

THE OBDURATE EYE #3

February 2024

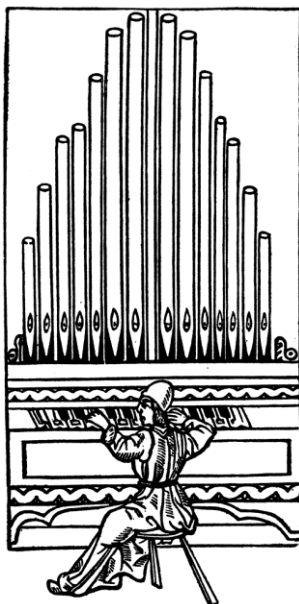


MAY THE FORCE BE WITH YOU

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THE OBDURATE EYE #36, February 2024, a personalzine from Garth Spencer, 6960 Doman Street, Vancouver, BC CANADA V5S 3H7, Email garth.van.spencer@gmail.com or hrothgarweems@gmail.com . Garth acknowledges that he does this on the unceded territory of the x^wməθk^wəyəm, səlilwətał, and s̄kwxwú7mesh peoples.



The organ of no clique or party

NOTICE: Due to the disappearance of my PDF program, I could not feature locs to received fanzines in this issue – I can’t even open them. More later. -GS

Art Credits

“May the Force Be With You” (Garth Spencer – détourned clip art)cover
 “Life’s Little Priorities” (Garth Spencer)p. 1
 “Business as Usual” (Jose Sanchez 2023)p. 2
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 Alien looking surprised (William Rotsler).....p. 16
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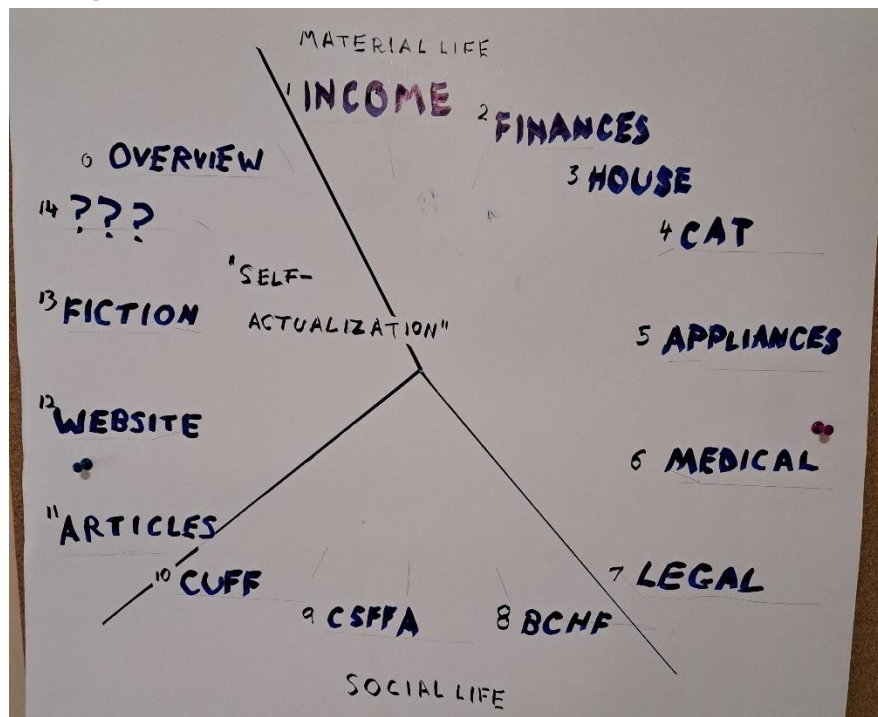
Make FANNISH Cool Again!

Recent exchanges on Facebook and by email brought me around to the view that since every other fandom seems to have out-promoted fannish fandom, it's time to promote fannish fandom to keep up. Do you feel like joining in?

As acknowledged in the "Society for the Preservation of Fannish Fandom" page, and in subsequent emails, there are plenty of people who *don't know* what fannish fandom is, or was. Clearly a definition is needed, supported by examples of truly fannish writing and contemporary activities, not just juicy stories from fanhistory.

I propose to promote a satirical movement with the trappings of a secret society, and maybe a cult, while sending up the trappings. Maybe you can gently suggest better ideas. (garth.van.spencer@gmail.com)

Design for Living



Just to see my life as a whole ... well, also because my memory isn't what it was ... and also because I need some repeated re-orientation to life's demands, and to my own purposes ... I made up a priority list. (Which I have put in order above.)

It wasn't enough just to write out a schedule of things I have to do, to make a list a check it twice; it turned out I also needed a thematic list of my priorities, the things that are important to do in their order of importance.

I thought I was so smart, using Abraham Maslow's three major headings from his hierarchy of needs – Material Needs, then Social Needs, then something called Self-

Actualization. Turns out I really need to read what Maslow actually wrote. My priority list is way out of sync with his hierarchy.

Anyway, the lesson seems to be that a good day is one where you're putting in enough time and effort on each of these areas. This I seldom accomplish.

Under the heading of Material Needs, of course there are subheadings like Income, Finances, Housekeeping, Pet Care, Appliances, Medical and Legal affairs. It tells me something sobering, to realize how I spend the minimum of attention on these critical areas ... partly because some of these chores bore me, or I find them distasteful, or (in the case of financial control and tax preparation) because they frighten me. But I try to do what is necessary.

Under the heading of Social Needs, I discover that I really ignored maintaining my relationships ... partly because aside from conversations with fannish friends, in person or online, I have not a lot of resources to bring to social activities. And again, not a lot of taste (or money) for the social activities that are offered: dance clubs, sports and sports bars, church activities, even concerts and movies and theatre exceed my nonexistent budget. Of course there are ways around this, I just don't have much energy anymore.

After the last five years or so I am no longer interested in dating.

What seems to suffice me is online writing-oriented activities, which shade insensibly into the Self-Actualization area. For decades I have resorted mainly to writing as an outlet for my needs: firstly to sort out the painful confusion of life experiences, secondly to vent my feelings, and eventually to make some plans.

A lot of these activities are fannish activities, of course: trying to organize secretarial materials for the Heathen Freehold, and for the Canadian SF and Fantasy Association, that oversees the Aurora Awards; trying to administer the Canadian Unity Fan Fund; organizing fannish articles for the upcoming website, and even some attempted fiction writing. If I can handle the critiques, which is debatable.

All of this can be diagrammed as equidistant points on a circle. And if I am putting in enough work on each area, and reacquainting myself with tasks yet to be done on each subject, maybe I am a well-rounded man.

Yet there are moments when my energy and enthusiasm fails. Clearly something still escapes me. Maybe I should take up drawing again. Or start exercising.



Business As Usual

Letters

Richard Lynch, January 1, 2024

Thanks for the LoC. You're no doubt aware that I now have a letterzine companion to MBP and I'll print this LoC once I make it to MBP 29. (It'll be sometime later this year.)

George Phillies, January 1, 2024

((On reviewing N3F Review of Books))

You could release a count of the reviewed books, list the titles, or say how many pages there were.

Lyn McConchie, January 1, 2024

You said that "I was dumb enough not to know I was expected to train up for a career, saddle myself with a wife and a house and a mortgage and 2.5 kids, starting in my 20s. (I was the kind of schlub who would actually do this, if I were just told to.)"

