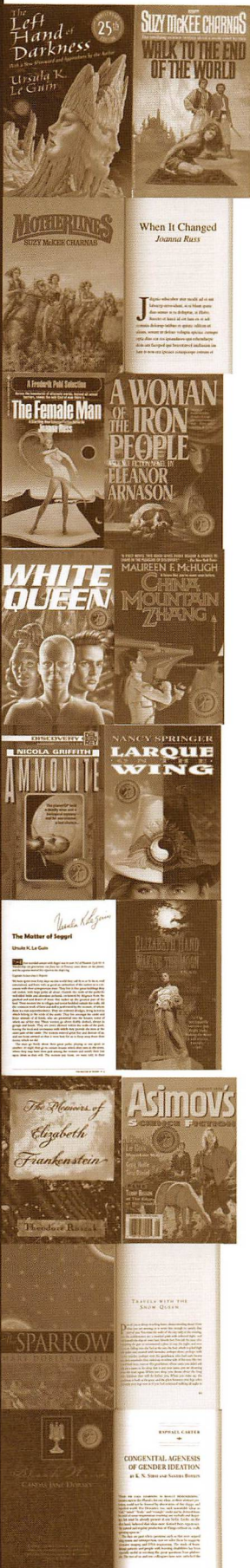


WisCon³⁵
♀





The
James
Tiptree, Jr. Award
Celebrates
a
Birthday



The James Tiptree, Jr. Award
Literary Council
congratulates the 2010 winner

Dubravka Ugrešić
Baba Yaga Laid an Egg

translated by Ellen Elias-Bursac,
Celia Hawkesworth & Mark Thompson.
Edinburgh: Canongate 2009
New York: Grove Press 2010

Sing happy birthday,
eat cookies &
toast the Tiptree at
Friday night's party!

Let's party!

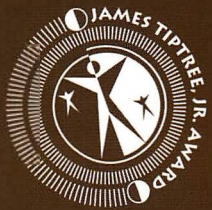
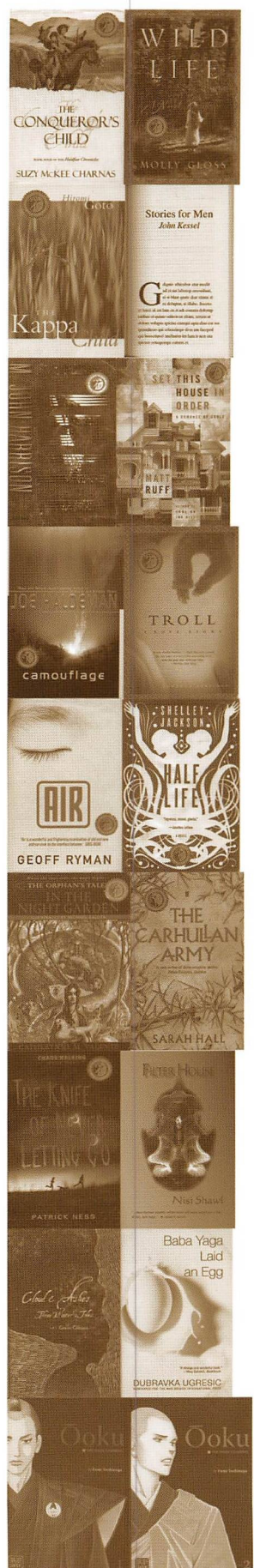
Join the bookclub

Karen Joy Fowler moderates a discussion of Tiptree
honor-listed short stories at www.tiptree.org

Nominate fiction to the
Tiptree Judges

Have you read something this year that you think
should be considered for the Tiptree Award? Send us
your suggestions. Mail or email to:

James Tiptree, Jr. Literary Award Council
680 66th Street
Oakland, CA 94609
nominate@tiptree.org



www.tiptree.org

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WISCON 35 SOUVENIR BOOK

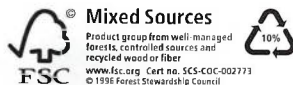
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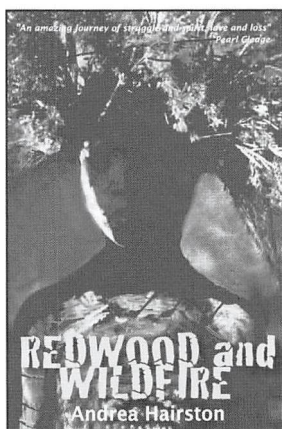
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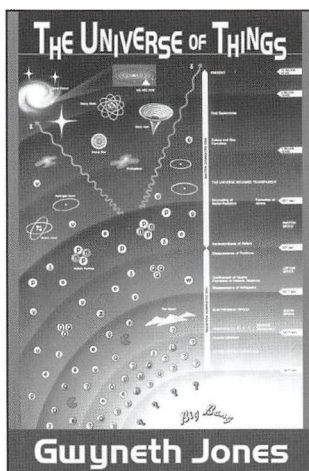
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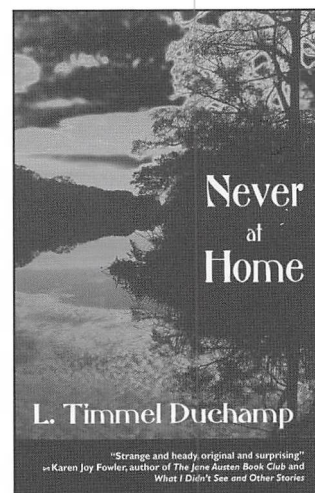
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photo: Luke McGuff

NISI SHAWL

by L. Timmel Duchamp

Nisi Shawl and I first met in September 1996, in Seattle, at one of the parties Nicola Griffith and Kelley Eskridge often used to host. A vivid image of Nisi as she was then lingers in my memory: wearing blue jeans and a striped top, a box cutter in her back pocket, her hair two long plaits draped well below her shoulders, her sharp brown eyes peering out through pink-framed eyeglasses. I seem to recall her saying she never went anywhere without her box cutter (which she wielded in the storeroom at Borders, where she was working), particularly late at night when taking the bus, but I now wonder if that's a fantasy memory, since these days Nisi does not strike me as someone who would carry a blade for protection.

At the time I met her, Nisi had already had a story publication in *Asimov's SF* ("The Raines"), but I didn't know that until later. The first thing I learned we had in common (besides loving science fiction) was that we both came from the Midwest—Nisi from Michigan, I from Illinois—and did not miss the severe winters of our childhoods. The first thing I noticed about Nisi was her dry, prickly wit—the kind of wit that strikes without warning and takes no prisoners. I recall one party conversation turning to the question of whether certain books ought to be burned. Most of the participants, a

mixture of writers and serious, geeky fans, either expressed diffidence at the idea of burning any books or else named infamous works of propaganda like *The Protocols of the Elders of Zion* and *Mein Kampf* as suitable candidates. And then Nisi remarked, "If there's one book I could imagine burning, it's *Gone with the Wind*." A novel! Her words breathed fiery life into a conversation that had been fairly predictable and conventional to that point—and incidentally gave birth to my respect and admiration for Nisi, which grew with our further acquaintanceship and eventual friendship.

As we slowly got to know one another, I picked up bits of Nisi's past. She was born in the early 1950s; she had been married and divorced; she had performed as a lead singer in a band in Ann Arbor in the 1980s, called first "The Insex" and then "Accidental Suitcase"; she made her science fiction debut in the celebrated cyberpunk issue of *Semiotext(e)* (1989) that featured work by Burroughs, Ballard, and Gibson; she had once modeled nude—for illustrations used in Bruce Sterling's *Crystal Express*; she had attended Clarion West in 1992 and over the years has supported Clarion West in a variety of capacities. (More recently, she has also devoted herself to helping to develop the Octavia Butler scholarships and working on other Carl Brandon Society projects.) I further discovered that

she is a deeply spiritual person; that she struggles daily with chronic health problems; and that although she must constantly scrape a living together through a variety of day jobs, she always manages to persist in not only writing, but also attending cons and conferences, regardless of any obstacles she might face. And so I wasn't at all surprised when I learned that she had teamed up with Cynthia Ward to create their intensive *Writing the Other* workshops.

