

The Seventh Week

clarion west writers workshop · fall 2012

INTERVIEW

Tracks Upon the Sweet Flypaper of Life

BY NISI SHAWL '92

The Basic Idea, as Compared to What Actually Happened: An Introduction



NISI SHAWL

Author Vonda N. McIntyre has won both the Nebula and Hugo Awards for her fiction, poet JT Stewart has a literary award named after her, and writer and educator Marilyn J. Holt currently runs an organic farm. All three were involved in the Clarion West Writers Workshop's earliest days, so in anticipation of our upcoming 30th Anniversary Year, I wanted to get them talking about those times. I asked Vonda, the most technically-minded of the group, to set up an email listserv so that we could discuss the topic easily with one another. I came up with a question to get the conversational ball rolling, sent it out, and waited for the newsletter article to write itself.

Pioneers are hard to manage, though. They instigate things quite well, but it's a mistake to try to herd them. Ditto original thinkers. And poets? Poets will respond to things an interviewer never realizes she's said, in ways that reveal truth's numberless dimensions. And then these responses need to be edited.



VONDA N. MCINTYRE

Deep cuts could have resulted in three nice, neat historical summaries of CW's creation. But the lighter approach we've used instead has the advantage of demonstrating the twisty, interactive nature of our organization's collaborative roots. So here's more or less how the exchange of messages went.

August 23

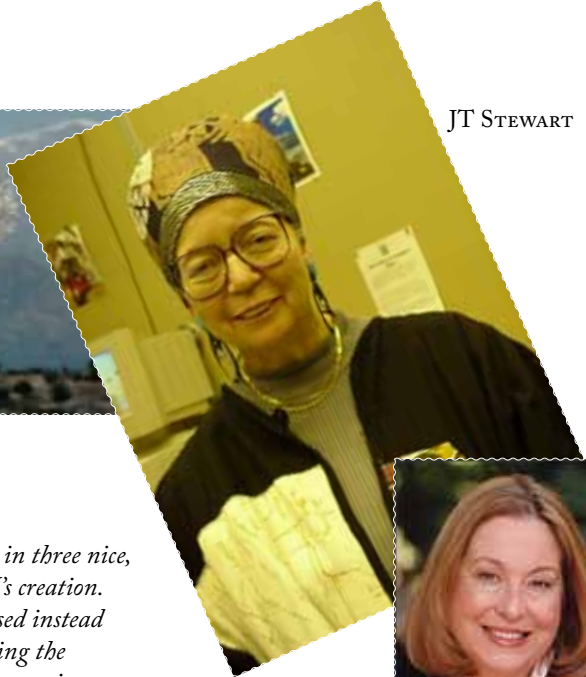


NS: Vonda, JT, Marilyn, we're going to publish a sort of round-robin group interview featuring you three in the Clarion West newsletter. This is meant to be a discussion rather than just me asking questions and just one of you answering. Vonda set up this list serve so that by replying to one message we're replying to all, thus making it possible for us to see and bounce off of each others' responses.

I'm hoping we'll come to a good stopping point 9/11. I'll then have about a week to edit the discussion for publication.

With interviews we usually have a 100-word introduction to the interviewee, and I can take care of that. But I'd like to kick us off with this question:

You were all three of you involved in Clarion West's coming into existence in different ways. Will you each talk a bit about how you were attracted to the idea, what you thought you were doing, and what you actually did?



JT STEWART



MARILYN J. HOLT

August 24



VNM: The message to Marilyn bounced. If you can reach her, please ask her to go to the website and apply to join the list serve.



JTS: Please identify Pearl for me. I thought this group consisted of four people: Nisi, Vonda, Marilyn, JTS. Yet we've gotten several emails from Pearl. Please explain....



VNM: Pearl is Nisi—that just happens to be her gmail account handle—so she can be subscribed with a gmail address and log onto the group web page in her clever plastic gmail disguise.



JTS: OK—that mystery solved! Now for another one: have you ever seen a letter Chip Delany wrote—back in the day—about starting CW....He mentioned it during a chat during his last time here. I told him I couldn't recall ever having seen it....



VNM: I don't remember it, but if Chip says he wrote it then I completely believe that he wrote it. Did he say who he sent it to? (If it's me I'll be embarrassed that I don't remember it, but I'll keep an eye out for it.)

August 25



NS: Marilyn, I sent my first question for the round-robin discussion you've said you want to be part of. This is the discussion that will appear in the Clarion West newsletter, celebrating your early involvement with CW.

I asked you via Facebook about your preferred email address for this project and got this one. I haven't heard back from you since then. I have no other way to reach you. Please respond so we can get this thing going.



MJH: I received an email from Vonda, but the link to Google Groups didn't send me to our group. Do I need an invitation to join? What is the precise Google Group name? Please send me the information again.



VNM: Marilyn, your group invitation is in the mail. I'm giving you a heads-up on it because sometimes group-type email goes straight into the junk mail box. You might want to add it to your list of approved email addresses.

I hope your summer is going well and the vegetables are prospering.



MJH: Thank you for your patience. I am now on this group.

August 26



NS: We're all here! My earlier attempt at a kick-off is repeated below now that all can read and respond. Just reply to this email and everything will be taken care of with coolness. Thank you, Vonda, for persistence, and thank you, Marilyn and JT for the same! (*Repeat of four paragraphs sent on August 23.*)



JTS: Yes—indeed—great jumping off q's!

Now for my q's: Suggested word length? Deadline? Also—will we have a chance to respond to our 100 word intros somewhere down the line....



NS: Typically you would not have a chance to respond to the intro, JT, as I write it after—long after—the interview.

Do not consider word length in your answers. Just say something.

Respond to the question as soon as you can. Today would be nice. That may spark responses from Vonda and/or Marilyn, and will give me ideas for further qs. Remember, this is a conversation.



VNM: Sorry, can't do it today. I'm completely beat. The Inter-lake Blockwatch spent the day repainting our intersection turtle Bubbles. If I can move and type tomorrow I'll do my best.



NS: That turtle was getting a bit faded. Thanks, Vonda. Maybe we'll hear from you or someone else Monday.

August 27



JTS: "My memory stammers/ but my soul is witness."—Denise Levertov

Having a real tough time answering these genesis questions. What I wrote yesterday—just in getting started—truly lacks substance. Oy Vez! I realize this CW story = a collective one that belongs to all of us. Have Mercy! And the beat goes on....



NS: JT, it's not meant to be hard. Lacking substance is not an issue. What would you say if I asked you that question on the phone? Write what you would say. If you would say something like, "I'm not sure I can do that question justice," write that.



VNM: Robin Scott Wilson attended Damon Knight & Kate Wilhelm's Milford Writers Workshop in the mid-1960s. Milford was a peer workshop—only active, published SFF writers were invited. Robin realized it could be adapted as a student workshop. The Clarion Writers Workshop ran for three years—1968, 1969, 1970—at Clarion

State College in Clarion, Pennsylvania. Robin, Kate, and Damon were instructors at all three workshops. Other writers who taught there included Harlan Ellison™, Joanna Russ, James Sallis, Fritz Leiber, and Samuel R. Delany. Robin's assistant was Glenn Cook.

I was a student in the 1970 workshop in Clarion. My classmates included Octavia E. Butler, David Skal, George Alec Effinger, and Robert Thurston. The workshop was a peak experience of my career and a turning point in my life.

When Robin told us that he would be moving and changing academic institutions, and that he wouldn't be running the workshop anymore, I couldn't bear that it would disappear. I got his permission to try to start a branch of it in Seattle. James Sallis did the same on the East Coast, at Tulane University.

Clarion West, in Seattle, at the University of Washington, ran in 1971, 1972, and 1973. Students included JT Stewart, F.M. Busby, Glenn Chang, John Shirley, Lisa Tuttle, David Wise, Russell L. Bates, and Steve Miller. Instructors included Ursula K. Le Guin, Robert Silverberg, Harlan Ellison™, Joanna Russ, Avram Davidson, David G. Hartwell, George Clayton Johnson, James Sallis, Terry Carr, and Samuel R. Delany.

