

INTERVIEW

Cat Rambo: Most Awesomely

NISI SHAWL (CW 92)

Cat Rambo (CW'05) has been nominated for the Nebula and Endeavour Awards and won the 2012 World Fantasy Award for editing Fantasy Magazine. A popular instructor who has taught sessions of CW's One-Day Workshop series, Cat Rambo (both the last and first names are really hers) is an active workshop volunteer and has also volunteered for over a decade with the Science Fiction and Fantasy Writers of America. Though a prolific writer, with more than 100 short stories published, six books out there, and three more on the way this year alone, she found time to answer a few questions.

You're a successful and highly renowned editor and author. When you were attending Clarion West in 2005, did you think your future would look like this? Did you develop a nefarious plan for world domination then, or in the years since? Or had it been in place since you were six?

I think part of the Clarion West experience is daydreaming about winning a Nebula or Hugo. I came out of a high-powered class that included Ann Leckie, E.C. Myers, Katherine Sparrow, and Rachel Swirsky, and Andy Duncan was



Cat Rambo

kind enough to spend one evening with us showing us the Locus Magazine website and talking about career paths.

While I didn't know enough to come up with any nefarious plan as a child, it's always been my ambition to be a writer. My paternal grandmother wrote, and everyone in the family figured I'd follow in her footsteps.

Many of your stories focus on marginalized voices—people of color, workers, QUILTBAG characters, and other protagonists far off the main sequence of white, male, upper class, het, cis demographics. What's the motivation for that?

Part of it is that those voices are often richer and more interesting. Part of it is that I'm bisexual, and tired of not seeing people like myself in literature. Part of it is a deliberate effort to get those marginalized voices represented—"Clockwork Fairies," for example, brings

a protagonist of color into a genre (steampunk) that was overwhelmingly white. And finally, it's because to me class differences are important. I get very tired of the perfect futures where people are whizzing about from planet to planet with no sense of what resources are powering all that.

You and I share a love of the French writer Colette. What is it about her that appeals to you most?

I came to Colette's writing through a wonderful class that I took in grad school, where we also read Kawabata and Nabokov. I love her descriptions, which are packed with beautiful sensory stuff, but I also love the way she shows nuances of human beings elegantly and economically. And she was a financially successful writer, which also makes her a great role model.

My Colette anecdote: I was teaching at Hopkins and sitting with another grad student who was grading papers. She sighed and said, "This passage is really beautiful, and then he's got the word 'refrigerator' in there and it just doesn't sound right." She read me the passage, and I said, "That's because it's copied from Colette, and the one change he's made is armoire to refrigerator." I gather the art of plagiarism is hard to master.

Small presses seem to have produced the lion's share of your publication credits so far. Is there something innately better about small, independent publishers as compared to larger ones?

I love small presses. My novel *Beasts of Tabat* is coming out from a small press, ►►

► Wordfire, run by Kevin J. Anderson and Rebecca Moesta, and I'm very happy with the experience. And with small presses there's a much shorter time from acceptance to seeing publication—three months, while a traditional publisher would take closer to a year and a half.

Beasts of Tabat is the novel I have been working on pretty much since attending Clarion West. It's the first of a quartet and it's set in the world I've written a number of stories in, including "I'll Gnaw Your Bones, the Manticore Said," which appeared in *Clarkesworld*, and "Narrative of a Beast's Life" in *Realms of Fantasy*.

It's a world where the human society depends on the exploitation of intelligent magical creatures, called Beasts, not just for their labor but sometimes their physical bodies which are used to fuel magical engines. What happens when the Beasts begin to question their place in this? The book follows the adventures of Teo, a boy who's just arrived in the city of Tabat, and Bella Kanto, who is the premiere Gladiator of Tabat, a role halfway between entertainer and ritual priestess.