This is NOT necessarily wrong. Looking back, did you really want to do/be those things? Or do you simply feel that this is what others wanted you to do or be? I grew up with those. They were just told to me as imperatives. However I had different desires. I didn't want children. I didn't want marriage, I DID want a house, and that was it. I achieved the house in 1978 and was happy. The career I really wanted, I began to achieve in 1989 when I had time and space, and could begin. That was writing.

((There was a problem there, actually. I never knew what I wanted, I only sought to know what was demanded of me, for many years. In fact I remember deciding, as a child, I wasn't allowed to want anything, since I was inevitably mocked and humiliated and denied what I wanted. I have remembered what I wanted in life a few times, and still kept forgetting. It's an odd sort of amnesia. Maybe this year, I have to keep that issue front and centre in my mind.))

By the end of that year I had small items sold and published. By the end of the 1990s I had several books, a growing stack of short stories, and a rising number of articles/opinion pieces published. From there it has never stopped. Current list is 50 books, some 350 stories, and a large gathering of the non-fiction articles etc. Note that darn all of this is what was originally suggested. But I'm happy, very happy, with it. I do not have a partner who is a nuisance, I do not have children who demand my time. I have a house and a career, and that is it, what I wanted is mine. Look back on your life, Garth, do you have what you yourself want? Are you happy with it? And if so, you've accomplished so much. Congratulations, and relax. Not everyone wants the same things. I got what I actually wanted, and at 77 I can only be happy.

((Which hits the nail on the head.))

David Malinski, January 1, 2024

I looked into the VCon/WCSFA Facebook page.

I note that most activity ceased in 2019, and that only two items were posted after then, one in 2020 the other in 2021.

((Not too surprising, as most of their activity is now on their Discord channels. But the Facebook presence ought to be updated, as their news in this issue indicates.))

For a 'social media' presence this is a surrender, as we had discovered back in the 1990s there were only energy in the generations up to the early 2000s; without openly recruiting new leadership and “action takers,” there would not be any more “fan run” events like VCon.

My observations stand; I was part of the team that accepted the inevitable and closed down a fan-run games (mostly) convention in the Comox Valley in 2014. The attendance had just not kept up ... at all.

Now I see the same from the “zombie” events elsewhere. Either embrace what the new “fans” want to do, or stop wasting energy going into smaller and smaller events.

((Yeah, there's one of the persistent critical problems we had in this region: getting out of touch with what contemporary fans wanted and expected. I think that is being corrected.))

As much as it pains me to say this, not enough of the past convention leaders took the time to develop any future leaders; so those who might have been able to capture the imagination and grow the events back to healthy numbers are just not involved any more, and are not likely to even discover what might have been. A total lack of attention to this demographic issue has led to an ending of the generative powers of the convention scene.

((There's another persistent critical problem, which I attribute to the whole Pacific Northwest: failing to train, or even attract replacements. To be fair, in many years VCON had problems just getting enough people to staff their committees, for whatever reasons. That can be corrected, too.))

I am not seeing anything in the digital sphere, though I admit my age keeps me out of the “interest” sphere for this. My sons are also not connecting to anything remotely like a virtual fan-run convention that could pick up the energy and talent left behind by the fans of today.

If what I am observing of the younger elements complaining about the nature and scope of the sci-fi, fantasy and future fiction media is correct, then the era of the big connecting tissue fiction is also coming to an end.

((Are you talking about everybody reading/viewing different science fiction, fantasy and horror than anybody else, or simply having interests as different as comics and costuming, gaming and podcasts? In any case, we have different fandoms with quite different points of reference, and no experiences in common. Makes you wonder, why should they gather at the same events, then?? I don't know if that can be corrected.))

Perhaps the 'WE' stories can be brought to the fore? Will pure music, without any voice singing or a single band-leader, have a renaissance? Tales and fiction set in a

film-noir setting have appeal and potential; yet where are the stories of the teams of people working together to achieve? The time of the lone hero will return in about 30 years; for now the current generation needs to have visions planted via a team-based or systems solutions.

This lack of creativity in understanding the team and team-based systems will continue for at least another 7 years by my appraisal, until the current teenagers are better able to influence the media sphere. Sadly, they will have to create their own ecosystem for collectively sharing those stories and expressing them beyond the written page.

Jean-Paul / Space Cowboy Books, January 1, 2024

Happy New Year! And Happy National Science Fiction Day!

I've attached *Accretion* #4 for your enjoyment. It covers all of the happenings at Space Cowboy Books, as well as personal news, new releases, poetry, reading lists, and more. Each month should be a little different. I'll be mailing out the PDF at the end (or beginning) of each month.

Lloyd Penney, January 11, 2024

It's only been a handful of days, but I can respond to *The Obdurate Eye* #35 almost immediately. Either I'm getting faster, or the supply of zines I want to respond to is getting slower. Not sure, but this isn't going to stop me. There's a great selection of artworks here, and it's good to see more of Ken Fletcher's work.

*((I stopped hesitating and went through my fan art collection, mainly in alphabetical order by artist. I strongly suspect that I am re-running fan art I have already published. **Garth need more fan art!**))*

Crank theories have always been with us, these days, they are cooked up and pushed out politically. They must be created in order to confuse the electorate, and possibly vote in the people you don't want in power. The percentage of the population willing to believe and take to heart these crank theories rises as the population's level of education and critical thinking abilities and reasoning drops. Schools don't teach any of that any more. The biggest crank theory is how Trump supposedly won the presidency last election, and not Biden. Trump's constant whining and threats about this, and what he will do when elected (dictatorship, ultimate revenge on his opponents) should terrify most electors, if not the world.

((Schools don't teach this stuff?? I don't recognize this culture anymore.

((It's hard to tell where to draw the lines between cults, cranks, secret societies and terrorists sometimes. I used to joke that we ought to start a worldwide underground organization of humorists to combat terrorism, but the idea never caught on.))

I also know my time is limited, and age affects the mind and memory, so I need to be as effective and constructive as I can be. I rely on lists and writing paper when memory might fail.

((I am trying to work up a System, mainly for my own needs.))

Mark Nelson...I do not read as much SF as I should, Canadian or otherwise, but conventions have been my social lifeline for decades now. The last two events where long-lost friends gathered were, unfortunately funerals, and I expect [them] to happen more and more, given our average age, and also given the near-death of conventions in Canada. Hoax bids for Worldcons used to be a lot of fun, but the fannish sense of humour seems to have evaporated, and there is always someone eager to be offended.

((I am simply not prepared for the loss of a sense of proportion in what passes for mainstream culture.))

My loc...I am good to my word, and Yvonne and I have rejoined CSFFA. I will try to inform local fandom that the Auroras are still around, and try to increase the level of participation. We have added suggestions to the eligibility lists, and I know voting on these awards would increase if it wasn't for the \$10 fees. Is there an official press release about the opening of this year's Aurora process that I could put on my Facebook feed?

((You should talk to Cliff Samuels.))

Been busy with *Amazing* today...we need to explain our policies regularly these days. Back to editing a book tomorrow, so I need my rest. I'm off to watch inside of my eyelids...or TV, whatever comes first. Thanks for this issue, and see you soon.