After three years I was rather burned out. I spent a while living four miles down a logging road, writing *Dreamsnake*.

When JT and Marilyn told me that they were going to revive the workshop, I told them I knew a good shrink they could talk to. They persevered and the workshop has been going strong since 1984, in part thanks to the board of directors and the fact that it's a nonprofit organization now.

August 28



JTS: Vonda—my question deals with the start date: 1984? Do you mean 1983....I'll have to rely on what Marilyn has to say abt our conversations w/you.



VNM: I remember the first year of the second incarnation as 1984, but if it wasn't and my memory is wrong, I wouldn't be that surprised. ▶▶

► August 29



JTS: “Just the facts, Ma’am.” — Sgt. Joe Friday, *Dragnet*

JTS takes a fiction writing workshop in Issaquah, Washington taught by F.M. Busby. He likes her work—suggests she apply to Clarion. “What’s a Clarion?” JTS asks. She gets accepted. (Believe I’ve told this part of the story in a previous 7th Week interview w/Nisi.)

JTS attends CW ’73—Vonda: Founder/ Director. Location: University of Washington (sorority house)

Faculty: Harlan Ellison™, Joanna Russ, Ursula K. Le Guin, Terry Carr, Peter S. Beagle, Jim Sallis.

Next comes the Expository Lump (writers’ group—life after Clarion West), which JTS joins. Meets Bubbles Broxon, Marilyn J. Holt, Elinor Busby, + remeets Buz (F.M. Busby). JTS participates/ gets immersed in lots of fan activities: attends cons + participates in panels. Starts teaching at Seattle Central Community College; gets tenure & creates literary events (especially a week-long workshop w/ poet Richard Hugo). All this eventually leads to friendship + co-conspirator status w/ Marilyn J. Holt who writes & teaches at Western Washington University.

Which leads to the Science Fiction Fair (’79 - ’82). JTS + Marilyn are co-directors + lots of help from others: fandom + SF pros. Special media help from Norm Langill (sf fan + Teatro ZinZanni). Locations: Seattle Community Colleges ’79 - ’80, Seattle Central Community College ’81 - ’82. JTS & Marilyn get together. Vonda is a willing but battle-scarred participant who says, “You want to do what? JT, they’ll take papers out in you....”

[Sidebar #1]

In a fit of chutzpah I told our VP of Instruction, Dr. Ron Hamburg, that I wanted to help put SCCC on the world map. And that relocating CW at the college could represent a big step in that direction. “What’s a Clarion?” he asked. So I told him our story going back to Milford. Dr. H also made it possible for CW folks to get optional college credit....

[Sidebar #2]

CW ’83 cofounders:

JTS/Marilyn J. Holt/Vonda
—w/special help from David G.Hartwell and Samuel Delany.

Location:

Seattle Central
Community College.

Dorms:

Seattle University.
College credit optional.

Instructor readings:

SCCC Little Theatre
on Harvard Avenue.

Meanwhile the story of the in-between years waits for someone (or a range of someones) to tell it....And the beat goes on....

August 30



NS: JT, thanks for the factual background.

Marilyn, do you have anything to say about the beginning of your involvement in Clarion West?

August 31



VNM: I taught at the first workshop of the second incarnation. I remember it as 1984.

I didn’t have anything to do with picking the students or the instructors for any CW workshop of the second incarnation. I don’t think it’s appropriate to consider me a cofounder of the second incarnation; I don’t remember doing anything that involved organization.



JTS: Hmmm—myth vs. reality (and, yes, we do need to clarify the start-up year).

I see Kay Kinghammer abt twice a month. She claims 1984 as the first year for the current CW. Nisi - you might want to create a list of questions for her to answer that we can all see....Others listed on the CW website and the 1984 class roster who might prove helpful: Dan O’Keefe, Amy Thomson, David G. Hartwell, Eileen Gunn.

Vonda—I have no recollection about the selection process for faculty or students.... Perhaps the mysterious letter of advice from Chip Delany could provide some clues.



MJH: I’ve not had time to answer this week. I will look at the question and answer in the next couple of days. Sorry for being late on this.



NS: Thanks, Marilyn. I was remarking to Vonda while standing on her front sidewalk that this is an especially busy season for people who grow food. I think it’s called harvest or something?



MJH: Correction: I owned a technical writing firm, so I was self-employed when we started this. Later I taught for SCCC for two or three quarters and then taught at Central Washington University Extension, but not when we were doing CW. JT may have taught for WWU.

The second iteration of CW started in late June 1984 and ended Mid-August; I think it was August 17th.



NS: I am more focused on witnessing a conversation between you three than in ascertaining facts, JT, so I don’t plan to contact Kay or anyone else.

My next catalytic questions for each of you: How do you relate to Clarion West nowadays? Do you attend parties, readings? Mentor students? Donate?



JTS: A correction—but not relevant to the current narrative thread—JTS, beginning in the mid-90s taught concurrently at SCCC & WWU (Fairhaven College), & full-time at WWU beginning in 2002....



VNM: I attend the occasional CW party and the occasional reading. I donate to the workshop. I’ve participated in the Write-a-thon. Some summers I’m one of the Friday Mystery Guests. I believe the workshop uses my venerable Manuscript Preparation Form as a handout. I keep expecting editors to tell me it’s time to retire it—I wrote the first version sometime in the mid-1970s, before the age of personal computers, never mind electronic submissions—but they keep telling me it’s useful and please to maintain it.

I usually give students crocheted sea ►►

► creatures (<http://tinyurl.com/crochetseacreatures>), because if somebody throws one at you it's like getting hit in the face with a sweater. I went to a party a couple of years ago carrying a bag to pass out. I introduced myself to a group of



students on the porch and gave each one a crocheted sea creature. The students all looked at the creatures and then, without a word of coordination among them, raised the creatures high and said, "Braaaaaains!"



MJH: I know that 1984 was CW's first year. Two Saturdays after that first workshop ended, Cliff and I were married.



NS: Now there's a detail that will stay firmly fixed in your mind, Marilyn!



MJH: I had studied with several excellent writers at the University of Washington, including Joanna Russ and Nelson Bentley (poet), and I knew the value of an extended workshop. I had attended Centrum Writers Workshop as well as other short workshops and found that while they were energizing, there was not enough time to develop new skills. However, Centrum showed me how effective working with several writers could be. The Clarion workshop model seemed even stronger and more effective. I'd heard about it from friends: F.M. Busby, Vonda N. McIntyre, JT Stewart, David G. Hartwell, Frank Herbert, and others. I first learned about Clarion West when my housemate David S. Cargo introduced me to Frank Herbert, who was teaching at UW and at Clarion West. I attended his Clarion West reading. Later, I listened to Frank talk about teaching the workshop and the growth he saw in the students during his week.

Fast forward to the 1980s. JT and I started the Science Fiction Fair at Seattle Central Community College about 1980. It ran the Monday and Tuesday (and perhaps Wednesday, but I don't remember) after the Norwescon science fiction convention. We were able to prevail on the

amazing array of Norwescon professional guests to teach at the SCCC Science Fiction Fair, which was aimed at SCCC students and quite popular. I think it ran three years, which is a normal lifespan for such a program. It was about that time that people started talking to JT and me about restarting Clarion West. Also, I found that I was in the same situation as so many other West Coast writers in that I couldn't afford to attend workshops on the East Coast or in the Midwest. This made the effort seem worthwhile.