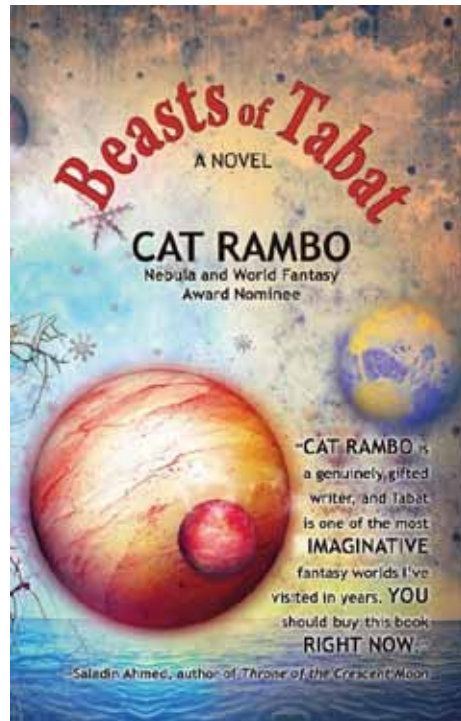
I'm working on the sequel, "Hearts of Tabat," right now.

You are currently SFWA's (Science Fiction and Fantasy Writers of America's) Vice President. What makes you happy about SFWA?

SFWA membership is one of the things that I regarded as a career milestone, and as soon as I had a qualifying sale I joined. I focus my volunteer efforts on SFWA because it's been not just a source of information, advice, and networking opportunities, but of friendships. I strongly urge SFWA members to volunteer at least a little because the opportunity to volunteer is, in my opinion, one of the perks SFWA offers.

Do newcomers to SFF need to familiarize themselves with its classics—even if those classics make painful assumptions about gender roles, racial discrimination, etc.?

It depends on what you come to the genre for. If it's to escape, then no, perhaps not. If it's to understand humans better or to



“know” it, then yes, absolutely.

SFF is full of problematic texts; some of them are being written even today. And remember, there is no binary, no categorical list of “good/correct/right-thinking” writers versus “badthink” writers. There are varying degrees of behavior, some more acceptable than others, but that’s exhibited on an individual basis, and it can differ (sometimes radically) from topic to topic. Heinlein had some bad stuff, and he had some good stuff that shaped the field, which you should read if you want to understand some of the replies that have been made to it over the years.

TSW: You'll be teaching a One-Day Workshop on flash fiction this May. Do you have favorite examples of it in your own work? In the work of others?

CR: I write a lot of flash, primarily because of timed writing exercises we do in my classes and which I usually do along with the class. In fact, I think every piece of flash I've published in the past few years has been class-generated. Some favorites of mine: “Swallowing Ghosts” <http://dailysciencefiction.com/fantasy/modern-fantasy/cat-rambo/swallowing-ghosts> because it's my James Joyce tribute, and “Coyote Barbie” http://expandedhorizons.net/magazine/?page_id=1537 because it has

one of my all-time favorite lines, “we are Barbies who run with the wolves.”

And here are a few titles by others from the list I give out in my flash class so I can discuss them with students:

- “Smitten” by Nicholas Lee Huff <http://www.everydayfiction.com/smitten-by-nicholas-lee-huff/>
- “Darren is Updating His Facebook Status” by Sylvia Spruck Wrigley <http://www.everydayfiction.com/darren-is-updating-his-facebook-status-by-sylvia-spruck-wrigley/>
- “The Most Epicly Awesomest Story Ever” by Randy Henderson <http://www.everydayfiction.com/the-most-epicly-awesomest-story-ever-by-randy-henderson/>
- “When the Dead Decide to Disco” by Folly Blaine <http://www.everydayfiction.com/when-the-dead-decide-to-disco-by-folly-blaine/>

Do you prefer teaching classes online or in person? Why?

I love doing it online, because of the advantages the technology offers. While I'm lecturing, the students can be queuing up questions or comments in the chat window. I can screenshare stuff and show them my submission spreadsheet or my current manuscript. We can watch videos together and then talk about them. If we need to record a class, that's (relatively) easy.

And most awesomely, people can log in from anywhere! I had a woman log in a few months ago from an airplane. She dropped connection a couple of times, but in general her class experience was pretty smooth. I've had students from all over the world, including Australia, Japan, Croatia, and the Philippines. That is too cool for words. ♦

Workshop Report

Ready for Inspiration

NEILE GRAHAM (CW 96)
AND HUW EVANS (CW 12)



Workshop Director Neile Graham



Workshop Administrator Huw Evans

For all that the next workshop session is months away, everyone has been very busy.

