



The Seventh Week

CLARION WEST WRITERS WORKSHOP • WINTER 2002/2003

Kathleen Ann Goonan: The Science of the Small

KATHLEEN ANN GOONAN '88, who will be teaching Clarion West in 2003, is an author of remarkable breadth and depth. *Light Music*, published in 2002 from Harper-Collins Eos, was the final volume of her wide-ranging *Quartet*, four novels that envision possibilities beyond the present limits of human perception, and that celebrate the complexity of human interaction with the vibrating frequencies of which the Universe is comprised. She takes us, in a single glorious leap, from photons to jazz. CW board member Nisi Shawl '92 interviewed Goonan about her adventures in nanotechnology, music, and other aspects of her work.

TSW: In your novels, you've extrapolated from current scientific knowledge to arrive at amazing futures. How did you learn enough about science to feel confident doing this?

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Kathleen Ann Goonan in France, November 2002.

Photo by Joseph Mansy.

Administrator's Update A Milestone Approaches

By Leslie Howle

CLARION WEST 2002 was as fine a vintage as we've ever poured! Talented, interesting, genuinely good students and a stellar instructor line-up combined to give us a rich, varied experience this summer that was enjoyed by all involved.

The students bonded quickly and worked well together. The instructors — Paul Park, Kathleen Alcalá, Pat Cadigan, Gardner Dozois, Joe and Gay Haldeman, and John Crowley — each brought something distinctly, uniquely their own to enrich the experience, creating a total that was incredibly even more than the sum of its already amazing parts. Our instructors were wonderfully generous with their time and energy.

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Despite the fact that our cup was already full, this class got some additional special flavorings added to their extra-tall instructor brew, with short guest-speaker sessions with Octavia Butler, China Miéville, Greg Bear, and Lucius Shepard. At parties, they had informal hang-out time with Vonda McIntyre, Ted Chiang, Nicola Griffith, and Kelley Eskridge, to name a few of the local luminaries. Time spent talking with these professionals deepened an already densely textured experience for the group.

Workshops as good as last summer's make the piles of work that fuel Clarion West each year well worth it. The smoothness of the workshop is no accident. There are a lot of people who volunteer their time all year round to make this happen. Each year we get a little better at what we do as we continue to grow and learn as individuals and as an organization. New volunteers bring their professionalism and expertise and continue to scaffold our growth. The truth is, we need all of you — past students, instructors, and those in the community who are supportive friends — to attend the annual General Meeting and Workshop Committee meetings when you can,

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A Milestone Approaches *from page 1*

contribute to the newsletter, and come to parties to keep our community vital and growing. We appreciate your input and ongoing support.

When I read the names of people who mailed donations to Clarion West last year I was touched and grateful. After nearly twenty years of Clarion West workshops, it's fun to read a name and suddenly remember a face, experience, or maybe a story from years both recent and long ago. We are so appreciative of the instructors and students who continue to remember us with a small donation to keep the fires burning.

When I realize that we'll be putting on our twentieth workshop in 2003 I am astonished — where has the time gone? I think about Vonda McIntyre importing Clarion West to Seattle (with Robin Scott Wilson's permission) the year after her stint as a Clarion student at the final Clarion in Clarion, Pennsylvania and running it all by herself from 1970 to 1972, and I'm completely blown away. How did she do this for three years all by herself?

We celebrated the approach of our twentieth workshop with a special kickoff event on October 24th at the University of Washington's Kane Hall, in conjunction with University Bookstore and the Seattle Arts Commission. You could call it a Clarion West reunion of sorts, as Vonda, her East Lansing Clarion classmate and now frequent Clarion West instructor Octavia Butler, and Ursula Le Guin, who taught at the very first Clarion West in Seattle that Vonda ran, talked about their Clarion experience, read, and answered questions at this wonderful event. Clarion West graduate Syne Mitchell '94 was on the panel representing all Clarion West students everywhere, and did a lovely job reading from her new novel and fielding questions, and Clarion West instructor Greg Bear was fabulous as moderator. It was a truly special evening for the Clarion West Community. There was much warmth and laughter

throughout the night; especially when Ursula set loose little wind-up toys as we presented Vonda with flowers. (See more on the October 24th event on page 3, where Treasurer Kate Schaefer discusses our new Founders' Fund.)

There were at least 20 Clarion West graduates from 1985 through 2002 at World Fantasy Con this year. I took a picture of a handful of them but unfortunately wasn't able to collect them all up for a group photo. We plan to put up a class list for every Clarion West we've held on our Web site in 2003, and hope to post pictures from each class as well. If you have a favorite class picture you'd like to see on the site, please email it to our Webmaster (Allan Rousselle '01, allan@rousselle.com) as an attached jpeg or snail-mail it to our office.

Take care, and be sure to let us hear from you. ☺



Some of the many Clarion Westers at World Fantasy 2002. From left: board member Eileen Gunn (Clarion '76), co-administrator Neile Graham '96, Leah Cutter '97, Byron Tetrick '94, Diana Sherman and Adrian Khactu '02, Avi Bar Zeev '01, co-administrator and board co-chair Leslie Howle '85, Trent Walters '99 and, seated, Liz Spencer '02. Photo by Leslie Howle.

Clarion West Writers Workshop

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Treasurer's Message: The Clarion West Founders' Fund Debuts

By Kate Schaefer

IN 1970, VONDA N. McIntyre attended the last Clarion workshop held in Clarion, Pennsylvania. The following year, with the blessings of Robin Scott Wilson, the founder of Clarion, she held a Clarion-style workshop in Seattle, called Clarion West. The workshop was a success, so she did it again in 1972, when J.T. Stewart was one of the students, and again in 1973, but it was rather a lot of work for one person, and Vonda had a writing career to get on with.

In 1984, the current incarnation of Clarion West was founded by J.T. Stewart and Marilyn R. Holt, with Vonda's advice and inspiration. The workshop has been run by a nonprofit corporation since 1986 (recognized by the IRS in 1987). In 2003, the 20th consecutive annual Clarion West writers' workshop will take place. We kicked off our anniversary year with a special evening on October 24th, cosponsored by the Seattle Arts Commission, featuring Vonda McIntyre, Ursula K. Le Guin, Octavia E. Butler, and Syne Mitchell '94, reading and discussing their experiences at Clarion and Clarion West as students and instructors, with Greg Bear as master of ceremonies.