While Clarion West started in 1984 for most people, it started in 1982 for me. There were two years of serious planning, number-crunching, negotiations, reexaminations, and implementation before the idea became a reality. We had to do budget work for SCCC. JT and I worked on this extensively in the bar of the Cricket restaurant on East Lake. When we needed to blow off steam, we visited ourselves on Vonda, who plied us with the appropriate refreshment and repeatedly told us that she knew a good psychiatrist (whom I knew too). She listened, probed, and helped us work through problems. Equally important, she let us bitch and moan. She was the deep background of the creation of this iteration of Clarion West.

One part of our planning was focused on sustainability. We decided early on that CW needed to be an organization that was not legally attached to SCCC or another college. Our experience with the SFF and other projects had taught us that they'd only continue supporting CW long term if it fit into the community college class format. That was just not going to happen. After the second year CW became a 501(c)(3). The next part of our sustainability planning was building a community. That's why the readings and the Friday parties were instituted. The readings gave our instructors a way to sell books and reach out to the public at large. The parties gave us a way to let people who were not attending the workshop meet the students, and let people who wanted to support the workshop meet each other. Deep and abiding friendships were forged at these events, and these form the heart and soul of Clarion West.

JT and I knew a wonderful woman, poet Kay Kinghammer, who signed on to

do workshop support. As the workshop's start neared, the amount of work became too much for us, and Kay came to the rescue. She is CW's unsung hero, because getting the stories printed, photocopied, collated, and stapled, fell into her capable hands. It was a lot of work and no glory.

Personally, Clarion West turned out to be nothing like what I thought I was building for myself. I thought that I would be able to write, earn my living, and work on Clarion West. Instead, I worked and attended meetings, did CW planning, spreadsheets (by hand), budgets, and the like. I remember Joanna Russ giving me hell over this—it was like being scourged. I had thought working on CW would help me move forward with my writing career and instead it was a long sidetrack.

After the first year, there was so much more support, and many hands do make light work. I wish I could remember everyone who helped turn CW into the powerhouse it is today, for it could have stalled and failed in those early years. Leslie Howle and Linda Jordan-Eichner come readily to mind, and there were so many others. I am very gratified and proud of Clarion West. I've enjoyed every student and instructor whom I have met. I feel their triumphs and disappointments for writing as a rollercoaster ride.

September 7



NS: It's been a week since I've heard from anyone. What is going on?

September 10



NS: I've extended this round-robin a few more days. Do any of you have anything to say to one another on the topic of Clarion West?

September 12



JTS: You ask what attracted me to the idea of restarting CW? "The sweet flypaper of life," to quote Langston Hughes. ♦

*Photo of Vonda N. McIntyre, © 1997 Alice Lengers
Photo of JT Stewart, © 2002 N. Don Barrie
Photo of Marilyn J. Holt, © 2003 Liz Major Photography*



Message From the Chair

BY KELLEY ESKRIDGE

It is early autumn in Seattle as I write this, but my message is Happy New Year.

For Clarion West, the six-week summer workshop is the culmination of a year's work of planning, preparing, recruiting instructors, reading submissions, organizing logistics, raising funds, and managing the thousands of details that bring it all together every June. For us, a new year has begun.

And it promises to be a very happy one: the 30th anniversary of continuous workshopping at Clarion West. Thirty years of brilliant students, world-class instructors, and the passionate community of staff, volunteers, and donors who have worked tirelessly in support of the idea that together we can provide an extraordinary opportunity for emerging writers in speculative fiction.

Without you, there would be no Clarion West

We hope you'll help us celebrate in the coming months! Without you, there would be no Clarion West. We are celebrating *you*.

This new year also brings change to our board. In December, I will step down as board chair, and Vice Chair Karen Anderson will become the chair of Clarion West. Karen has been with the board since 2009 and has also served as the board president of the Northwest Folklife festival in Seattle. CW could not be in better hands; Karen's boundless energy, her marketing and development savvy, her generous spirit, and her passion for our mission, students, and community make her a wonderful leader for us.

Thank you all so much for your support of CW and for the help and support you've offered me during my tenure as chair. It's been an honor and a privilege to serve you, and I am grateful to every one of you for helping us stay strong and stable. Because you help us, we can continue to help writers learn, grow, and become stronger too. There is no Clarion West without you.

Happy new Clarion West year to you all! ♦

Clarion West Writers Workshop

Board of Directors

Kelley Eskridge | *Chair*

Karen G. Anderson | *Vice Chair*

Susan Gossman | *Treasurer*

Felicia Gonzalez

Phoebe Harris

Vicki N. Saunders

Nisi Shawl

Davis B. Fox | *Executive Director* | *ex officio*

Leslie Howle | *ex officio*

Neile Graham | *ex officio*

Workshop

Leslie Howle | *Workshop Director*

Neile Graham | *Workshop Administrator*

Suzanne Tompkins | *Office Manager*

Development and Membership

Keri Healey | *Grantwriter*

Kate Schaefer | *Database Consultant*

Erin Cashier | *Write-a-thon Chair*

Rachel Swirsky | *Diversity and Outreach*

Communications

Nisi Shawl | *Director of Communications*

Eugene Myers | *Editor, Seventh Week*

Vicki N. Saunders | *Art Director*

Lauren Dixon | *Copywriter*

Victoria E. Garcia | *Copywriter/Forums Moderator*

Eileen Gunn | *Copywriter*

Lucas Johnson | *Copywriter*

Deborah A. Taber | *Copy Editor/Proofreader*

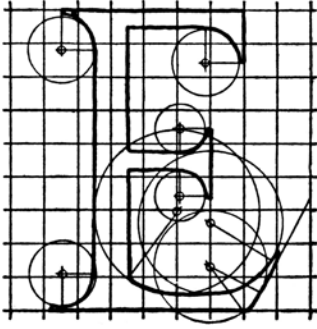
Eden Robins | *Copy Editor/Proofreader*

Erik Owomoyela | *Website Manager*

Roz Clarke | *Social Media Czarina*

Sabrina Chase | *Website User Registration*

courtesy from oldbooks.org



Executive Corner

BY DAVIS B. FOX

October marks my two-year anniversary as executive director of the Clarion West Writers Workshop. These two years have been an extremely rewarding time for me, working with one of the most prestigious writing workshops of its kind in the world. I am particularly proud of our achievements this summer, which included a flurry of activity and the involvement of hundreds of CW students, donors, fans, and volunteers. At the core of everything we do is the summer six-week workshop, which is really a year-round activity of selecting instructors, recruiting students, reviewing applications, securing and awarding scholarship assistance, and notifying eighteen emerging and talented writers that they are coming to Seattle for a life-changing experience.

It was gratifying to meet the class of 2012 on their first day of the workshop and to see them over the course of the summer at our Tuesday night author readings and Friday night parties. Our students were challenged and critiqued and encouraged over the forty-two days they were with us in June and July, and they came away more mature and insightful writers and creative artists.

This summer was the first time we held two of our readings at Town Hall Seattle, in addition to four at University Book Store, our regular location for readings. In total, more than 1,400 people attended and heard authors share new stories and

chapters of new novels, as well as speak about their work and the state of writing and literature in the early years of the 21st century.

We were thrilled to have a special fundraising event with George R. R. Martin and Connie Willis in July, at which about 100 CW donors and friends gathered to hear a lively discussion between these two distinguished authors and support the organization at the same time. The event engendered a great sense of community, and we are looking forward to many similar events in the near future.

This summer also marked the 9th annual Clarion West Write-a-thon, in which writers set writing goals and produced fabulous new work, and donors pledged their support for CW. The growth of the Write-a-thon has been remarkable over the last two years, with more than 200 writers and 400 supporters participating. I am particularly impressed that writers based in twenty countries created new work, making this a truly international effort.

As we begin our 30th consecutive year of operation, it's wonderful to be part of an organization so well-managed due to our superb board of directors, generous contributors, loyal volunteers, and talented staff. Although the summer is over, our fall One-Day Workshops are in full swing, and we're planning exciting author events and looking ahead to another successful year. ♦

*Kelly Link and
Gavin Grant read at
University Book Store*





Writers and Tigers and Sharks

BY LESLIE HOWLE '85

Clarion West's 29th consecutive summer workshop was outstanding. Our eighteen students were remarkable in all ways: talented, professional, passionate about writing, and dedicated to the craft. Our instructors provided those students with excellent instruction, encouragement, and personal advice.