First on our list was finding a new location for the workshop, as the house Clarion West's students and instructors have been so happily inhabiting in recent summers will be undergoing renovations for the next few years. Caroline (our Executive Director), Huw, Vicki (grad and board member), Les, and I all took part in this search, and we've located a lovely place, another sorority house, for this summer. Of course, we can't tell you exactly which sorority and where it is, but it's in a slightly quieter area than where we were. As with any location, it comes with various challenges, but we're already getting organized to make it comfortable and functional for everyone this summer.

One of the innovations for this year was developing a totally online application system. Kate (our intrepid database expert) and Erik (our web master) worked hard to develop the web pages and Kate has been organizing, testing reports, reshaping, fiddling, and exploring possibilities until now we have regular applicant reports and our readers can log in and rate applicants online. Huw, Kris (our communications specialist), and I tested the new system, and now Huw is busy in there working with all the data it has been collecting. It's been amazing to watch, and terrific for Huw and me to be its beneficiaries. Our applicants seem to like it, too, as applications came in fast and early and hot and heavy this year. Or maybe that had something to do with our instructor line-up and the new \$50 rate for applications after February 10th—who knows, right?

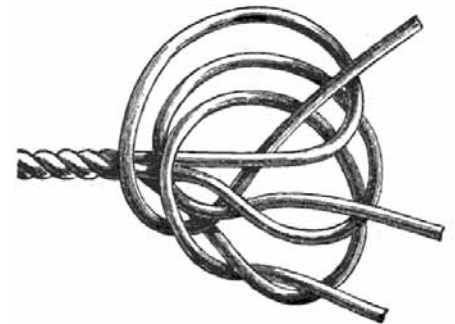
We are delighted to announce that Lauren Dixon (CW '10) and Katie Sparrow (CW '05) will be our workshop assistants this summer. Katie has additionally taken on the coordination of the One-Day Workshop series, and will gradually be taking that job from Huw over the course of the next year. Lauren is also hoping to do some program development in her copious free time, but we will wait to announce that until we have some solid news.

The One-Day Workshops continue to be a source of inspiration, instruction, and pleasure to our community of writers and to us. We are incredibly fortunate to have a growing pool of talented and capable instructors to teach them. We

started the year with celebrated author and Clarion West instructor Nancy Kress teaching a sold-out class on manuscript revision. This was followed by CW alumna J.M. Sidorova's brilliant workshop on incorporating science (real or fabricated) into fiction. In March, L. Timmel Duchamp led a story-workshopping session using a one-day-optimized version of the Clarion critique method. Later this month in March, Ken Scholes will return to repeat the sold-out "Muse Management" workshop that he taught for us in the fall, and then in May, we have two workshops scheduled: Cat Rambo on writing flash fiction and Paul Park on point of view. We're also delighted to have our full line-up of One-Day Workshops scheduled through January of 2016, so stay tuned for more exciting announcements.

And, what you've all been waiting for: Huw and I would like to announce the class of 2015: Dinesh Pulandram, Garret Johnston, Rebecca Campbell, Monidipa "Mimi" Mondal, Thersa Matsuura, Samuel Kolawole, Michael Sebastian, Jake Stone, Nana, Laurie Penny, Margaret Killjoy, Leo Vladimírsky, Justin C. Key, Christine Neulieb, Nibedita Sen, Evan J. Peterson, Tegan Moore, Julia M. Wetherell, hailing from England, Australia, India, Japan, the United States, Canada, and Nigeria.

Please join us in wishing them an amazing summer with Andy Duncan, Eileen Gunn, Tobias Buckell, Connie Willis, Nalo Hopkinson, and Cory Doctorow. ♦



Letter from Caroline Bobanick



The nature of nonprofits is deeply rooted in change. Organizations like Clarion West are largely fueled by volunteers who give their time and talent to provide the spirit in the machine. However, volunteers have lives—they change jobs or take on new opportunities, have children, take time to care for loved ones, and move on. This month I would like to pay tribute to three of our amazing board members whose roles are changing, but who are still deeply committed to helping direct the organization toward a vibrant and sustainable future.

Clarion West was founded in 1984 by three women, Vonda McIntyre, JT Stewart, and Marilyn Holt, with a vision of creating a community of writers in Seattle and promoting a diversity of voices in speculative fiction. Their legacy has blossomed and gained momentum thanks to myriad volunteers who have taken up their torch and carried it forward with passion and a hefty dose of grunt work.