Perry Middlemiss, Jan. 24, 2024

You state: "*Interestingly, I defined the use of my time in terms of producing something, such as writing, before I shuffle off. Am I getting off on the wrong foot?*"

I wouldn't have thought so. I'm of the view that I (and may I assume you as well?) spent a large amount of your working life doing the things you were "meant" to do. So surely it's time now to do the things that you "want" to do. If you're very lucky the "meants" and the "wants" will overlap and everyone is happy. But you do have to assume there will be some of the "want" list that don't appear on the "meant". And I don't see anything wrong in that.

And many thanks for all the previous OE issues.

((I was actually questioning whether it was a mistake to evaluate my use of time in terms of productivity, as though we are made to be production units.))

We Also Heard From: Jerry Kaufman

News-Like Substances

MICHAEL WALSH, IN MEMORIAM

Michael Walsh, a longstanding member of the B.C. Science Fiction Association, died in the last week of January 2024. Michael Walsh was a movie critic on the staff of the Vancouver *Province* newspaper, and incidentally gave VCON its name, by announcing

it as such in the *Province*. Among other contributions, he served for many years as a Toastmaster at VCON.

Michael Walsh is survived by his wife, Susan Walsh, and his daughter, Pauline Walsh. Susan Walsh writes:

“We will be having a memorial/ party sometime in the future, probably in late March, and I’ll post date, time and location on his Memorial page on the funeral home’s website:

“<https://www.affordablecremationandburial.ca/memorials/michael-walsh/5355918/index.php>”

(Susan Walsh, email, Feb. 4, 2024)

WCSFA, and the Future of VCON, Needs Volunteers!

The West Coast Science Fiction Association posted this month on Discord:

“We plan to host some one-day events over the next year in addition to our monthly gaming/fan meet-ups. Our long-term plan is for a gradual rebuilding process that starts with a couple of small events this year, a few more small events each year over the next few years, and eventually returning to a full VCON. We hope to host two events in 2024:

“* Fandom Bazaar (a flea-market/swap-meet type event)

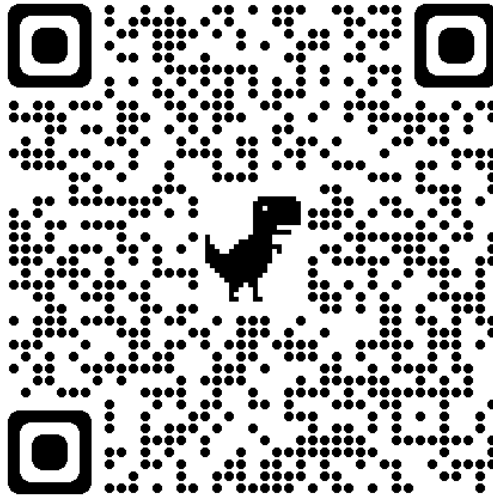
“* A single-day mini-con (with panels, presentations and a few other con activities) - name TBD.

“Details for the dates and locations are still being investigated, but what is certain is that WE REQUIRE VOLUNTEERS, both to help plan and to help run these events. A fan-run convention or event only happens with volunteers. Especially volunteers who are dedicated and prepared to give time and effort to see that the jobs that need doing get done all with no expectation of any particular benefit other than getting to enjoy the event that they helped make happen. But, IF TOO FEW volunteers step up, WE WILL NOT BE ABLE TO PUT ON THESE EVENTS, and the future of WCSFA (and VCON) will be bleak. WE WANT THIS TO HAPPEN! Do YOU want this to happen too? If so, please volunteer! If you are interested - even if you are unsure about how you could help - please get involved by dropping a comment in this channel here. We believe in the past AND the future of fandom in BC. We hope you do too. Thanks, The WCSFA 2023/24 Board

PS: If you are not currently a registered member of WCSFA, help us generate “seed money” to pay upfront costs (e.g. event space reservation) by registering for an annual WCSFA membership at the following link. <https://wcsfa-724516.square.site/#URyYnf> (Cost is \$5.50 - \$5 memberships + \$0.50 service fee)”

(Jenni Merrifield, WCSFA Discord group, Feb. 4, 2024)

Divya Kohli added that the link to the WCSFA Volunteer Form is <https://forms.gle/CuCouojTAmUzo2Kj7>. Alternatively, see the QR code below:



(Divya Kholi, email, Feb. 9, 2024)

((Also note: when I queried about sending a cheque, I was given the address P.O. Box 68079, Grandview RPO, Vancouver, BC Canada V5N 1W5. – GS))

Horizons Announces Its Reading Period

The University of British Columbia Science Fiction Society continues to publish *Horizons*, its fictionzine, on an annual basis; the UBCSFS recently announced its current reading period, February 6th to March 5th. Submissions are open to members of the UBCSFS.

(Allison & Cyena, UBCSFS Discord group, Feb. 2024)

Fandom Bazaar Officially Announced

“It will be held at the Sapperton Community Hall in New Westminster. **Address: 318 Keary Street. Date: June 8th 2024.** Time: From 12:00pm to 6:00pm Admission will be \$5, or free to WCSFA members (edited)

(Apostrophe Joe, WCSFA Discord group, Feb. 8, 2024)

Letter Campaign:

“The Association of Canadian Publishers (ACP), in partnership with l’Association nationale des éditeurs de livres (ANEL), has recently launched an [online letter writing campaign](#) to urge the government to fulfill its commitment to increasing the Canada Book Fund in Budget 2024.”

(Brian Hades, Publisher at EDGE, <http://www.edgewebsite.com>
via Guy Immega)

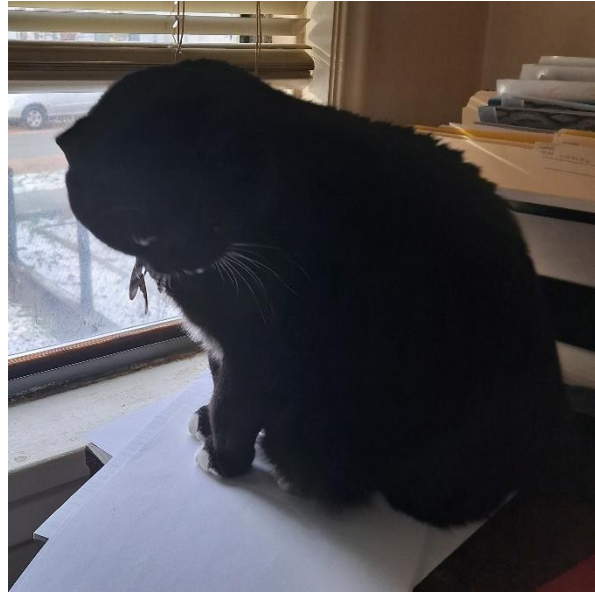
Latest Edge Publishing paperback and eBook editions:

Pishtaco, Lord of the Lost Inca Gold (Historical Paranormal Fantasy) by Mark Patton

Super-Earth Mother, The AI that Engineered a Brave New World (Hard Science Fiction novel) by Guy Immega

The Unworthy (Science Fiction novel – Part three of the Milky Way Repo series) by Michael Prelee

(Brian Hades, Publisher at EDGE, <http://www.edgewebsite.com>)



*“Get a human, they said.
It’ll be fun, they said ...”*

Death and The Artist

By Den Valdron, Facebook, Jan. 12, 2024

I think that most artists and writers think a lot about three things: sex, death and God. Personally, God can take care of themselves, and I’m not getting any sex. So let’s talk about Death, specifically, Death and the Artist... or Writer in my case.