Mary Rosenblum, Stephen Graham Jones, George R. R. Martin, Connie Willis, Kelly Link, Gavin Grant, and Chuck Palahniuk taught with empathy, honesty, skill, and craft, and each brought an entirely different point of view to the table. Student feedback regarding our 2012 instructors was thoughtful and deeply appreciative; instructors similarly expressed enthusiasm about the strength of the writers.

Every instructor made unique contributions to enrich the overall gestalt. That gestalt, the aggregate of the eighteen individual writers and their instructors, produced not only high quality, rapidly improving short fiction each week, but also resulted in a singularly distinct class culture. There were a number of "firsts" and an odd assortment of things that were new to this summer's workshop:

It was the first time the workshop had regular performance art on the schedule. An original class anthem was composed, recorded in Garage Band, choreographed, and performed—complete with hand-made sashes—at the end of the week for each consecutive instructor, much to their surprise.

I believe it was the first time a student had the cover story at *Asimov's* published early in the workshop; another student published a book of poems.

It was the first time that we had three generations in the house for a week. Kelly Link's mother and Kelly and Gavin's four-year-old daughter, Ursula, all stayed at the instructor house during week five.

It was the first time that a giant air shark threaded its way between the chandeliers in the dining room, singeing its tail in the process. Seriously. Ursula was delighted. It was also the first time we played Mafia instead of Thing.

It was the first time that the students signed each others' posters, demonstrating the mutual love and respect within



Air shark, Ursula, and Gavin Grant.

the group. It also was the first year that no students missed turning in a story each of the six weeks, and no one got sick and missed a class.

It was the first time that we've ever had three students who all just happened to come from the same region in England, and as if that weren't enough, three other students came from the same city in British Columbia. What are the odds of that?

It was the first time we've ever seen a throne constructed of bent forks or a home-made "zombie distraction belt" dripping with dead (stuffed) animals. It was the first time we ever had an instructor bring a tiny puppy during his week; Boston Terrier puppies are ridiculously cute!

This might be a developing trend, but this class also had the highest number of vegetarians/vegans. We had a new cook this summer as sadly, our previous cook, Joni, moved to a different sorority after cooking for us for seven years. Our new cook, Kay, cheerfully struggled to meet the challenge of cooking for vegetarians, vegans, meat-eaters, and people with allergies. It didn't always work out optimally for those with restricted diets, but we think she'll have an easier time of it next year now that she's experienced



Chuck Palahniuk hands out tigers at his Town Hall reading

awards, so the students got to meet *Locus* toastmistress Connie Willis well before her teaching week and got to know each other for the first time wearing Hawaiian shirts and leis.

It was a memorable summer and a great lead-in to Clarion West's 30th anniversary in 2013. We humbly thank our brilliant, generous instructors; our amazing, talented, and wonderful students; and everyone who contributed to this workshop's success, including staff, volunteers, party hosts, mystery muses, and our board.

To sum up, here is a quote from student Indrapramit Das: "Six weeks is very little time to invest for the returns Clarion West has given me; for the connections I've made with fellow emerging writers, instructors, and the SFF community; for the remarkable rigor of its workshop schedule, which has produced some of the best short fiction drafts I've written in the

last year; for the insights it gives you into understanding your writing and others, into understanding storytelling itself.

"Being taught by writers I both grew up reading and discovered more recently—undoubtedly some of the finest in our field—has been an invaluable experience, because of their humility and wisdom, their warmth and generosity, the way each brought their own unique perspective on succeeding as artists in a difficult (and rapidly changing) industry.

"Clarion West makes you a better writer and a better teacher, even if you end up not making a living from being either. I dare say it makes you a better person too, because living with eighteen people in a house and ending up close friends at the end of six weeks truly does hone one's empathy, and empathy is a quality vital to the creation of art." ♦

► cooking for such a diverse group.

Even the *Locus* Awards were different this summer. They took place the Saturday before the workshop started instead of at the end of our first week. The Clarion West party was that night, after the

photo by Leslie Howdle 2012



FRONT ROW, L TO R CARLIE ST. GEORGE, CORY SKERRY, INDRAPRAMIT DAS, (RAFFI), GEORGE R. R. MARTIN, NIK HOUSER, ALYCE HELMS, HELEN MARSHALL. MIDDLE ROW, L TO R; KIM NEVILLE, JAMES HERNDON, HENRY LIEN, BRENTA BLEVINS, MICALIAH EVANS, JAMES G. HARPER. BACK ROW, L TO R: SARAH DODD, BLYTHE WOOLSTON, GEORGINA KAMSIKA, BRYAN CAMP, LAURA FRIIS, GREG WEST.

CW People

STUDENTS, INSTRUCTORS, AND VOLUNTEERS CHECK IN

[Editor's note: For this issue, alumni were invited to share stories about the moment they found out they were coming to Clarion West. If you have a suggestion for a future newsletter topic, please send it to eugene_myers@clarionwest.org.]

STUDENTS

1973

For its fifth consecutive year, Clarion West had its annual poetry workshop taught by me and Eileen Gunn. We call our two-hour interactive afternoon session, "Crossing the Danger Waters: Poetry for Fiction Writers". Students explored the relationships between poetry and prose and composed at least two experimental poems based on their own CW-workshopped stories.

JT Stewart

1984

Been keeping *very* busy lately. My novelization of the new Batman movie hit #11 on the *New York Times* Bestseller List and I'm slightly shocked to realize that I have *three* more books coming out next year: a *Leverage* novel, another *Star Trek* novel, and a movie novelization to be named later. Needless to say, this Summer of Deadlines zipped by in a blur, but I did manage to get away from the keyboard occasionally, including my annual pilgrimage to the Shore Leave convention in Hunt Valley, Maryland.

Regarding how I got into CW way back in '84, I honestly don't remember getting a call or note telling me I had been accepted. What I *do* remember is picking up a flyer for the workshop at a local convention (probably Norwescon, but possibly Rustycon), which is how I found out about CW. At the time, I had sold a handful of short stories, but was still bussing tables for a living, so I had been searching for some way to kick my writing career into a higher gear. CW seemed like a potential game-changer, so I just had to figure out how to make it happen. In the end, I convinced my boss at the airport to cut back on my hours for six weeks, working weekends only, so I could attend the workshop and still hang onto my job.

It really did change my life.

One of the best decisions I ever made. It really did change my life.

Greg Cox

My new website (<http://brucefergusson.com>) is up and running, with the first three blogs (I'll be doing one a month) and featuring a suspense novel, *Morgan's Mill*, newly e-published by Lucky Bat Books. I'll be doing the same with all my books, including the *Six Kingdoms* fantasy series.

The third book in that series, *Pass on the Cup of Dreams*, will be coming out in June next year, along with a free, illustrated codex and maps (to be available for download via my website). A role-playing game company, RPG Now, is very interested in developing games based on the *Six Kingdoms* world, but that's still a year or so away.

Bruce Fergusson

I am pleased to announce the publication of two of my poems in *Prospective: a Journal of Speculation* "Cthulhu a Love Story". Available through Amazon.com.

Kay Kinghammer

1986

The big news for this alum is the sale of his first novel, *The Ultra Thin Man*, to Tor Books. It's a SF noir thriller about two detectives standing in the way of a revolutionary splinter group intent on manipulating, infiltrating, and threatening the galaxy. As I write this, all I know about its publication date is that it's scheduled for 2014. Many of you know I closed down *Talebones* magazine in 2009 to concentrate more on my writing. I wrote more than three quarters of the final draft in the last three months of that year, so it seems that decision has paid off some. My editor is David Hartwell, one of my Clarion West teachers back in '86. So remember the power of making great contacts at the workshop (and beyond). But hopefully you won't wait thirty years to get that first novel out. Also, you can help yourselves out by NOT starting a magazine or small press in the intervening years!

