diverse and this kind of thematic parsing must be carefully approached.

When I spoke with Ken Liu for *Nature*, he talked about science fiction in China, and the attempt to categorize it in broad terms: "While I do find Roth-

man's analysis interesting and provocative, I generally resist the urge to make sweeping generalizations about a large body of work like 'Chinese science fiction' that encompasses many diverse approaches and influences and written by numerous authors each with their own unique approach to the genre."

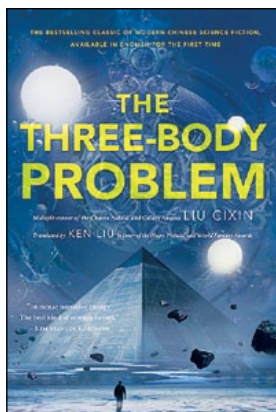
While it is true that there are conflicting voices and trends in Chinese SF (as varied as the cultural backgrounds, ideologies, and ages of its authors), some writers have made the claim (Cixin Liu included) that Chinese SF is at a stage of development similar to American SF during the "Golden Age." Contemporary venues like *F&SF*, Tor.com, *Clarkesworld*, and *Uncanny* have recently showcased a diverse range of work (with great support from Ken Liu), publishing writers like Chen Qiufan, Bao Shu, and Hao Jingfang.

In "Balin" (*Clarkesworld* 4/16), Chen Qiufan explores human empathy through a unique humanoid creature captured from the islands of the South China Sea. Bao Shu's "What Has Passed Shall in Kinder Light Appear" (*F&SF* 3-4/15), tells the story of a man in the 21st century who appears to live a "normal" life, with the exception that the larger events of the world are moving in reverse. Jingfang describes the technology of a collapsible city in "Folding Beijing" (*Uncanny* 1-2/15), which leads to the folding of time, economics, and access.

Despite the internal differences in each of these stories, what they share is a deep interest in examining entirely new ways of seeing and being in a changing world. They explore the fears and hopes of humanity at large and in some ways, can be seen as fables of human progress. They may be set in a specific time and place, but there is always a sense that they are working at a much larger scale than the borders of any single nation.

"Sun of China" by Cixin Liu tells the story of Ah Quon, a peasant from a small village who sets out for the city and gradually finds work in orbit on China Sun, a large mirror used for changing the climate. In the course of his new employment, he becomes friends with Stephen Hawking (who remains in orbit to ease the effects of his condition), and learns about physics and the universe at large. As his knowledge expands, his own vision of humanity grows with it, and he begins to ask larger questions about the world. This sense of burgeoning scale, from village-to-world-view, is one that might categorize the growth of the SF field as well, and the addition of Chinese science fiction is in no small measure, broadening our view of that world. Thankfully, writers like those mentioned above have given us a reason to be optimistic.

—Preston Grassmann ■



2016 Eugie Award Finalists • Finalists for the inaugural Eugie Foster Memorial Award for Short Fiction (the Eugie Award), which “honors stories that are irreplaceable, that inspire, enlighten, and entertain,” have been announced: “Three Cups of Grief, by Starlight”, Aliette De Bodard (*Clarkesworld* 1/15); “The Deepwater Bride”, Tamsyn Muir (*F&SF* 7-8/15); “The Long Goodnight of Violet Wild”, Catherynne M. Valente (*Clarkesworld* 1 & 3/15); “Pocosin”, Ursula Vernon (*Apex* 1/15); “Hungry Daughters of Starving Mothers”, Alyssa Wong (*Nightmare* 10/15).

The winner will be honored at Dragon Con, September 2-5, 2016 in Atlanta GA. The award honors writer and editor Eugie Foster, who died in 2014. Speculative short stories published in 2015 are eligible for the award, with nominations made by a panel of editors, reviewers, and select readers, and the winner chosen by a jury. For more: <www.eugiefoster.com>.

Awards News • Larry Correia’s **Son of the Black Sword** (Baen) was named Book of the Year by the Conservative-Libertarian Fiction Alliance, with Michael Sheldon’s **The Violet Crow** (Liberty Island) in second place and **Amy Lynn: Golden Angel** by Jack July (self-published) in third.

The New York Science Fiction Society has announced the winners of the 2016 Donald A. & Elsie B. Wollheim Memorial Scholarships. Taimur Ahmad of New York NY was awarded a scholarship to attend the 2016 Clarion West Writer’s Workshop, and Matthew Dunn of Stewart Manor NY was awarded a scholarship to attend the 2016 Odyssey Writing Workshop. Both scholarships were in the amount of \$300. The purpose of the Wollheim scholarships is “to help beginning science fiction and fantasy writers from the New York Metropolitan area... attend either the Clarion, Clarion West or Odyssey science fiction and fantasy writers workshops.” Awards may total \$2,000 a year, with flexibility in the number of recipients each year. For more: <2017.lunacon.org>.

The Science Fiction Research Association announced the winners of the SFRA Awards at the 2016 Science Fiction Research Association conference, June 27-30, at the University of Liverpool, UK.

Pioneer Award (Best Critical Essay-length Work): “‘Shutter-Stop Flash-Bulb Strange’: GMOs and the Aesthetics of Scale in Paolo Bacigalupi’s **The Windup Girl**”, Scott Selisker (*Science Fiction Studies* 11/15). **Pilgrim Award (Lifetime Contributions to SF/F Scholarship)**: Mark Bould. **Thomas D. Clareson Award (Outstanding Service & Promotion of SF/F)**: Farah Mendlesohn. **Mary K. Bray Award (Best Essay, Interview, or Extended Review in SFRA Review)**: Amy Ransom. **Student Paper Award (Best Student Paper Presented at Previous SFRA Conference)**: Dagmar Van Engen. The SFRA Awards Committee remarks and acceptance speeches will be published in a forthcoming *SFRA Review*. For more: <sfra.wildapricot.org/>.

