

The Seventh Week

clarion west writers workshop • fall 2013



INTERVIEW

Eugene Myers: Building on the Work of Others

BY KELLEY ESKRIDGE

*Eugene Myers (<http://ecmyers.net/>) is a Clarion West '05 alumnus and the author of the novels *Fair Coin* and *Quantum Coin* and more than two dozen short stories. *Fair Coin* won the 2012 Andre Norton Award for Young Adult Science Fiction and Fantasy and was a finalist for the Compton Crook Award. This year, Eugene was elected the Eastern Regional Director of SFWA.*

He has been the editor of The Seventh Week for more than six years. This is his final issue. We are enormously grateful to him for his help, and for being so terrific to work with.

During his tenure, Eugene helped the Clarion West community stay connected through sharing news of the organization, alumni, and instructors. We couldn't let him get away without making sure that we turned that spotlight on him for a change!

You attended Clarion West in 2005. Tell us about that.

I had about as typical a workshop experience as you could expect. I went into Clarion West intending to make the most of it: I went to every class, read and critiqued every story, wrote six new stories of my own, and did every instructor's exercise. I stayed up late talking with classmates and instructors, played Thing, and attended free movie premieres, courtesy of Leslie Howle and the Science Fiction Museum. I went to the readings and parties. I completely changed my writing process and challenged myself to try new things in my fiction. I barely slept.

Before that summer, I had been writing

for four years and had gotten as good as I could on my own. I hadn't sold any stories yet. My wife (then girlfriend) noticed a dramatic improvement in my writing during and after those six weeks. What I wanted from CW was validation that I had talent and the tools and encouragement to take my writing to the next level. I got all that, and then some.

It might be worth noting here that I had previously applied to Clarion West in 2004 and been rejected, so early on, the workshop was already teaching me the importance of persistence!

Can you tell us a story of an important thing that happened during your workshop experience?

Our fifth week instructor was Gordon Van Gelder, editor of *The Magazine of Fantasy & Science Fiction*. Like several of our teachers, Gordon had read every story we'd written. During our one-on-one talk, he said, "I hope it's all right to say this, but you have a very strong YA voice." Since I wasn't writing YA at the time, and I had no plans to, this ended up being something ►►

► I at first struggled with — later, I realized I should play to that strength.

You've published two novels and a boatload of short fiction so far. What's in the writing and publishing pipeline now?

I think I make a better novelist than short story writer. Any classmate who recalls my 13,000-word manuscripts at the workshop can attest to the fact that I naturally write long. (Sorry, guys!) So as much as I love the power of short stories, I'm continuing to focus on longer fiction, and I'm sticking with books for teens.

The novel I'm working on now is about a teenager who joins a group of hacktivists in exposing scary government surveillance, not too far off from today's headlines. I also have a YA science fiction novel nearly ready to go on submission, and a couple of short stories slated for publication in the next year or so: "Lost in Natalie" in *Space and Time*, co-written with the brilliant Mercurio D. Rivera, and "The Grimoire Girls" in *Schoolbooks and Sorcery*, edited by Michael M. Jones. I have some unsold short stories I send out sporadically and many others yet to revise, including a few from Clarion West — though I now plan to turn at least one of those into a novel one day....

What's the most joyful thing about writing for you?

Holding one of my novels or a collection that contains a story of mine still blows my mind every time. I don't think I'll ever get tired of seeing my name in print!

Relatedly, I love being read, or at least the possibility of being read.

What's the scariest thing?

Being read! Obviously I can handle criticism, but once a story is released, that's it — you can't revise it anymore. It's as good as it's going to get. Fortunately, I can always improve, so I try to stop worrying about what's out there and concentrate on writing the next thing.

When did you start volunteering for Clarion West? Can you tell us a bit about how you helped shape and develop *The Seventh Week* during your time as editor?

My first newsletter was the spring 2007 issue. I was really pleased to be offered the opportunity to volunteer, even from the other side of the country.

As with many of us in Clarion West and in the SFF writing communities, I built on the great work that came before me. I pretty much picked up right where Amy Sisson ('00) left off, after she had edited the newsletter for four years. And I believe the basic format was established by

**Writers don't
come from
nowhere —
we're created
by the stories
we read.**

Karen Fishler ('98) before her. Similarly, the newsletter layout evolved over the years through the vision, talent, and experience of art directors Paulette Rousselle ('00), John D. Berry, Elizabeth Bourne, and now Vicki Saunders ('09).

I didn't take any wild departures from the newsletter format, but one of my goals was to highlight some writing careers outside of publishing short stories and novels, such as writing for video games, and try to modernize the writers' toolbox with features on social media and juggling life and writing. I always wanted to bring the newsletter online in some form, which we all accomplished a few years ago with the PDF edition.

Perhaps one thing I think I helped with was maintaining continuity within the organization as people moved into and out of various roles. And of course the newsletter is one of the ways alumni and instructors are updated on those internal changes. Also — and perhaps most importantly — I made sure that the newsletter consistently employs the serial comma.

You do so much — with Clarion West, SFWA, and other volunteer work — to support other writers. Why is writing community important?

The stereotypical image of a writer is a lonely figure suffering to create art, but writing is so often a collaborative process. Writers don't usually come from nowhere — we're created by the stories we read, and it's important to nurture and support that spark. The community has always been welcoming to me and other new writers, and though I'm still finding my own way, I try to pay it forward when I can.

The community keeps us connected to our roots while letting the field grow and develop in exciting new directions. And it keeps us connected to each other, even though we're scattered all over the world. Being part of a community — and coming to Clarion West — means knowing other people who understand you and the creative process and the joys, challenges, and frustrations of writing. It means we don't have to struggle alone, and the success of one of us is a victory for the entire field, because we all love stories, and speculative fiction thrives on new voices, building on the rich work that came before.

What would you like to say to the Clarion West community?

Thank you. I'm privileged to have been able to give back to an organization and community that has given me and others so much. I know I'll continue donating and participating in the annual Write-a-thon, and I'm sure I'll be volunteering again. It has been a tremendously fulfilling experience to edit *The Seventh Week* and work for Clarion West, and I encourage everyone who has benefited from the workshop — as writers or readers — to get more involved and support this amazing resource however you can. ♦



Message from the Chair

BY KAREN ANDERSON

As I write this column, I'm on my way to a weeklong residential writing workshop. I'm about to have my identity as a writer turned inside out and upside down, and to rebuild myself as a better writer — with the support of colleagues and the guidance of professionals who've been there and done that a hundred times over.