In December, one of our most brilliant torchbearers and a past board chair, Kelley Eskridge, retired from the Clarion West board after five years of service. Kelley brought her talent in organizational management to navigate Clarion West through a time of great change. Under her visionary leadership, Clarion West hired its first executive director, established the wonderful One-Day Workshops, and forged a stronger foundation for the organization's fundraising systems. We thank Kelley for her pioneering guidance and look forward to seeing her at our summer parties and readings!

Last month, Karen Anderson stepped down as board chair. Karen is a smart and diplomatic dynamo who honed her skills while working at Apple Computer. She came to Clarion West after serving as board chair for Northwest Folklife and carried on Kelley's work by restructuring Clarion West's human resources practices, shepherding us through a major website rebuild, ramping up our scholarship and instructorship support, and working tirelessly to elevate the organization's internal processes to conform with nonprofit best practices.

During her 2 ½ years as board chair, Karen has been a committed and articulate advocate for Clarion West and an ardent supporter of its mission and its students. The position of board chair is a demanding

job, but Karen was always available to work through challenges. I am deeply grateful to her for her generous spirit and look forward to working with her as she takes on her new role as past chair, a critical position that provides continuity and mentorship for Clarion West's leadership. I am also looking forward to following this Viable Paradise graduate's literary career as she has more time to pursue her writing!

On March 18, the Clarion West board elected a new board chair. It is my great pleasure to welcome Vicki Saunders to her new position. Many of you may know Vicki as a Clarion West alumnus (CW '09) and as our art director. She is also a seasoned member of the board. She began her service in 2010 when she volunteered to take notes for the meetings. Her willingness to pitch in and do what's needed with grace, humility, and passion has endeared her to all her fellow board members and to the Clarion West staff. I look forward to working with Vicki and helping her realize her aspirations to expand Clarion West's outreach efforts and strengthen the visibility of the organization.

This coming year, Clarion West faces some significant challenges including a new sorority house for our Six-Week Workshop with a much higher price tag (our previous house is undertaking renovations and has become unavailable for the next two years); and a complicated, but much needed conversion for our database which will also require substantial financial resources (special thanks to another superstar volunteer, Kate Schaefer, for spearheading this project). As we work toward our goal of greater sustainability, I am thankful that we have such a strong tradition of leadership on the board to guide us. And I'm grateful for your support—the support of Clarion West's dynamic community of volunteers and donors. ♦

Stand Up and Walk

VICKI SAUNDERS (CW 09)



A good story, Nalo Hopkinson said to my CW '09 class, "stands up and walks." It has form, it has structure, and it comes alive.

When I was a six-week workshop student, board members would turn up at the weekly instructors' readings and give little introductions, thanking volunteers, donors, and organizations that supported the workshop. It didn't seem to have much to do with me in the midst of my life-changing experience, struggling to make the story I was writing that week come alive, and eager to hear my brilliant instructors read stories that stand up and walk.

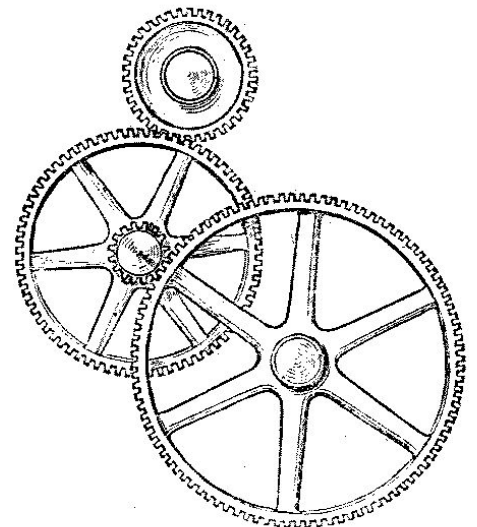
In two years' time, I was a board member myself, standing up and walking to the podium, holding notes for my own little introduction, surveying the students, thinking, "They have no idea what goes into this workshop." You have no idea; I have no idea. Records are incomplete, and a lot of people do a lot of work without mentioning it. We not only have mystery muses, but mystery donors, mystery cleaners and cooks and designers, drivers and code-writers. And it's worth it, because together we create the workshop.