Winners of the 2016 Robert E. Howard Foundation Awards were announced June 10, 2016 at a ceremony during the Robert E. Howard Days celebration in Cross Plains TX. The awards honor the top contributions from the previous year in Howard scholarship and in the promotion of Howard’s life and works. Nominees in each category were chosen by a jury made up of select members of the Robert E. Howard Foundation, with winners chosen by vote of the full membership. **The Black Circle Award for Lifetime Achievement**: Roy Thomas. **The Atlantean Award – Outstanding**

Achievement, Book (non-anthology/collection): **The Collected Letters of REH: Index and Addenda**, Bobby Derie (Robert E. Howard Foundation Press). **The Hyrkanian Award – Outstanding Achievement, Essay (Print)**: “Evolutionary Otherness: Anthropological Anxiety in Robert E. Howard’s ‘Worms of the Earth’”, Jeffrey Shanks (**The Unique Legacy of Weird Tales**). **The Cimmerian Award – Outstanding Achievement, Essay (Online)** (tie): “Hester Jane Ervin Howard and Tuberculosis”, Barbara Barrett (REH: Two Gun Raconteur); “Barbarism and Civilization in the Letters of Robert E. Howard and H.P. Lovecraft: A Summary with Commentary”, David Piske (On An Underwood No. 5). **The Venarian Award – Emerging Scholar**: Bobby Derie. **The Stygian Award – Outstanding Achievement, Website**: REH: Two Gun Raconteur (Damon Sasser). **The Aquilonian Award – Outstanding Achievement, Periodical**: REH: Two Gun Raconteur (Damon Sasser). **The Black Lotus Award – Outstanding Achievement, Multimedia**: Ben Friberg for 2015 Howard Days Panels (videos). **The Black River Award – Special Achievement**: Bob Roehm for his biographical research on Howard. **The Rankin Award – Artistic Achievement in the Depiction of REH’s Life and/or Work**: Tomas Giorello and Jose Villarrubia for cover and interior artwork for **King Conan: Wolves Beyond the Border** by Robert E. Howard & Timothy Truman (Dark Horse).

Chasing the Stars by Malorie Blackman (Doubleday UK) and **Riverkeep** by Martin Stewart (Penguin) are on the longlist for the *Guardian*’s Children’s Fiction Prize. The 50-year-old award comes with a £1,500 cash prize, and is “the only children’s book prize judged by authors.” That award is accompanied by the young critics competition, where “ten children and teens and one school won prizes for 500-word reviews of the books longlisted for the prize.” The judges for this year’s prize are David Almond, SF Said, and Kate Saunders. The winner will be announced November 17, 2016.

Publishing News • Distribution company Independent Publishers Group has purchased e-book distribution service Inscribe Digital from its parent company Isolation Network. IPG CEO Joe Matthews says the acquisition “will help position us as a technology leader in the distribution marketplace.” The companies have been working together since late 2015. Inscribe Digital was founded in 2010, and distributes more than 65,000 titles for over 300 clients.

Hachette UK has announced plans to close the Littlehampton Book Services warehouse and office facilities in 2019 as part of a plan to streamline and update their distribution infrastructure. COO Chris Emerson saying “The retail landscape has changed.... It is no longer efficient to split our distribution business between two locations, using systems built for another era.” They plan to construct a new center in Didcot, Oxfordshire, beginning later this year, to replace their Bookpoint distribution facility, though the latter’s warehouse will be retained for “bulk storage.” Emerson says, “We deeply regret that this proposal means that jobs at LBS, and a small number of jobs in Vista IT at Bookpoint, are at risk of redundancy.” The layoffs are expected to affect about 230 people at Littlehampton and 10 at Vista IT.

ChiZine publications has moved its headquarters from Toronto, Ontario to Peterborough, Ontario, effective May 2016. Operations continue as usual.

The Film and TV group Random House Studio, run by Penguin Random House, is now part of FremantleMedia North America (FMNA),

which is owned by Penguin Random House parent Bertelsmann. Random House Studio was founded as Random House Films in 2005, and has had a first-look TV deal with FMNA for the past four years. FremantleMedia has now partnered with Meridian Entertainment, which will “work with FMNA and Random House Studio to finance and produce theatrical film projects.”

Bookstore News • Barnes & Noble has laid off “less than 50 people” from their IT office in Long Island NY, according to spokesperson Mary Ellen Keating.

Booksellers Emily Russo (daughter of sometime SF writer Richard Russo) and Josh Christie plan to open Print: A Bookstore, a 2,000 square-foot shop, in Portland ME in late 2016. Richard Russo will conduct interviews with debut authors as part of the shop’s event series: “Years ago Maine welcomed me into its community of writers, and I look forward to returning the favor by helping to introduce Maine readers to the next generation of emerging authors.”

Legal News • District Court judge William H. Pauley III has formally approved the proposed settlement in the class action suit authors filed against publisher Harlequin. The authors demanded additional payment for e-books that Harlequin licensed at reduced rates to its own subsidiary companies. Under the terms of the settlement, qualifying authors who signed contracts between 1990 and 2004 will split a pool of over \$3 million; another \$1.05 million will go to attorneys and costs. The money will be divvied up on a pro-rata basis determined by the amount of royalties the authors received under the relevant clause. The money won’t come from Harlequin’s current owner HarperCollins, because all liability is with former owner Torstar.

World Conventions News • MidAmeriCon II, the 74th World Science Fiction Convention, to be held in Kansas City MO, August 17-21, 2016, released *Progress Report 3*, with a message from the chair; a dining guide; Hugo and Retro Hugo ballots; the 2018 Worldcon site selection ballot; the 2017 North American Science Fiction Convention site selection ballot; departmental updates; information on the fan fair and parties; details on the art show, childcare, and travel information; programming details; a list of panel participants; an updated membership list; photos and memories from the 1941 Worldcon; and more.

MidAmeriCon II has also issued a number of press releases. The June 21, 2016 release announced updated day and weekend admission rates, with prices effective until August 5, 2016, after which no online admissions will be accepted, and only at-the-door memberships available. Full membership rates for adults are \$210, or \$240 at the door; Young Adult (ages 16-25) and Military rates are \$100, or \$120 at the door; Child rates (ages 6-15) are \$60. Adult day rates are \$70 per day August 18-20, and \$40 per day on August 17 and August 21. A three-day weekend admission for Friday, Saturday, and Sunday is \$150. Young Adult, Military, and Child daily admissions will be available at the door only, with rates to be announced. (YA and Child rates were announced later; see below.)

The June 27, 2016 release announced “**Star Wars Day**” on August 19, taking place exactly 40 years “after the first MidAmeriCon hosted just the third public presentation” of *Star Wars*. Charles Lippincott and Gary Kurtz (marketing director and producer of the film, respectively) will appear as they did in 1976, along with Alan Dean Foster, who pseudonymously wrote the original *Star Wars* nov-



elization and the novelization for the newest film, *Star Wars: The Force Awakens*. The 1976 slide presentation will be recreated and the 1976 Q&A session will be shown on video as well.

The July 4, 2016 press released announced the MidAmerCon II International Film Festival, running from August 17 to August 21, with numerous films running, along with Q&As with many filmmakers. The schedule of films is available at <www.midamercon2.org/home/whats-happening/programming/film-festival>.