If this weren't daunting enough, as I depart I'm scrabbling to manage a seemingly endless volume of professional obligations, volunteer commitments, and family expectations.

To be blunt, the world makes a lot of demands on my resources, and very few people care if I invest those resources in becoming a better fiction writer. My desire to move to the next level with my writing may be fierce, but I doubt I'd attend a writing workshop next week if it weren't for the genuine encouragement and significant support of my friends.

SUPPORT FOR WRITERS

As a Clarion West board member, I get to be on the other side of this equation. Clarion West is in the extraordinary position of being able to befriend and support emerging writers at a critical time in their careers.

We've been doing this work for thirty years. This 30th anniversary year has flown by, but as it comes to a close I want to reflect on the essential components that have made Clarion West successful:

- Our staff puts together a high-quality program, one that's consistent from year to year.
- We provide scholarships that enable the writers we accept to leave their day jobs, travel to Seattle, and spend six weeks focusing on their writing.
- Through marketing and advertising, we reach out to writers of all backgrounds and interests. As a result, diversity becomes a key part of the workshop experience and is reflected in the writing of many of our graduates.
- We cultivate a strong base of volunteers and financial supporters. The degree to which Clarion West benefits from the strategic thinking, hard work, and

generosity of hundreds of graduates and community supporters is truly remarkable.

No one has done more to provide support to Clarion West writers than past workshop director Leslie Howle, who is now serving as a consultant for the 2014 workshop. In recognition of Leslie's contributions, an anonymous donor has created and funded for five years the Leslie Howle Fellowship for summer workshop instructors.

I want to thank this generous donor, Leslie, and all of you in the community (especially the Class of 2013 and their instructors) for a 30th year that put Clarion West on a firm foundation for the years to come.

NEW FRIENDS AND NEW ROLES

Clarion West enters its 31st year amidst significant changes. We're welcoming Neile Graham, for many years the workshop administrator, to her new role as workshop director. Jeffrey Lemkin and Tod McCoy ('10) have joined the volunteer board. We bid farewell to LeAnne Moss, who as interim executive director helped us put in place best practices for hiring and employment. As a result of the work we did with LeAnne, we are delighted to welcome a new executive director, Caroline Bobanick.

Caroline brings extensive experience in many aspects of nonprofit management and leadership for arts and educational organizations. She will be reaching out to members of the Clarion West community, and I encourage you to contact her with questions, suggestions, and comments. We're grateful for your involvement in Clarion West; it's what makes it possible for us to continue to support new writers. ♦



Executive Corner

BY CAROLINE BOBANICK

Thank you for welcoming me so warmly into the Clarion West community! I am honored to be a part of this world-renowned organization dedicated to helping writers refine their voices and explore exciting new realms of imagination and possibility. I look forward to promoting Clarion West's mission and working with the trustees, staff, and volunteers to nurture this special family of writers and enthusiasts of speculative fiction.

I first came to Seattle in the late 1980s to pursue a graduate degree in art history at the University of Washington. I fell in love with the city's vibrant arts scene and have been here ever since. During the past twenty years, I have worked with numerous arts organizations, including the Henry Art Gallery, Pilchuck Glass School, and Gage Academy of Art. I have also had the pleasure of promoting the careers of some of our town's most distinguished visual artists, such as Dale Chihuly and Preston Singletary. Throughout my work, I have been inspired by the way that art can make the invisible world visible and help us more deeply connect with the complexity and richness of the human experience.

art can make the invisible world visible

Writers of science fiction and fantasy play an exciting role in our society by challenging us to open ourselves up to new ways of thinking. Through their craft, they enrich our lives by stimulating our imagination and inviting us to explore new points of view and alternate realities. It is this quality that especially attracts me to speculative fiction and that drew me to Clarion West.

At the 30th Anniversary Party, I had the joyful experience of meeting so many creative and smart people who contribute to such an exciting and leading-edge literary scene. There is an infectious spirit of enthusiasm in the community that is impossible to resist. As a steampunk fan and voracious reader, I am thrilled to join you in opening the next chapter of this fantastic organization's dynamic future. ♦

Clarion West Writers Workshop

Board of Directors

Karen G. Anderson | *Chair*

Vicki N. Saunders | *Vice Chair*

Susan Gossman | *Treasurer*

Felicia Gonzalez | *Secretary*

Kelley Eskridge

Phoebe Harris

Jeffrey Lemkin

Tod McCoy

Nisi Shawl

Caroline Bobanick | *Executive Director* | *ex officio*

Neile Graham | *ex officio*

Workshop

Neile Graham | *Workshop Director*

M. Huw Evans | *Workshop Administrator*

Suzanne Tompkins | *Office Manager*

Leslie Howle | *Workshop Consultant*

Development and Membership

Keri Healey | *Grantwriter*

Kate Schaefer | *Database Consultant*

Rachel Swirsky | *Diversity and Outreach*

Communications

Nisi Shawl | *Director of Communications*

Eugene Myers | *Editor, Seventh Week*

Vicki N. Saunders | *Art Director*

Lauren Dixon | *Copywriter/Proofreader*

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*



Telling Tales

THE CLARION WEST
30TH ANNIVERSARY
ANTHOLOGY

As part of the Clarion West Writers Workshop 30th anniversary, Clarion West has teamed up with Seattle-based press Hydra House to publish *Telling Tales*, a reprint anthology of short speculative fiction by graduates of the program. The Clarion West board was delighted to work with Hydra House to produce this collection celebrating the accomplishments of

a rich sampling of great fiction

thirty years of writing graduates. It was published in June 2013 in hardcover, paperback, and eBook formats, and will raise funds for the workshop.

Hydra House invited award-winning editor and veteran Clarion West instructor Ellen Datlow to edit the anthology. Given her long career and the many times Ellen has taught the fifth week (usually the editor week) of the workshop, Ellen was already familiar with most of the potential contributors.

Telling Tales collects sixteen stories by award-winning and highly acclaimed authors, all graduates of Clarion West. Each story is followed by a brief afterword by an instructor who taught that student during his or her year.