We'll announce other celebratory events as we get farther into the anniversary year. At the conclusion of that evening, we announced the inauguration of a fund to recognize the contributions of our official founders, Marilyn and J.T., and our unofficial founder and sustaining spirit, Vonda.

J.T. and Marilyn put together a great deal of the framework under which we still operate today, establishing a tradition of respectful criticism in an intimate workshop setting. They did the legwork to find the locations we still use for the workshop, the classroom located at Seattle Central Community College and the dormitory at Seattle University, and they enlisted the local science fiction community in supporting the workshop, one of the crucial elements that makes Clarion West a warm and welcoming environment for students and an important part of allowing Clarion West to maintain its independence. They established the tradition of encouraging applications from those who are underrepresented in the speculative fiction world: women and racial, ethnic, and sexual minorities. They took the leap into the new to get us started, and set us loose to keep going.

Although Vonda McIntyre has never officially worked on running the modern incarnation of Clarion West, without her workshops in the seventies and her continual support for this workshop, it's unlikely we'd have a Clarion West today. Vonda has been with us throughout the history of the workshop, giving advice, support, time, and love. She has donated enough manuscripts, books, afghans, beaded sea creatures,

needlepoint, and movie memorabilia to stock many of our scholarship auctions. She has held parties, baked cookies, read at annual meetings, stuffed envelopes, driven instructors and students hither and thither, and provided shoulders for instructors, students, administrators, board members, and volunteers. She's taught the workshop. She's given us her essay on proper manuscript form. She's poked and prodded us to try new ways of raising money. In short, she's provided invaluable support in every form, and we'd like to thank her in every way we can.

We believe that the best way to honor our founders will be to use their fund for the unexpected crisis, something every Clarion West administrator and board has had to deal with. We could think of this as the "Oh, No! What Now?" Fund, but Founders' Fund sounds a lot more dignified. In years without crises, the Fund can quietly go on growing to take care of the crisis that surely lurks in the next year, or the one after that.

Donations to the Founders' Fund, like all donations to Clarion West, are tax-deductible. If you'd like to contribute, send checks made out to Clarion West to our office:

340 Fifteenth Avenue East
Suite 350
Seattle, Washington 98112 ☏

And while we're on the subject of donations . . .

YOU'LL GET a letter sometime in the next few weeks from Eileen Gunn, writing on behalf of the workshop's board of directors. This letter (we call it our "general annual appeal") has always served as our primary opportunity to ask our community for financial support, and it has gradually become more successful over the last several years.

When you get Eileen's letter, we hope you'll remember that the checks you send, whether large or small, are extremely important to us. The entire board learns of your donation when you send us money, so when we send you a thank-you note "on behalf of the entire board," we mean exactly that.

If you'd like to earmark your contribution for our new Founders' Fund (see the message from Treasurer Kate Schaefer, above), by all means do so. But whether you contribute to our general annual appeal, give to a special program like the Founders' Fund, or have in mind something like a scholarship endowment or an annuity or legacy, your donation will be gratefully received.

We try to put every dollar to good use, from the budget process through to the end of the workshop and beyond. Ultimately, it's the students we serve who benefit from your giving. Thank you in advance from them, and thank you from us, as well. ☏

— Karen Fishler
Co-chair

Copyright After The Millennium

By Karen L. Abrahamson '01

RIDDLE FOR THE day: What do a mouse, your mother, the Founding Fathers and writers have in common?

Answer: An interest in copyright.

It brings a cozy feeling to mind, copyright laws protecting the myriad authors submitting for publication. But is copyright as set out in current legislation really our “ally”?

Copyright laws exist internationally and are similar worldwide — but not identical. For example, in Europe copyrighted art forms are viewed as a “part of the personality” of the creator of the art. In the U.S., by comparison, copyrighted art forms are viewed more as property. The results are some interesting legal decisions — for example, in the U.S. old black-and-white films were allowed to be colorized, while in Europe colorization was stopped because it changed the personality of the art form. The U.S. legal system still struggles to address this differing philosophy.

In the U.S., the Founding Fathers entrenched copyright in the Constitution. Springing from their belief that works of the intellect were really the property of humanity, copyright gave a **temporary, limited monopoly** to creators to encourage them to create more works that would benefit the public. The real goal, according to Howard Besser, Associate Professor at UCLA’s School of Education and Information, was to ensure that new knowledge would be developed and circulated through society. Copyright, as a monopoly, was viewed as a necessary evil.

Initially, U.S. copyright was limited to 28 years. Copyright extended to works set down in a medium, but did not include facts or ideas. Copyright codified **Fair Use**, which permitted copying under a limited number of circumstances. Unfortunately, fair use is “a shadowy territory whose boundaries are disputed, more so now that it includes cyberspace than ever before,” as copyright guidelines from the University of Texas point out. Copyright also included the **First Sale** doctrine, which allows someone who has purchased a work to lend it, share it, or destroy it — at his/her whim — even if the copyright holder opposes these uses. This doctrine allows the resale of used books, and allows libraries to loan books.

The length of copyright protection increased a number of times after the founding of the U.S. But the 1998 Copyright Term Extension Act (CTEA), also known as the Sonny Bono Copyright Term Extension Act, increased that period even more — this time to the life of the individual plus 70 years. At the same time, the Digital Millennium Copyright Act introduced and/or increased penalties for Internet piracy. This change to copyright’s time limitation was brought about by heavy lobbying by corporate America on behalf of a mouse — yes, the copyright on Mickey Mouse was running out and

Disney wanted to retain its copyright. So: increased copyright time . . . sounds good for us writers.

Interestingly, the National Writers Union disagrees. It has placed its support behind plaintiffs who claim the new law is unconstitutional, citing unreasonable copyright extensions as barring free access to material that should be in the public domain — and thus detracting from free expression and the creation of new art. They believe that copyright should not be extended in virtual perpetuity, as this only benefits large corporations — not individual authors.