The July 7, 2016 release announced the YA programming track and the children's programming track. A free teen writing workshop will be held for members age 13-19. Childcare will be provided by Kiddiecorp, and full five-day child memberships include up to five free hours of childcare, depending on availability, with pre-booking required, and further childcare rates ranging from \$10-\$15 per hour. Single-day admissions for young adults would be \$20 for August 17 and 21, and \$35 on August 18, 19, and 20. Child rates are \$15 per day for August 17 and 21, and \$25 per day for August 18, 19, and 20. Those memberships are available only at the door.

The July 13, 2016 release announced a performance by comedy music duo Paul and Storm. They will play at noon on August 18, and will be "interacting with members throughout the convention" in the dealer's room. For more on the convention: <midamercon2.org>.

The 42nd World Fantasy Convention, to be held October 27-30, 2016 at the Hyatt Regency Columbus in Columbus OH, published *Progress Report 1*, with a registration form; membership rates (\$275 until October 9, 2016; \$300 at the door, pending availability; supporting rates \$50); bios of guests of honor L.E. Modesitt, Jr. and Randal Spangler; hotel and travel information; details on applying for the art show and dealers' room; news about the new trophy for the World Fantasy Awards; a call for submissions to the awards jury; souvenir book advertising rates; a staff list; contact info; and more. For details: <worldfantasy2016.org/>.

Financial News • The US Census Bureau's estimated figures for May show bookstore sales of \$826 million, up 3.1% over May 2015. For the year-to-date, sales were up 6.1% at \$4.664 billion. All retail was up 1.8% for May.

The AAP released final estimates for 2015 in July (as opposed to earlier figures we printed in June), showing total book sales down 0.6% to \$27.78 billion, compared to \$27.96 billion in 2014. Adult fiction sales rose 1.1%; including non-fiction, adult trade sales were up 6.0%, thanks in large part to booming sales of adult coloring books. Children's/YA fiction dropped 6.1%; total children's/YA sales fell 3.3%. By format, trade hardcover sales rose 8.3% and trade paperback sales went up 2.7%. Trade e-book sales fell 11.3% to \$2.84 billion, while their unit sales dropped 9.7%. E-books saw their share of trade sales fall from 19.3% in 2014 to 17.3% in 2015. Sales through brick-and-mortar stores were up 1.5%, while online sales rose 3.3%.

The AAP report for January 2016 shows book sales down 6.7% overall, compared to the same period a year ago. Children's/YA books fell 20.4%, while adult books dropped 12.9%. In adult books, hardcovers declined 17.6%, mass market paperbacks fell 33.3%, and adult e-books dropped 22.3%. Trade paperbacks were actually up a slim 0.5%. Children's/YA books saw e-books down 45.2% and hardcovers down 30.3%; trade paperbacks rose 17.0%. Physical audiobooks were down 39.1%, but downloadable audio saw sales up 30.3%.

Nielsen BookScan's figures for print unit sales

for the first half of 2016 show adult fiction overall at 65.621 million units sold, down a slim 0.4% from 2015. Adult fantasy was up 2% at 3.133 million units; SF rose 21% to 2.628 million, helped by **The Martian** by Andy Weir. Graphic novels did even better, up 26% to 5.622 million units. Juvenile fiction overall was up 3% at 74.969 million units. YA SF/fantasy/magic rose 15% to 20.336 million units, thanks in part to **Miss Peregrine's Home for Peculiar Children** by Ransom Riggs and **The 5th Wave** by Rick Yancey.

Barnes & Noble's final report for the fiscal year 2016 shows a net loss of \$24.4 million, compared to a net income of \$36.6 million in 2015. Total revenue was \$4.16 billion, down 3.1% from the previous year. Retail sales were \$4.03 billion, a 1.9% drop. EBITDA was down 32.3% at 215.2 million, hurt by a number of one-time charges, including a \$20.9 million pension settlement charge due to termination of the company pension plan. Nook sales were \$191.5 million, down 27.4%; Nook EBITDA was a loss of \$64.7 million, down from a loss of \$83.9 million in fiscal 2015. Comparable store sales were flat; comparable store sales excluding the sale of Nook products rose 0.4%. The company closed eight stores during the year, leaving them with 640.

Barnes & Noble has started a program for self-published authors to sell print books in stores. Authors must be Nook Press authors; to get in-store placement, they need e-book sales for a single title of over 1,000 units in the past 12 months, and for in-store promotional events (signings) they need to have sales of at least 500 units in the past year. Print books must then be submitted for review by B&N's Small Press Department and one of the company's corporate category buyers; events require a review from a B&N store manager.

International Rights • Brazilian rights to Kurt Vonnegut's **If This Isn't Nice, What Is?: Advice to the Young** went to Evelin Nascimento at Radiolondres via Villas-Boas & Moss Literary Agency on behalf of Seven Stories Press.

French rights to **Neuromancer, Count Zero, Mona Lisa Overdrive, Spook Country, and The Peripheral** by William Gibson sold to Au Diable Vauvert via Eliane Benisti of Eliane Benisti Agency; Georgian rights to **Neuromancer** went to Bakur Sulakauri via Tatjana Zoldnere of Andrew Nurnberg Associates Baltic; and Greek rights to **Neuromancer, Count Zero, and Mona Lisa Overdrive** sold to Aiolos via John Moukakos of JLM Agency, all on behalf of Martha Millard and Szilvia Molnar of Sterling Lord Literistic. Swedish rights to **Neuromancer, Count Zero, and Mona Lisa Overdrive** went to Modernista via Molnar.

Spanish rights to Elizabeth Hand's **Wylding Hall** sold to Berenice via Txell Torrent of MB Agency on behalf of Szilvia Molnar of Sterling Lord Literistic.

Italian rights to **Stations of the Tide** by Michael Swanwick sold to Mondadori via Mariavittoria Puccetti of the Italian Agency on behalf of Szilvia Molnar of Sterling Lord Literistic.

Dutch rights to **Moonglow** by Michael Chabon sold to Renate Liesker at Ambo Anthos via Marianne Schoenbach Literary Agency; Italian rights went to Giovanna Canton at Rizzoli via Erica Berla of Berla & Griffini; Russian rights to **Moonglow, The Amazing Adventures of Cavalier & Clay, and The Yiddish Policeman's Union** sold to Azbooka-Atticus, and Russian rights to **The Final Solution** sold to Knizhniki, via Ludmilla Sushkova of Andrew Nurnberg Associates Russia, all on behalf of Julia Kardon of Mary Evans Agency.