The writers included are Kathleen Ann Goonan ('88), Louise Marley ('93), Margo Lanagan ('99), Susan Palwick ('85), Mary Rosenblum ('88), Ian McHugh ('06), Daniel Abraham ('98), Benjamin Rosenbaum ('01), David D. Levine ('00), Andy Duncan ('94), Christopher Rowe ('96), Rachel Swirsky ('05), David Marusek ('92), Nisi Shawl ('92), Kij Johnson ('87), and Ysabeau Wilce ('02).

"*Telling Tales* is a tribute to the spirit of Clarion West — the sharing of that elusive energy that is not satisfied until Story is achieved," said Goonan, who also taught the workshop in 2003. "Learning how to Story is a lifelong process. For many of us in *Telling Tales*, including the marvelous writer Mary Rosenblum, who was a powerful force in our Class of '88, Clarion West was our first glimpse behind the veil of how to proceed in this new world. The workshop is different for every group, and I am grateful to my fellow writers and our stellar instructors for being a part of the gestalt."

The instructor anecdotes add warmth,

humor, and an inside glimpse into the wonderful relationships that are built between instructors and students each week as they write, discuss, and critique fiction together. They were penned by Greg Bear, Pat Murphy, Howard Waldrop, Samuel R. Delany, Gardner Dozois, Maureen McHugh, Lucy Sussex, Connie Willis, Geoff Ryman, Elizabeth Hand, Terry Bisson, Andy Duncan, Pat Cadigan, Nancy Kress, Ursula K. Le Guin, and Paul Park.

"Having gone through the program myself," said Hydra House publisher Tod McCoy ('10), "I knew how important the program is to the field of speculative fiction and how it has helped launch the careers of many terrific writers, but it wasn't until working on this project that I had an opportunity to see such a rich sampling of the great fiction that has come out of the workshop.

"What surprised me the most was not only how *many* writers have passed through the program, but the depth and breadth of the writing itself. After the editorial process with Ellen and Leslie, I have a much greater appreciation of Clarion West."

In her foreword, Datlow said, "All the authors in this volume graduated from the workshop and went on to write and publish work that has garnered critical acclaim. Each has developed a singular voice, one of the most important components of fine fiction. The sixteen stories, novelettes, and novellas are science fiction, fantasy, horror, and sometimes a mix of genres. They vary in theme, in treatment, in background, in point of view, and they are a lovely representation of what is possible in fantastic fiction."

McCoy also credits former workshop administrator Leslie Howle ('85) for editorial assistance with the project: "Leslie knows everybody. EVERYBODY."

The dragon-and-dish cover art was graciously contributed by Chesley Award-winning artist Todd Lockwood, whose art has graced many book covers.

This anthology represents not only an opportunity to acquaint yourself with some of the best short fiction written by Clarion West graduates, but also to support the workshop, as all proceeds will be donated to Clarion West. The book can be purchased at www.hydrahousebooks.com and through most major online retailers. ♦



Clarion West's 30th Anniversary Workshop

BY LESLIE HOWLE '85

The 30th Clarion West workshop was an excellent, diverse, and international class. We had eighteen outstanding students from eight different countries — the U.S., Canada, Brazil, India, Singapore, Pakistan, England, and Malaysia — a one-of-a-kind mix of students and instructors that created a special class culture.

The students showed spark, talent, and depth, and they met the challenges and stress of the six-week workshop with strength and grace. Our stellar lineup of award-winning instructors was terrific, and the flow from week to week worked very well, despite the fact that due to scheduling conflicts, the teaching order wasn't what we had originally planned. The students threw themselves into the process with rigor and determination; they wrote a story a week and gave thoughtful critiques that were so good that sometimes instructors said they had little to add (though in fact they always suggested brilliant ways to improve a story).

Elizabeth Hand launched the workshop and taught everyone how to construct and think about stories and give thoughtful critiques that get at the heart of them. She started out with an exercise geared to help students put more honest emotion into their work, which helped everyone get to know each other better. Guest lecturer John Clute contributed fresh insights on people's work and kindly made himself available for conferences. The class gave Liz a picture cube of photographer William Mortensen's work from *The Command to Look*, tying in to her novel *Available Dark*, and presented John with a gargoyle.

Neil Gaiman, who was originally scheduled to teach week four, did a wonderful job taking over from Liz in week two. It's truly remarkable that he could be so generous with his time and energy given that his teaching week fell in the middle of his national book tour. He inspired the students not only with his talks on writing, but also by example at his sold-out Town Hall Seattle reading, where he signed books for hours and reminded us that no matter how successful you are as a writer, you can be kind, respectful, and genuinely appreciative of your readers. He shared interesting stories from his career and gave sage professional advice. Students were delighted when Neil invited them

along to a private screening of Guillermo del Toro's film *Pacific Rim* before it opened.

At the end of his week, the students gave Neil a bottle of his favorite ink and built him a small wooden table to commemorate his statement, "A story is like a table, it must have a good foundation and four sturdy legs to stand on." Neil signed the table and left it to inspire future generations of Clarion West students. Subsequent instructors signed it as well, and we now have a wonderful icon from our 30th workshop. Neil gathered everyone into the living room for a cozy bedtime story his last night and read from his new children's book, *Fortunately, the Milk*.

The third week brought Joe Hill, who enthusiastically offered great insights and advice about writing fiction, comics, and film, along with astute critiques of student stories. He gave students exercises to focus them on heightening tension in their stories from word one. He also shared some of his comic scripts with the class and taught students how to tell stories in comic format. Joe's mother, novelist Tabitha King, and his three sons visited Seattle during his teaching week, and Tabitha generously volunteered her time one afternoon to talk with the students about novels and the writing life. Joe gave each of the students a notebook and fountain pen in their last class together. They in turn gave him a "heart-shaped box" that contained a handmade cookbook titled "To Serve Joe Hill". The recipes featured various ways to season, cook, and sauté Joe's internal organs.

Students new to the work of week four instructor Margo Lanagan ('99) were blown away by the beauty of her prose, and her lessons on writing sex scenes were among the best we've heard. She read sex scenes aloud to students at night for their "bedtime story" and brought humor into a week where it was much needed. The term "rough buggy" entered the lexicon of Clarion West in-jokes; it refers to a story written collaboratively by a handful of students earlier in the workshop that picked up steam and polish after being inspired by Margo's tasteful sex scenes. Enough said about that! Take a close look at the Clarion West 2013 T-shirt if you see one at a convention. Margo left Seattle with a war giraffe, a mulberry boy, and an in-house private reading of "Rough Buggy".

