



WisCon
39
♀



**The James Tiptree, Jr. Award congratulates
the winners of the 2014 Tiptree Award—**

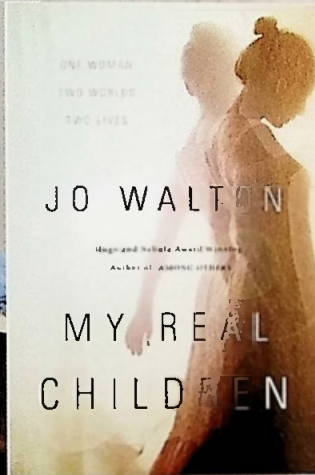
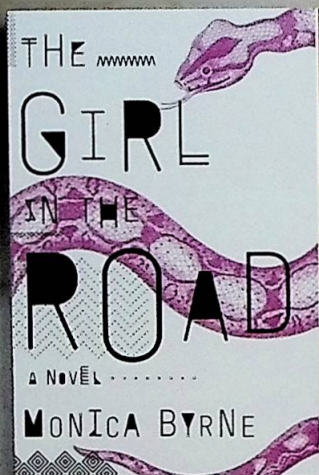
Monica Byrne and Jo Walton

The Girl in the Road

Crown

My Real Children

Tor



Tiptree Fellowships announced...

...to support the development of new work, in any form or genre, that uses speculative narrative to expand or explore our understanding of gender, especially in its intersections with race, nationality, class, disability, sexuality, age, and other categories of identification and structures of power. In 2015, we will open applications for Tiptree Fellowships. Fellowships will be \$500 per recipient and will be awarded each year to two creators who are doing work that pushes forward the Tiptree mission.

For more information go to
www.tiptree.org

2015: Alice Sheldon Centenary

The University of Oregon's Knight Library in Eugene will celebrate its acquisition of the Sheldon/Tiptree papers with a symposium in December, 2015, which marks the 100th anniversary of Alice Sheldon's birth. More information will soon be available
www.tiptree.org

Tiptree Ceremony, part 2

Sadly, Jo Walton is not able to attend WisCon this year. Jo Walton's Tiptree award ceremony, with other Tiptree luminaries in attendance, will be August 9 at 3:00PM at Borderlands Books, 866 Valencia St. San Francisco, CA 94110. Join us if you can!

Suggest 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 use the on-line form.

James Tiptree, Jr. Literary Award Council
680 66th Street, Oakland, CA 94609

www.tiptree.org





THE SOCIETY FOR THE FURTHERANCE AND STUDY OF
FANTASY AND SCIENCE FICTION

WisCon 39

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WISCON 39 SOUVENIR BOOK

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A black and white photograph of a woman with blonde hair, looking down at a large stack of books she is holding. The image is partially obscured by text boxes and a dark banner at the bottom.

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**GROUNDBREAKING SCIENCE FICTION
AND FANTASY FROM OPEN ROAD MEDIA**

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INTRODUCING

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ALAYA DAWN JOHNSON

by Shveta Thakrar

I first had the pleasure of discovering Alaya Dawn Johnson's work when I was reading Justine Larbalestier's blog some years ago. Back then, I was still learning the ins and outs of the speculative writing community and had recently realized social justice was an actual thing, a thing I desperately wanted to be part of. Justine often spoke about topics I found troubling, so I would read along and sometimes comment, and eventually, I started to notice Alaya's observations there.

She was always smart and on point, and I appreciated her contributions. But I really started paying attention when Justine asked her to write a guest post in 2010. Alaya's post, titled "What My Dad Said," discussed whether having people of color on the covers of books was worth it if it meant the books would be marginalized. She'd gone to find her debut novel, *Racing the Dark*, in a local Borders, only to see it relegated to the African American section instead of fantasy. It was a heartbreaking essay about a heartbreaking topic—how do you win if the system's rigged against you?

But Alaya knew she had to keep going, and to her credit, she didn't let that setback stop her. Instead, she kept writing, as she'd been doing ever since she first published a piece of short fiction in 2004 ("Who Ever Loved" in *Arabella* magazine). Her books and stories have moved

across genres and age categories, her protagonists have spanned ethnicities, and her settings have journeyed from universe to universe, exploring new ideas and narrative voices.