In 2004, I asked Nisi, along with Cynthia Ward, to create a writing handbook based on their workshops. Aqueduct Press published *Writing the Other: A Practical Approach* in Spring 2005, in our *Conversation Pieces* series, and responding to demand, we've reprinted it several times since. It received a special citation from that year's Tiptree Jury.

My first encounter with Nisi's fiction was "The Pragmatical Princess" (1999). Many of us WisConites have had the experience of meeting a writer whose works we've read, only to find that the writer, in the flesh, does not at all resemble what we had imagined. The converse is even more likely to be true, and so it was in this case. In this beautifully crafted comedy of manners, an "anthropophagic," French-speaking ("of a mountain dialect, of course"), fire-breathing dragon unchains the eponymous princess, Ousmani, who has been left staked by her father, and takes her to his lair. Certain her end is nigh, she rummages through his library with fine, scholarly discrimination and discusses religion with him. The story then takes a sharp turn: "I have assessed the situation," said the dragon, "and find it to be worse that your words led me to fear. It is

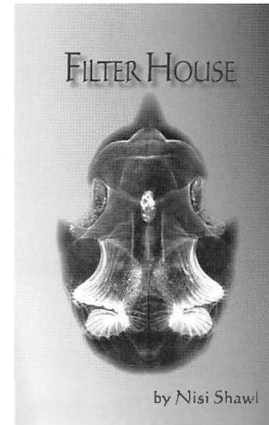
more than conquest your father desires; it is colonization." The story may be light comedy, but is in no way frivolous. It left me eager for more.

I read Nisi's "The Deep End" (2004) around the time I was editing the manuscript that became *Writing the Other* and found it so compelling that I asked Nisi to write more stories about the same world, involving some of the same characters, with the idea of publishing them in a *Conversation Pieces* volume. Nisi agreed to do it, but later told me she couldn't afford the time such a project would demand. So I asked her to send me every story she had ever written. The fourteen I selected resulted in *Filter House*, which Aqueduct published in 2008 and was subsequently named as the co-winner of the James Tiptree, Jr. Award and nominated for a World Fantasy Award.

Nisi's wit, in both her conversation and fiction, ranges from frivolous to clever to downright mordant; for me, it represents her particular form of response to the insanities of our world. More elemental, though, is that crack of laughter that explodes out of her when something tickles her sense of humor. Whenever I hear it—even over the telephone—I am pleasurably reminded of the laughter of my youngest aunt, a lively, generous woman whom I last saw in 1977. Such a laugh comes from the body, rather than the throat, too sensual and expansive to be entirely proper. If you are lucky, you will hear that laugh here at WisCon. And if you are at all like me, you will absolutely revel in it.

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by Nisi Shawl

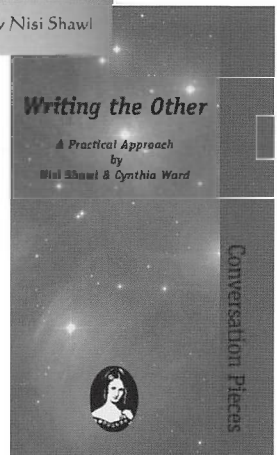




photo: A. Anderson

TIPTREE MEMORIES

The Girl Who Didn't Think She Would Scream

When I first heard that Candace Jane Dorsey won the Tiptree in 1997 I ohhhh-ed with admiration. "And she's Canadian!" I said, feeling a peculiar surge of nationalism. "One day, I'd like to win the Tiptree," I confided to my girlfriend. "You will," she said in her quiet and serious way.

I had only voiced a wish, a longing, in a private moment. I didn't write science fiction. I was an avid fan of feminist science fiction. A passionate reader. When I read my first Octavia E. Butler novel, *Parable of the Sower*, I was blown away. I said to my same girlfriend, who had given me the book, "One day I want to meet Octavia E. Butler."

The phone call came in 2002. I was in my Calgary, AB kitchen. The floor was white and green linoleum,

patterned like tile. "I'm calling from the Motherboard," I think it was Jeanne who said, "and I'm very pleased to tell you that your novel, *The Kappa Child*, has been chosen as the 2001 James Tiptree Award winner."

I screamed.

I never scream. *Why do people scream on the radio, when they win a prize? I always wondered. So undignified. So uncontrolled. Emotions spilling messily in public spaces.*

I finally understood. I was *that* happy. That excited. That surprised. I've never screamed since. (Okay, once, when a squirrel fell out of a tree and almost landed in my lap where I'd been sitting, I screamed.)

But the crème de la gâteau was that I got to go to Readercon to receive my

award, and, could my heart swell and warm any more than this? Octavia E. Butler was one of the GoHs that year!!! I got to meet one of my most important feminist SF writers, and fannishly blurt, "I-have-so-long-admired-and-respected-your-work. Thank-you-for-the-writing-you-do. May-I-have-a-photo-taken-with-you?"

The photo of Octavia E. Butler and me is framed and hangs upon my wall. I'm grinning my fool fannish head off. It's one of my dearest photos.

Two of my science fiction dreams come true...

Who wouldn't scream?

—Hiromi Goto

...I felt such relief.

*I'd made the book I intended to make.
No other award could have answered that nagging question for me,
and no other award could have possibly meant so much.*

I have to tell you, winning the Tiptree Award was one of the great moments of my life. So much has happened since, but I can safely say that the Tiptree was the start of it all. The first time my books were really noticed in a big way, the first time my heroes looked at me and said: *you are good, you deserve to be here*. My first award, my first time on stage in a pretty dress in front of so many people, saying thank you, unable to believe it, unable to say everything I felt but trying anyway.

When I got the email, I burst into tears. I called my now-husband and he thought something horrible had happened because I was laughing and crying and trying to say human words. WisCon had been my first con only two years before. I had sat there, in the audience during the GoH speeches and thought: *if I am good enough and brave enough and strong enough maybe when I am old I can stand up there*. I wasn't ready for something so amazing. To be

acknowledged by the very people whose opinion meant the most to me. I was only 27. I didn't know how to be grown-up and graceful about something so amazing.

And the thing is, right up until that moment, I had been so afraid I hadn't done a good job with *The Orphan's Tales*. It's so much harder to create a positive feminist text than to point out where others went wrong. I was afraid I had expressed some awful meme I wasn't even aware of, that I'd failed somehow, as it is so easy to fail when you grow up in this culture. When that email appeared in my inbox, after I finished dancing around the room, I felt such relief. I'd made the book I intended to make. No other award could have answered that nagging question for me, and no other award could have possibly meant so much. My identity as a postmodern queer feminist is a core part of me, and I felt for the first time that I'd done right by it in my writing.

Of course I remember the dress, I remember the tiara, I remember being able to have meals with Karen Joy Fowler and Midori Snyder and Terri Windling and so many others who are my heroes, my goddesses of the good in this world. I remember my voice cracking as I tried to explain everything I felt onstage. But mostly what I remember is sitting in the audience afterward, looking around at all the extraordinary people gathered in one place, in beautiful clothes like a fairy court, smiling and being alive and strong and in love with books, and feeling myself alive and strong and in love with books, and that feeling so powerful it made my skin hot. I remember thinking that we were all going to know each other for the rest of our lives, that I was so lucky to be allowed into that court, that I wanted to hold onto that moment of feeling anything was possible and everything was happening forever.

It was, and will remain, one of the best nights of my life.

—Catherynne M. Valente

At the banquet where Pat Murphy and Karen Joy Fowler announced the idea of the Tiptree award, I was the first person to volunteer to hold a bake sale, although it wasn't the first one held. Jerry Corwin was the first person to volunteer to make a cake for my sale. We held it at the next Minicon, with Karen Schaffer riding up and down in the elevators with cookies to attract people to the sale. I don't know how much money we raised, but it was sure fun.

Another thrill was donating a wall quilt of Space Babe, which Rebecca Mariasdatter and I had made, to the Tiptree auction. We were taking money and writing receipts at the back for the items sold, lost track of the auction, and found to our astonishment that the quilt sold for \$750, a record at the time.

—Terry Garey

I've told this story before, but it's still funny.

About six months after *The Sparrow* was published, I got an email from Karen Joy Fowler and Pat Murphy. *The Sparrow* would be sharing the

sixth annual James Tiptree, Jr. Award with a short story by Ursula K. Le Guin called "Mountain Ways." The Tiptree Award was supported by a bake sale and an auction at WisCon, the email told me.