As chairs, Kelley and Karen worked hard to develop forms and structures needed to support the workshop, like updated bylaws, specialized committees, and new employment systems. They recruited skilled board members and brought in our adept Executive Director, Caroline, to help keep the organization on task. The 2015 CW board will build on and consolidate Kelley and Karen's work. We will have many challenges: Caroline lists the most pressing in her article.

As the new board chair, I'm finding my way. It helps that I've been a CW student, volunteer, employee, and board member. The skill and support of all the folks listed on the newsletter masthead and the many "mystery" CW supporters helps more. I expect you not only to tell me when I've got it right, but when I've got it wrong. I will do my best to listen. By all our efforts, the Clarion West Writers Workshop stands up and walks. ♦

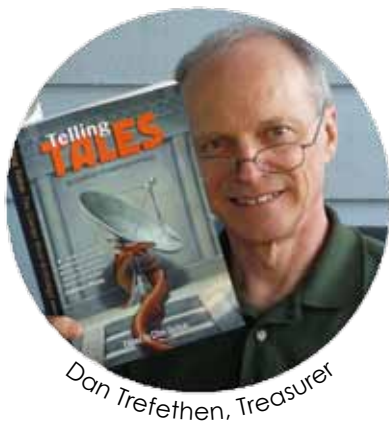
"When I read news about Clarion West students publishing stories, publishing novels, winning awards, teaching, and going on to create their own writing workshops and speculative fiction publications, I feel so proud. What we do here in Seattle ripples out to support speculative fiction worldwide."

—Karen Anderson



All That Glitters

DAN TREFETHEN



Dan Trefethen, Treasurer

2014 was a watershed year for Clarion West: the first full year with major staff changes we put in place to build a new support structure for the organization. Also, I joined the board of directors as treasurer, so there was a lot that was new in 2014. Fortunately, all the changes seemed to click into place. We had a fantastic Six-Week Workshop, a number of successful One-Day Workshops—and a successful year financially.

Our executive director, Caroline Bobanick, prepared a conservative 2014 budget that was reviewed by the Finance Committee and approved by the board. It was basically a “break-even” budget. However, we ended the year with a surplus, as you can see by the accompanying table. I was relieved that our expenses were lower than budgeted, and I credit our hard-working staff for that.

The major difference in the bottom

line, though, was our increased income. We received more scholarship and instructorship funding than we had expected, while the ever-popular Write-a-thon brought in more money than in 2013. There is an important caveat to this extra funding, though—some of it is designated to carry forward into future years, so it doesn’t count to offset our expenses in 2014. While it is good to have some partial funding earmarked for future instructorships and scholarships, when you remove these future funds from the books you can see how 2014 came closer to breaking even than the table indicates. Basically, the 2014 budget was accurate in forecasting income that balanced our expenses in calendar year 2014.

Nevertheless, it is

great to finish in the black and carry some funding forward. The 2015 budget, as you can see, also indicates a surplus. One risk factor is the expense of putting on the workshop. Because of the need to change venues, we now anticipate higher costs (as much as \$10,000 higher) than we budgeted. We won’t know for sure until we get closer to the dates of this year’s session.

The upcoming rise in the workshop program’s expenses will not affect scholarships, which are restricted to paying students’ workshop costs. We will look to our fundraising to fill that gap. Before the 2015 budget was set, the board approved a modest increase in tuition (\$200), a rise of 2% per year since the last increase three years ago. Due to increased scholarship support, though, the actual dollar-figure paid directly by students for their tuition has gone down in the past three years.

Most of Clarion West’s funds are kept in our bank account to meet our cash flow needs, but about a third of them are invested. Our investment manager is Susan Gossman. She is our former treasurer, a current member of our Finance Committee, and a professional investor. Our investments are conservative, but Susan actively watches over them to take advantage of any opportunities for more profit. I would like to thank Susan for her continuing volunteer service to CW.