I've gladly followed along as a reader, amazed by the sheer versatility of her work and how much it has to say. *Moonshine*, her novel about vampires in Prohibition-era New York City, doesn't shy away from tackling bigotry and the notion of Others while still being a page-turner. *The Summer Prince* is set in futuristic Brazil, with magic and matriarchy and art and a girl who isn't afraid of pleasure. It asks lots of questions: what is life, really? How many forms can love take? Is it ever okay to demand the sacrifice of another's life to ensure your own? For its part, *Love Is the Drug* tackles overbearing governments, epidemic outbreaks, and what it means to find out who you really are—and that might be a black girl from a well-off family with secrets.

As a black woman herself, Alaya has acknowledged the dearth of teens of color in young adult fiction and written two novels and a few short stories aimed at teenagers. She drew on her own past for these novels: *The Summer Prince* was inspired by the trip to Brazil she took with her sister, while *Love Is the Drug* was influenced by her own time in Washington, D.C.—area private schools.

*...adventures are worth having. They grow us as people,
they feed the creative well—allowing for more stories—
and they're just plain fun.*

Whether teenager or adult, her characters tend to be strong, brave, fiercely intelligent people of color and queer people who challenge assumptions and stereotypes by living their own fully realized lives. They're people like Alaya herself, who, when she's not writing, sings, bakes, reads about science and economics, and always remembers that no one ever really forgets what it's like to come of age. Most of all, her characters are always learning and challenging themselves.

For Alaya, that means she's constantly searching out new adventures and experiences. Having majored in East Asian languages and cultures as an undergraduate, she's lived in Japan and New York City (where she critiqued with the writing group *Altered Fluid*) and traveled extensively around the world. All these things have helped shape her work in both overt and subtle ways, such as her creation of a Polynesian-like setting in *Racing the Dark* and its sequel, *The Burning City*.

In 2013, I had the pleasure of chatting with her at Sirens, a conference focusing on women in fantasy literature, where Alaya was a Guest of Honor. She told me she was

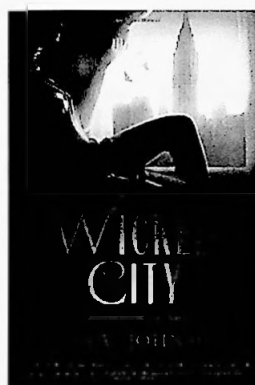
preparing to pack a few clothes, something to write with, and a guitar before heading off for a long stay in Mexico City. When I confessed to being amazed by her ability to pick up and move her life like that, Alaya admitted she was, too, but she'd decided adventures are worth having. They grow us as people, they feed the creative well—allowing for more stories—and they're just plain fun.

A writer friend once pointed out that stories can be more than entertainment alone—they can also be about things. Life has the power to break our hearts every day. It also has the power to balm our wounds with examples of resilience, hope, and compassion. Our words, our stories allow us to examine our world, to make sense of it. Alaya's work certainly does those things: her books are engaging to read, but they also throw into sharp relief the way we live, the problems we grapple with, and they ask us, the readers, to take an honest look at ourselves. In doing so, they remind me of what I want to do in my own writing, how I want to make people question what they believe to be true while they're eagerly flipping pages.