I certainly recognized the name James Tiptree, Jr., but I had not heard of the prize in honor of Alice Sheldon. The "bake sale and auction" part made me think that this was something done by a book club in Wisconsin.

Confused, I wrote back and asked as politely and respectfully as I could, "What the hell?" Amused, Karen Fowler wrote back and assured me that there was a cash prize and a hand-quilted vest, and the prize committee would fly me to Florida in February to receive the award at a science fiction convention, "where we will take you out to dinner and make much of you."

To which I replied, "Let me get this straight. You're going to fly me to Florida in February, the suicide month in Cleveland, and give me money, and feed me, and then mention my name in the same sentence as Ursula K. Le Guin? Let me think about it. Yes."

—Mary Doria Russell

Every bit of science fiction I've read as an adult has been the result of the fact that, in 2003, I started dating the person who is now (and has been for a while) the procurer for the Tiptree Awards (I was not a fan. I now call myself a fan-in-training). If that's not the least direct path from Tiptree Awards to fandom, it's at least gotta be in the competition. ;-)

—serene (on Dreamwidth)

I remember that at the very first presentation of the first Tiptree award, one of the items in the schwag basket was a full-sized chocolate key board. I said to myself, "I like these people!"

—Neil Rest

My main memories for the Tiptree award is how blown away I was getting the nod of the Also Mentioned (of all the awards I've ever received, it's that almost-one that counts the most for me!), the Diadem on Geoff Ryman, and... Ellen's Auctions!

—Élisabeth Vonarburg

Tiptree Makes Invisible Artists Visible

When Jeanne Gomoll asked me to make the artwork for the 1996 Tiptree Award, I said yes. It was an important yes for me. I'd been making pieced vests and jackets for several years, and already thought of what I did as making art to wear, but I did not yet think of myself as an artist. Saying yes to someone who asked me to make a vest as a prize, as something explicitly named as artwork, meant saying yes to the idea of myself as an artist. It's a bold claim, to say that one is an artist, to say that one's work is to be valued, that one's work is to be valued highly enough to be given to another artist as public recognition of the work the other has done. I have had difficulty with making that bold claim; making those prizes* made me much more comfortable with claiming the value of my work and of my own agency.

Most of the other artists the Tiptree Mothers have chosen over the years have been farther along in their careers and ideas of themselves as artists than I was, but I've seen a few others go through similar trajectories to my experience, realizing that people they respected had been looking at their art and valuing it.

In the interstices of working on this essay, I'm working on a hat for a client to wear at a wedding, two months out. Today, I'm making tiny blue ribbonwork rosettes intended to form a background to slightly larger ivory silk charmeuse Dior roses, all of which will build a bridge to the colors of the client's dress, none of which will match exactly. It's easy work, requiring only attention and tidiness, so I listen to the radio while I work. Billy Collins, former poet laureate of the United States, is on

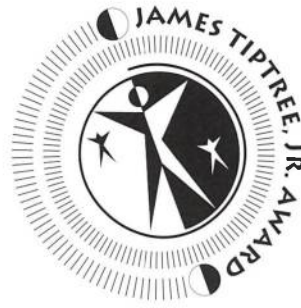
the radio, saying that he never felt comfortable calling himself a poet until the day he got the call from the Librarian of Congress asking him to be the poet laureate. The call from the Motherboard was my Librarian of Congress moment.

I've seen Mary Doria Russell wearing the vest I made for her, featuring a sashiko image of her protagonist's broken, elongated hand. I've never seen Ursula K. Le Guin in the vest I made for her, but she sent me a picture of it hanging on her wall. I've made other art that makes me very happy, but those two pieces make me proud. Proud, bold, and visible.

—Kate Schaefer

*I had expected to make one vest, but there were two winners in 1996, and the Motherboard asked me to make two vests. The current custom is to ask a different artist for each winner, but customs were still fluid then.

The call from the Motherboard was my Librarian of Congress moment.



THE TIPTREE AWARD

A BIRD'S-EYE VIEW

by *Debbie Notkin*

In 1991, Pat Murphy announced the formation of the Tiptree Award at her WisCon 15 guest of honor speech. The concept then was the concept now: works of speculative fiction that explore and expand gender roles. Her co-conspirator in creating the award was, of course, Karen Joy Fowler.

For more of the story of the Tiptree Award, visit www.tiptree.org. For our 20th birthday, we offer you a list of our winners, jury comments about the books and stories, and a few notable moments. On the website, you'll also find lots of comments for books that jurors put on the honor lists for each year, and sometimes also on long lists. The winners aren't the only point of the Tiptree Award, by any means, just the extra-special guests at our birthday party.

1991: The first Tiptree Awards were given at WisCon 16. These first choices set the pattern of permitting juries to give more than one award, a choice which has made many juries' lives easier. It also started us off with a winner from outside the U.S. (Jones is from the U.K.) The first winners were:

Eleanor Arnason (GoH, WisCon 28), *A Woman of the Iron People*

This book "explores the situation of a people much more obviously (if not more deeply) fixed in mammalian psycho-sexual wiring than we are (or think we are)."

Gwyneth Jones (GoH, WisCon 29), *White Queen*

"You don't know whether to root for the heroes as they challenge the seemingly benevolent aliens or to pity the heroes for their xenophobia. The book is infuriatingly and justifiably inconclusive; the characters are as confused as most of today's viewers are."

1992: The award went to a first novel by a new writer:

Maureen McHugh (GoH, WisCon 32), *China Mountain Zhang*

"Homosexuality is a useful device for a political novelist—a male homosexual is a public agent *who does not stand to benefit*, in the terms of his own futurity, from anything the state can do. Throughout this novel there's an understated, building tension between the loveless embrace of the 'caring' state and the unassuming humane behavior of Zhang the outsider. ... McHugh has given this old, old story an elegant transformation."

1993: The winner was another first novel:

Nicola Griffith (GoH, WisCon 19), *Ammonite*

Ursula K. Le Guin, a juror that year, said, "Is it a gender bender? It answers the question "When you eliminate one gender, what's left?"

...a lot of books like *Moby Dick*
eliminate one gender, and yet
nobody thinks anything about it.

—Ursula K. Le Guin

(a whole world, is the answer). But a lot of books like *Moby Dick* eliminate one gender, and yet nobody thinks anything about it. I believe Kate Clinton has the answer: “When women go off together it’s call separatism. When men go off together it’s called Congress.”

1994: The award was split between a short story and a novel. Giving the award to a short story was a departure that year, and although this choice has been repeated several times; some Tiptree supporters have a concern that short stories get short shrift, perhaps because it is so much more difficult to dig into a complex cultural structure at less than novel length.

Ursula K. Le Guin (GOH, WisCon 20), “A Matter of Seggri”
Founding mother Pat Murphy’s juror comment was, “This deals with gender issues in a way that only science fiction can: by creating a society that has different assumptions

than ours, thus forcing us to examine our own. It makes stunning use of different viewpoints to give us an understanding of the society that we couldn’t obtain any other way.

Nancy Springer, *Larque on the Wing*
Juror Susanna Sturgis said, “In this wittily, wildly original contemporary fantasy, Nancy Springer expands, explores, and bends more gender conventions than most authors recognize. Most notably, Larque emerges from a makeover session not with a new hairdo but with the body of a 20-year-old gay man.”

1995: Another two-book award. One of the winners ended the five-year speculation about when (or if!) a male author would win the award. It’s curious that the first man to win was from outside the science fiction field: a writer best known for his nonfiction, particularly the 1965 best-seller, *The Making of a Counter Culture*.

Elizabeth Hand, *Waking the Moon*
“The struggle between women and men,” said juror Sara Lefanu, “between the female and the male principles, dramatized with intelligence and humor in a novel that spans the 1970s to the present day and marries a nineteenth-century high realism style to a modern gothic content. The author offers no solutions but raises questions both metaphysical and emotional, confronting issues of power, violence and sexuality.”