German rights to **Navigators of Dune** by Brian Herbert & Kevin J. Anderson went to Heyne via Claire Roberts of Trident Media Group on behalf of John Silbersack.

Simplified Chinese rights to Alan Moore's **Jerusalem** sold to Gingko via Lora Fountain of Lora Fountain & Associates on behalf of Tony Bennett of Knockabout.

Danish rights to **Mockingbird** and **The Queen's Gambit** by Walter Tevis went to Lindhardt & Ringhof via Sebes & Bisseling on behalf of Linda Migalti of Susan Schulman Literary Agency.

French rights to **Owl Moon** by Jane Yolen went to D'eux via La Nouvelle Agence on behalf of Jonathon Lyons and Elizabeth Harding of Curtis Brown.

Hungarian rights to **City of Blades** by Robert Jackson Bennett sold to Agave Konyvek via Milena Kaplarevic of Prava I Prevodi, and Turkish rights to the Divine Cities trilogy went to Ithaki via Merve Öngen of ONK Agency, all in association with Katie Shea Boutillier of Donald Maass Literary Agency on behalf of Cameron McClure.

German rights to Jim Butcher's **Furies of Calderon** resold to Blavalet via the Schluock Agency, Spanish rights to **Turn Coat** and **Changes** went to NOSOLOROL via Maru De Montserrat of International Editors Co., Hebrew rights to **The Aeronaut's Windlass, Grave Peril, and Summer Knight** sold to Yaniv Publishing House via Dalia Ever-Hadani of the Book Publishers Association of Israel, all in association with Jennifer Jackson of the Donald Maass Literary Agency.

Complex Chinese rights to Ken Liu's **The Paper Menagerie and Other Stories** went to ThinKingdom at auction via Gray Tan of the Grayhawk Agency on behalf of Heather Baror-Shapiro of Baror International in association with Russell Galen of Scovil Galen Ghosh Literary Agency.

Korean rights to **My Real Children** by Jo Walton sold to Design Comma via Jackie Yang of the Eric Yang Agency in association with Katie Shea Boutillier of the Donald Maass Literary Agency.

Italian rights to **The Rithmatist** by Brandon Sanderson went to Fanucci via Piergiorgio Nicolazzini of Piergiorgio Nicolazzini Literary Agency; Polish rights to **The Rithmatist** went to Mag via Renata Paczewska of Book/lab Literary Agency, and Polish rights to **The Alloy of Law** went to Andrzej Miszurka at Mag via Piotr Wawrzenczyk at Book/lab; Czech rights to **The Way of Kings** sold to Talpress via Kristin Olson of the Kristin Olson Literary Agency; German rights to **Elantris, Shadows of Self, The Bands of Mourning, and Lost Metal** went to Piper via Christian Dittus of Paul & Peter Fritz Agency; and Finnish rights to **The Final Empire** and two more books went to Urpu Strellman at Art House via Ib Lauritzen of the Bookman, all on behalf of Krystyna Lopez of JABberwocky Literary Agency.

Brazilian rights to **Salvation in Death** and **Strangers in Death** by J.D. Robb went to Ana Paula Costa at Bertrand via Joao Paulo Riff of Riff Agency on behalf of Maja Nikolic of Writers House.

Polish rights to the **Midnight, Texas** series by Charlaine Harris went to Andrzej Miszurka of Mag at auction; Polish rights to **Three Bedrooms One Corpse, The Julius House, Dead Over Heels, A Fool and His Honey, Last Scene Alive, Poppy Done to Death, and All the Little Liars** in the Aurora Teagarden series sold to Michal Szolc at Storytel; and Polish rights to **All the Little Liars** went to Replika, all via Piotr Wawrzenczyk of Book/lab Literary Agency on behalf of Krystyna Lopez of Jabberwocky.

Brazilian rights to **A Head Full of Ghosts** by Paul Tremblay sold to Ana Paula Costa at Bertrand Brazil at auction via Laura Riff of Riff Agency on behalf of Kirsten Neuhaus of Foundry Literary + Media.

French paperback rights to Cherie Priest's



ON CD-ROM FROM LOCUS PRESS

The Locus Index to Science Fiction (1984-2008) by Charles N. Brown & William G. Contento combined with
Index to Science Fiction Anthologies and Collections by William G. Contento.

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Science Fiction, Fantasy, & Weird Fiction Magazine Index (1890-2007) by Stephen T. Miller & William G. Contento.

An index to all professional, semi-professional, and major fanzines published since 1890, with links to over 8,000 magazine cover images.

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Crime Fiction IV: A Comprehensive Bibliography, 1749-2000, 2015 Revised Edition by Allen J. Hubin.

2009 Revised Edition: adds over 2,000 books, updates author information, and includes many other additions and corrections.

This massive bibliography indexes by author, title, series character and setting for 108,900+ detective and mystery novels and collections.

Listing of alternate titles and publishers brings the total to over 143,000 books. Includes author, title and contents lists of stories in single

author collections, chronological list of books and stories, publisher list, and an index of films derived from the books and stories.

•••

**Detective and Mystery Fiction: An International Bibliography of Secondary Sources,
Third Edition**, revised and expanded by Walter Albert.

The first edition of this bibliography won a special Edgar Award from the Mystery Writers of America.

This is the revised and expanded Third Edition, with new corrections. Continues reference through 2000.

Major sections are: I. Bibliographies, dictionaries, encyclopedias, & checklists (283 entries),

II. General reference works: historical & critical: books (669 entries) and articles (1,359 entries),

III. Dime novels, juvenile series & pulps (859 entries), IV. Authors (4,476 entries)

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Index to Crime and Mystery Anthologies: 1875-2010 by William G. Contento.

Brings up to date the 1991 hardcover edition published by G.K. Hall & Co. This new edition indexes some 2,500 anthologies, and includes an additional 260+ single-author collections published 2001 through 2010.

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The Data File

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Boneshaker, **Dreadnought**, and **Clementine** sold to Livre de Poche via David Camus of Anna Jarota Agency in association with Jennifer Jackson of the Donald Maass Literary Agency.

Brazilian rights to Peter Cline's **Ex-Isle** went to Renata Mello at Novo Seculo via Joao Paulo Riff of Riff Agency on behalf of Rachel Berkowitz at Crown.

Greek rights to **Last Days** by Brian Evenson sold to Kastaniotis via John Moukakos of JLM Agency on behalf of Matt McGowan of the Frances Goldin Agency.

Spanish rights to **The Stars Are Legion** by Kameron Hurley sold to Alianza via Elizabeth Atkins of Acer on behalf of Liza Dawson Associates.