For now, I'm continuing with my small book line, Fairwood Press, but I'll definitely be moving at a slower pace, doing no more than three books next year (instead of as many as five or six as in years past). The schedule will be even less than that if I find I'm still not getting enough writing time to work on the sequel.

I do remember getting the "call" on the phone. Is that still the way it happens, or do folks get emails now? Anyway, I got the word I'd be going to the workshop, and I also got notice of getting some scholarship money. The previous year I'd seen a CW flyer at Norwescon, and my interest was immediately piqued. I was new to conventions, and had been mostly writing in a vacuum, and I figured it was time to make a big step and get some feedback. So I applied, not even thinking I could get turned down. Considering the "unique" nature of the class of 1986, I considered myself very lucky to be chosen.

Patrick Swenson

1988

The past few years have been surprising and stimulating. In March of 2010, I had just turned in *This Shared Dream*, ▶▶

► my seventh novel, a companion novel to *In War Times*, which won the Campbell Award and was the ALA's Best SF Novel of 2007. I was in physical therapy for the first of two total hip replacements when Lisa Yaszek, president of the Science Fiction Research Association and director of Undergraduate Studies of the School of Literature, Communication, and Culture (now the School of Literature, Media, and Communication) invited me to teach at Georgia Institute of Technology. I accepted the post of visiting professor and began teaching full-time in August 2010.

When, after my first month of teaching, Lisa mentioned the possibility of full professorship and tenure, I pondered. Heavily. What a gift! I love teaching college students just as much as I enjoyed teaching preschoolers. It's a constant dance of providing material, drawing them out, listening to their needs, helping focus their talents and enlarging their skills. In addition to teaching creative writing, I can create my own classes—also fun. I taught the history of science using biographies of scientists. This semester I'm teaching *From the Earth to the Moon: The Sixties*. I've taught science fiction using short stories and using novels.

But I realized that if I did commit to teaching full time, forever, I might never write again. So I proposed that I teach every fall. This is the second year I have taught just in the fall. My title is now Professor of the Practice.

With the release of *This Shared Dream* from Tor in July of 2011, I spent a lot of time promoting that book with signings, appearances, and readings. I was invited to appear at the Center for Fiction in NYC and was on a panel with Charles Wu and Anna North. I did radio and TV shows. I went to Saudi Arabia in January of 2012 to participate in the Global Competitiveness Forum (Bill Clinton and Steve Jobs had been Keynote Speakers in the past few years) and gave a talk there titled "Radical Literacy". I had a second hip replacement when I returned.

My latest short story, "A Love Supreme," appeared in *Discover Magazine* (September/October issue). *MIT's Technology Review/Science Fiction* asked for a

story; "Bootstrap" will be in their next issue. I just sent a solicited story to *Arc*, the *New Scientist* spinoff.

In July, PS Publishing released *Angels and You Dogs*, a short story collection to great reviews in the *Los Angeles Review of Books* and *Locus*. I wrote two academic pieces and need to get going on a third.

All the while, nascent short stories and a novel spin like plates on sticks in my head.

Right now, in the fall of 2012, I am teaching. Teaching is learning. At Georgia Tech, I am immersed in a science fiction writer's dream environment. As a science fiction writer, I am in demand; for instance I gave a talk at the Marcus Nanotech Center last year. I do not have enough time to attend all the events I would like to attend, that I ought to attend.

In January, when the semester is over, those spinning plates will expand into stories, and one or several will insist on being my next novel.

It's all good.

Kathleen Ann Goonan

1989

Hello all. My *Star Trek* original series novel, *Devil's Bargain*, will be out next March from Simon and Schuster. It's horta-rific! In April, my novel *The Heretic*, co-written with David Drake, will be out from Baen. It's a revival of the old General series of Drake and S.M. Stirling. The mass market edition of my science fiction novel *Guardian of Night* will be out in February from Baen. I continue as editor at Baen Books where I'm deeply involved in all aspects of a publishing house. I worked as a freelancer for Baen for a number of years, but it's been a fun and enlightening year-and-a-half as a fulltime editor.

Tony Daniel

1992

For years I joked that I was saving this poem-jotted-on-a-napkin for my archivist, and that cryptic-postcard-from-West-Germany for my biographers. Recently, at a party, a librarian asked me which institution was housing my papers. I laughed



long and hard, then realized she was serious.

With my mother's help I've just packed up the last six boxes of eleven filled with manuscripts, notes, critiques, flyers for classes

I taught, photos, playbills, college essays, and drawings. We sent them via UPS to DeKalb. Northern Illinois University will be adding them to their special collection. Definitely weird. Definitely a professional milestone.

Also, thanks to Rachel Swirsky's (CW '05) introduction, I am now represented by an agent, the lovely and puissant Joe Monti.

I actually don't remember the call informing me that I'd been admitted to CW. I mean, come on. That was over twenty years ago. No record of it in any papers I sent to my archives. I do remember feeling distinctly unqualified to apply, so it must have come as something of a surprise.

I wonder if I'd get in if I were to apply now?

Nisi Shawl

1993

My second novel, *The Book of Thomas, Volume One: Heaven*, is being published by Chizine Publications and will be launched at World Fantasy in November. The publisher had hoped to launch it at Worldcon in Chicago, but only managed to launch the bookmark. The book will be followed, not surprisingly, by *The Book of Thomas, Volume Two: Hell* next year. (Don't tell my publisher, but I'm thinking there might be a third volume in the series.) The book is loosely ►



► based on a novel I outlined for Greg Bear at CW many long years ago. Details here: <http://tinyurl.com/thomas-heaven>.

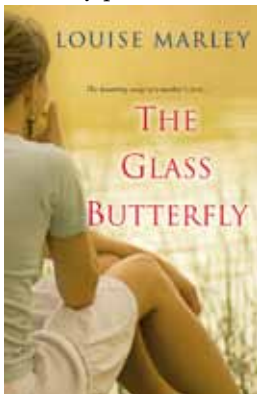
I've also signed a contract with the same publisher for a follow up to my first novel, *Nexus: Ascension*, set in the same universe.

Robert Boyczuk



I didn't get a "call", back in 1993. I was accepted by mail. I'll be curious to read about these calls!

I did want to include my publication news for this newsletter, though. My novel *The Glass Butterfly* was released from Kensington Books at the end of August. This is my sixteenth book, if you include my short story collection and the omnibus edition of *The Singers of Nevya*. It all started with Clarion West, which was—for me—truly life changing.



Louise Marley

1996

I lived at home the time I received the Call. My mother did. Unbeknownst to everyone, I had applied to Clarion West

after reading that year's instructor lineup in *Locus*. If I got in, I would figure out the logistics of actually attending. At the time, I was working a contract job that was ending soon. I'd heard about CW before from Samuel R. Delany, who I worked with in college, and the stellar lineup (Datlow, Ryman, Cadigan, Bisson, Womack, and Pollack) was impossible to resist. When my mother answered the phone, David must have said that he was from the Clarion West Workshop, because she gave me a look. You know the one: "What have you been up to?" I learned from David that I had been accepted into the program, and that I was also the Susan C. Petrey scholarship winner. If memory serves me correctly, we opened a bottle of Riesling and I was toasted by my family.

News: I have a non-genre YA novel about bullying, racism, and homophobia coming out this January, called *Bereft*. While the book isn't genre, the protagonist is a nerd, who loves *The Lord of the Rings* and the Narnia books, and his geekery is essential to his identity, perhaps as much as his race and his orientation. I blog about genre fiction here: <http://craiglaurancegidney.wordpress.com>.