Once in a while, quite erratically, someone says something, and it triggers some random synapses in my brain, and for no discernible reason, I say something sensible. It’s always disturbing when it happens, and often quite frightening for anyone nearby. It’s like discovering that a Bengal Tiger has hacked your GPS and passwords. But anyway, since I had one of those moments, I thought I’d share, for people in the arts field.

Suppose you're a writer or an artist, someone in the creative field. A poet, a playwright, a short story writer or a novelist, a composer, a lyricist, a film maker, etc. Maybe you are, in which case my sympathies.

Maybe you aren't, in which case, just pretend.

Now, suppose you're going to die.

Well, there's no supposing that is there? You're going to die, in relative terms sooner than later, and in geological terms, any minute now.

But never mind that – as an artist or a writer, what happens when you die?

THE POST MORTEM LIFE

Setting aside theology and decomposition of course.

Distressingly, it's all pretty standard stuff. Someone comes along and takes your body away. What's left behind, all your property, your possessions, everything else, the remains of your legal existence, is called your "Estate."

If you have a Will, there's an Executor, if you don't have a Will, there's an Administrator.

Quick note - if you have a Will, then basically all your stuff is handled in the way the will instructs. If you don't have a will, then by law there's an automatic process. If you have a spouse, they get everything. If you don't have a spouse but have children, everything divides equally among the children. If you don't have a spouse or children, but have siblings, it gets divided equally among the siblings, and so on and so forth, down through whatever generations are alive. As I said, it's automatic, and if you're a writer or artist, it's also a bad thing.

But never mind all that. Executors and Administrators have the same job: To basically wrap up, get rid of and close your estate.

What they do is they cash in or gather all your bank accounts, your RRSPs, any stocks or financial instruments. They sell your car, your house, any big ticket items. They cancel and pay off all your credit cards, close your phone accounts, cable account, the cancel your lease. They empty your house or apartment, your furniture and possessions are sold, if they have resale value. If they don't, they're given away, or divided among any family that wants them.

Anything left over is just sent to the dumpster. given away or carted off to the junkyard, and that can include some of your most precious sentimental items, a lot of the stuff that was just you, from your favourite slippers to a photo album, to your shelf of postcards and knick knacks from your world travels, it's all just tossed in the dumpster, everything is closed down and shut down. All the bills get paid from the collected money of the Estate, and divides up whatever is left among your survivors.

That's the standard process.

Whatever you had, whatever you left behind, that all ceases to exist, the footprint you left in the world is swept away, scattered like dust. That's the whole point of the process, once you're dead, there's a process of erasing you.

What happens to your art? Your writing?

Well, that's kind of a tricky thing. Because 99 times out of 100, the Executor or Administrator of your estate doesn't understand or care about your art or your writing. It's not their job to understand or appreciate or see any future potential. Their job is to erase your former existence. It's all about shutting down, cancelling, closing out, selling off, giving away, paying out and... all gone.

The thing is though, that your legacy as an artist or writer, your art, your writing, that actually has a potential life beyond all that. So that's what you need to be careful of.

Under a regular Executor or Administrator: All your novels, your short stories, your poetry that's sitting in your computer hard drive, or in binders and boxes, all your artwork and art supplies? That's likely to just get carted off to the dump and discarded.

Think about this: Your computer goes into Electronic Waste and gets crushed and magnetized. Your publications, your books and magazines, get given away or just dumped in the trash. Every novel or short story you've got in there, every book you wrote, every article, every letter or email that you've kept - reduced to wandering mindless electronic white noise, wiped away, the physical parts of your computer stripped, recycled, melted down or just gone.

To the Executor or Administrator, mostly, all of this stuff has no intrinsic value at the moment that they're trying to sort out the estate, your Administrator/Executor's job is just to clear it all away, reduce the estate to cash, pay the bills and wrap things up. Your body of artistic work, your copyrights, your intellectual property, your life's work... just gone into the dumpster.

Most of the time, your Executor or Administrator, they don't know what else to do with it. All the art stuff, that's not normally how their job works, and they're not likely to handle it well.

Any possible value or legacy is lost.

Do you really want that to happen?

Does that sound... satisfying?

Because the thought of it freaks me the hell out.

Now, I'm a lawyer. But this isn't legal advice, I'm not representing anyone, I'm not fishing for clients. But I think I've got some useful things for people to think about.

As artists and writers, we're in kind of a unique position. Our work survives, or it can survive. The legal rights in our work survives us. Maybe it's a lot, maybe it's nothing, but something of us, of what we loved, can ensure.

We want our work to survive us. And that work, our legacy, may actually have value or potential value, even after we pass on. So maybe it's worthwhile to ponder the matter and think about making arrangements to ensure it's taken care of.

Let's start. You're a writer, and you're going to die. What do you do? How do we do that.

Well, your writing, your art, your legacy, actually has two components:

(1) There's the physical part of it (and that includes computer files);

(2) And then there's the legal or the Intellectual Property part of it.

They go together. You can't have one without the other. Your copyright in your novel does you no good, if that novel doesn't exist, or if nobody has a copy of it. But they have separate needs, and you have to do different things, so I'm going to talk to you about how to deal with each in turn.

THE OTHER BODY, YOUR BODY OF WORK

First the physical part of the Writers/Artists Estate. This is your physical manuscript, the print version of your writings, the binders of stuff, the contracts, the correspondence, and not just that, the CD, the Zip drives, the hard drive, etc. An electronic copy is still part of that physical estate. An email is part of it. It's the tangible side of your work.

If you're an artist, that includes your drawings, sketches, paintings, correspondence, contracts, materials, preliminary works, etc.

You need to be careful. That's the stuff that your normal Estate Executor might well toss into a dumpster. Honestly, I don't blame them. Their job is to clean everything out, pay bills, reduce everything to cash and get rid of anything that can't be instantly reduced to cash. Art and writing kind of thing is problematic. It's hard for a normal Executor to recognize any value in it, or to make any kind of effort for it.

Now, if you've got family members or survivors who treasure your work, and they let the Executor or Administrator know, they can usually get it. If there's a family dispute over it that's usually a pain in the ass, unless there's some clear direction in a will. Often, family or survivors don't care or don't have a use for it. I've heard several writers tell me that their children or survivors aren't interested.

If you're lucky and somewhat famous or well known, or have any kind of reputation, your Executor may donate it to a library or an archive, or to a University – someone who takes stuff like that. At that point, your life's work goes into storage boxes against the potential prospect that some day some Master's Degree student will come looking for a thesis. That's if you're lucky, even famous writers life's work can end up in a dumpster. If you're relatively obscure...they might say no. In which case, dumpster time.

We want to avoid the dumpster. First order is we want you're life's work to avoid the dumpster, to not end up anywhere near it.

What to do? First you need to make sure that all your Art/Writing stuff is gathered together. Now maybe this is your natural inclination, you're hyper-organized, you have a study or a work area, all your stuff is neatly organized in hard drive folders, binders, zip drives, boxes, there's a physical or electronic file with all your passwords, directories, accounts, contracts, lists etc. Or you can be a bit like me, where things are a little ... spread out.

The thing is, your regular Executor/Administrator, the person who deals with your estate, they may not be interested or able to pull all your art stuff together for you. Mostly, they're interested in getting rid of everything and shutting things down. They're not qualified and they may not understand. They may just toss everything.

You Literary Estate person either needs to have this all ready, waiting for them. Or they are going to have to jump fast and try and pull it all together while your regular Executor is carting everything to the dumpster - that's a recipe for stuff to go wrong, stuff to go missing, for conflicts, etc.