Russian rights to **The Traitor Baru Cormorant** by Seth Dickinson went to Eksmo via Igor Korzhenevski of the Alexander Korzhenevski Agency in association with Jennifer Jackson of the Donald Maass Literary Agency.

Dutch rights to **Low Town** by Daniel Polansky went to Bart Wessels at Q via Chris Kepner of Victoria Sanders & Associates.

French rights to Ekaterina Sedia's **Alchemy of Stone** sold to Le Belial via David Camus of Anna

Jarota Agency in association with Jennifer Jackson of the Donald Maass Literary Agency.

Polish rights to Anne Bishop's **Marked in Flesh** went to Initium via Prava I Prevodi in association with Jennifer Jackson of the Donald Maass Literary Agency.

Japanese rights to **Challenger Deep** by Neal Shusterman sold to Shueisha via the English Agency of Japan on behalf of Taryn Fagerness Agency and Andrea Brown of Andrea Brown Literary Agency.

Japanese rights to Mike Shepherd's **Kris Longknife: Undaunted** sold to Hayakawa via Kohei Hattori of the English Agency in association with Jennifer Jackson of the Donald Maass Literary Agency.

Polish rights to **Emperor of the Eight Islands** and **Lord of the Darkwood** by Lian Hearn went to Mag via Dominika Bojanowska of Anna Jarota Agency Warsaw on behalf of Amanda Tokar of Jenny Darling & Associates.

Lithuanian rights to **Memory of Water** by Emmi Itäranta sold to Benas Berantas of Nieko Rimto via Lotta Dufva of Elina Ahlback Literary Agency.

Georgian rights to **The Tale of Despereaux** by Kate DiCamillo sold to Bakur Sulakauri via Harim Yim of Rights People on behalf of Heather Alexander and Holly McGhee of Pippin Properties.

German rights to Mitchell Hogan's **A Crucible of**

Souls went to Heyne via Taryn Fagerness on behalf of Laurie McLean of Fuse Literary.

Brazilian rights to Richelle Mead's **Glittering Court** trilogy went to Planeta via Camila Marandino of Riff Agency, Bulgarian rights to Ciela via Simona Kaleva of Andrew Nurnberg Associates, and Danish rights to Alvilda via Lester Hekking of Sebes & Bisseling, all on behalf of Lauren Abramo of Dystel & Goderich Literary Management.

Polish rights to **The Throne of Glass Coloring Book** by Sarah J. Maas, Yvonne Gilbert, John Howe & Craig Phillips, and **Empire of Storms** by Maas, went to Foksal via Kamila Kanafa of Macadamia Literary Agency on behalf of Bloomsbury.

Croatian rights to **The Death Cure** by James Dashner went to Profil via Blanka Engi at Andrew Nurnberg Associates on behalf of Lauren Abramo of Dystel & Goderich Literary Management.

Simplified Chinese rights to six books in Lene Kaaberbol's **Wildwitch** series sold to Blossom Press via Clare Chi of the Grayhawk Agency on behalf of Esthi Kunz of Copenhagen Literary Agency.

Simplified Chinese rights to seven books in the Michael Vey series by Richard Paul Evans went to Clare Chi at the Grayhawk Agency on behalf of Szilvia Molnar of Sterling Lord Literistic.

Japanese rights to **The Life Interstellar** by Zack Jordan went to Hayakawa in a pre-empt via Misa

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Morikawa of Tuttle-Mori, and German rights to Heyne via Sebastian Ritscher of Mohrbooks.

Other Rights • Audio rights to three books in the Constance Verity series by A. Lee Martinez sold to Brian Sweany at Recorded Books via Ron Eckel of Cooke International on behalf of Sally Harding of the Cooke Agency.

Audio rights to **Experimental Film** by Gemma Files sold to Brian Sweany at Recorded Books via Ron Eckel of the Cooke Agency International on behalf of ChiZine Publications.

Audio rights to **Race the Darkness** by Abbie Roads sold to Kaitlin Johnstone at Tantor via Sara Hartman-Seeskin at Sourcebooks.

Audio rights to W. Scott Poole's **In the Mountains of Madness: The Life and Terrifying Afterlife of H.P. Lovecraft** went to Jennifer Eschrich at Tantor at auction via Dan Smetanka of Counterpoint Press.

Audio rights to four books in the Dragonriders series by Nicole Conway sold to Rena Ayer at Audible via Georgia McBride of Month9Books.

Audio rights to the Gods of Midnight series by Deidre Knight went to Steve Feldberg at Audible via Diedre Knight of the Knight Agency.

Audio rights to **The Bone Witch** by Rin Chupeco sold to Lysa Williams at Blackstone Audio via Sara Hartman-Seeskin at Sourcebooks.

Large print rights to **Death Dimension** by Denis

Hughes sold to F.A. Thorpe via Phil Harbottle on behalf of the Hughes estate.

German audio rights to Andrew Bannister's Spin trilogy sold to Audible Germany via German publisher Piper.

Publications Received • *Instant Message* No. 929 (May 18, 2016), No. 930 (June 22, 2016). 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; fax: (617) 776-3243; e-mail: <info@nesfa.org>; website: <www.nesfa.org>.

Mythprint Vol. 53, No. 2 (Summer 2016). Quarterly review of the Mythopoeic Society, with news, reviews, etc. Non-member subscription: \$25.00 per year US, \$33.00 Canada and Mexico, \$42.00 elsewhere. Information: Mythopoeic Society Orders Department, PO Box 71, Napoleon MI 49261-0071; e-mail: <mythprint@mythsoc.org>; website: <www.mythsoc.org>.

The NASFA Shuttle Vol. 36 No. 5 (May 2016), Vol. 36 No. 6 (June 2016). Monthly newsletter of the North Alabama Science Fiction Association. NASFA news, reviews, etc. Single copy: \$2.00. Membership: \$25/year, subscription only: \$15/year. Information: NASFA, Inc., PO Box 4857, Huntsville AL 35815-

4857; e-mail: <nasfa.shuttle@con-stellation.org>

P.S.F.S. News (June 10, 2016). Newsletter of the Philadelphia Science Fiction Society with news, meeting minutes, calendar, convention information, etc. Information: PSFS Secretary, Philadelphia Science Fiction Society, PO Box 8303, Philadelphia PA 19101-8303; e-mail: <board@psfs.org>; website: <www.psfs.org>.

Vector No. 283 (Spring 2016). The critical journal of the British Science Fiction Association, with articles, interviews, reviews, etc. Single copy: £4.00. Information: Martin Potts, 61 Ivy Croft Road, Warton, Nr. Tamworth, B79 0JJ, UK; e-mail: <bsfatreasurer@gmail.com>; website: <www.bsfa.co.uk>.