I can't wait to see what she comes up with next. 🐾

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KIM STANLEY ROBINSON

by Karen Joy Fowler

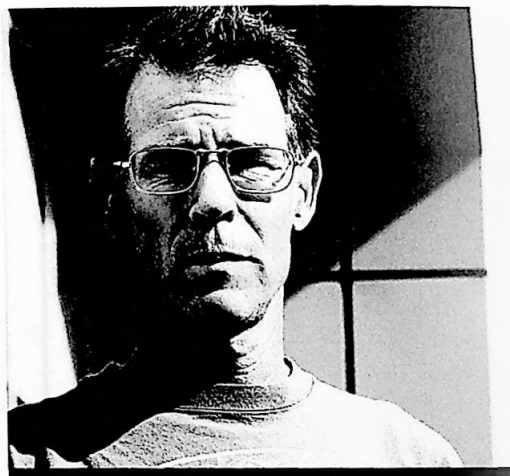


photo used by permission of Kim Stanley Robinson

It will be impossible here to do justice to Stan Robinson. Stan is one of my closest friends. He's been that through the whole of my writing career, so there are 35 years of friendship to be covered. He was my first writing teacher and my introduction to many books and many other friends. We've had endless, important conversations—about writing and writers and workshops, about family and health and holidays. We've gone on hikes and, back when I lived in Davis, we used to do our Christmas shopping together. He's been an inspiration, a consolation, a corrective. (A puppet, a pauper, a pirate, a poet, a pawn, and a king.) I love him completely.

And then there are all those fictional friends to account for as well—Saxifrage, Swan, Widow Kang, X, Galileo Galilei, the various Franks, Devi, Badim, Freya (see what I just did there? I know who those people are and you don't! [Or maybe by the time you read this you do. I surely hope so.]). One of the great privileges of being Stan's friend is that I get to read his books before they're published. I'm not above making that clear to people who wish they were like me in this.

Stan is an enthusiast. He brings this delightful quality to the things that he reads, the things that he does, the people he knows, and the places he goes. He loves the mountains.

(That sentence just there, is sadly short of the truth, so I'll repeat it to give it more weight.) He loves the mountains. He doesn't like hikes with a lot of trees, though. I do admit to finding that peculiar.

Athlete and outdoorsman, but what one must notice first is his brilliant, capacious brain. I once sat in the back of a car, having just arrived in Tasmania from California, muddy in my thoughts and weary in my spirits, and listened as Stan, in the front seat, having just made the same plane journey I had made, argued with our driver over the desirability of the monarchy. Unable to come to an agreement, they began to proceed through the British kings and queens, one by one, giving each reign a thumbs up or a thumbs down to determine where the balance lay.

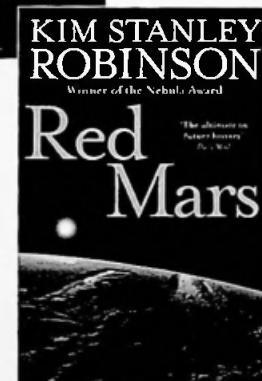
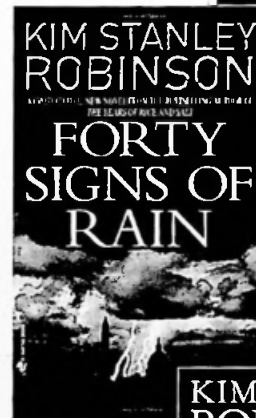
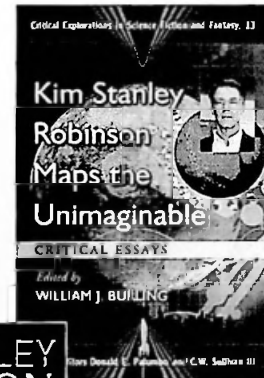
I've heard him speak publically and inspiringly about Earth's carrying capacity, about Virginia Woolf, Gene Wolfe, John Muir and also Thoreau, about the EPA, about Mars, about the current economic crisis, about global warming, about the Antarctic Explorers, about music—Beethoven, Louis Armstrong, Philip Glass, and the Beach Boys. And much more. In every case, he had an astonishing array of pertinent facts and quotes, trippingly reproduced as needed. (I like to think I have an equal number of facts in my brain and that my problem is one of accessibility.