So what you want to do is at least make an effort to make sure everything is centralized, accessible, easily findable and obvious enough that your Literary Executor can find it easily, and obvious enough that your regular Executor has a decent chance to recognize this isn't something that should go into the dumpster and paper shredders and maybe sets it aside.

Whether you are a big time writer or artist, or someone like me, marginal and on the fringes, doing it as a labour of love, either way, just make a little effort to make it easy on the people who come after who are trying to deal with this.

Look the more disorganized and all over the place your body of work is, the more chance of some or all of it ending in a dumpster. Someone needs to pull it all together into a package, to centralize or organize it, so it can be found or used. Maybe someone will do that for you. Maybe no one will. Even if someone tries, they may not do much of a job.

Just make the effort. Okay?

YOUR ARTISTIC LIFE AFTER LIFE

Now, let's go on to the meatier side of things. Your intellectual property, which can include your trademarks, patents, industrial designs, your business name, your 'celebrity' and image and name, and so on. There's a lot of stuff covered, but that's for another discussion. Mostly, we'll stick with copyright.

The fun thing about copyright, is that even though you die, your copyright in your artistic or literary work lives on. The usual rule internationally, is that copyright is created automatically with the creation of a literary or artistic work, no registration necessary, and that it lasts for the life of the artist or writer, plus seventy-five years. So basically, your writing, your literary work, your stories and books, could still be making money for your heirs for seventy-five years. That's kind of cool.

I'm going to caveat a little bit - in the United States, due to the Sonny Bono law, there is an extension of copyright to works published before 1978 to 95 years. That's why Mickey Mouse just entered public domain.

But either way, there is potential for your work to have a life of its own, to circulate, to get published, to keep your name alive, even to make a little money, or get a little recognition. That's not a bad thing.

But if you don't look after it, there are ways that things can go wrong.

I'll give a pop culture example - there were a couple of Doctor Who writers, Pip and Jane Baker. They created a villain, the Rani, and a handful of monsters, whose rights they own. Doctor Who has been around for a long time, it's big on recycling its villains and monsters. Ideally, they might like to re-use some of Pip and Jane Baker's properties, which would be a very lucrative proposition for the Bakers, and their estate.

But here's the problem: The Baker's apparently passed away without wills and without direct heirs, no one actually knows who holds the rights to the Baker's characters. Without knowing the rights holder, without that situation being clear, they can't use those characters. The show loses, the estates lose, the fans lose and ultimately, someone who could have benefitted, doesn't.

I know of cases of anthologies where Editors wanted to use a short story by a deceased author, but can't, because they have no idea who holds the rights. I suppose this extends to entire novels and books. Desirable but unpublishable because the rights are uncertain.

Not having your rights in order, and clearly in the hands of a Literary Estate or Executor, basically means that it can be difficult or impossible for your work to see the light of day again.

Now, just because you didn't give away your literary rights in a will, it doesn't mean that those rights vanish. You can, if you wish, will your work into the public domain - just put it in your will "All my stuff is public domain the moment I die!"

But unless you do that, your copyright endures, even if you die without a will. It just gets confusing as to who has it, or how much of it they have. Suppose that you die without children, leaving only a spouse, or you die without a spouse, leaving only one child - well, that's simple, only one person, they get your literary rights along with everyone else.

Supposing that there are several children - they'd all have an equal share. Suppose instead of children, there are siblings, again, equal share. Suppose that it's second generation, there are nieces and nephews, grandchildren. Without arrangements or designations, the 'copyright' is spread over a dozen people, every single one having a veto, every single one having to sign off on any usage. That's assuming that they're known and can be found, ten, twenty or fifty years after the fact. No publisher or marketer is going to work that hard. Or suppose there are no heirs, where does it go.

What happens then, is if you die without a will, your copyright goes into this publishing limbo where it's not clear who owns it, who owns what, what permissions are required, or how to find them. In most cases, although the copyright exists and might potentially be publishable or lucrative, no one will touch it. Your work goes into a twilight zone, existing, legal, but untouchable.

Eventually, it will end up in public domain, seventy-five years after you are dead. But most works, if they have a post mortem publication life, that's usually in the first twenty-five to fifty years after death.

And to be at all valuable seventy-five years after death, your work generally needs to be popular and have a track record within that seventy-five years. It's not seventy-five years of obscurity, and then a new lease on life in the public domain. Seventy-five years of obscurity will usually be followed by public domain obscurity.

All of this is why, if you are at all serious, about your art or your writing, make a will and make some special provisions in your will for what happens to your work, what happens to the copyrights and intellectual property rights, after you die, because it is your legacy. Why waste it.

Now, you should see a lawyer to discuss this. It should be a part of your will discussions. But I am going to offer a few thoughts.

First of all, there's a difference between the administrator of your literary estate, and the beneficiaries. The administrator will be the person who runs it, who sells it, who signs the publishing contracts, and who handles the money. The beneficiaries are just the people who receive the money.

Don't make the mistake of just dividing your literary estate up among your beneficiaries. You have four children, you divide your copyright equally four ways - that means that all four have to sign every publishing contract, that's just looking for trouble, there's a million ways for things to go horribly wrong. You could assign individual copyrights to each child - four books, four children, one book copyright to each. Yeah, there's still a lot of bad outcomes. Don't do that.

And just because they're your children doesn't mean that they're any good at it. I've talked to writers who say "my children aren't really interested in this." If they're not writers or artists themselves, if they're not in the trade, they're just not going to be any good at it. Even if they have one single undivided share, they may not know what to do or where to go. Maybe they'll be motivated and get lucky, maybe not, you're rolling the dice.

What you want to do is assign or license your copyrights to a single, or at most a pair, of administrators for your literary estate, and let them run things. You arrange for them to take a fee, to compensate for any work, their job is to handle things and pay the beneficiaries.

"Well, who the hell is that?" I hear you asking. I can't tell you. But I can give you some suggestions.

If you're successful enough that you have a literary agent or business manager in the field, then usually that's the obvious candidate. A lot of literary agents and business managers actually go on and continue to administer the literary estates of their deceased clients. Sometimes they actually prefer it that way. There's a lot less nagging and complaining when the client is dead.

Past that? Someone in the business. A lot of writers have very good, very personal relationships with Editors, with Small or Medium sized publishers, with fellow writers. If you work regularly with someone that you trust, then try them. If you're close friends, or even good colleagues with a fellow writer or artist, and they seem capable, ask them.

If there is someone in your extended family with an affinity or a talent, ask. If there is someone in your broad circle of friends or colleagues that might be able to handle it, ask. Hell, worst case scenario, pick a writer's nonprofit or something. It can be a corporation, a law firm, it's flexible.

Preferably it should be someone comparatively younger than you, with a few years in them. If they die the year after you, then everyone's time has been wasted, and confusion ensues.

On the other hand, your estate will last seventy-five years, so it's likely to outlive whoever you appoint. So you may want to make arrangements for it to pass on or pass down, or set up a trust.

The thing with a Literary Estate Administrator is it's a voluntary thing. If your literary legacy is worth a lot of money they'll be beating down your door for the job. If some money, you've got a shot. If it's a crapshoot or no money, they're doing you a favour. So the key is to ask, get their agreement to take it on.

I suppose you could try to simply just saddle someone with it, without asking. But then, they'd have no obligation or motive to do anything.