Not all writers share the perspective of the National Writers Union, however. A number of authors, including notable SF names such as Neil Gaiman, support the Copyright Term Extension Act. Gaiman thinks “it makes life for an international writer (and like it or not, all writers are now international) much easier if international terms of copyright are the same.” As Gaiman says, “a world in which copyright in the U.S. ran out 25 years before copyright . . . pretty much everywhere else . . . would cause real headaches for writers and their estates. . . .”

Where the Digital Millennium Copyright Act is concerned, questions about the protection of free speech seem valid. Recent court decisions have blocked publication of research and articles concerning circumvention of data protection technologies, and found individuals responsible for such publication liable. One foreign researcher was detained and criminally charged when visiting the U.S., due to his research into technology that would allow owners of Adobe e-books to make fair use of their “purchase.” The scientist had developed software that allowed purchasers to read their book on a laptop or computer other than the one where the e-book was first downloaded; to print the e-book on paper, or to have the book read out loud — all fair uses.

As writers, we need to be concerned about this — are we going to be liable for new ideas? Are our readers going to be limited in their access to our work? Since we are also consumers of work, are we going to be limited in what we read, and how we access it? As Bruce Sterling said in a speech last year, “This is one of those new kinds of wars, where the soldiers are perfectly safe and the consumers supply all the casualties.”

The issue about access to work goes beyond research into digital technology and e-books. The basic copyright time extension means that families of writers can withhold writing from the public domain for longer periods — unless publishers are prepared to pay hefty copyright fees. Couple that with publishing’s title proliferation and a product life cycle measured in weeks, and we can expect wonderful works to disappear. Libraries may not be able to dissipate this problem, as licensing requirements for digital sharing of works have their own landmines.

The Digital Millennium Copyright Act appears to support the perspective of the publishing and entertainment

industries that distribution of electronic works should not be allowed because distribution requires that a **new copy be made**. Thus the Act only allows libraries to distribute works acquired digitally pursuant to contracts/licenses that must include provisions for copying and distribution. The Act also allows creation, but **not distribution**, of digital archive and replacement copies. As a result, nondigital works cannot be made available electronically without a new authorization by the copyright holder — a direction that appears to indicate that the First Sale Doctrine does not apply to electronic works. Thus for libraries to make older, non-digital works available electronically, libraries may be required to pay for copyright privileges a second time. So we may be pleased to announce the publication of our latest printed book, but we'd better encourage our mothers to buy it now — otherwise they may never see it.

At the same time, in this wonderful digital world of ours, we're seeing the piracy of writers' works via databases created by big corporations, and the potential for such databases to become copyrightable. Both have impacts for writers. So get out your contracts, boys and girls. Did you sell the right to include your work in archives or databases? Do you use research from databases to support your writing? If so, take care to protect yourself — corporate database owners are often successful in their litigation for copyright infringement.

While this might not seem to have implications for fiction writers, we need to remember that we don't create stories out of thin air. We combine things we see, hear, read, and experience into new forms. The critic Northrop Frye says, "Poetry can only be made out of other poems; novels out of other novels." Shakespeare himself borrowed heavily from other writers. This is the case with all the arts. But the limitations of copyright seem, through Congress's efforts, to be "locking up the materials of culture."

SciFiction editor Ellen Datlow says, "I think protecting literary copyright is a crucial issue, particularly with the ease of Internet piracy. But as essential is the need for intellectual material to go into the public domain after a reasonable period of time after the author's death so that writerly legacies are not lost due to too-stringent control of the work. By that I mean the estates that control the works of dead authors and limit their publication. Several SF writers are virtually unknown because their estates overcharge for 30-plus-year-old stories."

As writers we need to be aware of copyright changes in order to advocate for laws that not only protect us, but also protect the public's right to our work. Robert Pimm, a U.S. entertainment lawyer, indicates that the new copyright acts, and the actions of major corporations to protect their "rights," have led to a backlash against copyright. The debate now raises the issue of whether there should even be copyright. As writers, we need to be educated enough on the topic

to be able to participate in that debate. We need to do more than simply sign the contracts that are sent to us when we sell our work.

In a hypervigilant environment where large corporations will take people to court for having Web sites devoted to "Star Trek," we also need to be vigilant that we don't inadvertently transgress copyright laws. To keep up on what's happening in the copyright debate, join/keep in touch with organizations such as the National Writers Union and The Authors Guild. They not only post newsworthy items regarding copyright, they also provide contract advice services.

So, Mickey, we love you, but it seems that simply trusting you and Congress to "do the right thing" might be a trifle naive. I think I'll keep a closer eye on what's happening in "copyrightland" — I've just discovered that the Magic Kingdom has a big "No Trespassing" sign at the entrance. ☹

[Editor's note: On January 15th, after this article was edited, the U.S. Supreme Court upheld the 1998 Copyright Term Extension Act.]



The Nebulas Come to Seattle!

SEATTLE WILL BE the site of the Science Fiction Writers of America (SFWA) Nebula Awards Weekend in April of 2004. The weekend features the banquet and presentation of the Nebula Awards on Saturday night, as well as panels and presentations of interest to writers. Leslie Howle and I are organizing the event, and are looking for volunteers to help with some of the work, both before and during the weekend. Jobs are as simple as staffing the registration table for a few hours and as complicated as coordinating with publishers regarding banquet tables and promotional materials (free books!).

This is a great opportunity for Clarion West folk to step forward and get involved with the professional science fiction community in an active way. And not only are you helping out, the opportunities for networking are amazing! Most of the New York editors can be counted on to attend, as well as writers from across the country. Since attendance is around 200 people, the event is cozy and friendly.

Most of the work will take place during the fall and winter of 2003/2004, although we're starting to make staffing decisions already. If you are interested in helping this exciting weekend happen, please get in touch with me via email at astrbear@ix.netcom.com, or by phone at (425) 743-1768. ☹

— Astrid Anderson Bear

Kathleen Ann Goonan *from page 1*

KAG: My learning style has always been one of self-motivation and independent research. Actually, when I attended Clarion West, Greg Bear suggested that we subscribe to science publications and I immediately did so. I realized that science fascinated me and set myself the task of learning as much as I could.