Chip Delany's stature as a legend in the field had some students anxious about how they'd measure up in the fifth week, but Chip soon put them at ease. He gave brilliant talks and tempered honest critiques with constructive comments that helped build students' confidence. He spent a good deal of time with them and was kind and very approachable. Everyone appreciated his many contributions to their writer's toolbox and his warmth and generosity. One of Chip's farewell gifts was a small white house, complete with paints, in honor of his advice to imagine a white room and then fill it in.

Though we usually schedule an editor to teach in the fifth week, Ellen Datlow in the sixth week turned out to be just the right person to put the finishing touches on the workshop. She made suggestions to students regarding the next steps of their career and brought her sharp editorial eye to their critiques, helping prepare them for submitting stories and working with editors. She shared examples of editorial rewrites and contracts and was always happy to answer questions and discuss all aspects of writing and publishing both

during and after class.

We had a bonfire and marshmallow roast on the beach the last Thursday night of the workshop to celebrate a student's birthday. Because there were no more stories to write, the whole class was able to attend. It was the first time New Yorker Ellen Datlow had ever toasted a marshmallow over a fire! Inspired by the birthday boy's story of completing the Camino de Santiago, at the end of which pilgrims burn their socks, the students burned socks to symbolize their completion of a major journey in their lives. The next day, Ellen entered the end-of-workshop ceremony with great enthusiasm and shared encouraging words with graduating students about their futures as writers. Students gave her a large, red, baby-doll-head candle as a thank-you gift.

As always, our community of alumni, students, and instructors joined with local writers and readers to support the workshop as volunteers, guest lecturers, and party hosts. Greg and Astrid Bear graciously hosted their annual dinner by the lake, a nice break for the class midway through the workshop, which was followed

by a question-and-answer session with Greg. The weather cooperated, and some of the students went kayaking or swimming while others relaxed on the deck or in the house, enjoying great food and conversation.

The Locus Awards brought excellent writers — including Connie Willis, Kim Stanley Robinson, and Paul Park — and agent Seth Fishman to town. Thank you to all who gave their time to offer writing and career advice and answered student questions: Stan, Paul, and Seth, who visited the workshop as "Mystery Muse" guest lecturers; local guest speakers Vonda N. McIntyre, Nancy Kress, Cat Rambo, Django Wexler, Marc Laidlaw, Ted Chiang, Ted Kosmatka, Julia Sidorova, and James Sutter; and JT Stewart and Eileen Gunn, who offered students a short poetry workshop.

All in all, it was one of our best Clarion West summers ever, a perfect cap to our thirty years of workshops. I was happy to retire as workshop director at the close of such a brilliant workshop. I look forward to reading these graduates' work in the months and years to come.

—Les Howle, August 2013

WEEK TWO PHOTO WITH NEIL GAIMAN



BACK ROW: NICHOLAS SALESTROM, VINCE HAIG, DAVID EDISON, LIAM MEILLEUR, ALEX KANE, HUGO XIONG, JOHN COSTELLO

MIDDLE ROW: KELLY SANDOVAL, FABIO FERNANDES, NICOLE IDAR, USMAN T. MALIK, ALLISON SOLANO

FRONT ROW: SHANNON PEAVEY, JY YANG, HELENA BELL, NEIL GAIMAN, RAPHAEL D. DOG, LILY YU, JENNIFER YOUNG, GEETANJALI DIGHE



John Berry, Janet Freeman-Daily, Astrid Bear, and Jack Bell

30th Anniversary Party

PHOTOS BY
JENNIFER DURHAM
AND TODD VANDEMARK



Jourdan Keith, LeAnne Moss, and Felicia Gonzalez



Kim Neville, Leslie Howle, Indrapramit Das, and Vicki Saunders look over Leslie's CW memory book.



Jack Bell and Cat Rambo, "Virtual Party Hosts"



Karen Anderson, Tom Whitmore, and Vonda N. McIntyre



Erik Owomoyela and Meghan Sinoff examine beaded boa created by Vonda N. McIntyre for Leslie's memory book.



Eileen Gunn



JT Stewart



Lucas Johnson and Lauren Dixon



Greg Bear honoring Leslie.



Tod McCoy honoring Leslie.



Vicki Saunders presents a CW memory book to Leslie.



Micaiah Huw Evans



Past and present workshop administrators: Linda Jordon, the first administrator in 1986, Leslie Howle, David E. Myers (1989 - 2000), and Neile Graham, who has worked with Leslie since 2001.



Nisi Shawl





Time and Money

BY SUSAN GOSSMAN

After serving as treasurer and board member for the past eight years, I will be retiring from the board on Dec. 31, 2013. This was not an easy decision. I've worked closely with an excellent team of board members, staff, contractors, and volunteers, and I have met some fascinating folks along the way whom I now call friends. Still, I have reached a stage in my life where I wish to spend more time on a couple of potential business ideas, working in my garden, and investing our family's portfolio. Frankly, I will not miss attending board meetings on beautiful spring or summer afternoons.

Clarion West is too important to me for me to drop out completely. I will continue to serve on both the Finance and Workshop Committees and may perform other volunteer jobs on a limited basis.



Susan Gossman presenting a gift at the 30th Anniversary Party.

Also, I look forward to attending next summer's readings and parties.

Another factor influencing my decision: Thanks to countless hours of work by a group of dedicated board members, volunteers, and contractors, I can leave CW in excellent financial condition. When I joined the board, there was a small, net loss at the end of the year and only \$25,000 in the bank. Right now, if an unexpected disaster were to occur, CW would have the reserves to continue the workshop; however, I do hope our donors continue to give generously to CW because other nonprofits have demonstrated that a couple of bad years can wipe out a reserve fund. I am also confident that

Caroline Bobanick, our new executive director, as well as our board, will continue our policy of careful, prudent management of CW's finances.

As I have stated in past columns, one of the keys to sound financial management is to produce an excellent workshop. A poor workshop would result in a significant drop in donations, which would be catastrophic, since rent and tuition collected from students only covers twenty-four percent of CW's total expenses. Fortunately, Neile Graham has agreed to replace Leslie Howle as workshop director, and I have no doubt that she will continue to create an outstanding workshop experience for our students.

one of the keys to sound financial management is an excellent workshop

Although I have not yet left CW, I have received my retirement gift already: former students who have published fine works of fiction. It has been my privilege to serve on the board of an organization that plays such an important role in the development of speculative fiction writers.