Craig Gidney

1997

The call...or was it an e-mail? I wish I remembered. This I know: I would have been at work, Springer-Verlag, production department, 10th floor, Flatiron Building, NYC. I do still have the electronic file of my application letter. Microsoft Word wouldn't open it, but TextEdit did; I resaved, but Word still wouldn't do its job. I copied and pasted the text into a new Word document. Formats are fragile and ephemeral.

The letter's date is March 30, 1997.

I see that I did include my work phone number, so let's say that I *do* remember. Let's say that I was proofing corrections on a book of advanced mathematics, perhaps *Differential Geometry* by R.W. Sharpe. It's a book I worked on, and it came out that year, so, yeah, that was it. Checking over a book like that is tedious, takes a while, and requires many breaks. I didn't mind interruptions, especially something so life-changing.

Dave Myers called about 3:05. How could I have known what this would mean for my future? It's easy to imagine doing something like CW, but the reality is always different. Let's say that I celebrated by going out to dinner with someone who's now an ex, at a long-gone Ethiopian place on Grand Street. I still miss that restaurant. Relationships and restaurants can be ephemeral too.

I first heard about CW from ads in *Fantasy & Science Fiction* in the late seventies; and again around 1981, when I read Bruce Sterling's *Involution Ocean*; in the introduction, Harlan Ellison™ talked about first seeing a shorter draft of the novel when Sterling was in the Clarion workshop Ellison led in 1974; and then again, much later (1995), after I moved to New York and took a writing class with Carol Emshwiller. I didn't think I could ever commit six weeks of my life to a workshop. I also didn't think of myself as a fantasy or science fiction writer. I was writing things that would have been New Wave, if that was still going on, or slipstream, but that hadn't been invented yet, and I didn't see myself appearing in the genre magazines. And still don't and don't.

Carol had taught at a Clarion. I figured if Clarions let her teach, it might actually be an okay place for writers like me.

There used to be monthly genre-people lunches at a restaurant called Spring Street Natural. Carol invited me to go. She introduced me to people like Ellen Datlow, Terry Bisson, Michael Kandel, whoever was around. One time, I mentioned to Ellen that I was thinking of applying to Clarion but wasn't sure which one, East or West. Pat Cadigan was there that time. She said: Go to Seattle, much nicer place. Ellen said she liked how at CW, the editor is there for the whole ►►

► week. I applied to both and was accepted to both. Dave called first. That made the decision easy.

I don't need to say how important Clarion West was for my writing. Most everyone reading this newsletter feels similarly. Maybe if I hadn't gotten the call I would have tried again another year. It's hard to imagine having gone to Clarion West with a different group (no offense to you people from other years, I'm sure you're nice and all, but you're not mine).

Here are my latest things. My first book, a novella called *In Springdale Town*, came out in 2003 from PS Publishing; it had an introduction by Lucius Shepard (one of my CW instructors). This year, Infinity Plus is putting it out as an eBook, and I wrote a new afterword about what inspired it. I'm also working on an untitled weird (or strange) western, which PS is bringing out in time for World Fantasy in Brighton.

Robert Wexler

1998

I attended in 1998, can hardly believe it's been 14 years, wow.

I loved my Clarion West experience, every bit of it. I had dreamed of going for many years, enough that I no longer remember how I learned about the Clarion workshops or why I thought one would be perfect for me. I just *knew* for many years that I'd never be able to go—suppose that I was good enough to get in, which wasn't a given, but then—six weeks off work? Leave the (at the time) husband and the career and the mortgage and everything else behind? I'd never be able to afford it in so many ways.

Then the list of instructors for 1998 came 'round, and it included Gardner Dozois, Connie Willis, and George R.R. Martin, just about as much of a dream team that I could ever want. Oh, how I wanted to go! Paul Park and Carol Emshwiller I didn't know as much about but had read some of their stories and liked them. Lucy Sussex I wasn't familiar with, but I figured that any CW instructor would be worth my time. Coincidentally, the year before, we had worked out a way for my

husband to take a dream trip following his favorite pro basketball teams for a week, and so I brought up the idea of me going to CW. We talked about it, looked over our finances, decided that we could find some way to do it if I were accepted, and so I applied. To my joy, I was accepted (somewhat mitigated by a friend who also applied who wasn't), and the rest is history—I went, I wrote (a lot!), I made new friends, and learned so much.

Any day now I'll get back to the writing, I swear it.

Ellen Levy Finch

2000

I'm pleased to announce that my novel, *The Palace Job*, has been accepted for publication by Tyche Books, a small Canadian press. The novel, a lighthearted fantasy heist caper, came about after some brainstorming sessions with fellow Clarion West grads, and I received a number of incredibly helpful critiques from alums as well. It should be out by the time the newsletter comes out.

Patrick Weekes

2004

I sold my short story "Anointed" to Bloodbound Books for publication in their new anthology *DOA II, Extreme Terror*.

I applied to Clarion West for the 2004 year for two reasons: Pat Murphy and Charles de Lint. These two writers had been long time favorites, and I could think of nothing better than studying with them.

After filing the application, my husband, Paul, went off to Egypt for three months to work. At the same time, I had to have my gall bladder removed. I was alone, in pain, and feeling very down when the phone rang. It was either Leslie or Neile calling to inform me that I'd been accepted into Clarion West. Needless to say, I was feeling much better by the end of that call.

I loved all of my instructors, but Kelly Link had the most immediate impact on my writing. I submitted "The Fall" during her week, and she told me that she felt I'd written it from the wrong point of view.

When I got home, I pulled out that story and decided to try out her suggestion. At the same time, I was invited to submit a story to *Dark Delicacies*, a horror anthology that already had stories by Clive Barker, Ray Bradbury, Whitley Strieber. Kelly was right. The new POV made the story exactly like I wanted it. And it sold to *Dark Delicacies*.

Besides the impact on my writing, I gained lifelong friends and an amazing support system. Was Clarion West worth six weeks of intense writing, no sleep, and great parties? You betcha!

Debbie Smith



The last three months have been busy; the studio launched our science fictional strategy game, *Endless Space*, on Steam, with text and world-building by yours truly. (Note: You haven't really done world building until you've had to create several hundred inventions and technologies for an SF game.) The long-in-the-works (which I like to think of as "long-awaited," but which isn't) graphic novel for the *Heroes of Might & Magic* game that I wrote has also finally been released, but on September 21 and only in French for the moment. We'll see if it sells well enough to launch volumes II and III and other languages.

Jeff Spock

2005

My second young adult science fiction novel, *Quantum Coin*, was published in October by Pyr. This is the sequel to *Fair Coin*, which came out last March, and I wrote a good portion of it during one of the Clarion West Write-a-thons.

I'm averaging about one short story sale/publication per year; my 2012 quota ►►

► was met by “The Chronicles of Gregory Ross”, which appeared in the final issue of *Tales from Moreauvia*, Issue #4 in June from Creative Guy Publishing. Unfortunately, I don’t think anyone will ever read it unless I can sell it as a reprint or turn it into an eBook or something, because there’s no way to buy the magazine.

When I got “the Call” from Clarion West, I almost didn’t answer it. I was in a coffee shop with my wife, Carrie, writing the short story that became “My Father’s Eyes” (published five years later in *Sybil’s Garage* No. 7). My phone rang, displaying a number I didn’t recognize, so I was going to send it to voice-mail as usual, but Carrie chided me and said it might be important. Turned out that was a *major* understatement. I grudgingly moved outside to answer the phone because I could barely hear Leslie telling me I had been accepted!

The day before, I had gotten an e-mail acceptance to Clarion, but with Octavia E. Butler and Connie Willis, CW was my first choice that summer. And this was my second year of applying to both workshops—even before attending CW, it was teaching me the importance of persistence.

Eugene Myers

Art by Mark
Tripp from
Near + Far



My short story collection *Near + Far* appeared this September from fellow CW alumnus Tod McCoy’s Hydra House, with interior design by another CW alumna, Vicki Saunders. It’s done in the old Ace Double format, with nifty exterior and interior art, and I’m super pleased with the results.