Confidence is enhanced when you sell stories, and when readers believe in what is happening — events that may be separated by years.

TSW: Is nanotech in the real world keeping pace with what you envisioned in the early nineties, when you wrote *Queen City Jazz*?

KAG: To be honest, I wrote things that are extremely extrapolated from any known facts or speculations, although I certainly used Drexler's ideas as a jumping-off place. I am frankly astonished, and pleased, that nanotechnology is presently taken so seriously in the scientific and political communities.

TSW: Some writers and critics say there are only a certain number of stories to be told: three, or seven, or just one. The number varies, but there's a definite school of thought that says there are limits. Is that something you believe?

KAG: You can break down almost every story into very simple components — and if you want to write for Hollywood, you'd better figure out how to do this. However, just because you can simplify a story doesn't mean that you have actually communicated it. We have a limited amount of chemical elements, but a huge number of ways in which these elements can be combined. I think that there are as many stories as there are skilled storytellers to make them fresh and individual.

TSW: Music is a big part of your work. Most of your novels' titles include musical terms. Are you a musician? Why is music so important?

KAG: I have always loved music, and grew up with jazz playing constantly on the radio or on records. My father is one of those people who can tell you all the band members of a piece he hears for the first time, and saw all of the jazz greats—Billie Holiday, Duke Ellington, Charlie Parker, Sarah Vaughn, and countless others — not once, but many times. I achieved radio freedom in 1960 when my father gave me a transistor radio, and began listening to the rock and roll of the day religiously, but I always retained my love of jazz.

In 1960, I learned to play the ukulele, which was a nice introduction to learning to play the guitar when I was in ninth grade or so — nothing fancy, just self-accompaniment, which enabled me to get jobs in college coffeehouses. I always sang

in the church choir, and then, later, was in a madrigal group. When I was 11, my parents bought a piano, and I took several years of lessons, and also played alto sax and trombone in the school band.

I structured the first three nanotech books musically. *QCJ* is jazz-based, improvisational in form, and is nonlinear; the chapters are titled allusively rather than descriptively. *Mississippi Blues* is linear — a trip downriver which happens sequentially, like most blues songs, which tell a story. The chapters are titled carelessly but descriptively, as blues songs. *Crescent City Rhapsody* was based on Duke Ellington's jazz symphonies and rhapsodies, some of the most original and compelling music ever written.

In *Light Music*, I tried to explore why music is important. It is mysterious and seems evolutionarily extraneous, and yet is an integral part of all cultures. Jazz, in particular, shares the distinction of being peculiarly American with science fiction, and I could not have envisioned my nanotech histories without it.

TSW: *Crescent City Rhapsody* is written from the point of view of an African-American woman, a descendant of Marie LaVeau. Similarly, you're not Hawaiian, yet *The Bones of Time* deals with Hawaiian culture. Were you at all worried about creating major characters from these backgrounds?

KAG: My main worry was that I might offend African Americans or Hawaiians. I felt much more comfortable about Marie LaVeau, because I have known many African-Americans (and Koreans, and Japanese, and Chinese), and although there are cultural differences, people are people. In *The Bones of Time* I was concerned that I might be portraying Hawaiians in ways which would not please them, ways which might seem untrue or exaggerated. However, through the book, I made many Hawaiian and part-Hawaiian friends, and the book was listed by the Islands' school system as one which English teachers could use in their courses.

TSW: What are your thoughts on ethnic, cultural, religious, and sexual diversity in SF in general?

KAG: Although there was a lot of SF in the house when I was growing up, along with thousands of other books, the characters seemed to be technically oriented white males who were a lot older than me, and so I was not all that interested in it. However, unless you make an effort to read international literature, you're not going to find a lot of diversity in the mainstream, either.

In the mid-eighties I read an SF collection by Karen Fowler, *Infinity's Web* by Sheila Finch, and *Dorothea Dreams* by Suzy McKee Charnas. I was very excited to find fantastic literature written by women, and this seemed to have a precipitating effect on the direction I took as a writer. SF is a much more

open field now than it was when I was growing up, and I believe that this trend will continue. Pioneers and models help young potential writers of different backgrounds see their own face in the literature and see that they too can make a contribution. SF is an ideal literature in which to explore our differences and to begin to see those of us who are different as being fully as human as we are, no matter how different their appearance, culture, customs, or religion might be.

TSW: What year did you attend Clarion West? Who were your instructors? What was the most valuable aspect of the workshop for you? Are you still in touch with your teachers and classmates?

KAG: I attended in 1988, and the instructors that year were Scott Card, Elizabeth Lynn, Joan Vinge, Greg Bear, Gardner Dozois, and Peter Beagle. I had to leave the week that Gardner arrived; we were in the process of moving from Hawaii to Virginia and I had to get our car across the country and close on our house by the end of that week. I see a lot of Greg and Gardner, because they attend conventions.

Clarion West was valuable for several reasons. First, because I knew nothing of the SF community, it was a great introduction to a whole new world. Before going to Clarion West, I thought that writers were completely isolated — which suited me, since I have a hermetic nature. I realized that networking is extremely important in the writing business, and began the task of attending conventions, getting on panels, becoming educated about the concerns of the SF community, and learning more about the literature itself. Another valuable lesson was that of critiquing. The Milford/Clarion model is, I think, particularly efficacious. It is very difficult for the writer to step back and read what she has written impartially, and it is important to find people whose judgment you trust to critique your work. ☺

Introducing Our New Editor . . .

Amy Sisson '00 will take the helm as the editor of "The Seventh Week" with the Spring 2003 issue.

Please send her your news by March 30th — and, remember, include pictures!

Amy Sisson
304 Fairfax Row
Waterford, New York 12188

Or use email:
amysisson@prodigy.net

We're delighted Amy will be joining us, and we know you'll enjoy working with her. Until the spring!



Clarion West's October 24th reading featured Octavia Butler, Vonda McIntyre, Ursula Le Guin, and Syne Mitchell '94. Photo by Leslie Howle.