*A puppet, a pauper, a pirate,
a poet, a pawn, and a king.*

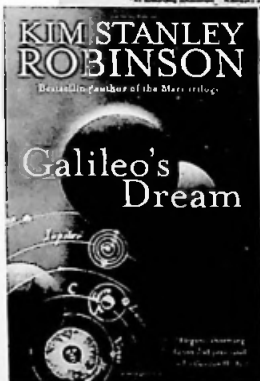
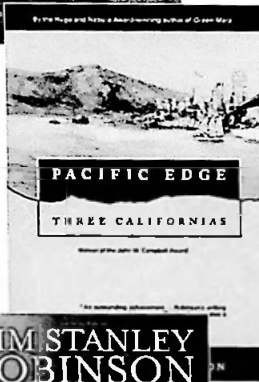
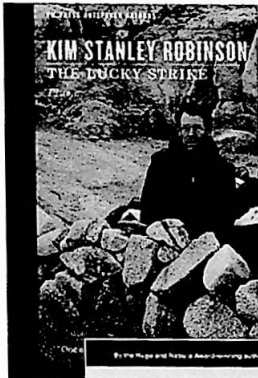
There is no evidence to support this.) His books are so smart, I often forget what a great stylist he is. I remember it anew each time I read one.

I once watched as Stan, flush from victory on the softball field, an actual home run, if I remember correctly, introduced himself to W. S. Merwin as a science fiction writer. I saw Merwin's interest instantly fade, but come back as Stan continued to talk. Soon they were deep in enthusiastic conversation and Merwin was promising to read him. If more people knew and read Stan Robinson, more people would understand that science fiction is the most interesting literature around.

One of the few things I minded when I moved to Santa Cruz was leaving Stan behind. For many years over many mornings, we'd met at Bogey's bookstore and worked on our current novels in side-by-side chairs. This was a particularly productive and happy period in my writing life. It would be churlish to complain that Stan was much more productive than I, so, to be clear, I'm not doing that—just noting, not complaining. After all, the more books Stan writes, the happier we all are. Especially me. The person who gets to read them first. 🐼



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THE CARL BRANDON SOCIETY

TAKING A TURN



by K. Tempest Bradford and Nisi Shawl

Rights are very rarely bestowed on those who sit around waiting for them, every now and then timidly asking politely and sending gentle reminders. In fact, rights are not the kind of things that can be given away. Not usually. Most often rights are built, and won, by those who want them for themselves; the best anyone else can do is make space for that winning and building to take place.

In the late 1990s, Debbie Notkin and some other members of the concom recognized that WisCon was, to put it plainly, mighty white. To change this, they reached out and invited People of color to the con and offered financial assistance to those who needed it. When con-goers of color got together and started talking about what they needed and wanted from this con and the wider community, those discussions eventually led to the formation of the Carl Brandon Society.

Founded to support the presence of People of Color in the fantastic genres, the Carl Brandon Society from our first hours has included in our membership white allies who know this mission is essential to the health of our group psyche. All of us together work on highlighting the beauty and power POC bring to imaginative fiction in all formats, in all countries, throughout all the year.

We promote discussions on race in person at WisCon, at other conventions such as Arisia, at academic conferences such as ICFA (the International Conference on the Fantastic in the Arts), and also online via the CBS list serve; we present prizes to the winners of the Parallax and Kindred literary awards; we distribute travel grants to those receiving funds from Con or Bust; we administer the Octavia E. Butler

Memorial Scholarship Fund so that POC students can attend Clarion West and Clarion and flourish as professional writers. [24/7/365](#).

CBS doesn't end with WisCon, but we've never stopped considering this feminist science fiction convention our home. In the decade and more since those first instigators decided to do something about WisCon's pallor, the number of WisCon POC attendees, program participants, and concom members has grown (slowly, at first) from handfuls to roomfuls. And with that growth came a stronger commitment to intersectionality on a number of different axes. Along the way there have been serious growing pains—the formation of the Safer Space for POC being one that stands out particularly—some so severe that they led people to quit or walk away for a little while... or a long while.

*It is our turn ... to make WisCon ... shine
as an example of the gloriousness
we want everywhere around us.*

There are always questions: Is this the kind of con where it's okay to react to problems without having to temper one's tone or constantly search for the most polite way to put things? Is it a space where people will listen and not unthinkingly attack those who say what we're uncomfortable hearing? Where people who actually *are* attacked will be heard when they report the indignities to which they've been subjected?

It is our turn to make the answers to these questions yes. To make WisCon that kind of con, that kind of space, that kind of opportunity to create and struggle for rights—for those who want and need it to be that way for them. To shine as an example of the gloriousness we want everywhere around us.