CW People

STUDENTS,
INSTRUCTORS, AND
VOLUNTEERS
CHECK IN

[Editor's note: For this issue, alumni were invited to share their goals for the coming year.]

STUDENTS

1972

I've had several short stories (June, "You've Been There"; August, "One Morning") appear in an online magazine, *Surreal Grotesque*, and a podcast of a story ("Nightmares of Future's Past") at *Black-out City*. Presently writing second novel in trilogy with Brian Herbert. Goals for coming year: to place/publish five (completed) books and to get four presently out of print back into print. Also cleared out a room to host foreign students. That has taken some time and energy but has been educational and great fun.

Bruce Taylor

1973



JT Stewart (second from right) and Nisi Shawl '92 (fifth from right) gathered with others at Seattle's Elliot Bay Book Company on June 22, 2013, for a birthday celebration for Octavia E. Butler, who lived the last part of her life in Seattle. Mayumi Tsutakawa from the Washington State Arts Commission organized the event.

In a nutshell: My work as a poet specializing in speculative poetry and speculative feminist poetry gets its walking shoes from two major sources, one online — *Stone Telling*, an international literary journal — the other a print source, Aqueduct Press. Forthcoming from *Stone Telling*: my poem + mp3 that deals with African slavery from a Caribbean perspective. And recently from Aqueduct Press: my poem about American slavery triggered by Octavia Butler's novel *Kindred*. The source of this poem: the

wonderful, thought-provoking anthology edited by Rebecca J. Holden and our own Nisi Shawl, *Strange Matings: Science Fiction, Feminism, African American Voices and Octavia E. Butler*. <http://aqueductpress.com/books/StrangeMatings.html>

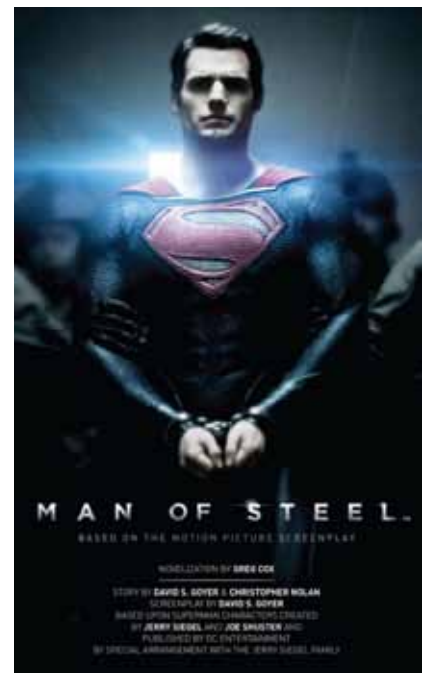
Nebula winner/Clarion alumna and plucky poetry pal, Eileen Gunn, and this poet have introduced a CW poetry workshop into the sixth week's schedule. (Note: Eileen has read my poetry at both a recent Potlatch and WisCon.) We call our workshop Crossing the Danger Water: A Poetry Workshop for Fiction Writers. 2013 marked our sixth anniversary for teaching the workshop at Clarion West. (Also this summer we taught this workshop for mainstream fiction writers at Seattle's literary center, the Richard Hugo House.)

JT Stewart

1984

My big writing news is that my novelization of *Man of Steel*, the new Superman movie, hit #15 on the *New York Times* Bestseller List... and there was much rejoicing. (Seriously, we went out to dinner to celebrate.) In the meantime, I have another *Star Trek* novel coming out in March: *No Time Like the Past*, in which Captain Kirk and Seven of Nine team up for the first time. Really.

Looking ahead, I still haven't given



► up on the idea of writing an original, non-media-related novel one of these days, although I have at least two more tie-in projects on my slate. I'm also editing several books for Tor these days, including a series of novels based on the *Deadlands* role-playing game. That should be fun!

Meanwhile, I'm hoping to make it back to the Pacific Northwest for a visit sometime in the coming year. It's been too long!

Greg Cox

1986

My first novel, *The Ultra Thin Man*, is forthcoming from Tor in August 2014. Copyedits will come in October. The art department is also on the job, but as I write this, I've seen no cover art yet. I am 45,000 words into a sequel. My goal is to finish the first draft by New Year's. A lofty goal, but for the first novel I set a goal to finish the first draft in exactly the same span of time, the same time of year, and I did it; for the first novel I was only 25,000 words into it, so this time it should be a cakewalk, right? I have a new author website at www.patrickswenson.net. Another goal is to make sure I keep it updated and to blog semi-regularly!

My son, Orion, is in middle school this year, a new challenge for him and parent alike, and I'm teaching a brand new honors curriculum at the high school where I teach. As for Fairwood Press, I did NOT keep my goal of slowing down this past year, and was as busy as ever. But just wait until next year...

Patrick Swenson

1990

My third novel in the Santa Claus Chronicles will be out from Deadite Press in time for Christmas 2013. Its title is still in flux. It may be called *Santa Claus Saves the World*. It may be called *Saint Nick, Our Mo' Better Lord and Savior*. In May 2014, I'll be attending my first World Horror Con in a good many years, this time in Portland, Oregon, followed by stays at a treehouse B&B and the Sylvia Beach Hotel for the second time. I've begun a lovely relationship with Hope Robertson, who will be with me during that trip.

For the rest of 2013, my travels will take me to KillerCon, to an Ignited Man workshop from the good folks at One-Taste in San Francisco, and to BizarroCon, the annual writers conference put on by my publisher Eraserhead Press. A new novel may be out from another small press in 2014, though it's too early to provide details other than its title, which is *Throat Puppy: Confessions of a Clit Stroker*.

At the end of March, I retired for good from my software career, twenty-three years with HP followed by seven years with a very small company that two weeks later began a very rapid decline and is now in bankruptcy. Was I that critical to its success? Nope: simple, unfortunate coincidence. Now, in retirement, I am focusing far more of my energy toward new fiction.

World, watch out!