Theodore Roszak, *The Memoirs of Elizabeth Frankenstein*
Juror Richard Paul Russo commented, “A powerful book about, among other things, the sexual politics of science, and the relationship between gender and knowledge—how gender may affect ways of knowing, ways of approaching and doing science, and affect our world views. It posits that the domination of “male” ways of

The 1995 judging year was also the year that we awarded three “retrospective awards” to works that explored and expanded gender before the Tiptree Award was conceived. These went to:

Suzy McKee Charnas, *Walk to the End of the World and Motherlines* Susanna Sturgis said, “Charnas’s courageous exploration of gender roles is nowhere more apparent than in her depiction of the fem leaders, for whom the survival of the fems-and hence of humanity itself-is the only imperative. Readers willing to follow her example will find themselves sympathizing with some unlikely characters and acknowledging that, yes, in certain circumstances, some appalling choices may be justified.”

Ursula K. Le Guin, *The Left Hand of Darkness*

Here’s what I said: “*The Left Hand of Darkness* threw open wide the doors [of gender and otherwise] that had been left alluringly ajar and said, ‘Come in. There’s more room here than you ever imagined. Let me show you what some of it is like.’”

Joanna Russ, “When It Changed” and *The Female Man*

“Every time I reread ‘When It Changed,’” said founding mother Pat Murphy, “the story amazes me all over again. It’s so short—just a few pages—and in those pages it takes a science fiction cliché and changes it forever. Since the days of the pulps, men have been rushing in (often with blasters) to rescue women. The assumption was, of course, that the women needed and wanted to be rescued. ‘When It Changed’ shook that assumption—and many other assumptions—and left the science fiction field a more interesting place to live and write.”

knowing and doing science, lacking an understanding of, and sympathy for, the Earth and Nature itself, have resulted in a world being ravaged and destroyed in the name of progress and science.”

1996: Another short story tied with a novel for the award, and again the short story was by Le Guin:

Ursula K. Le Guin, “Mountain Ways”

Karen Joy Fowler was a founding-mother juror that year, and she said, “In some ways, the story suggests that every society’s sexual norms and taboos are arbitrary and this is an interesting idea to bring back to our own world. In other ways, the marriages on O seem, as opposed to arbitrary, more rational and reasonable than our own simple twosomes. In the end, even on the world of O, it is the twosomes who finally dominate the story, and that, too, is interesting to think about.”

Mary Doria Russell (GOH, WisCon 23), *The Sparrow*

“Russell’s subjects are faith, religion, the structure and purpose of the Catholic Church (or maybe just the Society of Jesus), and saintliness,” commented juror Donna Simone. “There is an alien race whose genders are ambiguous to humans, mostly because the females are larger than

the males and the males raise the children. The center of the book is the hero’s struggle to reconcile the fact that the aliens he had moved heaven and earth to study have abused him terribly, with God’s Plan, celibacy, and his own macho upbringing.”

1997: A short story not by Le Guin won for the first time, along with a first novel (by a Canadian author).

Candas Jane Dorsey, *Black Wine* Jury chair Terry Garey noted that “In *Black Wine*, Candas Dorsey took on the whole question of gender, shook it out till it suited her, cut, stitched, and fitted till she came up with a wondrous garment I had never seen before. Then she showed me it was reversible and just as wondrous on the inside, which was now the outside.”

Kelly Link (GOH, WisCon 31),

“Travels with the Snow Queen” James Patrick Kelly found this to be “a clever, often funny, conflation of deconstructed fairy tales with a modern relationship going sour, it’s about a young woman’s journey through gender stereotypes to self-acceptance.”

1998: The only winner was a short story, by the first (and so far the only) winner whose author does not identify with either a male or a female pronoun.

Raphael Carter, “Congenital Agenesis of Gender Ideation”

About this story, jury chair Kate Schaefer said, “On the political journey to understand gender, I had reached the point of thinking that gender is all external to the person; but external and manifested by the person whose gender it is. I read this story as saying that it’s external and manifested by the person who is reading the gender, and what’s more, either there are actually no genders, or there are many, many genders. The idea that there are as many as two, or only two, is completely dismissible. By the end of the story, the idea that gender can be known by the person reading the gender has grown questionable, and along with it the means of knowing gender.”

1999: The award went to a novel which completed one of the great feminist science fiction sagas:

Suzy McKee Charnas (GOH, WisCon 3), *The Conqueror’s Child* L. Timmel Duchamp (before she became the driving force behind Aqueduct Press), said, “This outstanding exploration of gender vastly expands our understanding of how gender works in significant areas of human experience and puts one of the major problems of political

equality on the map in a way that has simply not been done before. In Charnas’s post-liberation Holdfast, we see that for society to become politically inclusive, not only do men have to cease to be masters, but also their conception of what a socially normative man is must change.”

2000: the award went to a single novel:

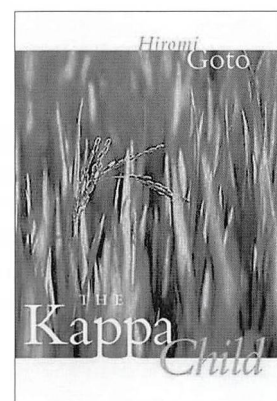
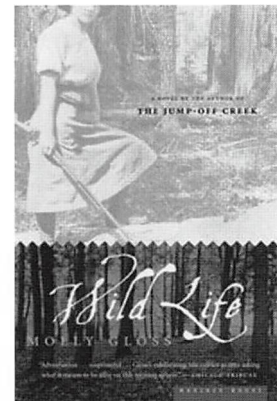
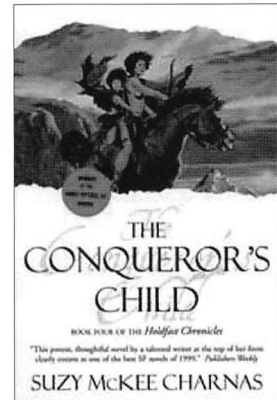
Molly Gloss, *Wild Life*

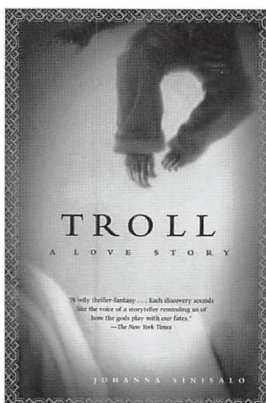
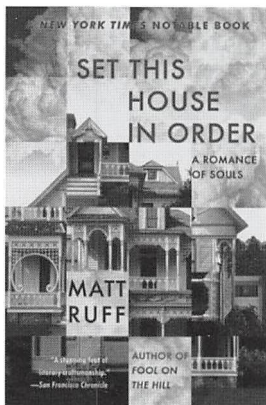
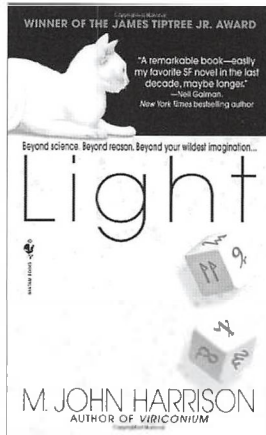
Gloss is a brilliant stylist. In this novel she encompasses exquisitely researched historical fiction, a compelling mystery story, a wilderness adventure, and a fantastic journey with a tribe of mythic creatures. She manages to pull off that risky literary feat with such skill that by the end the novel becomes a meditative musing on wildness and human nature, told by one of the most memorable heroines in recent memory.

2001: The award was given for the first time to a person of color. It also was the first award to go to a book that had never been (and still has not been) published in the U.S. Goto is Canadian, and her publisher was a Canadian small press.

Hiromi Goto, *The Kappa Child*

This is definitely a trickster’s tale; things are not what they seem. The





narrator's subservient, long-suffering mother is revealed as an alien abductee quite capable of self-actualization and self-defense. The narrator finds that she herself is not as isolated as she'd believed and that her sisters are not as shallow, spacey or damaged. The kappa itself is a genderless entity, no nipples or navel, for all that it first appears as a woman in a red silk wedding dress.

2002: A year of two winners, and both were men. *Light* had not been published in the U.S. when it won; Harrison is a resident of the U.K.