I would also like to thank the other members of the Finance Committee for reviewing and sending to the board a number of important policy documents: a new Finance Policy, Finance Committee Charter, Investment Policy, and Asset Allocation Guidelines. These policies cement some standard practices into place, an important consideration for an organization that greatly depends on volunteer labor. Besides Susan and myself, the other members of the committee are Kate Schaefer, Phoebe Harris, our executive director Caroline Bobanick, and bookkeeper Suzanne Tompkins. Finally, my thanks to you for reading, for caring about what the Treasurer and Finance Committee do, and for making what we do possible with your generous donations. ♦

Financial Report for 2014, Budget for 2015

	Actual 2014	Budget 2015
Income		
Unrestricted donations	16,632	14,500
Write-a-thon	22,090	23,000
Restricted donations	46,449*	33,850
Matching funds	1,473	3,000
Instructorships	21,500*	8,000
Special Events/Readings	4,200	10,000
Grants	32,740	32,500
Workshop income	69,700	73,400
Tuition offset by scholarships	-44,400	-33,850
One-Day Workshops	15,250	13,500
Other	101	100
Total Income	185,735	178,000
Expenses		
Special Events/Readings	3,146	2,550
Seventh Week newsletter	559	1,200
Workshop	53,389	77,280
One-Day Workshops	7,780	8,000
Administration	99,646	74,350
Fundraising	3,669	3,800
Total Expenses	168,189	167,180
Surplus	17,546	10,820

*some funds carried forward to future years

How to Con Like a Pro

CYNTHIA WARD (CW 92)



Cynthia Ward

There are many reasons for emerging professional writers to attend science fiction, fantasy, horror, gaming, comics, and other conventions. You can visit friends, participate in programming, and network with other professionals. You can promote your work and advance your career.

Every silver lining has its cloud. If you give no thought to your upcoming appearance, you may—unless in addition to your carelessness you have the wit and poise of Ellen Kushner—set your career back years. How, then, to attend without self-inflicted damage?

How do I avoid shooting myself in the foot? Remember you're not the only writer at the con. Remember everyone already knows you're motivated to promote your book, story, trilogy, etc. Even a con virgin probably won't be eager to hear your spiel or log line. And no one wants to hear how you suffered for your art, or—well, much of anything else about you. A chorus of “me, me, me” is draining to listen to. And no one ever got a book deal by following an editor, publisher, or agent all over the convention, including into the loo.

Unless you're a guest of honor, the con isn't about you. Even if it is, be well behaved. This doesn't mean you can't be yourself. It means, be your best self. If you're etiquette-challenged, read *Miss Manners* or another relevant expert before the convention, and follow their advice.

Where can I promote my writing?

Conventions offer readings, autograph sessions, and other self-promotional opportunities. Some writers prefer to wait for more name recognition before signing up for such events, or are too shy. That's okay. There are other options.

Many writers increase their visibility with panels, which have multiple participants. Volunteer for subjects you're familiar with. If placed on a panel, keep your introductory remarks brief and cogent. Can you maintain interest when a panelist introduces himself for minutes on end? Neither can anyone else.

Stick to the panel topic. And don't limit your comments to examples from your own oeuvre. If the topic is dragons,

discuss how unpredictably Nisi Shawl (CW '92) twists the motif of the dragon's hoard in “The Pragmatical Princess,” or how effectively Gordon R. Dickson explores the draconic viewpoint in *The Dragon and the George*. You establish no expertise by demonstrating zero knowledge of others' work. And nothing glazes audience eyeballs like a long soliloquy beginning with “In my novel/story...”

Mind your manners. Use the microphone; not everyone has good ears. Share the microphone. If you're the moderator, maintain control. I once watched a writer hold the mic high in the air and body-check the other panelists so he could keep running off at the mouth. Do you think I added the mic hog or the moderator to my list of must-reads or panel buddies?



Illustration: Jean Gerard Grandville

Which conventions I should attend?

That depends on several factors, including location, budget, personality, and tastes. Don't attend a *Star Trek* convention if you hate the show. Don't attend the World Science Fiction Convention if you're agoraphobic. If you're gregarious and wealthy, you can attend a convention every weekend. One local con a year may strain the introvert or the impecunious.

Money can be a significant factor. Some organizations help with membership or other costs. Expenses may be minimized by room-sharing, carpooling, public transportation, or buying airline tickets at a group rate—which raises the possibility of choosing a convention for a Clarion West class reunion. This is something most years do. If you want to support a convention which supports Clarion West, consider Potlatch.

It's acceptable to contact a convention about participation. If they decline, a polite thank-you for their consideration wouldn't be amiss. If you're invited, the con may require participation in a minimum number of events in exchange for a complimentary membership. ►►

► This is starting to sound like work! But at least the booksellers will be selling my books, won't they?