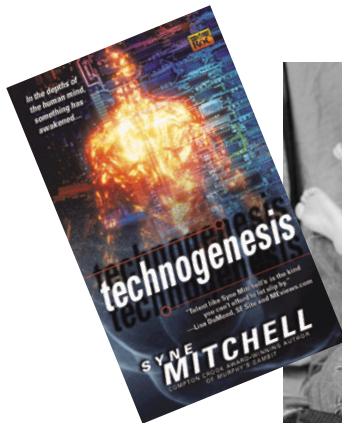


Photo by Dominic Arizona Bonuccelli.

Clarion West General Meeting Reading by Syne Mitchell '94 Will Follow

Date: Monday, January 27th
Time: 7:00 p.m. - 8:00 p.m.
(Syne's reading will follow immediately)
Place: Richard Hugo House, Winslow Room
1634 11th Ave. (on Capitol Hill), Seattle

Please join us! We'll report on the 2002 workshop, pass the coming year's budget, elect board members, and end with Syne's reading. Syne's novel *Technogenesis* just made the preliminary Nebula ballot, so help us celebrate with her!

Instructors for Clarion West 2003

CLARION WEST WRITERS Workshop's 2003 instructors will be: Nancy Kress, Kathleen Ann Goonan, Elizabeth Hand, China Miéville, Patrick Nielsen Hayden, and Samuel R. Delany.

Next year's workshop will be held from June 22 through August 1 in Seattle. Applications are due by April 1, 2003 (the early-bird deadline is March 1, 2003). Only 17 students will be selected.

Application information is available on our Web site at: www.clarionwest.org, or by writing to Clarion West, 340 Fifteenth Avenue East, Suite 350, Seattle, WA 98112.

Clarion West is a nonprofit literary organization. Minority and special-needs students are encouraged to apply. ☺



Instructor John Crowley (bottom left) with members of the class of 2002: (standing, from left) Danny Llinas, Dario Ciriello, Simran Khalsa, Liz Spencer, Jim Harris, Diana Sherman, James Thomas, Adrian Khactu, Genevieve Williams, Blunt Jackson, Ysabeau Wilce, Bert Brown; (seated, from left) Traci Morganfield, Lyneett Aspey, Droog Sharp, and Wendy Shaffer. Photo by Leslie Howle.

Potlatch 12

POTLATCH IS A fabulous small convention with close ties to Clarion West. It began as an activity of the workshop's Community Events subcommittee. It hosts Taste of Clarion workshops and the Clarion West scholarship auction. Over the years Potlatch conventions have raised more money for Clarion West than any other single source.

Potlatch 12 is being held in San Francisco this coming February 21-23. In addition to the workshops organized by Zed Lopez, Clarion West '92 graduates Nisi Shawl and Cynthia Ward will lead a workshop for experienced writers called "Transracial Writing for the Sincere." If you're interested in attending Potlatch or helping out with it in any way, take a look at the Potlatch Web site: www.potlatch-sf.org/. ☺

— Kate Schaefer

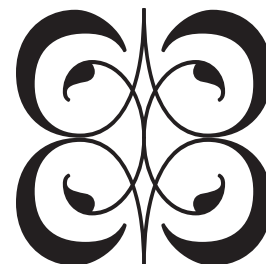
Where, Oh, Where?

IT'S EASY TO keep track of instructors, but occasionally Clarion West graduates disappear into some netherworld of lost addresses. We don't know where they are, so they don't receive our postcards and newsletters. That means they can't respond with news and current contact information. It's an evil, vicious cycle, and one we must break.

So . . . if you know where these people are, please let us know, preferably by email (info@clarionwest.org) or, if you really, really, prefer, by snail mail: Clarion West, 340 Fifteenth Avenue East, Suite 350, Seattle, Washington 98112. If you hate both email and snail mail, you can leave a message on our answering machine: (206) 322-9083.

Be sure to let us know if your own email address has changed, by the way (email info@clarionwest.org). ☺

Mark T. Adams '93	Marilyn Husted '91
Betsy Allbright '85	Alissa Johnson '86
Karen Allendoerfer '87	Shirley Johnston '87
James Bartow '88	Jay Lee Joslin '99
Janet Bellwether '86	Chris Kadoshima '85
Sarah Brandel '99	Darrell Kastin '89
Daren Bush '89	Pat Kava '91
Lee Capps '92	Kitty Perry '91
Mark Coen '91	Konstantine Kyriacopoulos '89
Wendy Council '89	Alexander Lamb '97
Charié Craig '88	Steve Martin '85
Mike Crosson '88	Shirley W. Mercer '95
Danny Daniels '92	Henry Millstein '88
Anthony Dollar '93	Donald Moore '95
Carol Dorf '89	Jean Oldham '93
Janice M. Eisen '89	Donna Palomaki '95
Bronwynn Elko '94	Therese Pieczynski '97
Robert Furey '97	Cara Inks Reed '84
Jim Gardner '89	Hillary Rettig '87
Susan Grossman '90	Nancy Thalia Reynolds '86
Paul Grunwell '90	Naomi Gayle Rivkis '97
Chris Hall '91	Jeremy Robkin '84
Eric Harpell '88	S. Lee Singer '90
Paul Helweg '90	Jim Snowden '92
Pamela K. Hicks '85	



Alumni News

Student Alumni Check In

1984

Amazingly, we have now been living in Oxford, Pennsylvania for nearly an entire year, so I guess I can no longer claim that we're still settling into the new house. Hard to believe, though, that it's been twelve months since we left New York.

Been keeping busy on the writing front. I just finished off the novelization of the upcoming "Daredevil" movie, due out in February. This was my first actual movie novelization, but I'm already hard at work on another one, an honest-to-god vampire movie this time. If nothing else, it makes a nice break from "Star Trek" while I'm waiting for Paramount to approve the next "Trek" book. I've also been fooling around with notes and outlines for some original novels, but those keep getting put on the back burner. One of these days . . .

Planning to hit Lunacon and Norwescon in the coming months. Hope to see some of you there!

— Greg Cox

1985

Somewhere halfway during the time between Clarion West 1985 and now, my life's purpose shifted a little and I became deeply involved in being (for lack of a better word) an activist. In the mid-nineties I began working with (for lack of a better word) anarchists (yes, we've all read Le Guin), and in late 1999 to 2000, I started organizing and demonstrating with a couple of groups that had been profoundly influenced by some stuff that had just happened in the hometown of Clarion West.