Robert Devereaux

I'm now represented by Matt Bialer of Greenburger Associates, and my historical space opera *Cold Heavens* is currently at HarperCollins and Farrar, Straus & Giroux. I expect I'll be spending the next year finishing up the second book of the quartet, *Fiery Angels*. I also have two short stories ready to be sent out, and I'm working on a third.

David Herter

1991



I co-translated the anthology *Terra Nova: An Anthology of Spanish Science Fiction* for Sportula (<http://www.sportularium.com/?p=2336>). I've also translated a lot of non-fiction titles this year.

I published two new Spanish-language picture books this year: *La Casa de los Espejos (The House of Mirrors)* with Panamericana in Colombia and *Volando Cometas (Flying Kites)* with Bellaterra in Spain (in both Spanish and Catalan). *Volando Cometas* is also forthcoming in Slovenian translation this fall.

I also published an English-language poetry collection, *Deleted Names*, from A Midsummer Night's Press.

Goals for next year: I've been translating so much lately, I'd like to make time to work on my own projects for a change (some new children's book projects and poetry). And I'd also like to translate more novels, although most publishers are reluctant to commit to them because of the cost of translations. I may experiment with crowdfunding models to see if I can translate some Spanish SF that way.

Perhaps these goals are still too vague and nebulous for them to be achievable, until I focus on specific projects, but that's the big picture right now!

Lawrence Schimel

1992

My youngest sister, Gina, died on June 13 of this year. Those of you fortunate enough to have met her will remember a tall, athletic, funny, gorgeous woman with a high quotient of social intelligence. I dedicated *Filter House* to her and my other sister. I miss her so terribly.

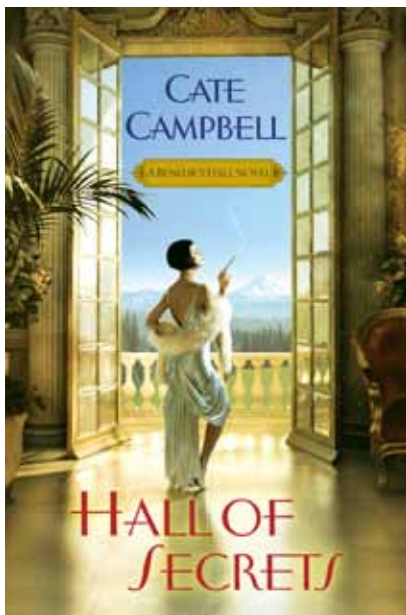
This year I've also had some publications: four stories ("In Colors Everywhere", "The Five Petals of Thought", "Red Matty", and most recently, in *Once Upon a Time: New Fairytales*, "Lupine"); two essays ("Unbending Gender" and "Invisible Inks: On Black SF Authors and Disability"); and several reprints, most notably in the *Telling Tales* anthology edited by Ellen Datlow as a CW fundraiser. I'm also in the midst of teaching my first class through the EMP/SFM, and I'm scheduled to teach as part of the Northwest Institute of Literary Arts' MFA program in January. ►►

► My goals for the year? Well, frankly, I'm hoping to be able to pay my rent. I've been beavering away at my Belgian Congo steampunk novel-in-progress, *Everfair*, and expect to make another 20,000 words progress while simultaneously writing an introduction to a graphic novel and critiquing a friend's fantasy ms. And of course taking care of CW communications. By February 28 I will have finished writing *Everfair*.

But I will probably still be crying every day over missing Gina.

Nisi Shawl

1993



I'm in the middle of the publishing process for my pseudonymous historical trilogy, the Benedict Hall novels, set in Seattle in the 1920s. The gorgeous cover for the second book, *Hall of Secrets*, is above. It's been a busy time since my Clarion week in 1993! The three Benedict Hall novels make seventeen books under three different names — and a rich publishing experience. I've published with legacy publishers like Ace, Viking, and Kensington. I've published with small presses like Fairwood Press, which is quite a different, and in many ways easier, process. I've done a little on my own, putting short stories up as Kindle Selects. The world has changed a lot since 1993, and sometimes I feel like I can barely paddle fast enough to keep up!

If you're interested in the new trilogy, visit me at www.catecampbell.net. Otherwise, drop by www.louisemarley.com and please say hi.

Louise Marley

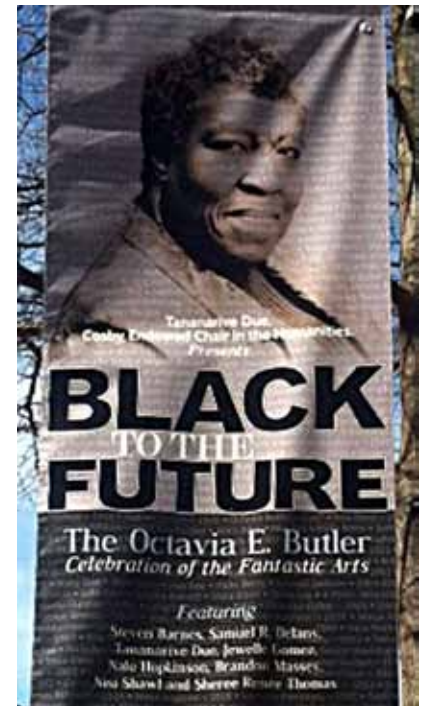
1999

A great literary magazine, *Ragazine.cc*, is sponsoring a \$1000 Speculative Fiction Writers' Contest that I am helping to judge. The contest is a fundraiser for *Ragazine.cc*. Please note that there is a \$15 entry fee. If you can, please help spread the word on this opportunity and future publishing opportunities (open to all writers and visual artists) in the journal. Here is a link for more information: <http://ragazine.cc/2013/09/contest/>



Tananarive Due and Sheree Renée Thomas

Other news: I had a great time at Tananarive Due's wonderful Octavia E. Butler Celebration of the Fantastic Arts program hosted by Spelman College on May 21st. It was Tananarive's culminating project for her honor as the Cosby Chair in the Humanities at the college. There was great art, great music, a brilliant multimedia lecture on Afrofuturism, and of course, the great



panel discussion featuring many CW alumni, Steven Barnes, Samuel R. Delaney, Nalo Hopkinson, Nisi Shawl, as well as author and playwright Jewelle Gomez and award-winning editor and author Brandon Massey. It was also a nice experience because I got a chance to meet some of the scholars who not only helped to canonize Octavia Butler's work, introducing it to a whole new generation of readers and scholars, but those who helped organize the very first black speculative fiction writers' gathering at Clark Atlanta University in 1997, where Steven Barnes and Tananarive Due met for the first time and made history.