M. John Harrison, *Light*

"All the characters are shaped in ways that very specifically have to do with the structuring and exploration of gender. The male characters are in love with ostentatious masculinity as a thing that's sometimes joyful and sometimes horrifying; the female characters are often consumed with fierce denial of their bodies and their own femaleness. Hanging over all of this is the enigmatic figure of the Shrandar, whose gender identity, like so much else, is ambiguous and complicated."

John Kessel, "Stories for Men"

The jurors called this one "a story about masculinity, about how individuals define themselves in the

context of kinship and community, and about how we construct gender roles by telling ourselves stories. The story begins with a female-centered society that mirrors some of our assumptions about social power relations between men and women, and then explicitly refers to our own society's assumptions (in the main character's encounter with a twentieth-century fiction anthology) in a way that makes those assumptions seem new and strange."

2003: The trend of men as winners continued.

Matt Ruff, *Set this House in Order*

Juror Michael Marc Levy said the book "combines literary quality with gender exploration in an unparalleled manner. ... Ruff's exploration of what the interior, virtual reality world of a multiple might be like, the "House" of the title, is particularly fascinating."

2004: A very established award-winning science fiction writer shared the award with our first work in translation (from the original Finnish).

Joe Haldeman, *Camouflage*

Cecelia Tan's juror comment was, in part: "In the best tradition of 'hard' SF, Haldeman mixes scientific speculation with purely human 'what if?' in wondering what would happen

if a shape-shifting alien predator became, essentially, human? This book explores the human condition as thoroughly as any literary work, with understanding of gender at the crux of that understanding.”

Johanna Sinisalo, *Not Before Sundown* (aka *Troll: A Love Story*) Margaret McBride, jury chair that year, said, “This book retells troll stories, with some major twists, in the context of the current commercialization of sexuality in jean ads and picture book brides/sex slavery.”

2005: A book by a Canadian man living in Great Britain took the award.

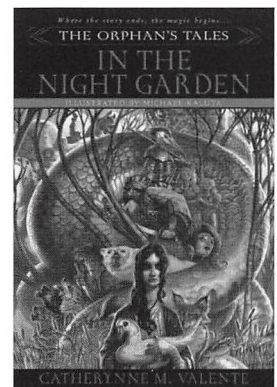
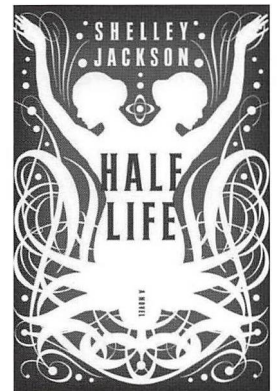
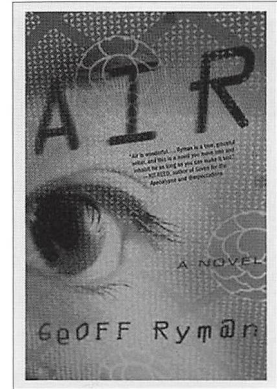
Geoff Ryman, *Air, Or Have Not Have*

“What happens when all boundaries are crossed, national, cultural, and individual, when ‘Air,’ an internet-in-your-head technology, connects people with drastic consequences” asks jury chair Liz Henry. “The unusual pregnancy in mid-book is jarring, which challenges readers’ expectations of what boundaries stories can push. That level of wrongness dislocates the reader, to give an analogous experience of the boundary-violations the characters are experiencing.”

2006: Two winners, the first year of only women winning since 2001.

Shelley Jackson, *Half-Life* Midori Snyder saw this as “a remarkable novel, blending a surreal post-apocalyptic landscape with the symbolism of women’s fairy tales, the modern obsession with self-help books, and the quest for identity. Two girls, conjoined in one body, re-interpret ‘Donkeyskin,’ a tale of violence and sexual awakening, while the world struggles to redefine what it means to be human in the long, penitential shadow of Ground Zero.”

Catherynne M. Valente, *The Orphan’s Tales: In the Night Garden* “Gender is examined, held up to the light, peered at, taken apart and examined again,” says juror Diane Silver, “as characters literally change shape and sometimes gender. For me, though, what makes *Orphan’s Tales* such an outstanding Tiptree winner is Valente’s ruthless exploration of the fairy tale. ... Each character’s story leads to another’s story as the reader falls through layer after layer of understanding until she hits bottom and learns that all the myths of all the fairy tales are flat-out wrong.”





2007: A single novel by a resident of the United Kingdom won the award:

Sarah Hall, *The Carhullan Army* (aka *Daughters of the North*)

“Hall,” remarked jury chair Gwenda Bond, “does so many things well in this book—writing female aggression in a believable way, dealing with real bodies in a way that makes sense, and getting right to the heart of the contradictions that violence brings out in people, but particularly in women in ways we still don’t see explored that often.”

2008: The winners were as different from each other as the 2004 pair, including an American living abroad (and writing a young-adult science fiction series) and another winner of color, published by a small specialty press, the first short story collection to win the award as a body of work.

Patrick Ness, *The Knife of Never Letting Go*

“The boy,” says jury chair Gavin Grant, referring to the novel’s protagonist, “has never seen a woman or girl so when he meets one his world is infinitely expanded as he discovers the complications of gender relations. As he travels in this newly bi-gendered world, he also has to work out the definition of becoming and being a man.”

Nisi Shawl, *Filter House*

Juror K. Tempest Bradford said, “The stories in *Filter House* refuse to allow the reader the comfort of assuming that the men and women will act according to the assumptions mainstream readers/society/culture puts on them.”

2009: The award was shared by a novel published by a small specialty press and a new form for the Tiptree Award: a graphic novel (in two volumes at the time the award was given), written in Japanese by an established Japanese woman who draws and writes her own sequential art.

Greer Gilman, *Cloud and Ashes*

“To enter the novel you must give up on understanding every word. You have to read the book on an instinctual level, yet the effect of the book is almost entirely intellectual. Power shifts about, much of it gender-based; time eats itself like a Möbius strip.”

Fumi Yoshinaga, *Ōoku: The Inner Chambers* (Vols. 1 and 2)

“The first volume (set in a later time period than the second) shows us a world in which men are assumed to be weak and sickly, yet women still use symbolic masculinity to maintain power. The second volume focuses on the period of transition. Throughout

the two books, Yoshinaga explores the way the deep gendering of this society is both maintained and challenged by the alteration in ratios.”

2010: Our newest winner, another novel in translation, this time from Croatia:

Dubravka Ugresic, *Baba Yaga Laid an Egg*

Juror Jessa Crispin called this a “surreal little tale of three old ladies, newly moneyed, who check into an Eastern European health spa. There’s another revolution in the third act, where what looks like a scholarly examination of the Russian fairy tale hag erupts into a rallying cry for mistreated and invisible women everywhere.”

The Tiptree motherboard extends its deepest and most sincere thanks to all the people who have been on juries, all the people who have volunteered and helped out, and all the writers of the outstanding stories that have won, been listed as honor books, and have been considered. Our newest thanks go to this year’s jury: Penny Hill (chair), Euan Bear, Jessa Crispin, Alice Kim, and Lawrence Schimel, as well as all the WisCon staff that is helping to make our birthday party happen.

2010 TIPTREE AWARD

by Debbie Notkin

THE WINNER OF THE 2010 TIPTREE AWARD IS:

Dubravka Ugresic

Baba Yaga Laid an Egg

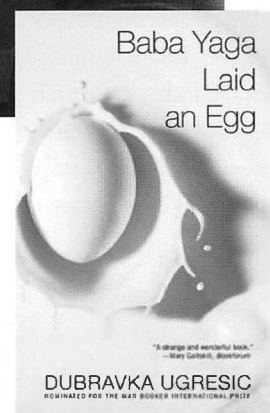
(Grove Press, 2010)

Baba Yaga Laid an Egg impressed with its power and its grace. Tiptree juror Jessa Crispin explains that the beginning of the book “does not scream science fiction or fantasy. It starts quietly, with a meditation on the author’s aging mother, and the invisibility of the older woman... But things shift wholly in the second act, with a surreal little tale of three old ladies, newly moneyed, who check into an Eastern European health spa. There’s another revolution in the third act, where what looks like a scholarly examination of the Russian fairy tale hag erupts into a rallying cry for mistreated and invisible women everywhere.”