Cat Rambo

2006

I’ve been publishing less fiction lately, though I’ve published fiction, nonfiction, and poetry in *Interzone*, *Arc*, and *Asimov’s*

SF so far this year, and I have new work and reprints coming out in a few anthologies next year as well. I’m kind of stuck in a Lovecraftian loop currently, though it has at least borne fruit: Half of my forthcoming publications are in that mode to some degree or other, though all from what I think are relatively unusual angles.

Even better, I also wrote a screenplay last year for a short film, a Korean adaptation of “The Music of Erich Zann”. Adapting the Lovecraftian mode to Korean culture is much harder than it might seem at first! But despite it being my first screenplay, and the director’s first non-student film, it won the Audience Pick Award for Best in Fest for its world premiere at the Los Angeles H.P. Lovecraft Film Festival at the end of September. (The film was, I should note, truly a family effort: My partner was the director and editor, and I did the soundtrack and audio work, and a friend of ours helped on cameras, lighting, and color correction. It will go online eventually, but for now, you can see a trailer for the film, titled *The Music of Jo Hyeja*, over on *Youtube*: youtube.com/user/BrutalRicePictures

Gord Sellar

Oh, I definitely remember the evening of the CW call. Neile called me. I was just about to walk out the door—running a few minutes late—so when I saw the unfamiliar area code I thought it was a telemarketer and was guarded and grouchy. I didn’t expect to hear for another few weeks, so CW totally did not occur to me. And then... ! Well, I hardly remember any of the call. I called the friend I was supposed to meet in a delighted panic—I’m running too late, we can’t possibly make the play, cut your losses and go, go! And she told me not to be silly and go get on the train. I had to run-walk the last ten blocks because it would have taken too long to wait for the bus connection, but we made it.

My big news is that my debut dark fantasy novel, *Ironskin*, came out from Tor Books on 10/2/12 (joining some other CW’ers with this release day, I believe, like

E.C. Myers!) *RT Book Reviews* gave it a Top Pick and said that “This lyrical and utterly marvelous debut is one of the standout books of the year.” So yeah! This is very exciting. I’m doing book tour stuff in October (Kansas, Portland, Seattle, and LA), and then going to World Fantasy. I’m also working on the sequel that comes out next fall.

Since the last newsletter, I’ve sold a few more stories, and my 2012 flash fiction podcast, *Toasted Cake*, won the Parsec for Best New Podcaster! I’m absolutely thrilled by this, and it’s made me seriously consider extending the run into 2013. I’m thinking the format might be slightly different for 2013 though.

This summer I went to Kij Johnson’s novel workshop (CSSF) in my hometown of Lawrence, Kansas (took the toddler... the grandparents were thrilled) and was a workshop leader for the Cascade Writers Workshop here in the Portland area. Had a lovely time at both and met some fantastic people.

Tina Connolly

2007

A little belated, but I gave birth to a wonderful little baby girl last December right around Christmas. Emma Yin Ping Lau Boyle is a source of both writerly inspiration and procrastination (unfortunately a little more of the latter right now).

Amy Lau

This summer saw the publication of my first novel, *Geekomancy*, from Pocket Star, and the whirlwind of life changes that come with a debut release. I also started a position with Angry Robot Books as their North American Sales & Marketing Manager, covering Angry Robot; the new YA line, Strange Chemistry; and the upcoming Crime/Mystery imprint, Exhibit A. And because two life changes ►►



▶ aren't enough, I'm also relocating to NYC as of October for the new gig, along with my amazing girlfriend.

Michael R. Underwood

2008

The call came on a March evening as the chill was setting in. I'd sat down with a cup of hot soup when my cell phone started dancing the rumba on the edge of the desk. I ignored it, of course—it was a number I didn't recognize. I almost spat hot soup everywhere when the message started playing. For the next two minutes I alternated between jumping up and down (much to the displeasure of my downstairs neighbor), and sitting in my chair, trying to calm myself down enough to make the phone call back to Neile Graham, who was amazing and welcoming.

I have my friend Erin Cashier '07 to thank for inspiring me to apply. I had hoped that Clarion West would shatter everything I knew about writing and allow me to put myself back together in a far more powerful way. It has done all that and more.

The more time that's passed since the workshop, the more focus I have been dedicating to my career, and this year has been a great one. I just celebrated publication of my story "I Only Am Escaped Alone to Tell Thee" in Ross Lockhart's anthology *The Book of Cthulhu II*. My Clarion West Week 6 story, "Say Goodbye to the Little Girl Tree", will appear in the January 2013 issue of *GigaNotoSaurus*, and "A Million Miles from Graceland" will appear in Issue #71 of *Cemetery Dance* (Summer 2013).

Christopher Reynaga

2011



News: I made my first professional sale this year with a first place win in the Writers of the Future competition (Q2) with a story I wrote before Clarion West—but revised afterwards with the help of my awesome classmates. It will be published in *Writers of the Future* Vol. 29 in June(ish) 2013.

How I ended up at CW: In 2008, I was in an amazing workshop with Karen Joy Fowler at the Indiana University Writers Conference. It was the first conference/workshop I had ever attended, and at the end, after having had my writing forever changed, I asked Karen, "What should I do now?" And she said, "Clarion or Clarion West." I'm a slow-turning vehicle, so it took me a while to get pointed in that direction, but I'm convinced that the year I applied and was accepted was the right year for me.

Alisa Alering

I'm thrilled to announce that Amulet Books/Abrams Books has acquired my debut YA fantasy novel, *Otherbound*, about a boy from our world who's spent ten years involuntarily witnessing the life of a servant girl from another world every time he blinks—and what happens when he finally learns to communicate with her. It's scheduled for a spring 2014 release.

In addition, I recently signed with agent Ammi-Joan Paquette of Erin Murphy Literary.

In other nifty news: Dagan Books' *FISH* anthology will be out in the next few weeks. It contains my CW week 6 story, "The Applause of Others", as well as a story by my classmate Maria Romasco-Moore.

Corinne Duyvis

Since graduating CW last year, I lent my pen to *Castleville*, a fantasy social game you can play on Facebook. The funny parts are me ;) I've also been working on *The Lizzie Bennet Diaries*, a hit webseries that's a modern adaptation of *Pride and Prejudice*. Other projects are in the works, including a feature film. Because of all that, I haven't written a ton of prose beyond Nanowrimo, but stay tuned...

I got the call while I was speaking at a conference in Boston. I had just gone into a hotel party when the call came, and I stepped out to answer. I was sooo excited to be accepted, I went back in to the party and told a woman I had just met. She,

having no idea what CW was, must have thought I was pretty nuts. She's probably right ;)

Anne Toole

My week 6 story, "Legend of the Secret Masterpiece", will appear in *Shanghai Steam*, a steampunk/wuxia anthology to be released this fall.

Nick Tramack

2012

I've been trying to sum up how it felt to go to Clarion West, and words still escape me. We all watched *The Matrix* with a certain amount of jealousy when Neo downloaded kung fu directly into his brain: no practice, no sweat, just thirty seconds in a chair, and BAM! Clarion West was like that...except, of course, it was all practice and sweat. And kindness. And compassion. And support. And so much help along the way.

I had been working in the industry for a small press for about three years before I went to CW, and so when I got the phone call I thought I had a pretty good handle on how publishing works, how writers work, how to get the job done. But then, suddenly, you're sitting in a room with fifteen other people who have all worked just as hard honing their craft, getting good, getting not just good but great, great enough to be at CW, goddamnit!

That's a bit of a shock for any ego. But a shock in the best possible way.