I also had a great time at Onyxcon V held at the Auburn Avenue Research ►►



President of Spelman College Beverly Tatum, back row left, with panel members Nisi Shawl, Sheree Renée Thomas, Brandon Massey, Steven Barnes, and front row, left to right, Samuel "Chip" R. Delany, Jewelle Gomez, Tananarive Due, Nalo Hopkinson

► Library on African American Culture in Atlanta. Onyxcon is the largest convention in the Southeast celebrating the impact, contributions, and presence of the African Diaspora in the popular arts, and it was founded by another dynamic husband-and-wife duo, artists Joseph R. Wheeler, III and Iyabo Shabazz. The conference covered topics from tips to writers and artists to the ins and outs of collecting black popular media, including museum curators, comic book professionals, a NJ-based independent collector, and a fascinating man who founded a museum of soul food.

On September 28th I spoke on a panel discussing Signature Theatre's new play by actress Regina Taylor, *stop. reset.* — a science fiction work “that asks powerful questions of legacy, identity, and survival in a world where the real and the virtual are more closely tied than we think.” <http://www.signaturetheatre.org/tickets/production.aspx?pid=2379>

Sheree Renée Thomas

2000

I've had a productive six months since the last CW newsletter, especially in the realm of audio fiction.

I recorded an audiobook of my award-winning short story collection, *Space Magic*, and released it through Book View Café. It's available now from Audible, iTunes, and Amazon.com. One of the stories from that audiobook, “The Tale of the Golden Eagle”, appeared on the *Escape Pod* podcast (6/28/13), and my reading of my *Mad Scientist's Guide to World Domination* story, “Letter to the Editor”, appeared on the *Tales to Terrify* podcast (4/5/13). In fact, I have had so much fun reading my own stories that I have begun narrating podcasts for other people. I narrated “Quiet Death Machines” for *PodCastle* (9/3/13) and “Pacha the Purring Prognosticator” for *Toasted Cake* (forthcoming). I also appeared in an episode of the *Under Candlelight* podcast (September 2013), talking about *Blade Runner*.

My novella *Second Chance*, which originally appeared in anthology *Alembical II*, was released as a standalone eBook by Book View Café, and was included in BVC's six-figure deal with Audible.com to publish audiobooks of over 100 BVC

titles. The *Second Chance* audiobook, narrated by James Patrick Cronin, was released on October 22.

My video of “Dr. Talon's Letter to the Editor” was a finalist for the Parsec Award in the category Best Speculative Fiction Video Story, and the anthology *Heiresses of Russ 2012: The Year's Best Lesbian Speculative Fiction*, including a reprint of my story “Tides of the Heart”, was a finalist for the Lambda Award and the Golden Crown Literary Award. None of these won, alas, but it's an honor to be nominated.

My flash story “Artist's Retrospective” appeared at *Daily Science Fiction* (9/24/13), and another flash story, “One Night in O'Shaughnessy's Bar”, appeared in *Mad Scientist Journal*, Spring 2013 and will be reprinted in forthcoming anthology *Mad Science Café*. I also had a silly poem about Green Lantern, “Green in Gold and Silver”, in *Flying Higher: An Anthology of Superhero Poetry*. And, of course, *Telling Tales: The Clarion West 30th Anniversary Anthology*, including a reprint of my story “I Hold My Father's Paws”, released on July 1.

Forthcoming publications include “The Wreck of the Mars Adventure” in *Old Mars* (October); “Tk'Tk'Tk” (reprint) in *Twenty-First Century Science Fiction* (November); and “Cry Wolf” in *Lowball*, the next Wild Cards book (Summer 2014).

You may have noticed that most of the above were reprints or audio versions of previously-published stories. I've been spending most of my writing time on a novel, *Arabella and the Marsman*, a YA Regency interplanetary airship adventure. I just recently had the first draft critiqued at the Coastal Heaven workshop, and I intend to revise and submit it, then start in right away on writing a sequel.

David D. Levine

2002

I just sold my short story “The Redemption of Kip Banjeree” to *Asimov's*, though I don't know when it'll be published yet. It's a sequel of sorts to “Kip, Running”, which *Strange Horizons* published in 2008 and appeared in the *Future Games* anthology earlier this year. I'm also about to embark on a nine-month sabbatical from my job at Pacific Lutheran University to finish an MFA through the Stonecoast program.

My third semester project is the second series of my podcast, “The Hermes & Hekate Road Show”, the first series of which is available on iTunes and at hhroadshow.libsyn.com.

Genevieve Williams

2005

We just sold the audiobook rights for *Fair Coin* and *Quantum Coin* to Audible.com. I'm looking forward to hearing them!

With that series and a fantastic debut year now behind me, I'm also looking forward to working on some new projects. I would love to get another book contract, so I hope my agent and I will be shopping around one of my completed manuscripts soon, after one last round of revisions. I plan to write a couple of new books this year: another young adult novel and perhaps my first middle grade. After spending the last few years mostly revising and editing old work, it's great to be starting something fresh.

I've had a little time to write some short stories too, which I hadn't done for a long time. One of them, “The Grimoire Girls”, is slated to appear in an anthology called *Schoolbooks and Sorcery*, edited by Michael M. Jones.

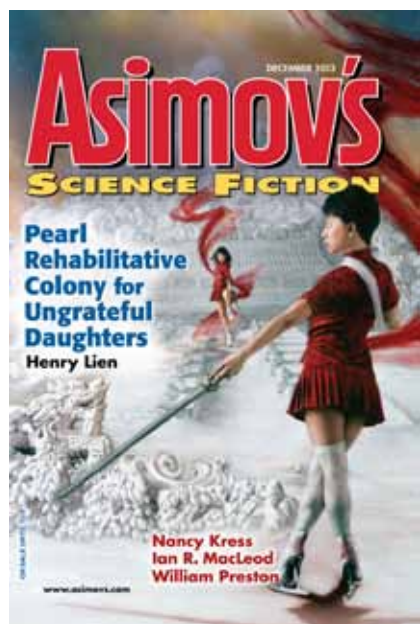
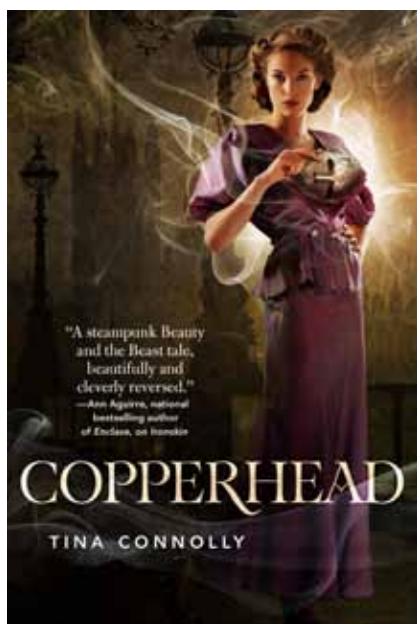
Eugene Myers