The members of the Carl Brandon Society can serve as models for the

WisCon we dream of. Before we finish fighting for what we need, we can open up the possibility of others doing what we do. By doing it.

And when we say "the members" we mean you. If you've joined before, you can do it again; membership is annual, and when yours has expired it's time to renew. If you've never joined the CBS, now is a very good time to do so. Visit our new website at www.carlbrandon.org, or attend our WisCon party, or simply make sure to at some point during the con accost somebody who serves on our Steering Committee: Candra K. Gill, Victor J. Raymond, Victoria Elisabeth Garcia, Tempest Bradford, Nisi Shawl, or Lisa Bolekaja. Volunteer your time, offer your ideas, and donate money to support our work.

It's our turn. Which is to say it's yours. 🚀



The mission of the Carl Brandon Society is to increase racial and ethnic diversity in the production of and audience for speculative fiction.
www.carlbrandon.org

We envision a world in which speculative fiction, about complex and diverse cultures from writers of all backgrounds, is used to understand the present and model possible futures, and where People of Color are full citizens in the community of imagination and progress.

INTERSTITIAL ARTS FOUNDATION

by Felice Kuan

Hello from the Interstitial Arts Foundation (IAF)! We are a non-profit organization dedicated to the study, support, and promotion of interstitial art: art that exists *in between* traditional categories or genres. We seek to foster an artistic climate and marketplace in which such art can flourish. We work to break down the many barriers and labels that constrain artists both creatively and commercially by celebrating, discussing, and publishing un-categorizable work.

Every year, we are reminded of how important WisCon has been to our development. From the beginning, WisCon has been a nurturing space for airing ideas and a hub of talented people with useful skills and an interest in our mission. Two years ago, at WisCon 37, we launched the inaugural issue of *Interfictions: A Journal of Interstitial Art*. Since then, we have continued to proudly roll out our Spring issue at WisCon.

Interfictions: A Journal of Interstitial Art is a bi-annual multimedia online journal that takes advantage of the many possibilities of web publishing—video, sound, images, text, and audience interactivity—to showcase startlingly original work. The online journal is the latest in our series of publications, which includes two print publications (*Interfictions* and *Interfictions 2*), an online short story anthology (the *Interfictions Annex*), and an online anthology of literary criticism (*Interfictions Zero*). IAF Co-Founder Delia Sherman is the Executive Editor of *Interfictions*, with Fiction editors Christopher Barzak and Meghan McCarron, Non-Fiction and Poetry editors Sofia Samatar, JoSelle Vanderhooft, and Alex Dally MacFarlane, and Visual Arts editor Henry Lien.

In order to continue offering *Interfictions* to the public for free, the IAF launched an Indiegogo campaign last summer, which in one month

exceeded its \$8,500 goal, ultimately raising over \$10,000 and allowing us to pay increased rates to our writers and artists. We are grateful to our stellar Indiegogo Campaign team, brilliantly and tirelessly co-managed by Delia Sherman, Kris Dikeman, and Carlos Hernandez; Susana Aguilar-Marcelo, Ariel Franklin-Hudson, Ellen Kushner, Anthony LaRusso, and Sam J. Miller.

Interfictions appears in the Spring and Fall each year. You can read our fifth issue, our previous issues, and our submission guide at interfictions.com.

We have a new project on our horizon: the IAF Translation Initiative (or, as we fondly refer to it, the Dream Translation Project). Translated literature often does not fit tidily into existing markets; as such, the two *Interfictions* print volumes have both included at least one story translated from a language other than English. Through this and discussions with the many international artists



*Interstitial art is made in the
interstices between genres and categories.*

that have connected with the IAF, we have become increasingly attuned to the exciting work being produced in non-Anglophone nations, as well as the difficulty and unlikelihood of this work making its way to English-speaking readers. The intention of the IAF Translation Initiative is to form connections between translators, writers, and editors, and to generate ideas for how to facilitate and fund the typically expensive translation of non-Anglophone interstitial work into English.