You want to give some directions for what an Administrator does with your stuff, perhaps nothing more than sell or license it to the max. But some artists have given very specific directions on ways they don't want their stuff used. You also need to determine how your administrator get paid, or what their commission should be. You need to designate your beneficiaries and what their share is. Perhaps how transfers go, or special conditions.

There's stuff to think about. Hopefully there's no rush. Talking to a lawyer, or a writer's organization should help you figure things out.

Full disclosure: I haven't done any of this stuff, I don't even have a will. If I get hit by a bus tomorrow, I'd be boned. But if I got a diagnosis of cancer that gave me a few months, this is something I would be working to get taken care of. I'm getting up in years, maybe in five or ten, it'll be time to make the efforts, figure it out, make arrangements and get a will done.

But I figure that whenever I get around to knuckling down and getting it sorted out, it will get done pretty quickly. Particularly if I've figured out what I need to do and what I want to do in advance. An afternoon sometime, maybe a weekend and voila. I figure the rest of you are in the same situation.

Most of you are young(ish) (sort of) and vital (hah) with (hopefully) many years ahead of you. So there's no urgency. Hopefully, we'll all have many years before any of this becomes a concern. That's cool. I'm just laying it out there.

No pressure. Just something to think about and have in the back of your mind.



Fannish Estates and Fannish Archives

As if I haven't put enough on my plate, I decided it was past time to have an updated, comprehensive article on where to will your fanzine library, or where to find great fanwriting from previous years. It turns out there are a lot of archives and repositories, both for hardcopy and for digital files, that will accept, and even solicit fanzines. I have attempted to draft a list, as outlined below.

Bear in mind that this is only a draft, so it is still in a pretty skeletal format. I still have to query each one to see if they are interested in accepting SF fanzines from the last five or six decades, from all across English-speaking North America and the British Commonwealth. Also, a number of archives are specialized for subjects such as Star Trek fanzines, or feminist zines, or primarily music- and politics-oriented zines, especially from the 1990s onward.

Anchor Archive Zine Library, Halifax, NS

At 2177 Gottingen Street
K'jipuktuk (Halifax, Nova Scotia)
email: anchorarchive@gmail.com

Mailing address: P.O. Box 33129, Halifax, NS B3L 4T6

<https://anchorarchive.org>

"The Anchor Archive has over 5000 zines on all different topics, including a lot of zines made in Halifax and the Maritimes. A lot of our collection has been entered in our searchable [online catalogue](#). You can also browse zines by [categories](#) or by [subjects](#). ...

"To borrow zines you must be a member and visit the zine library in person. You can become a member by donating \$2-10 or donating a zine. You get zines for 2 weeks and can take out 13 at a time.

"The Anchor Archive and RadStorm are fundraising to buy a building so we have a permanent home! We have the opportunity to buy the building we're currently in and are raising money for a down payment and related fees. Please support us by donating! Information on how to donate is on the [RadStorm website](#)." (archivist, posted July 7, 2019)

Archive of Our Own (hosts Online Archives)

"A fan-created, fan-run, nonprofit, non-commercial archive for transformative fan works, like fanfiction, fanart, fan videos, and podfic." (excerpted from <https://archiveofourown.org>)

"The Archive is a project of the Organization for Transformative Works (OTW), which is committed to fan privacy. For more information about how you can support the OTW, please see the [OTW Website](#). This Privacy Policy governs the Archive."

“Archive Of Our Own hosts and shares content created by fans, for fans.”

“The OTW does not claim any ownership or copyright in your Content.”

(excerpts from Terms of Service)

<https://archiveofourown.org>

Arrow Archive, Hamilton, ON

“The Hamilton Youth Zine Library is looking for zines for their collection. ... We're looking to start a zine library for youth in downtown Hamilton, Ontario and we need your help! We have a fair amount of zines already, but we're looking to broaden our selection, especially with zines that would be relevant and interesting to the people who will be using the library. The library will be hosted by the NGen Youth Centre, a community centre for people between the ages of 13 and 24 that is home to a diverse array of events, projects, and programming. While all zines (personal, political, poetry, art) are welcome, it would be especially sweet to get titles by zinesters with experiences similar to those who come through the centre, which includes migrants, youth of colour, hip-hop heads, youth experiencing homelessness, slam poets, and others. If you've got something that might be up our alley, you can mail things to: (Youth Zine Library 35 Florence St., Hamilton, ON L8R 1W5

or if you've got a pdf file, we can handle the printing if you contact us at hamiltonyouthzinelibrary@riseup.net If you want to help spread this around on social media, please share this page rather than this email (doesn't have a mailing address): <http://youthzinelibrary.tumblr.com/>” (July 10, 2015)

At University of Guelph Campus University Center Room 203; Email: thearrowarchive@gmail.com; mailing address: Arrow Archive Box 183 Guelph, Ontario N1H 6J6 Canada. [arrow archive](#) (blogspot), [arrow archive: Contact](#)

Austin Fanzine Project University of Texas, Austin, TX

“The Austin Fanzine Project started as a relatively straightforward digitization and transcription project intended to improve access to the documents of a recently-historical subculture – the Austin, Texas underground music scene of the 1990s.”

Email: afdtip@gmail.com

[Austin Fanzine Project](http://www.austinfanzineproject.org) (www.austinfanzineproject.org)

Austin Public Libraries, Austin, TX: Faulk Central Branch Magazines and Newspapers section (emphasis on city and region)

Organization for Transformative Works [\(1\) Facebook](#) , University of Iowa

“The Organization for Transformative Works (OTW) is a nonprofit organization established by fans to serve the interests of fans by providing access to and preserving the history of fan works and fan culture in its myriad forms. We believe that fan works are transformative and that transformative works are legitimate.”

<https://www.transformativeworks.org>

Archives and Repositories I still have to investigate:

- Barnard College Library New York NY (emphasis on zines by women of colour)
- Bibliograph Montreal
- Browne Popular Culture Library Bowling Green State University
- Calgary Zine Library Zine Tree collective
- Duke University Libraries Durham NC (emphasis on zines by women)
- Enterprising Women Collection Temple University (zines by women including Paskow Science Fiction Fanzine collection)
- George A. Smathers Library University of Florida Gainesville (emphasis on Cuban/political zines, the Ernesto Chavez collection)
- Minneapolis Community & Technical College Minneapolis MN (includes alt press, self-published zines)
- New York Public Library New York NY (esp. DeWit Wallace Periodical Room, Stephen A Schwartzman Building)
- U Zine Library Ontario College of Art & Design Toronto ON
- Papercut Zine Somerville MA (lending library, all zine genres)
- Sheridan College Library Oakville ON
- Sherwood Forest Zine Library Austin TX (zines/DIY culture)
- Texas A & M University College Station TX (emphasis on zines in SW US – see Cushing Library Fanzine Collection. Susan Frank Klingon/Star Trek Collection)
- Toronto Zine Library Toronto ON
- University of Alberta Libraries (UAL) (western Canadian zines; the Cuthbert SF & F collection is here – Reichardt, 2023)
- University of California Riverside Fanzine Collection
- University of Iowa Fanzine Archives Special Collections SF & Popular Culture Collections Zine and Amateur Press Collections
- Vancouver Public Library (emphasis on alt zine/DIY culture)
- Zine Archive and Publishing Project part of Hugo House Seattle

They're = They fucking are.