Crispin notes that the fairy tale figure Baba Yaga is the witch, the hag, the inappropriate wild woman, the marginalized and the despised. She represents inappropriateness, wilderness, and confusion. “She’s appropriate material for Ugresic, who was forced into exile from Croatia for her political beliefs. The jurors feel *Baba Yaga Laid an Egg* is a splendid representation of this type of woman, so cut out of today’s culture,” Crispin says.



photo: Martina Kenji



Honor List

Amanda Downum, *The Bone Palace* (Orbit, 2010)—noted for a deliciously complicated plot that challenges 21st century Earth attitudes toward transfolk. One juror noted that this book came closest among the honor list to meeting her Tiptree ideal by including a character that not only embodies a challenge to prescribed roles, but also creates a crack in or addition to the structure that carries forward to future generations.

N.K. Jemisin, *The Hundred Thousand Kingdoms* (Orbit, 2010)—set in a matriarchal society where the privilege and expectations between the sexes are reversed, while the gender roles are different but recognizable (and believable).

Sandra McDonald, “Diana Comet and the Disappearing Lover” (published as “Diana Comet,” *Strange Horizons*, March 2 & March 9, 2009)—a (true) love story, in which the author does something simple but radical with the identity issues at play.

Sandra McDonald, “Drag Queen Astronaut” (*Crossed Genres* No. 24, November, 2010)—a wonderful exploration (and ultimately an affirmation) of a gender presentation

that tends to be ignored or ridiculed.

Helen Merrick, *The Secret Feminist Cabal* (Aqueduct Press, 2009)—an academic look at the history of early feminism in science fiction, science fiction criticism, and fandom that provides a valuable documentation of our beginnings.

Nnedi Okorafor, *Who Fears Death* (DAW, 2010)—A strong female lead character breaks out of restrictive gender roles to change her life, perhaps changing history as a result. A well-written perspective on prejudice and discrimination and the lessons needed to overcome their bonds on our identities and imaginations.

Kari Sperring, *Living with Ghosts* (DAW, 2009)—an unusual perspective in a main character—a feminized man who makes much of his living as an escort/high-class sex worker who sees ghosts when he is not expecting—or expected—to be able to do so. An excellent read.

Jillian Weise, *The Colony* (Soft Skull Press, 2010)—Takes on the idea that pervades our culture that women have to be perfect in order to have sex with men. One juror notes: “I’ve never read a book that made a woman with one leg so sexually normal.” Smart and well written with subtle gender politics.

Long List

Beth Bernobich, *Passion Play* (Tor, 2010)

Stevie Carroll, “The Monitors” (*Echoes of Possibilities*, edited by Aleksandr Volnov, Noble Romance Publishing, 2010)

Roxane Gay, “Things I Know About Fairy Tales” (*Necessary Fiction*, May 13, 2009)

Frances Hardinge, *Gullstruck Island* (MacMillan, 2009)

Julia Holmes, *Meeks* (Small Beer Press, 2010)

Malinda Lo, *Ash* (Little, Brown, 2009)

Alissa Nutting, *Unclean Jobs for Women and Girls* (Starcherone Books, 2010)

Helen Oyeyemi, *White Is for Witching* (Doubleday, 2009)

Rachel Swirsky, “Eros, Philia, Agape” (Tor.com, March 3, 2009)

IT'S A BROAD UNIVERSE

from the Motherboard

The years just seem to get better at Broad Universe. Ten years after our founding, we continued to grow in memberships and services offered to women who write in the science fiction, fantasy, and horror genres. On behalf of the Motherboard, and all of our members, we congratulate the Tiptree Award organization. We're here because the Tiptree Board gave us the start-up money, and helpful advice, to establish our group. Thank you!

In the fall of 2010, we kicked off our colorful, info-packed and vastly improved website (www.broaduniverse.org) where writers can find tips, news, photos of member events, *The Broad Sheet*, our thrice-yearly magazine, and, of course, a catalog of our members' work.

Also in 2010, we began presenting podcasts on the second Sunday of every month. *The Broadpod* is where members read from their work,

covering a different theme every month. This month (May), Ann Wilkes hosts our "Mothers" episode. Tune in at broadpod.posterous.com to hear stories from Trish Wooldridge, Suzanne Reynolds-Alpert, Vonnie Winslow Crist, Katherine Mankiller, and Roberta Gregory.

Themes for the rest of the year are: Celebrate LGBT (June); Humor (July); Steampunk (August); Fairy Tales for Grown-Ups (September); Vampires (October); Teachers (November), and Hope, Revenge & Forgiveness (December). There's something for everyone here!

The second podcast, *Broadly Speaking*, started in 2011 and posts on the last Sunday of any month. *Broadly Speaking* features interviews with members discussing their adventures as writers, from writing craft to marketing and publishing. What goes into making a powerful scene? How do we balance our own beliefs with what works for

the story? How do different countries and regions affect the publishing and marketing strategies for a woman writing speculative fiction? Check out the podcast at broadlyspeaking.posterous.com.

We've been busy at conventions, too. Broad Universe members have read in Rapid Fire Readings at 34 different conventions since WisCon in 2010. And 2011 is only half done! We've also had book tables at dozens of cons, where we sell our members' work without commission. New books, old books, self-published, or trade—if our members wrote them, we'll sell them. And if you like to party at your convention, Broad Universe has hosted a number of those, too, decorating our rooms with members' promotional materials and providing excellent food, drink, and company.

Another new and exciting development is the establishment of Regional Chapters of Broad

We are a 501(c)3, not-for-profit corporation, and donations are deductible for income tax purposes to the extent allowed by law.

Universe. The New England Broads have been organized since 2009, when they held a weekend of readings at four different places in two days to celebrate Mary Shelley's birthday. Now fifteen members strong, they do group readings at conventions, book stores (la!), and libraries. Fogcon in San Francisco in March heralded the birth of the Bay Area Broads, spearheaded by member Ann Wilkes. We expect great things from them, too.

As an anniversary special, we now have a gorgeous Broad Universe membership pin, in glowing blue and gold. New members get one free, otherwise we'll happily accept a donation of \$10 to add to the pot of gold that we spend on working for our members. Those services also include

the yearly publication of a brochure touting members' new books, payment for book tables at conventions, and service and upkeep of our website and online lists, to mention just a few of the everyday chores we do.

The Motherboard changed composition in 2010. Long-time board members Grace O'Malley, Lettie Prell and Kathy Sullivan honorably retired to the Advisory Board, with our sincere thanks for being Super Volunteers. The current Motherboard is Phoebe Wray (President), Karen Meng (Treasurer), Cat Rambo (Secretary), Sarah Ettrich (Web Maven), Trisha J. Wooldridge (Readings & Events Coordinator), Morven Westfield (Technical Advisor/IT Goddess), and Elissa Malcohn (*The Broad Sheet* Consulting Editor).

Things in the works: webinars on promotion, self-publishing, YouTube marketing, blogging and other useful activities. Our database will get a makeover in 2011. Of course we'll keep organizing book tables, readings and events at conventions where enough members coalesce, and continue with projects in progress. We also plan to reach out to libraries for special events, informational and promotional events.

Broad Universe is an all-volunteer organization that greatly values the literally hundreds of members who have come forward over the past years to volunteer their time. Our members ARE Broad Universe.


Broad Universe
www.broaduniverse.org

The voice for women writing science fiction, fantasy, and horror

GROWING IAF

by Felice Kuan

It's been quite a significant year for the Interstitial Arts Foundation! A year of new projects and new friends, continued enthusiasm from our dedicated Executive Board and Working Group, and several big decisions for how we will be growing and changing in the future.

For those who haven't met us, the Interstitial Arts Foundation is a nonprofit organization dedicated to the study, support, and promotion of interstitial art: literature, music, visual and performance art found in between categories and genres—art that crosses borders. We are devoted to fostering an artistic climate and marketplace in which interstitial art can flourish.