It's been a crazy time . . . I got to run with the Black Bloc (and be chased by police) in Washington, D.C. in 2000, I got to breathe tons of tear gas in Quebec City in 2001, and I got to be followed home by federal agents after the WEF protests in New York City last February.

But I believe I have accomplished a few positive things . . . I did my small part to help increase awareness about undemocratic and destructive economic institutions like the IMF and WTO and helped to build small temporary communities in which people (just for a moment) stopped feeling so overwhelmed by those who ruled over them . . . I used my writing skills to help compose some large coalition statements against those institutions, and I used other skills to organize and organize . . .

I've been pretty proud of all the work I did in helping to organize this fantastic benefit we had in Times Square last February, with all kinds of speakers and performers, raising

a good amount of money to be divided between New York's only collective anarchist bookstore (of which I'm a member) and the WEF Protest Legal Defense Fund. Unfortunately, I suspect that this is the activity which also finally got the FBI interested in me.

And things are getting a lot harder since I first got heavily involved in "activism," as we all have been suffering from a major crackdown on people's civil liberties in the wake of the 9/11 attacks.

I, personally, saw the destruction of the World Trade Center firsthand and smelled the toxic remains of that mass murder for months afterward . . . which is one reason I would like, more than ever, for everyone to work toward a more free, peaceful, and egalitarian society, rather than contributing to a worldwide cycle of oppression, destruction, and death.

Right now, I'm suffering some of the economic consequences of our present condition, scrambling desperately for some work after another devastating layoff. But as soon as I have the time and energy, I'd like to sit down and write extensively about these experiences of the past few years. I don't know if it's going to be science fiction, because reality seems more outlandish right now than any science fiction I can think of.

And this is the sort of the advice I'd give to anyone going to Clarion West: If you're going to write science fiction and fantasy, think about the fantastic and horrific things going on right now in the real world. Science fiction and fantasy can be great instruments for social criticism, and we should never lose touch with that potential. It also can be very prophetic, as George Orwell (among others) clearly showed.

— Richard Singer

1988

Writing as Deborah Donnelly, I just published *Died to Match*, the second in my Bantam Dell mystery series. According to *Publishers Weekly*, the first title, *Veiled Threats*, was "a stellar debut," and this one's "compulsively readable" — woo-hoo! Sneak previews at www.deborahdonnelly.org. After various adventures like breast cancer and brain surgery, Steve Bieler and I are now living in the sunshine and sagebrush of Boise, Idaho.



Deborah Wessell '88,
who publishes novels as
Deborah Donnelly.

— Deborah Wessell

1990

Is there anybody out there from 1990 (besides the much-published Robert Devereaux and the much-acclaimed David

Herter) who's still writing? Hope so. I am. In between forays into the warm and fuzzy world of bookstore signings and reading circle appearances, I've started the sequel to *Blood and Jade*, my historical fantasy. Yep! I did it. I wrote the great MesoAmerican novel — a saga based on the dynasty of the Maya king, Pacal the Great. I was sitting in a Maya hieroglyphics seminar, and there was the story! A drama right between those carved lines, one with a great heroine and full of warlords, heroes, magic and myth.

For me, life since Clarion West has included two moves, first to Kalamazoo, Michigan. Then my hubby, Joe, officially joined me in early retirement, and we moved to Beaufort, South Carolina, a great little southern town full of writers, readers and artists. While doing research for my novels, I had taken some pottery classes. I got hooked and now have a small studio (translation: a corner of the garage) where I take Gene Wolfe's advice and engage in nonverbal interludes (translation: throw a pot or two) between writing sessions. Plus, I get together with another '90 Clarion West grad, Molly Belton, who still lives in Charleston. I would enjoy catching up on the others in our class; you can e-mail me at LadyKuk@aol.com.

— Sally Kohonoski

1993

I have two events to report: One is that my first hardcover came out in December, *The Maquisarde* (ma-kee-SARD). The second is that my last novel, *The Glass Harmonica*, tied for the 2001 Endeavour Award with *The Telling*, by Ursula K. Le Guin. There is a cool picture of the two of us [see right] — we both wore jackets from Chico's. Obviously, we must be kindred spirits. Ursula was gracious, and it was a thrill to stand beside her.

I have a new Web site, at www.louisemarley.com, and I would love to hear from some of the Clarion West '93 class, or any of Clarion West's graduates.

— Louise Marley

1994

My Asimov's novella "The Chief Designer" won the Sturgeon Award. *Crossroads: Southern Stories of the Fantastic*, an anthology I co-edited with Brett Cox, was bought by Tor Books. New stories: "The Big Rock Candy Mountain" will be in the fall issue of *Conjunctions*, guest-edited by Peter Straub; "The Holy Bright Number" will be in the first volume of the new



Louise Marley '93 and Ursula K. Le Guin at the 2001 Endeavor Awards.

anthology series *Polyphony*, from Wheatland Press; and "The Haw River Trolley" will be in *The Silver Gryphon*, the original anthology that will be the 25th book from Golden Gryphon. I don't do as much critical writing these days as I did in graduate school, but I did contribute a long essay on alternate history to a Cambridge University Press volume, *The Cambridge Companion to Science Fiction*, edited by Edward James and Farah Mendlesohn, and my essay "The Humanism of C.M. Kornbluth's 'The Marching Morons'" is in *Flashes of the Fantastic*, from Greenwood Press, edited by David Ketterer. Thanks for all.

— Andy Duncan

2003 has been an exciting year so far. I just found out that my second book, *Technogenesis*, has made the preliminary Nebula ballot. I'm both thrilled and nervous.

Even more important, Eric Nylund (who I met at Clarion West and later married) and I are working on our first collaboration. It's currently three inches long and has ten fingers and ten toes. Delivery date is July.

I'm having a book-launch party at the University Bookstore on February 26th at 7 p.m. with Kay Kenyon. If you're in the area, feel free to drop by and gawk at the incredible expanding science-fiction writer. As usual there will be cookies and frivolity.

For more details, check out my updated Web site: www.sff.net/people/syne.

Thanks all, and good writing.