Their = Shows fucking possession.

There = Specifies a fucking location.

You're = You fucking are.

Your = Shows fucking possession.

We're = We fucking are.

Were = Past fucking tense of "are".

Where = Specifies a fucking location.

Than = A fucking comparison.

Then = A point in fucking time.

Now you know.



“The skulls of your enemies are much more environmentally friendly than plastic cups. Just sayin’.”

New Book Releases in January and February 2024

From: White Dwarf Books, 3715 W. 10th Ave., Vancouver, BC V6R 2G5
604-228-8223; **Email:** whitedwarf@deadwrite.com
Webpage: www.deadwrite.com; STORE HOURS: 10-6 Mon-Sat, 12-5 Sun.

PRICES are in Canadian Dollars. Ordering Information is available on our website for:

[Ordering and payment](#)

[Postage](#)

[Other catalogues](#)

Abbreviations: hc = hardcover, tp = trade (oversized) paperback, [UK ed] = British publication, [CDN ed] = Canadian publication. Default is US publication.

Please note that this listing is not exhaustive; we have many more (several hundred more) titles coming during this period.

[January 2024 New Fantasy and Science Fiction Releases](#)

Adams, Sean. *THE THING IN THE SNOW*. Morrow, 23.99 tp.

Ascher, Aurora. *SANCTUARY OF THE SHADOW*. [ELEMENTAL EMERGENCE #1]. Red Tower, 34.99 hc.

Avery, Amy. *THE LONGEST AUTUMN*. Flatiron, 38.99 hc.

Bardugo, Leigh. *HELL BENT*. [ALEX STERN #2]. Flatiron, 26.99 tp.

Blake, Olivie. *THE ATLAS PARADOX*. [ATLAS #2]. Tor, 24.99 tp.

Blake, Olivie. *THE ATLAS COMPLEX*. [ATLAS #3]. Tor, 38.99 hc.

Butler, D. J. *AMONG THE GRAY LORDS*. [INDRAJIT & FIX #3]. Baen, 37.00 hc.

Carson, Scott (=Michael Koryta). *WHERE THEY WAIT*. Pocket, 12.99 pb.

Castro, V. *THE HAUNTING OF ALEJANDRA*. Del Rey, 24.95 tp.

Castro, V. *REBEL MOON: THE OFFICIAL MOVIE NOVELIZATION*. Titan, 22.99 tp.

Chiles, Patrick. *ESCAPE ORBIT*. [ECCENTRIC ORBITS #2]. Baen, 12.99 pb.

Correia, Larry & Kacey Ezell (eds). *DOWN THESE MEAN STREETS*. Baen, 37.00 hc.

Curtis, Grace. *FRONTIER*. Solaris, 22.99 tp.

DalGLISH, David. *THE SLAIN DIVINE*. [VAGRANT GODS #3]. Orbit, 25.99 tp.

De Castell, Sebastien. *FATE OF THE ARGOSI*. [ARGOSI #3]. Hot Key, 26.99 tp.

Dickinson, Seth. *EXORDIA*. Tor.com, 39.99 hc.

Dyachenko, Marina & Sergey. *ASSASSIN OF REALITY*. [VITA NOSTRA #2]. Voyager, 23.99 tp.

El-Arifi, Saara. *FAEBOUND*. Del Rey, 38.99 hc.

Fawcett, Heather (BC Author). *EMILY WILDE'S MAP OF THE OTHERLANDS*. [EMILY WILDE #2]. Del Rey, 37.99 hc.

Grumley, Michael C. *DEEP FREEZE*. [REVIVAL #1]. Forge, 24.99 tp.

Hazlett, Sean Patrick (ed). *WEIRD WORLD WAR: CHINA*. [WEIRD WORLD WAR #3]. Baen, 25.00 tp.

Hendrix, Grady. *HOW TO SELL A HAUNTED HOUSE*. Berkley, 24.95 tp.

Holladay, Maelan. *THE STORM GATHERS*. [STORMFALL]. Inimitable, 35.95 hc.

Khan, Shubnum. *THE DJINN WAITS A HUNDRED YEARS*. Viking, 37.99 hc.

Knutsdottir, Hildur. *THE NIGHT GUEST*. Nightfire, 26.99 hc.

Lemming, Kimberly. *THAT TIME I GOT DRUNK AND SAVED A DEMON*. [MEAD MISHAPS #1]. Orbit, 24.99 tp.

Long, H. M. *PILLAR OF ASH*. [HALL OF SMOKE #3]. Titan, 21.95 tp.

May, Elizabeth. *TO CAGE A GOD*. [THESE MONSTROUS GODS #1]. DAW, 37.99 hc.

McCarthy, Wil. *POOR MAN'S SKY*. [RICH MAN'S SKY #2]. Baen, 12.99 pb.

McGuire, Seanan. *MISLAID IN PARTS HALF-KNOWN*. [WAYWARD CHILDREN #9]. Tor.com, 30.99 hc.

Modesitt, L. E. Jr. *FROM THE FOREST*. [SAGA OF RECLUCE #23]. Tor, 40.99 hc.

Mohanty, Gourav. *SONS OF DARKNESS*. AdAstra, 24.99 tp.

Nayler, Ray. *THE TUSKS OF EXTINCTION*. Tor.com, 35.99 hc.

Paver, Michelle. *WAKENHYRST*. Head of Zeus, 21.99 tp.

Pokwatka, Aimee. *THE PARLIAMENT*. Tor.com, 38.99 hc.

Reynolds, Anthony. *RUINATION*. [LEAGUE OF LEGENDS]. Orbit, 25.99 tp.

Reynolds, Alastair. *MACHINE VENDETTA*. [PREFECT DREYFUS EMERGENCIES #3]. Orbit, 23.99 tp.

Riedel, Josh. *PLEASE REPORT YOUR BUG HERE*. Holt, 23.99 tp.

Rothman, M. A. & D. J. Butler. *TIME TRIALS*. Baen, 25.00 tp.

Runyx. *GOTHIKANA*. Bramble, 39.99 hc.

Sanderson, Brandon. *THE SUNLIT MAN*. [COSMERE SECRET PROJECTS]. Tor, 39.99 hc.

Shawl, Nisi. *KINNING*. [EVERFAIR #2]. Tor, 38.99 hc.

Tsamaase, Tlotlo. *WOMB CITY*. Erewhon, 37.00 hc.

Weber, David. *TO CHALLENGE HEAVEN*. [OUT OF THE DARK #3]. Tor, 39.99 hc.

Whiteley, Aliya. *THREE EIGHT ONE*. Solaris, 36.99 hc.

Whitten, Hannah. *THE FOXGLOVE KING*. [THE NIGHTSHADE CROWN #1]. Orbit, 25.99 tp.

Williams, Jen. *GAMES FOR DEAD GIRLS*. Crooked Lane, 25.99 tp.

Wilson, C. L. *LORD OF THE FADING LANDS*. [TAIREN SOUL #1]. Avon, 23.99 tp.

Woolf, Maud. *THIRTEEN WAYS TO KILL LULABELLE ROCK*. Angry Robot, 23.99 tp.

Wragg, David. *THE HUNTERS*. [TALES OF THE PLAINS #1]. Voyager, 25.99 tp.

February 2024 New Fantasy and Science Fiction Releases

Arden, Katherine. *THE WARM HANDS OF GHOSTS*. Del Rey, 37.99 hc.