The IAF Translation Initiative's first sponsored panel took place this fall at the 72nd World Science Fiction Convention in London (Loncon 3), chaired by Filipina author Rochita Loenen-Ruiz. An excellent summary of the panel by *Interfictions 2* author Lionel Davoust can be accessed from our Blog at www.interstitialarts.org/artist-resources/dream-translation-project, along with links to a proposal by IAF Working Group member K. Tempest Bradford and an essay by Ms. Loenen-Ruiz that eloquently expresses the wider implications of the Anglophone market's dominance. If you have ideas for this fledgling Initiative, would like to be involved, or are just interested in following our progress, email info@interstitialarts.org or post on our Facebook page.

We now have yet another forum in which to celebrate and ponder interstitial art! Edited by T. X. Watson, it features a daily boundary-blurring piece or interview with an interstitial artist or academic. We thank Patty Templeton for launching this new direction. Follow us at interstitialarts.tumblr.com.

The IAF, unlike many non-profit organizations, is entirely run by volunteers. The Executive Board provides planning and leadership, and the Working Group provides ideas, talent, and the core of our volunteer force. There were a number of staff changes this year. The Executive Board unanimously elected longtime Board Treasurer Katya Pendill as our new President (she remains Treasurer as well). We also welcomed back IAF Co-Founder Delia Sherman as the Board's Assistant Treasurer and Clerk. Four Board Members stepped down this year to remain active in the IAF's Working Group: former President Larissa Niec, former Webmaster Geoffrey Long, Diane Silver, and myself, former Vice President Felice Kuan. We were joined by Debra Cash as Resident Agent in Massachusetts; she replaces the wonderful Deborah M. Snyder (you likely know her as Davey), who as Administrative Coordinator has been invaluable

to the IAF's operations since its beginning in 2003.

Sadly, we said goodbye to IAF Board Member Deborah Atherton, who passed away in December. Deborah was an opera and musical theater librettist, a fiction writer, and an arts administrator who mentored many artists as Executive Director of the American Composers Alliance and Associate Director of the American Music Center. Deborah served as Secretary of the IAF Executive Board and edited and posted extensively on our Blog. She possessed a firm desire for others to succeed, using her vast experience to advise and promote her fellow artists, whether longtime friends or those whose work she was just discovering. With her gentle demeanor and infinitely generous enthusiasm, Deborah was a fundamental presence in the IAF. She is deeply missed. 🐾

E-mail: info@interstitialarts.org

Webpage & Blog: www.interstitialarts.org

Interfictions: interfictions.com



THE TIPTREE AWARD

by Alexis Lothian

One hundred years ago this August, Alice Bradley Sheldon was born into a world of rigid gender expectations. She defied the restrictions of womanhood throughout her life, but never more than when, in the 1960s, she began to write science fiction. Under the pseudonym of James Tiptree, Jr., Sheldon explored the complications of gender and power through stories about technology, aliens, love, sex, violence, and longing—in a style that writer and editor Robert Silverberg would call “ineluctably masculine.” When Sheldon’s gender was revealed, Silverberg’s remark came to seem hilariously misguided. Yet, as Julie Phillips shows in her deeply researched and beautifully written biography *James Tiptree, Jr.: The Double Life of Alice B Sheldon*, the figure of Tiptree can’t be reduced to a masquerade enabling a woman’s words to be taken seriously by a sexist

literary establishment. Existing in the letter-based community of science fiction writers and fans as well as in published fiction, Tiptree was a well-known man. When he was outed as Sheldon, it was a shock for many and a cause of celebration for some, but for Sheldon herself the lost masculine persona was something to mourn.