Throughout the years, the IAF has enjoyed considerable overlap with the James Tiptree, Jr. Award. Our first anthology, *Interfictions*, was itself on the Honor List in 2007. Recent

jurors include Working Group Members K. Tempest Bradford and Catherynne M. Valente, Friends of the IAF Midori Snyder and Laurel Winter, *Interfictions* publisher Gavin Grant, and former IAF president Victor Raymond. Board Member Ellen Kushner, *Interfictions 2* editors Delia Sherman and Christopher Barzak, Working Group Member Gregory Frost, and *Interfictions* author Vandana Singh have all had works on the Honor List, and *Interfictions 2* author Alaya Dawn Johnson and *Interfictions 2* story "Afterbirth," by Stephanie Shaw, have been on the Long List. The Tiptree Award has long highlighted some of the most innovative and interstitial literature being written, and its dedication to expanding gender roles and other boundaries celebrates the same courage in art that the IAF seeks to nurture through community and dialogue.

Last year, we introduced the idea of an Interstitial Art Salon, a friendly gathering of artists and art-lovers for portfolio-sharing, conversation, and community. The idea quickly spread to bars, bookstores, and cafes across the country, thanks to intrepid and creative local hosts. In particular, Indianapolis' monthly IAF salon, Interstitial Indy—founded by Working Group member Ellen Denham—celebrated its one-year birthday in February!

This July, we will be celebrating interstitial arts with a nationwide IAF salon-fest. We encourage you to join us by hosting an IAF salon in your locale, especially in towns and cities where interstitial artists may be feeling isolated or eager for community. A salon can be as easy to arrange as a gathering in a bar. Interested hosts should visit the "How to Host an IAF Salon" section of our webpage and email Larissa



What is
interstitial art?
*It is art made in the
interstices between
genres and categories.*

Niec (LarissaNiec@interstitialarts.org) and Felice Kuan (Felice@interstitialarts.org) for resources and more information.

Interfictions 2, our second anthology of interstitial fiction, now has a free 16-page study guide created in conjunction with Small Beer Press by editors Christopher Barzak and Delia Sherman and author Carlos Hernandez. The study guide contains exploratory questions for the twenty-one genre-bending stories in the anthology, as well as general questions about interstitial literature and a fascinating list of further reading. To download the study guide, visit the *Interfictions 2* section of our website.

In March, our blog exploded with an incredible second edition of Interstitial March Madness! Expertly curated by Working Group Members Erin Underwood and Mike Allen, the eclectic month of daily blog posts featured interviews with artists Colette Fu, Robin Barcus-Slonina, Nicole Kornher-Stace, Rachel Perry Welty, W. David Hancock, Amal El-Mohtar, Kyle Cassidy, Andrea Kleine, and more. (To give you an idea of the range of that list, their work includes enormous fold-out pop-up books, a play taking place in a flea market, dresses made of grass or pinecones or

poker chips, a book of poetry inspired by thirty-five vials of honey, and a video created from wrong number messages on an answering machine.)

In addition, there were interviews with the editors of interstitial publications such as *Stone Telling* magazine and the *Clockwork Phoenix* anthologies, and with founders of the Marginal Arts Festival in Roanoke, VA, the Indy Convergence in Indianapolis, IN, and the Interstitial Theatre in Seattle, WA. Current Working Group members gave us their thoughts on working as interstitial artists today, and additional posts highlighted everything from knitting graffiti to bread-related performance art to T. H. White's *The Once and Future King*. The beautiful interviews and photo-essays will remain on our blog, alongside our regular offering of recommendations, discussions, and interstitial event write-ups.

In April, we launched *Interfictions Zero: The Virtual Anthology of Interstitial Writing and Original Essays*, edited by Delia Sherman and Helen Pilinovsky. The online series features monthly original essays that examine seminal works of interstitial writing, ranging from informal meditations to full academic articles, including essays

that are themselves interstitial. The series will continue throughout the year, and guidelines for our rolling submissions can be found on our webpage. We welcome ideas that are too idiosyncratic for standard academic publications!

We now have over 1500 Facebook members and over 600 Twitter followers. This year we acquired new Friends as well, bringing us to 180 Friends of the IAF. Our Flickr pool, open to any artists that consider themselves interstitial, now contains nearly 500 photos that rotate periodically on our webpage.

Perhaps the biggest changes for the IAF began in January, when the Executive Board had its yearly in-person meeting at Board Member Wendy Ellertson's cozy doll-filled home in Boston. During the meeting, we re-examined the Foundation's ability to support interstitial art and created a Task Force that will, over the course of the next year, determine the feasibility of expanding the IAF into a much larger organization. The Executive Board is grateful to Working Group Members Victor Raymond and Daniel Rabuzzi for facilitating. The meeting also saw

great changes in our core personnel. Co-founder Delia Sherman, who has at one point or another served as President, Vice-President, and Treasurer, stepped down from the Executive Board to serve on our new Advisory Board. Longtime Board Member and Vice-President Erin Underwood also stepped down, but will continue as part of the Working Group.

We also said goodbye to dedicated co-founder Ellen Kushner, who resigned as President of the Executive Board (though she remains on the Executive Board) and passed the reins to our new President, Larissa Niec. Larissa is a clinical child psychologist and a professor of psychology at Central Michigan University who found a connection to the IAF when she crossed academic boundaries to be a fiction writer, and soon found resonance of the IAF's philosophy in her own field of psychology.

"Interstitial art excites me in the same way that interstitial science excites me," she writes, "for it is when we discover connections among remote aspects of human existence that we come closest to understanding who we are." We are tremendously excited to have Larissa at the helm, and look forward to a year of deep growth and changes.

As the Task Force tackles the question of expansion, we will continue to seek new ways to support interstitial arts. Please write to us at info@interstitialarts.org with your ideas and suggestions. We also welcome descriptions of any problems that interstitial artists are facing, so we can better understand the needs we seek to address. We are always eager to collaborate with other organizations and to co-sponsor events and initiatives.

The IAF supports an ongoing conversation among artists, academics, critics, and the general public in which art can be spoken of and marketed as a continuum, rather than as a series of hermetically sealed genres. We are grateful to WisCon for nourishing the IAF from the very beginning and giving us our first public panel in an open, intellectually curious environment. We are also grateful to our wonderful Working Group for talent and volunteered time, and to the Friends of the IAF for financial support and encouragement, without which the work of the IAF would not be possible.

Femspec: The Best of the Second Five Years. Judges: Annis Pratt, Janice Bogstad, Florence Howe, Gloria Orenstein, Laurel Lampella, Philipa Kafka, Rick Collier, and Robert Vonderosten.

Winners for fiction:

First Place: K.A. Laity, "Eating the Dream."

Second Place: Gina Wisker "Recruitment."

Third Place: Debra Schleef. "From the Archives of Drs. Placek and Arriola."

Fourth Place Tie: Gina Wisker, "New Blood," and Finesia Fideli "The Resurrection of Lazarus."

Winners for criticism:

First place: Debra Bonita Shaw. "Sex and the Single Starship Captain: Compulsory Heterosexuality and *Star Trek: Voyager*."

Second place: R.C. Dorozario. "The Consequences of Disney Anthropomorphism."

Third place: C. S'Themble West, "The Competing Demands of Community Survival and Self-Preservation in Octavia Butler's *Kindred*."

Fourth place tie: Cristy Dwyer, "Queen Lili'uokalani's Imprisonment Quilt: Indomitable Spirits in Protest Cloth"; Rebekah Sheldon. "Reproductive Futurism and Feminist Rhetoric: Joanna Russ's *We Who Are about to*." Eric M. Drown, "Business Girls and Beset Men in Pulp Science Fiction and Science Fiction Fandom."

Honorable mention: Ritch Calvin, "This Shapeless Book': Reception in Joanna Russ's *The Female Man*."

Winners for memoirs:

First: Jane Davis "The Value of Stupidity: Negative Values in Academia." 8 1/2

Second: Batya Weinbaum "Memoirs of an Academic Career." 8 1/2

Third: Tina Andres "Growing Thick Skin." 8 1/2

Winners for poetry:

First: Susan McLean, "Siren." 7.1, 2006.

Second: Phebe Beiser, "Celebrating Holi" 10.1, 2009.

Third: Glenis Redmond, "Scripted Hope." 7.1, 2006.

Art cover winners:

First place: 9.1 Helen Klebesadel, *Regeneration*; created 1999.

Second place: 10.2-Kartika Affandi, *Vinity or Aragon*, created 2006.