Catalogs Received • Cargo Cult Books & Nations, 2804 Stuart St., Berkeley CA 94705; phone: (510) 549-3018; fax: (734) 758-0401; e-mail: <carcogcultbooks@aol.com>. June 2016 catalog with new SF, fantasy, hardcovers, paperbacks, CDs, and DVDs.

Wrigley Cross Books, PMB 455, 2870 NE Hogan Rd., Ste E, Gresham OR 97030; phone: (503) 667-0807; toll free: (877) 694-1467; e-mail: <books@wrigleycrossbooks.com>; website: <www.wrigleycrossbooks.com>. Catalog #211 (June 2016) with new and used SF, fantasy, mystery, and horror. ■

Writer **CAROLYN SEE**, 82, died July 13, 2016 in Santa Monica CA. While principally a writer of mainstream fiction, See wrote some work of SF interest, including **Golden Days** (1986) and **There Will Never Be Another You** (2006).

Carolyn Penelope Laws was born January 13, 1934 in Pasadena CA and grew up in Eagle Rock CA before moving to live with her father and stepmother in Los Angeles at 16. She attended Los Angeles City College, where she met and married Richard See in 1954; they had a daughter, and divorced in 1959. She earned a master's from California



Carolyn See (1980s)

Obituaries

State University, Los Angeles in 1957. In 1960 she married Tom Sturak; they had a daughter before divorcing in 1969. See earned her doctorate in literature at UCLA in 1962, writing a dissertation on novels about Hollywood; many of her own novels are set in the Los Angeles area. She began publishing non-fiction and reviews in the late '60s before turning seriously to fiction, with first novel **The Rest Is Done with Mirrors** published in 1970. In the

'70s she became involved with English professor John Espey, who was her companion until his death in 2000. In addition to publishing reviews, non-fiction, and novels, See taught English at Loyola Marymount University from 1970-85, and was visiting professor at UCLA from 1986-89 before becoming an adjunct professor there. She remained a professor at UCLA until her retirement in 2004. She sometimes wrote as "Monica Highland," a joint pseudonym for books written with Espey and her daughter, novelist Lisa See.

See lived in Pacific Palisades CA, and is survived by her daughters. ■

Magazines Received

Ⓜ p. 38

by, and interview with, Walter Jon Williams. 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>.

Nightmare Magazine <www.nightmare-magazine.com>—John Joseph Adams, ed. Issue #46, July 2016, free online or \$2.99 e-book, monthly. Online horror/dark fantasy magazine publishing both original and reprinted fiction. This issue has original fiction by Gavin Pate and An Owomoyela & Rachel Swirsky; reprinted fiction by Nick Mamatas and Seanan McGuire; a column on horror by Tananarive Due; and a panel discussion on demon possession with Paul Tremblay, Grady Hendrix, and Jordan Hamessley London. On the website, each month's contents are serialized throughout the month with new features published on the first four Wednesdays. The e-book edition is available on the first of the month with exclusive content not available on the website. Cover by Rod Jullian. Subscription: \$1.99/monthly from Amazon or \$23.88/year from Weightless Books <www.weightlessbooks.com>.

Orson Scott Card's Intergalactic Medicine Show <www.intergalacticmedicineshow.com>—Scott M. Roberts, ed. Issue #51, July 2016, subscription only, bimonthly. Online SF/fantasy magazine, access is by subscription only. This issue includes fiction by Stewart C. Baker, Shane Halback, Andrew Neil Gray, Aimee Picchi, Kat Otis, and Rachael K. Jones (with accompanying podcast); an interview with Cameron Hurley, and reprints of her story "The Light Brigade" and an essay excerpted her book, **The Geek Feminist Revolution**; and reviews, writing advice, etc. Cover by Nick Greenwood. Subscription: \$15.00/year, includes access to entire site and all back issues.

Strange Horizons <www.strangehorizons.com>—Niall Harrison *et al.*, eds. June/July 2016, free, weekly. Online speculative fiction magazine publishing fiction, poetry, essays, reviews, and interviews. New issues are posted each Monday. For June and July the site posted fiction with accompanying podcasts of works by Vajra Chandrasekera, Sara Norja, and S. Qiouyi Lu; interviews with artists Alex Araiza, O Horvath and Slimm Fabert; columns by Karl Sperring, Penny Stirling, Vajra Chandrasekera, Yoon Ha Lee, Nicasio Andres Reed, and Steve Berman; articles by PD Smith & Darran Anderson, Eli Lee & Gautam Bhatia, Anne Charnock & Matt Hill, and, Fabio Fernandes;

poetry and a monthly podcast of the poetry appearing on the website; and reviews, etc.

Tor.com <www.tor.com>—Patrick Nielsen Hayden, Irene Gallo, Fritz Foy, Tom Doherty, Liz Gorinsky, *et al.*, eds. June/July 2016, 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. June/July's fiction posts include excerpts from works by Levi Black, W.C. Bauers, Willow Palecek, Victoria Schwab, Orson Scott Card & Aaron Johnston, A. Lee Martinez, Becky Chambers, Melissa F. Olson, Indra Das, Leanna Renee Hieber, Max Gladstone, Ramsey Campbell, and Mary Robinette Kowal; an excerpt from a graphic novel by Hope Larson; an audio excerpt from a novel by Fran Wilde; excerpt from a non-fiction book by Edward Gross & Mark A. Altman; and original short fiction by A.J. Hartley, Monica Byrne, Douglas F. Warrick, and Dennis Danvers.

Uncanny Magazine <www.uncannymagazine.com>—Lynne M. Thomas, Michael Damian Thomas, & Michi

Trota, eds. Issue #11, July/August 2016, \$3.99 digital only, bi-monthly. Science fiction and fantasy magazine with original and reprint fiction, non-fiction essays, interviews and poetry. This issue includes original fiction by Aliette de Bodard, Sabrina Vourvoulis, Caroline M. Yoachim, Catherynne M. Valente, and Isabel Yap; reprinted fiction by Kelly Link; non-fiction essays from Sarah Kuhn, Erika Ensign & Steve Schapansky, Sigrid Ellis, and Kelly McCullough; interviews with Sarah Kuhn, and Sabrina Vourvoulis; and poetry. Cover art by Antonio Caparo. E-book subscribers receive the complete e-book on the first Tuesday of the month. Online readers will receive only the first half of the magazine on the first Tuesday of the month. The second half will be available the first Tuesday of the following month. Also available free on the *Uncanny* website is the *Uncanny Magazine* Podcast with some of the stories, interviews, and other content available for listening. Subscriptions: \$23.88 for one year at Weightless Books <www.weightlessbooks.com>.

