



CAT RAMBO (they/them) lives, writes, and teaches somewhere in the Pacific Northwest. Their 200+ fiction publications include stories in *Asimov's*, *Clarksword Magazine*, and *The Magazine of Fantasy & Science Fiction*. They are an Endeavour, Nebula, and World Fantasy Award finalist. They also run a popular online school, The Rambo Academy for Wayward Writers. Their books include *You Sexy Thing*, *Carpe Glitter*, and *Hearts of Tabat*.

PC: On Focus Photography

1. When the crew stops near the Gate, their pop-up restaurant features Velcoran cuisine, balloons full of scented flavors that accompany protein bricks. What did you think of the Velcoran meals—did they sound appealing? What food scenes have you enjoyed in other science fiction books? What do you think makes for a “good” food scene, and does Rambo manage to hit all the notes?
2. Atlanta’s quest in this book is to find her role in life aboard the ship. How do her efforts fare? What do you think are the challenges that her new role at the end of the book will provide her?
3. Skidoo has rejected her species’ “normal” culture not just in venturing in space, but in the modifications that she has made to her body. What do you think drove her to do so, and what do you think her feelings are about that home she’s left so far behind?
4. Talon’s grief over his lost brother leads him to break the law in trying to replicate him, but it’s Gnarl that puts temptation in his path in the first place. How complicit is Gnarl in the creation of Rebbe, and how does he know how to best tempt Talon?
5. Rebbe in turn ends up hating Thorn. Is that hatred inevitable, or are there others Rebbe can or should blame? What would it be like realizing you had been created in order to be something you do not want to be?
6. Why does Talon identify so deeply with the ship when it tells him about its siblings? Does the ship understand the sibling relationship the same way that Talon does?
7. Jezli Farren and Roxana Cinis clearly have a long-standing and friendly relationship. What seem to be their ways of coping with the differences in their personalities? Does the attraction of opposites lead to friendship, or is it more a question of shared circumstances and experiences?
8. In the journey through the space moth, Rambo employs a strategy of providing scraps from different angles, rather than highly detailed scenes. How does this allow the characters to experience the journey in different ways, and is it effective in doing so? What are other ways that you’ve seen authors convey the emotional journey of their characters as well as their physical one?