— Syne Mitchell
syne@sff.net

Since Clarion West 1994 I veered away from writing and found myself on the other side of the desk, so to speak, as an editor. My resume includes science fiction, a short-lived but well-received sexuality magazine, medical/pharmaceutical educational info, technical books and journals. The novel I've had a hate/hate relationship with is almost complete.

In late 1998 I met the English, mad scientist, man of my dreams over the Internet. He swept me away to Switzerland, where we've lived for the last year plus. I have new friends here, Ben Rosenbaum, Clarion West 2000, and his family. I have "The Seventh Week" to thank. If this esteemed tome did not cover the international scope of CW 2000, I would never have known he lived here.

It's peaceful in Zurich, calm and tranquil, and I'm counting the minutes when I can go home to New York and the subtle sounds of taxis. When I return to Manhattan I'm going to have my breakfast, lunch, and dinner delivered for at least a month. I'm going to do my grocery shopping *after* 6 p.m., laughing maniacally as I walk down the aisles.

But how I'll miss the chocolate when I'm gone!

— Carol Pinchefskey

1995

Things are pleasant and productive here in Vancouver. I completed a new novel this year that I have high hopes for, and have sold stories to a couple of extremely cool theme anthologies like Nalo Hopkinson's *Mojo: Conjure Stories* and Harry Turtledove's *Alternate Generals III*. My first *Asimov's* story appeared on September 10th, and I have a trio of stories I'm very proud of archived at *SciFiction*. (This is especially nice because I have a ready answer when people ask, "Where can I find your work?") One of these three stories is a collaboration with my Clarion classmate Jessica Reisman. Writing together was an awesome experience, and we are continuing to work together on other projects.

In my copious spare time, I am also writing reviews, mostly for *Science Fiction Weekly* and *Locus*.

— Alyx Dellamonia

1996

Like Craig [*classmate Craig Gidney . . . see below*], Lynda and I bought a house, but ours is in Pasadena, right near the Rose Bowl, where we share a yard with a gopher, occasional feral parakeets, and coyotes. Unlike Craig, I have been working as in-house counsel at the ABC Family Channel (a cable channel now owned by Disney) for the past two years, doing writer agreements, production contracts, labor issues, etc., and have been trying to get some of my own writing off the ground, although lately a lot of my time has been taken up writing and performing sketches with the Acme Comedy Theater in L.A.

— Chris Doyle

In the past year I have bought a new house, which takes up much of my time, as does a relatively new (year-old) job at the National Academy of Sciences. Spare time is spent with some writing projects — I run and write reviews for the online "queerzine" *Spoonfed* (www.spoonfedamerika.com), and had a story, "Her Spirit Hovering," published by *Rip Rap*, out of the University of California, Long Beach. Mainstream success and that Big Sale eludes me still, but I keep on trying, and have had several near hits, in both mainstream and genre presses. The biggest thrill so far was that some of my reviews have been used in some bands' promotional materials — not paid, but a real booster. During my travels, I've managed to stay in touch with Clarion West-related folks, including a pep talk/dinner with Geoff Ryman in London this past summer.

— Craig Gidney

2002 has been a busy year but writing has mostly been on the back burner. I have been busy with my importing business which specializes in handicrafts and arts from Nepal and

the Himalayan region. It is a wholesale and retail venture. My partner is my husband of one year, Sanjay Rauniyar. The business is two and a half years old now, and it is still more work than I anticipated. I got into this so that I would have more time for writing. I did get substantial revision work done on my novel *To Hel (Do Helu)* while I was in Nepal last February, mostly while I was in bed recovering from various illnesses over there. This summer, I only had time and energy to churn out one new short story.

The most satisfying thing in my life right now is my marriage, with my wonderful companion in life and work, Sanjay. I hope for more writing time in 2003. I have a lot of writing projects I would like to finish. But, being an international businesswoman is interesting too.

I am based in Seattle, Washington, and my mailing address is the same as before.

— Elizabeth McDowell

Naisa and I are about to celebrate our sixth wedding anniversary (we got married shortly after Clarion West).

Our baby, Jordana Tzipor, is 17 months old, walking, running, dancing, and talking.

My history book on NASA's Galileo mission to Jupiter is essentially done (I think) and scheduled to be published in late 2003, either by NASA itself or by a university press (Johns Hopkins is a good possibility).

— Michael Meltzer

Most of my time in the last year has been spent on producing zines through my small press, The Fortress of Words. We debuted a one-shot called . . . *is this a cat?* at ICFA in March and I was gratified by both the contributors' list (which included Jeffrey Ford and Ted Chiang) and by the reviews we garnered in *Locus*, *Tangent* and various other publications. We debuted our new semi-annual zine, *Say . . .*, at World Fantasy Con in November, 2002. We lined up another nice contributor's list and a gorgeous cover by Thomas Canty. The second issue will be published in time for WisCon in May, 2003.

As far as my own writing goes, in the last year I've placed stories with an upcoming Simon & Schuster fairy tale book



Christopher Rowe '96.

called *Swan Sister*, edited by Terri Windling and CW '96 instructor Ellen Datlow, the latest SFFNet anthology (*Beyond the Last Star*), edited by Sherwood Smith, the audio magazine *Frequency*, edited by CW '96 alum Jeremy Bloom, a quirky magazine called *The Journal of Pulse-Pounding Narratives*, edited by Alex Irvine, and the

next Small Beer Press book — an anthology titled *Trampoline*, edited by Kelly Link. I was also the featured author for Summer 2002 at the webzine *Ideomancer.com*, which ran

a couple of reprints, one new vignette, and an interview with me. *Ideomancer* also produced an “electronic anthology” through FictionWise in November called *Ideomancer Unbound* that included a story of mine.

I’m currently working on a novel titled *And the Tide Shall Cover the Earth*, some short stories and some proposals for one of the big comic-book companies. My current address is P.O. Box 1304, Lexington, Kentucky 40588-1304.

— Christopher Rowe

1997

I will have stories in two anthologies in 2003, one in *Imaginations*, edited by Keith R.A. DeCandido, and one in *Mota 3: Courage*, edited by Karen Joy Fowler. I also will have a story I first wrote at Clarion West in the April issue of the new Australian magazine *Andromeda Spaceways Inflight Magazine*.