The Outer Limits

The Weekly Standard (June 20, 2016) includes Charlotte Allen's look at the sixth season of HBO's **Game of Thrones**, which is the first season not based on one of George R.R. Martin's published books. ■

The Locus Awards Weekend was a success! We had a full Locusite contingent with us, and even Gary Wolfe & Stacie Hanes came out from Chicago. Connie did a smashing job as usual emceeing the banquet, despite having come down with a whopping case of Welsh crud from her recent trip. Her act with Nancy Kress had people rolling, and Nancy pulled off four or five costume changes in the space of 10 minutes. She's really starting to take this heckler thing seriously.... We added a "Donut Salon" to our small programming set this year – a kaffeeklatchesque roundtable where Nancy and Jack Skillingstead and Daryl Gregory talked about the myths and realities of full-time writing. Beth Meacham from Tor sat in, and there were about 20 other people jammed in around the table eating donuts and listening. I'll call that a win. My huge thanks to everyone who helped out, from sending emails promoting the events to volunteering, donating books, and sponsoring the weekend: Norwescon, Arisia, Connie Willis, Gary Wolfe, Francesca (who managed all of the to do lists), Patricia Johnson at the hotel (who always takes superb care of us), Nancy & Jack (who fed us and drove us around), all the Clarion West folks (especially Neile Graham and Tod McCoy), Leslie Howle, Duane from University Book Store, Bob Blough for his extraordinary help bringing stock and setting up the day of the banquet along with the rest of the *Locus* folks, and Daryl, who supplied the donuts.

The Locus Writers' Workshop went off

Editorial Matters

without a hitch, with Stephen Graham Jones teaching one day and Connie teaching the other. In our debrief phone call after the weekend, Connie said she was really impressed with the students this year, so well done folks. The workshop is such a hit there, we are thinking of starting a local East Bay writers workshop on site here. Look for more about that in the coming months.

Daryl and I were invited to do the Mystery Muse event at Clarion West, so I got a chance to meet the latest crop of writers and chat with them. Paul Park, the first week Clarion instructor, had already pretty much filled their brains to capacity – they do always have a slightly glazed-over look by Friday afternoon of the first week. I won't hold it against them. Kidding aside, they were bright and friendly and we'll enjoy seeing the fruits of their labors in years to come.

I managed to sneak in a couple of interviews while I was up in Seattle with Nisi Shawl and Cat Rambo, then spent the Sunday having breakfast with Brooks from the EMP Museum (if you haven't seen his Star Trek exhibit yet at the museum, GO NOW. So much good stuff there.) and caught a little bit of the Pride parade before flying home exhausted.

Back in the office, we had a visit from Charlie Stross, who took the train out to see the place, have lunch, and be interviewed. He's always fascinating to listen to, and I got an early look

at the latest Laundry Files book, which was a treat. Also, beer. Having a brewhouse in the same building is both a blessing and a curse....

THIS ISSUE/NEXT ISSUE

Congratulations to our newest additions to the staff who will appear on the masthead this month: Esther Patterson and Josh Pearce. They are both great additions to the office, bringing in different skill sets and excellent company. And they both attended SFSU, my own alma mater, so extra points there.

We're running the interviews with Nancy Kress and David Levine this issue. I love that a reporter wanted to talk to Nancy about genetic engineering and weapons because they couldn't get any of the scientists to speculate. At least she doesn't have to worry about her funding going away for extrapolating into possible futures – it's what she does! We're planning to have Charlie Stross and Cat Rambo in the next issue, though it's been shifting around a little on the schedule. Our next issue will have the September Forthcoming Books, the breakdown of the Locus Survey, and all of our usual news, review, and columns. My next con is MidAmeriCon II (I'm skipping Gencon this year), and I hope to see you in KC! We'll have a table in the middle of the dealers' room on Aisle E. Come by and say hello, renew your subscription, see what collectible books we have for sale!

—Liza Groen Trombi ■



Connie Willis, Nancy Kress



Liza Groen Trombi, Patricia Johnson, Francesca Myman



Josh Pearce, Laurel Amberdine, Anakin Skywalker, Stormtrooper, Bob Blough



Locus Awards Workshop (clockwise from left): Laurel Amberdine, Simone Caroti, Manny Frishberg, Leslie Howle, Barbara Pickering, Folly Blaine, Sharon Joss, Brenda Carre, Rick Siem, Connie Willis, Stephen Graham Jones, Douglas Rudoff, Amanda Laurick, Vicki Saunders, Alex Fedyr, John Pohl, Barbara Melton, KT Wagner, Josh Pearce



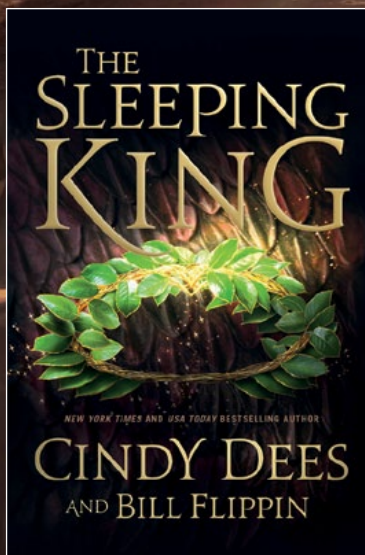
Stacie Hanes & Gary K. Wolfe, Daryl Gregory, Josh Pearce, Arley Sorg, Liza Groen Trombi, Connie Willis, Laurel Amberdine, Bob Blough, Francesca Myman

Of monsters and prophecies

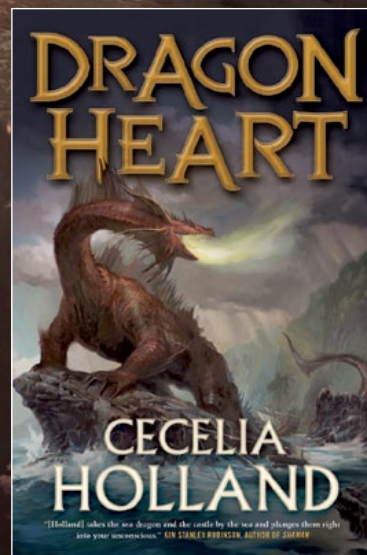
New
from Tor

“The first book in this new epic fantasy series is engaging and complex.”
—RT Book Reviews

The Sleeping King is the start of a new fantasy series by *New York Times* and *USA Today* bestselling author, Cindy Dees, which features the best of the genre: near immortal imperial overlords, a prophecy of a sleeping elven king, and two young people who might to save them all.