Convention booksellers may not have your books. At Readercon 25, Guest of Honor Andrea Hairston (CW '99) had to carry a duffle of her books around so attendees could purchase them there. Renting a dealer's table ensures your books and magazine issues are available for purchase, but profits aren't guaranteed, even if you split the cost and space. A solo dealer's table quickly becomes inconvenient, tying you to its location during programming and other events.

An alternative is to politely approach booksellers about selling your work on temporary or permanent consignment. Ask what percentage of your sales a willing dealer would pocket, and if you're expected to cover any other costs. Does the bookseller expect exclusivity? Will you lose money? Decline an arrangement you don't like.

I'm not on the programming—now what? You can still attend the convention. One option is to buy a membership (which, by the way, is mandatory for big events like the WorldCon and San Diego Comic-Con, regardless of your participation).

Another option is to “bar-con”: attend without a membership. As the term suggests, you hang out in the convention hotel's bar and socialize. Don't crash the official events. You can skip the alcohol, but buy something to pay for your bar seat.

Is there a general rule of thumb? The golden rule says “do unto others as you would have them do unto you.” But if

you crave a weekend of being fawned upon nonstop, that doesn't mean anyone else wants to be brown-nosed. Keep in mind the golden mean: the desirable middle between two extremes. Be courteous. Whatever the situation, keep your cool.

If someone offers sincere compliments for something you wrote or tweeted, accept the praise with gracious thanks, even if you think they've singled out your worst creation. Do not slight or insult their taste or judgment by word or deed. At our first convention, the 1980 WorldCon, my ex and I told a Big Name how much we enjoyed his novels. He responded with an indifferent expression and “Yeah, well.” Neither of us read said novelist again.

Any more advice?

“[T]here is a big difference between being a performer and being an audience member—between those who pay to see someone, and those who are paid. Movie audiences dress for comfort...but they expect to see performers who are properly costumed for whatever they are there to represent.

“You wish to appear as a professional author and lecturer who considers the occasion and audience significant. Others who appear at a science fiction convention may want to appear more, shall we say, unusual. Miss Manners is grateful they are not asking her for advice on how to do so.” —Miss Manners

“Don't talk about yourself; it will be done when you leave.” —Wilson Mizner ♦

Cynthia Ward's fiction has appeared in Asimov's Science Fiction Magazine, and her nonfiction has appeared in Weird Tales and Locus Online.

Looking for the Alumni News?

The Clarion West Alumni News has moved to a monthly online format that is posted at <http://www.clarionwest.org/community/alumni-news/> as well as sent out as an email. This lets us get the news of the great work our alumni are doing out quickly to our community.

Do you have news you'd like to share with your community? Send it to alumni@clarionwest.org. News received by the first

of each month will be published in the mid-month Alumni News update.

We want to hear your news both personal and professional, and we love being able to share pictures from alumni. Examples of things we love to see:

- Publication news
- Appearances
- Teaching engagements

Clarion West Writers Workshop

Board of Directors

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Karen G. Anderson | *Past Chair*
Tod McCoy | *Vice Chair*
Dan Trefethen | *Treasurer*
Jeffrey Lemkin | *Secretary*
Elizabeth Bourne
Felicia Gonzalez
Kelley Eskridge
Phoebe Harris
Nisi Shawl
Caroline Bobanick | *Executive Director* | *ex officio*
Neile Graham | *ex officio*

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M. Huw Evans | *Workshop Administrator*
Lauren Dixon | *Program Specialist*
Katie Sparrow | *Program Specialist*
Suzanne Tompkins | *Finance and Database Specialist*

Database

Kate Schaefer | *Database Administrator*
K. Dawn Plaskon | *Database Advisor*

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Kris Millering | *Communications Specialist*
Nisi Shawl | *Editor, The Seventh Week*
Vicki N. Saunders | *Art Director*
Eileen Gunn | *Copywriter*
Auzin Ahmadi | *Copy Editor/Proofreader*
Deb Taber | *Copy Editor/Proofreader*
Tom Whitmore | *Copy Editor/Proofreader*
Erik Owomoyela | *Website Manager*
Roz Clarke | *Social Media Czarina*
Henry Lien | *Social Media Czar*

- Awards and nominations
- Life events (weddings, babies, deaths)

Don't limit yourself to just that list, though. Done any world travel? Had adventures? Posted a series of think pieces on your blog? Let us know! ♦