Third place: 7.2 Jenna Weston, *The Grain Goddess*, created 2001.

Best Special Issue or Themed Section:

6.1. "Speculative Black Women: Magic, Fantasy and the Supernatural." Ed. Gwendolyn Pough and Yolanda Hood.

Winners for Reviews:

First: "Having a Good Cry by Robyn Warhol". Reviewed by Erin Smith 6.2

Second: "Slayage: *The Online International Journal of Buffy Studies* eds Rhonda Wilcox and David Lavery". Reviewed by Tanya Cochran. 6.2

Third: "The Rat Laughs by Nava Semel" Reviewed by Lani Ravin. 9.1.

~Best Friend Award: Robert Vonderosten~

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Renovation



The 69th World Science Fiction Convention
Reno, Nevada USA ★ August 17-21, 2011

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Ellen Asher · Charles N. Brown*
(* in memoriam)

Bill Willingham · Tricky Pixie

Reno Convention Fandom, Inc. (RCFI) is an Oregon-based non-profit corporation. "WSFS," "World Science Fiction Conventions," "Worldcon" and "Hugo Award" are service marks of the World Science Fiction Society, an unincorporated literary society.

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"Worldcon" is a service mark of the World Science Fiction Society, an unincorporated literary society.

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Small Beer Press is celebrating 10 years of publishing books (and 15 of putting out a zine—my, time flies) by keeping on keeping on. Wild, no?

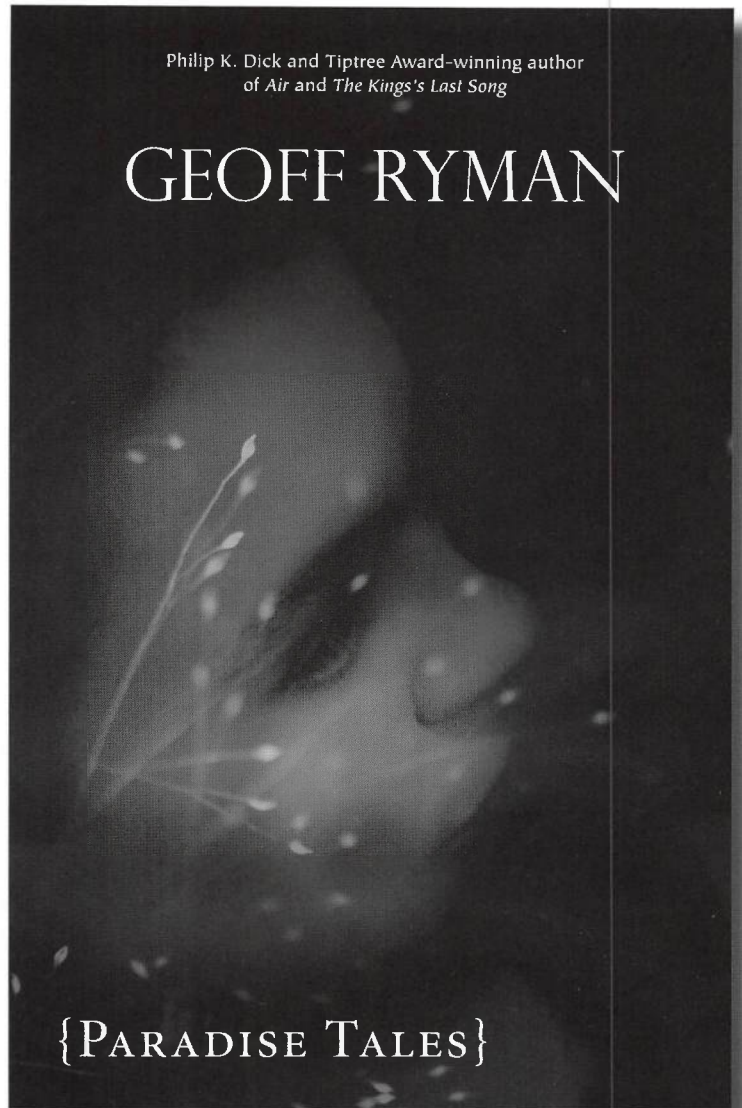
We've got mind-popping short story collections from Geoff Ryman, Joan Aiken, and Maureen F. McHugh, and *Three Messages and a Warning: Contemporary Mexican Short Stories of the Fantastic*. Ok, so anthologies in translation aren't for everyone (why not?), but, hey, you're at WisCon! Might be for you.

We've also got a handful of lovely, weird novels—including reprints from Laurie J. Marks and Geoff Ryman and a couple for the kids: Delia Sherman's long-awaited *The Freedom Maze* and Pulitzer-finalist Lydia Millet's *The Fires Beneath the Sea* which is the first of a series for middle graders inspired by Madeleine L'Engle. Pick them up for the kids, grandkids, nieces, nephews.

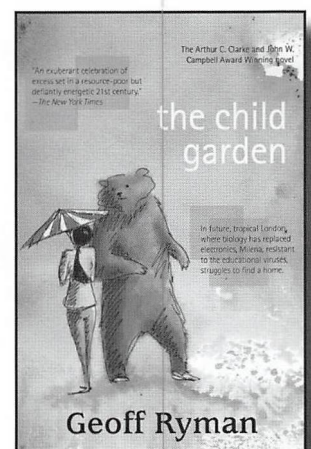
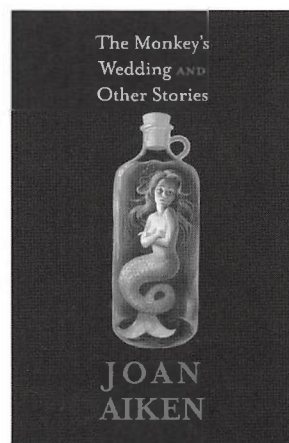
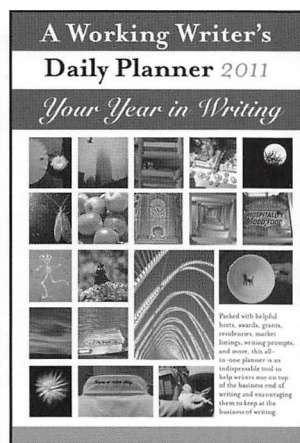
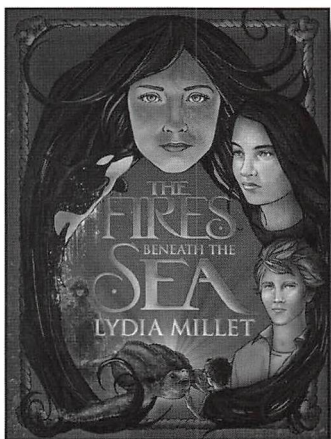
Other things: a chapbook from Hal Duncan! Our zine, *LCRW*, comes out twice a year full of fresh voices. Every year we publish the very necessary *A Working Writer's Daily Planner*.

Then there's Weightlessbooks.com, a one-stop spot for all your indie press favorites where we add new DRM-free ebooks every week.

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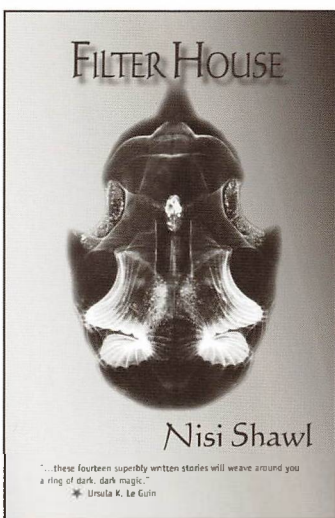
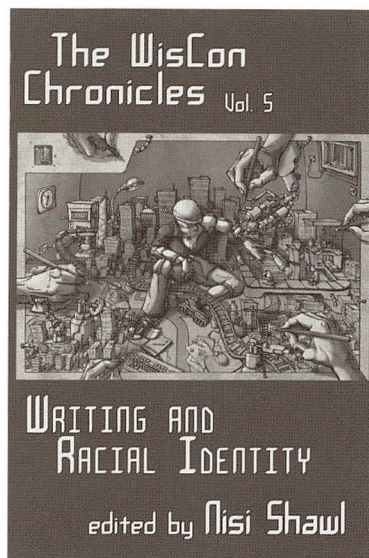
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