Paperback and eBook



Trade paperback and eBook

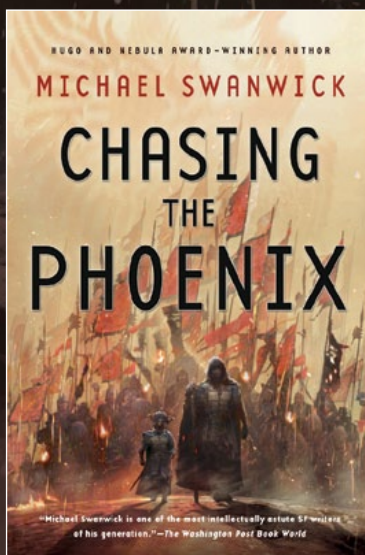
“A novel infused with the rhythms and magic of the sea. There are heroes and knights in armor and fair maidens, all living in a castle which is either haunted or simply alive...and it’s none of it the way you thought it was going to be.”

—David Drake
author of *Monsters of the Earth*

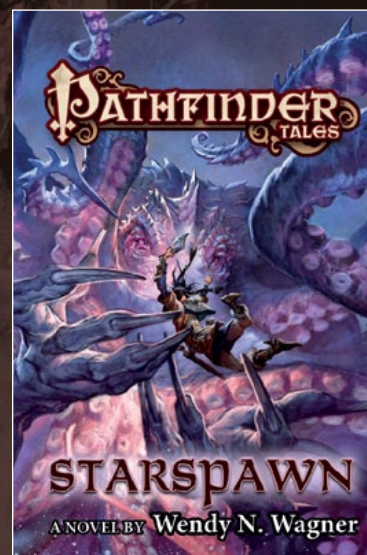
Where the Cape of the Winds juts into the endless sea there lives a royal family that has ruled from time immemorial. To the east is a growing Empire, and its forces have arrived. So begins a saga of violence, love, and monsters, human and otherwise.

“For most writers, it’s a good day when a story is witty or has great ideas or characters. Michael Swanwick consistently wins on all three.”
—Vernor Vinge
on the Darger and Surplus Sequence

In the distant future, Surplus arrives in China dressed as a Mongolian shaman, leading a yak, which carries the corpse of his friend, Darger. The old high-tech world has long since collapsed, and the artificial intelligences that ran it are outlawed and destroyed. Or so it seems.



Trade Paperback and eBook



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and Macmillan Audio

The once notorious Viking and pirate, Jendara and her fearless crew sail out to explore the strange island that’s risen from the sea floor. In the lost island’s alien structures they find themselves competing with a monstrous cult eager to complete a dark ritual.

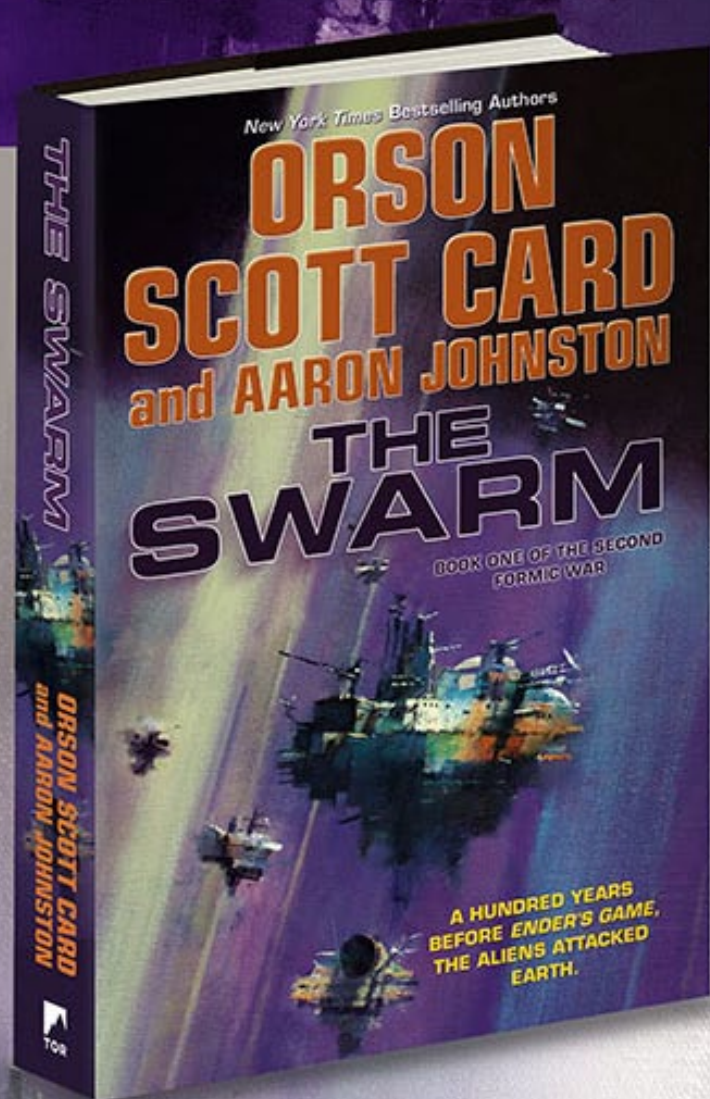


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BEFORE ENDER WIGGIN THERE WAS MAZER RACKHAM



Hardcover, eBook, and
macmillan audio

New York Times bestselling authors Orson Scott Card and Aaron Johnston return with an all-new prequel to *Ender's Game*, *The Second Formic War*.

There is a mothership out beyond the Solar System's Kuiper Belt, and it's heading into the system, unstoppable by any weapons that Earth can muster.

PRAISE FOR *EARTH AFIRE*

★ "Laying their own foundations under Card's *Ender Wiggins* saga, the *Formic Wars* promise to add to Card's already high reputation and to his collaborator's as well." —*Booklist* starred review

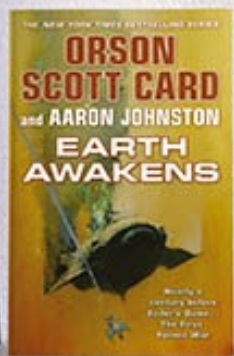
"Another solidly engrossing installment, where the aliens are really just a sideshow: What we're witnessing is how and why *Ender's* child armies came to be." —*Kirkus Reviews*

"Thirty-five years after he introduced *Ender* to the world, it's great to see that [Card] is still making magic in this imaginative world." —*New York Journal of Books*

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