2006

Copperhead, the sequel to *Ironskin*, is coming out October 15th. It's set six months after *Ironskin* and features Jane's sister, Helen, and I absolutely loved getting to tell Helen's side of things. (It has theatre people in it! And propaganda posters!) I'm really looking forward to it coming out. ALSO that same week I turn in book three in the series, and our second child is due. It will be... exciting. Hopefully everything happens in the right order.

This has been a year full of goals, as I've raced against baby to get *Ironskin 3* completed and turned in to Tor on time. I'm very glad that the fourth book I've sold to them is an unrelated YA novel, *Seriously Wicked*... that's ALREADY WRITTEN. This is going to be such a big help next year, I can't even tell you.

So in 2014 I'll be doing revisions on ►►



► *Ironskin 3* as well as on *Seriously Wicked*, promotion for additional releases of *Ironskin* and *Copperhead*, and continuing my flash fiction podcast, *Toasted Cake* (reopening for subs in February!). Other than that, my main goals for next year are to survive having a three-year-old and a new baby. When things finally calm down, it'll probably be time to start thinking about a sequel to SW. SW is about a girl whose guardian is a *seriously wicked* witch, and I'm dying to write about what happens after the first round of madcap adventures... once I start getting some sleep again!

Tina Connolly

2011

Emmy news! The webseries I wrote for, *The Lizzie Bennet Diaries*, won an Emmy, huzzah! I've also had a fantasy short story reprinted in the charity anthology *Love and Other Distractions*, and I have a flash fiction story in the upcoming *Mad Scientist Journal*: Summer 2013.

Anne Toole

2012

A short story of mine called "Mammals" was selected by Jeff VanderMeer as the winner of the Omnidawn Fabulist Fiction Contest: <http://www.omnidawn.com/contest/fiction/>. The story will be published as a chapbook in October.

James Robert Herndon

I sold my short story "Pearl Rehabilitative Colony for Ungrateful Daughters" to *Asimov's*. It will be the cover story for their December 2013 issue (on newsstands Oct. 1). I workshopped this story under Chuck Palahniuk at Clarion West. It's an Asian, YA, speculative fiction story about a bytchy rivalry between two teenage divas at a sort of cram school/penal colony devoted to an invented art form that combines figure skating with kung-fu. The precursor to a quartet of novels I am working on. *Asimov's* let me choose the artist for the painting and let me art direct it.

I also sold my story "Supplemental Declaration of Henry Lien" to *Interfictions*. It is based on my Clarion West application essay and an exercise I did during week 1 for Mary Rosenblum. Chuck Palahniuk and Kelly Link worked on it with me. It is a true story about a logical system I devised to keep communicating with my former partner after he died of cancer. Coming out in the fall issue of *Interfictions*.

In addition, I will be interviewing artists for the Artist's Spotlight/Showcase features at *Lightspeed Magazine*.

Henry Lien

My story "The Fairy Godmother" appears in issue 17 of *Shimmer* magazine. This was my week 2 story and was inspired by a writing exercise that Stephen Graham Jones gave to the class.

Kim Neville

Scott Andrews has chosen my story "Sinking Among Lilies" for inclusion in the *Best of Beneath Ceaseless Skies 4* anthology. "Sooner Than Gold" is in the *Glitter & Mayhem* anthology, currently available (even though it's supposed to be released at WorldCon, heh). "Breathless in the Deep" was added to *Lightspeed's* podcast and is also currently available.

Cory Skerry

INSTRUCTORS

I'll be one of the Guests of Honor at the 73rd World SF Convention (Worldcon) in 2015: Sasquan, in Spokane, Washington, August 19-23, 2015.

In other news, Book View Café, the publishing cooperative of which I'm a founding member, recently licensed most of our catalogue, including my backlist, to Overdrive, which supplies libraries with

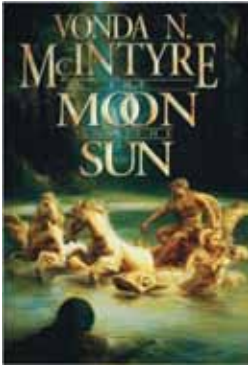


eBooks. Our director of development, Chris Dolley, also licensed much of our catalogue to Audible.com, which produces audiobooks. *Dreamsnake* and *The Moon and the Sun* are already available as audiobooks, ►

▶ while the BVC deal will bring most of the rest of my backlist into audiobook form. I'm really pleased by this, as I'm fond of audiobooks.

In *other* other news, Pandemonium Films expects to begin filming *The Moon and the Sun* in March 2014. Locations include Versailles and Australia.

Producer is Bill Mechanic (*Coraline, The New World*). Here's a recent article: <http://if.com.au/2013/08/09/article/Australia-attracts-The-Moon--the-Sun/SSUGQUDEHX.html>



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

potlatch-sf.org

After two consecutive years in Seattle, Potlatch — a nonprofit, volunteer-powered literary convention for readers and writers of speculative fiction — is rotating to the Bay Area. Potlatch 23 will be held at The Sainte Claire Hotel in San Jose, California, February 21 – 23, 2014. In addition to its single-track program featuring

panel discussions, author readings, and the Clarion West Scholarship Benefit Auction, Potlatch offers a mini-Clarion West-style workshop for writers. Full details on convention memberships, workshop registration, and hotel accommodations are available at the Potlatch website: <http://www.potlatch-sf.org/> ♦

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.

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



Leslie holding her CW memory book: to her right, Vicki Saunders, book designer, to her left, Neile Graham and Caroline Bobanick. Poodles drawn by Julia Sidorova for the book surround the photo, by Jennifer Durham.