Ashton, Edward. *ANTIMATTER BLUES*. [MICKEY7 #2]. St. Martin's, 24.00 tp.

Bennett, Robert Jackson. *THE TAINTED CUP*. Del Rey, 38.99 hc.

Bishop, Anne. *THE QUEEN'S PRICE*. [BLACK JEWELS #12]. Ace, 13.50 pb.

Bond, Gwenda. *THE FRAME-UP*. Del Rey, 24.95 tp.

Brown, Gareth. *THE BOOK OF DOORS*. Morrow, 25.99 tp.

Caldecott, Andrew. *SIMUL*. [MOMENTICON #2]. Mobius, 35.00 hc.

Cambias, James L. *THE SCARAB MISSION*. [THE BILLION WORLDS #2]. Baen, 12.99 pb.

Chen, Mike. *A QUANTUM LOVE STORY*. MIRA, 23.99 tp.

Choo, Yangsze. *THE FOX WIFE*. Holt, 36.99 hc.

Cordova, Jason (ed). *CHICKS IN TANK TOPS*. Baen, 12.99 pb.

Correia, Larry. *TOWER OF SILENCE*. [SAGA OF THE FORGOTTEN WARRIOR #4]. Baen, 25.00 tp.

De Castell, Sebastien. *CRUCIBLE OF CHAOS*. [GREATCOATS]. Mobius, 35.00 hc.

Doctorow, Cory. *RED TEAM BLUES*. Tor, 23.99 tp.

Doctorow, Cory. *THE BEZZLE*. [MARTIN HENCH #2]. Tor, 36.99 hc.

Gibson, S. T. *AN EDUCATION IN MALICE*. Redhook, 38.00 hc.

Golden, Christopher. *THE HOUSE OF LAST RESORT*. St. Martin's, 39.00 hc.

Gout, Leopoldo. *PINATA*. Nightfire, 24.99 tp.

Gregory, Daryl. *REVELATOR*. Vintage, 23.00 tp.

Hair, David. *THE BURNING LAND*. [THE TALMONT TRILOGY #1]. Mobius, 35.00 hc.

Harrow, Alix E. *FRACTURED FABLES*. Tor.com, 26.99 tp. A SPLINDLE SPLINTERED and EVIL QUEEN IN A MIRROR MENDED in one volume.

Huff, Gorg & Paula Goodlett & Eric Flint. *AN ANGEL CALLED PETERBILT*. [ASSITI SHARDS #5]. Baen, 37.00 hc.

Juels, Ari. *THE ORACLE*. Talos, 33.99 hc.

Kingfisher, T. A HOUSE WITH GOOD BONES. Nightfire, 25.99 tp.

Klune, TJ. HEARTSONG. [GREEN CREEK #3]. Tor, 39.99 hc.

Lakshminarayan, Lavanya. THE TEN PERCENT THIEF. Solaris, 22.99 tp.

LaValle, Victor. LONE WOMEN. One World, 24.95 tp.

Le Guin, Ursula K.. URSULA K. LE GUIN: FIVE NOVELS (LOA #379): THE LATHE OF HEAVEN / THE EYE OF THE HERON / THE BEGINNING PLACE / SEAROAD / LAVINIA. Library of America, 60.00 hc. Together for the first time, all 5 standalone novels from the Hugo and Nebula award - winning writer.

Lebbon, Tim. AMONG THE LIVING. Titan, 22.99 tp.

Lemming, Kimberly. THAT TIME I GOT DRUNK AND YEETED A LOVE POTION AT A WEREWOLF. [MEAD MISHAPS #2]. Orbit, 24.99 tp.

Lim, Roselle. NIGHT FOR DAY. Ace, 24.95 tp.

Link, Kelly. THE BOOK OF LOVE. Random House, 41.00 hc.

Lostetter, Marina. THE CAGE OF DARK HOURS. [FIVE PENALTIES #2]. Tor, 26.99 tp.

Maas, Sarah J. HOUSE OF FLAME AND SHADOW. [CRESCENT CITY #3]. Bloomsbury, 42.00 hc.

Macallister, G. R. ARCA. [THE FIVE QUEENDOMS #2]. Saga, 26.99 tp.

Marengi, Garth. GARTH MARENGHI'S TERRORTOME. Coronet, 19.99 tp.

Marques, Patricia. HOUSE OF SILENCE. [ISABEL REIS #2]. Hodder, 19.99 tp.

Martin, George R. R. (ed). SLEEPER STRADDLE. [WILDCARD]. Bantam, 37.99 hc.

McAuley, Paul. BEYOND THE BURN LINE. Gollancz, 19.99 tp.

McCarthy, Wil. BEGGAR'S SKY. [RICH MAN'S SKY #3]. Baen, 37.00 hc.

McGuire, Seanan. BACKPACKING THROUGH BEDLAM. [INCRYPTID #12]. DAW, 14.99 pb.

Moraine, Sunny. YOUR SHADOW HALF REMAINS. Nightfire, 22.99 tp.

Mullen, Thomas. BLIND SPOTS. Minotaur, 24.00 tp.

Noon, Jeff. GOGMAGOG: THE FIRST CHRONICLE OF LUDWICH. Angry Robot, 24.99 tp.

Older, Malka. THE IMPOSITION OF UNNECESSARY OBSTACLES. [INVESTIGATIONS OF MOSSA AND PLEITI #2]. Tor.com, 27.99 hc.

Patterson, James. CIRCLE OF DEATH. [SHADOW (LAMONT CRANSTON)] Grand Central, 13.99 pb.

Porter, S. E. PROJECTIONS. Tor, 39.99 hc.

Power, Rory. IN AN ORCHARD GROWN FROM ASH. [THE WIND-UP GARDEN SERIES #2]. Del Rey, 24.95 tp.

Quin, Eilish. MEDEA: A NOVEL. [MEDEA]. Atria, 36.00 hc.

Ruff, Matt. THE DESTROYER OF WORLDS: A RETURN TO LOVECRAFT COUNTRY. Perennial, 23.99 tp.

Rushdie, Salman. VICTORY CITY. Vintage Canada, 23.00 tp.

Saintcrow, Lilith. A FLAME IN THE NORTH. [BLACK LAND'S BANE #1]. Orbit, 25.99 tp.

Sims, Jonathan. FAMILY BUSINESS. Gollancz, 19.99 tp.

Slatter, A. G. THE BRIAR BOOK OF THE DEAD. Titan, 22.99 tp.

Spufford, Francis. CAHOKIA JAZZ. Scribner, 36.99 hc.

Summers, Georgia. THE CITY OF STARDUST. Redhook, 38.00 hc.

Swan, Richard. THE TRIALS OF EMPIRE. [EMPIRE OF THE WOLF #3]. Orbit, 39.00 hc.

Talabi, Wole. CONVERGENCE PROBLEMS. DAW, 37.00 hc. A collection of stories.

Tan, Sue Lynn. TALES OF THE CELESTIAL KINGDOM. [CELESTIAL KINGDOM #3]. Voyager, 31.00 hc.

Taylor, Jodi. ABOUT TIME. [THE TIME POLICE]. Headline, 19.99 tp.

Verona, Emily Ruth. MIDNIGHT ON BEACON STREET. Perennial, 21.99 tp.

West, Joma. TWICE LIVED. Tor.com, 35.99 hc.

Wolf, Marisa. BEYOND ENEMIES. Baen, 25.00 tp.