My story “Three O’Clock in the Morning” is one of the stories posted on the *Fantastic Metropolis* Web site (www.fantasticmetropolis.com). That story also rated an honorable mention in Terri Windling and Ellen Datlow’s *The Year’s Best Fantasy and Horror*.



Nancy Jane Moore ‘97 at Readercon 2002, crowned with balloons designed by CW alumna instructor Pat Murphy.

2002 was a good writing year for me. I sold six stories, and attended the week-long Milford Writer’s Workshop in York, England. Milford comes from the same roots as Clarion West and Clarion (Damon Knight’s workshops in Milford, Pennsylvania). There were 13 people in the group, all experienced writers, and the critiques were uniformly constructive, all given with the intention of helping the writer improve the story. The folks were also friendly, and great at showing a foreigner a good time. Alex Lamb, who was also part of Clarion West ‘97, came as well, so we got in a great visit in addition to doing some good work.

— Nancy Jane Moore

1998

After six and a half years of competition, my original agility dog, Remington, finally got the last score that he needed for his NADAC Agility Trial Championship (NATCh) in August. This is somewhat akin to earning a chess master title — accruing points over a period of time at the top level



Ellen Levy Finch ‘98 and agility champion Remington hard at play.



of agility competition. This entailed seven years of classes and practice and seminars, including 77 weekends of agility compe-

titions and converting most of my back yard to an agility practice field. (My second

agility dog, Jake, finished his NATCh in 2001 in less than three years.) Remington’s timing was good, because three months later he was diagnosed with aggressive cancer and we’ve been treating that ever since. My new puppy (two years old) made her agility debut this month and she’s a blast, but a lot of work. This is what I’ve been doing instead of writing. :-)

— Ellen Levy Finch

Things have been going well on the writing, with three stories and one novella sold now. In September I participated in one of the workshops organized by the *Strange Horizons* staff and had a wonderful weekend with some wonderful writers. In October, I participated in a two-week workshop organized by Kris Rusch and Dean Wesley Smith.



The picture is *Ruth Nestvold ‘98 flanked by Gardner Dozois and Susan Groppi at Worldcon 2002.*

editors (the ones who buy my stories), Susan Groppi and Gardner Dozois.

— Ruth Nestvold

www.ruthnestvold.com

1999

2002 was an eventful year for me both personally and professionally. I got engaged to my fiancée and (finally) finished my first novel, which I began writing at Clarion West. With the invaluable assistance of my agent, Jimmy Vines, I was able to get a two-book deal with Bantam Dell. *Through Violet Eyes*, the first book, is tentatively scheduled to debut in the spring of 2004, and I am currently at work on the sequel. Both are suspense novels set in the alternate reality of the Violets, people with the genetic anomaly of violet eyes . . . and the accompanying ability to channel the souls of the dead.

I'd like to thank Sarah Brandel, Sandy Clark, Ama Patterson, Liz Roberts, Joe Sanders, Tom Sweeney, Trent Walters, and all my former CW '99 classmates and instructors as well as the entire Clarion West staff for giving me the advice, encouragement, and inspiration necessary to make this life-long dream come true. Best wishes and love to you all!!!

— Stephen Woodworth

2000

I'm writing away. Here's my current tally since May 15 . . . I guess 14 stories accepted for publication, with four more accepted for reprint. Most of those are still, unfortunately, semi-pro. Only two pro sales in that tally.

So, I stay busy . . .

— Greg Beatty

I attended the annual "Writers of the Future" workshop and awards ceremony in Hollywood, culminating in the release of *Writers of the Future XIII*. Other recent releases with my stories include *Beyond the Last Star*, edited by Sherwood Smith, and *Apprentice Fantastic*, edited by Martin H. Greenberg and Russell Davis, and there are more in the pipeline (including one in *Fantasy & Science Fiction*, and a winner in the second annual Phobos Fiction Writing Contest). I also had a successful book reading and signing at Wrigley-Cross Books in Portland. Check out my web page at www.BentoPress.com for more information.

— David D. Levine

I've sold two stories this year. The first appears in *Shelf Life*, the DreamHaven anthology devoted to bookstores (www.dreamhavenbooks.com). The second will appear on the *Strange Horizons* Web site (www.strangehorizons.com) in mid-February. I've also got one novel sitting in the slush pile of major book publishers everywhere, and another novel going through the rewrite phase.

In nonwriting news, my wife and I spent two weeks in Russia this summer. We stayed in the home of my wife's friend's mother, a curator at the Hermitage, who took us to

every museum, palace, cathedral, and ballet performance she could pack into an eleven-day period. The poverty and the scars from Communist rule really hit you, but so does the joy and pride that these people have now that they've finally got some small measure of self-empowerment.

— Patrick Weekes

2001

I had a story up on www.InfiniteMatrix.net, another in the November *LCRW* [*Lady Churchill's Rosebud Wristlet*], and "Droplet" will be anthologized in Haber & Silverberg's *Best of SF 2002*. I went to my very first con — Worldcon '02 in San Jose — and reveled with many Clarionites (a Clarion party Avi Bar-Ze'ev threw in our room on Thursday weirdly metamorphosized into a major event: more in my soul-searching con report at <http://home.datacomm.ch/benrose/journal/worldcon2002.html>). It's very chilly in Basel, and our daughter is very, very excited about the snow.

— Ben Rosenbaum

This year I sold my first two stories, the first to *Realms of Fantasy* (published in the December 2002 issue) and the second to a small-press anthology called *Ideomancer Unbound*. Naturally I was completely thrilled. Stephanie Burgis (also from CW 2001) and I moved to Vienna about six months ago, and we are now moving to England where Steph will begin her Ph.D. and I will look for work.

— Patrick Samphire

2002

I have a short story in the eighth issue of *Glyph* magazine (www.undauntedpress.com/GLYPH.html). In nonfiction news, my interview with blues/jazz guitarist Robben Ford was the cover story of the December/January issue of *Blues Revue*.

— Genevieve Williams



Genevieve Williams (second from lower left) with classmates from the class of 2002. Photo by Leslie Howle.



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Address Correction Requested