Because you realize once you've been there for about five minutes that there's going to be no wasted time. No wasted brain cell. That this isn't going to be a simple injection of knowledge. It's going to mean getting your ego handed to you more than a few times; it's going to mean picking yourself off the mat and figuring out something that you didn't know before; it's going to mean bonds that last a career—bonds that *fuel* a career; it's going to mean struggle and sweat and risk and hard work, learning to write past fatigue, and writers' block and all manner of distractions (whether it's going to see the new Batman or the discovery that one of your ▶▶



classmates has bought a giant, remote control, floating shark). On November 20, 2012, I'll publish my first collection of short stories, *Hair Side, Flesh Side*. My pride for that knows no bounds, and so I'm delighted to be able to share the news with the community that gave me such support and hard-won knowledge. Thanks, guys. I may not be a kung fu master, but at least I feel ready to take that first step into writerhood.

Helen Marshall

INSTRUCTORS

I'm pleased to have a story, "Raven's Daughter", in the current issue of *Phantom Drift*.

Kathleen Alcalá,
student '87, instructor '02

I retired this past May from my long-term position as Writer-in-Residence at LaGrange College in LaGrange, Georgia.

Orion Publishing in England recently purchased fourteen of my titles—the novels *A Funeral for the Eyes of Fire*, *And Strange at Ecbatan the Trees*, *A Little Knowledge*, *Who Made Stevie Crye?*, *Ancient of Days*, *Count Geiger's Blues*, *Brittle Innings*, and *Philip K. Dick Is Dead, Alas*, and the collections *Blooded on Arachne*, *One Winter in Eden*, *Close Encounters with the Deity*, *At the City Limits of Fate*, *Blue Kansas Sky*, and *Brighten to Incandescence*—for conversion to eBooks and sale in Great Britain and many of its former territories. Several of these titles feature new introductions by writers, critics, and bibliographers such as John Kessel; Jack McDevitt; Jack Slay, Jr.; and Michael H. Hutchins.

In addition, the Orion Publishing Group bought reprint rights to two of my better-known science fiction novels, *Transfigurations* and the Nebula Award-winning *No Enemy but Time*,

for publication in its SF Masterworks series between now and 2014, again for sale in Great Britain and a specified number of foreign territories.

A generous gathering of twenty-five stories, *The Door Gunner and Other Perilous Flights of Fancy: A Michael Bishop Retrospective*, edited by Michael H. Hutchins and featuring a fine cover by Lee Moyer, appeared from Subterranean Press in Feb 2012 and remains available in a limited edition at the Subterranean Press website. Further, almost twenty years after its first publication, Patrick Swenson at Fairwood Press in Washington State released a brand-new print-on-demand edition of *Brittle Innings*, with a new introduction by Elizabeth Hand and a striking cover by Patrick's brother, Paul Swenson, in August 2012.

Meanwhile, I continue work on a young-adult title that several other matters, not excluding the disruptive



The photo was taken by our son-in-law, Bridger Loftin, this past April in Boston, where our daughter Stephanie ran the Boston Marathon.

construction of a raised brick patio on my and Jeri's house in Pine Mountain, Georgia, has delayed well beyond his best intentions. Maybe by the end of 2012 I will have completed this book, tentatively titled *Joel-Brock the Brave*.

Michael Bishop, '97, '10

I'm blind with macular degeneration and can't write anymore.

Carol Emsbwiller, '98, '00

I'm a founding member of Book View Cafe. The authors' co-op creates and publishes eBooks of members' backlists and original novels, and has published a number of original and reprint anthologies, including the steampunk series *The Shadow Conspiracy I & II*. (<http://www.bookviewcafe.com/>)

One of the most successful BVC anthologies is *Breaking Waves*, which benefits the Gulf Coast Oil Spill Fund. I contributed two pieces: "A Modest Proposal for the Perfection of Nature" (first published in *Nature* "Futures"), and "Paradise", an original memoir of spending winters on Sanibel Island, in the Gulf of Mexico. My sister Carolyn McIntyre, a talented photographer, contributed the illustrations. An online sidebar, "Spirits of Place: Sanibel Island", complements "Paradise" at the *Book View Cafe* blog.

The stories in *Breaking Waves* were contributed royalty-free by their authors, and all the proceeds go to the Gulf Coast Oil Spill Fund.

All of my backlist novels are available at Book View Cafe, including *Dreamsnake*, *The Moon and the Sun*, and *The Starfarers Quartet*. Several of my short stories are available as stand-alone eBooks, including "Little Faces" and "Of Mist, and Grass, and Sand". *Outcasts: Three Stories* contains "Screwtop", "The Genius Freaks", and "Steelcollar Worker".

Book View Cafe offers eBooks in EPUB and Mobipocket/Kindle formats, DRM-free.

In other news, I recently attended the Whale Museum's Marine Naturalist Training Program on San Juan Island. I will be teaching several workshops at the Northwest Institute of Literary Arts in January. The film project of my novel *The Moon and the Sun* was recently written up in the *Wall Street Journal*, though you have to scroll past the Smurfs to find it.

Vonda N. McIntyre, Clarion (PA) '70,
CW administrator 1971-73,
CW Instructor '84, '90

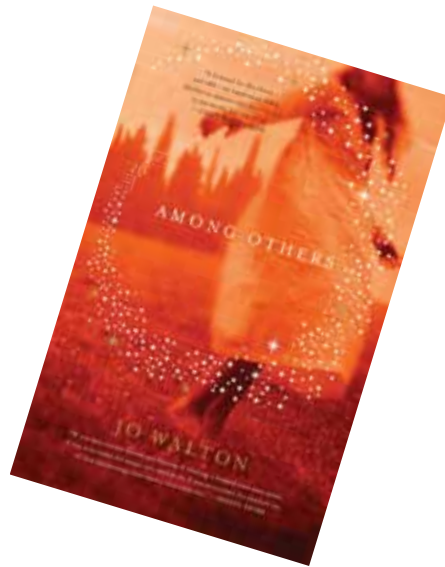
► Still busy—just came off a year of eye surgery (both laser and meatball) to reattach a retina, put in a silicon oil bubble, and then take it out.

Still finishing *The Moone World* for (Easton and) Small Beer, and *The Search for Tom Purdue* for Subterranean.

Will have a story, “The Dead Sea-Bottom Scrolls”, in George R.R. Martin and Gardner Dozois’ *Old Mars* next year, of which I am inordinately proud.

Howard Waldrop, '92, '95

Send in your updates for the Alumni News section of the Clarion West website! Recent publications, upcoming readings, interviews—if you have writing-related news, we want to hear about it. E-mail your latest news to cwAlumniNews@gmail.com. Please use the subject “Alumni News,” and be sure to include the year you attended CW. ♦



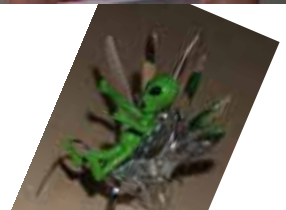
events, including a Potlatch programming track, readings by Clarion West alumni, and the Clarion West benefit auction.

Foolscape’s guest of honor is librarian Nancy Pearl and coincidentally both con-coms have chosen as their book of honor Jo Walton’s *Among Others*. The convention takes place at the Redmond Marriott Town Center in Redmond, Wa., 10 miles east of Seattle. Full details on registration are available at the Potlatch website (<http://www.potlatch-sf.org>) and the Foolscape website (<http://foolscapcon.org>). ♦

Potlatch 22 and Foolscape

Potlatch 22 will be a part of the Foolscape Convention, which has conveniently moved its dates to Potlatch’s traditional February timeframe. The joint convention in Seattle (well, technically Redmond, Wa.) Feb. 1-3 will offer a full weekend of

Have you moved? Do you have a new e-mail address? Please send your new address and contact information to 7thweekpdf@clarionwest.org so you don’t miss an issue of *The Seventh Week*! Or mail your address change to: Clarion West, P.O. Box 31264, Seattle, WA 98103-1264



Photos from the 2012 workshop courtesy M. Huw Evans