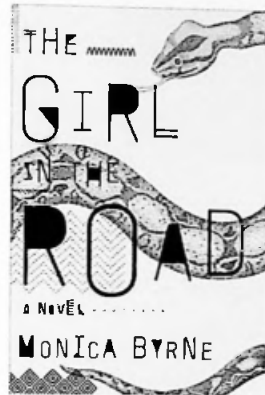
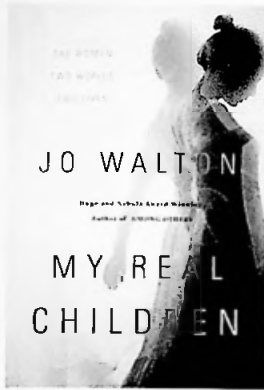
Discovering Tiptree’s work has required generations of science fiction fans to expand and challenge their ideas of gender, both through the fiction itself and through the story of its author. And since 1991, Tiptree’s name has been given to an award whose intention is to honor and celebrate the ways that science fiction and fantasy can continue to expand and challenge the ways we understand gender in a rapidly changing world. Invented by Pat Murphy and Karen Joy Fowler, the Award was announced at WisCon 15 in Pat Murphy’s Guest of Honor speech. Winners receive

\$1000, a specially commissioned piece of original art, and chocolate. Funds for the Award have been raised through bake sales, publications, and the Saturday night Tiptree auction that author and Motherboard member Ellen Klages has hosted for more than two decades.

2014’s Tiptree Award has two winners: *The Girl in the Road* by Monica Byrne and *My Real Children* by Jo Walton.

In addition to these winners, the jury has nominated an honor list of ten titles and a long list of nine more. To read the full list, go to www.tiptree.org 🐾





The 2014 Tiptree Award Winners

Supporting the future of speculative gender: Tiptree Fellowships

Along with Alice Sheldon's 100th birthday (which will be celebrated with a symposium at the University of Oregon, where Sheldon's letters and other papers will be held from this year), WisCon 39 marks some new adventures for the Tiptree Motherboard.

After almost 25 years of Tiptree Awards, we want to broaden our reach to reflect the changing landscape of both science fiction/fantasy and gender itself. The narratives that expand our thinking and challenge us most often don't fit within the traditional boundaries of genre fiction—such as Janelle Monáe's music and videos, which appeared on the Honor List of the 2013 Tiptree Award. And members of historically underrepresented communities are creating much of the most important work, with less recognition and less financial compensation than members of communities with higher visibility. So we want to support the development of new work, in any form or genre, that pushes

forward what we've come to see as the Tiptree mission: to expand or explore our understanding of gender, especially in its intersections with race, nationality, class, disability, sexuality, age, and other categories of identification and structures of power. We've created the Tiptree Fellowships for that purpose.

Fellowships will be \$500 per recipient and will be awarded each year to two creators. The Tiptree Fellows might be writers, artists, scholars, media makers, remix artists, performers, musicians, or something else entirely. If you are doing work that is changing the way we think about gender through speculative narrative—perhaps in a form we would recognize as science fiction or fantasy, perhaps in some other way—you will be eligible for a Fellowship. You won't have to be a professional or have an institutional affiliation, as we hope to support emerging creators who don't already have institutional support for their work.

The Tiptree Motherboard invited an inaugural Fellow to help us develop an inclusive application process. We chose Micha Cárdenas, who is, in her own words, "an artist, theorist, student and educator who creates and studies trans of color movement in digital media, where movement includes migration, performance and mobility." Micha frequently uses science fiction narrative in her creative work, most recently in her online game *Redshift and Portalmetal*, which explores a trans woman of color's experiences of interplanetary migration. She also writes scholarship about science fiction media, including a recent essay, "Shifting Futures," on the work of Janelle Monáe, which was published in the open access journal *Ada: a Journal of Gender, New Media and Technology*.

Applications for 2015/6 Tiptree Fellowships open the weekend of WisCon39. You can find out more at tiptree.org.



photo: Donald E. Byrne III

MONICA BYRNE

THE GIRL IN THE ROAD

Monica Byrne's *The Girl in the Road* (Crown, 2014) is a painful, challenging, glorious novel about murder, quests, self-delusion, and a stunning science-fictional big idea: What would it be like to walk the length of a few-meter-wide wave generator stretching across the open sea from India to Africa, with only what you can carry on your back? With profound compassion and insight, the novel tackles relationships between gender and culture and between gender and violence. It provides a nuanced portrait of violence against women, in a variety of forms, and violence perpetrated by women. Through the eyes of two narrators linked by a single act of violence, the reader is brought to confront shifting ideas of gender, class, and human agency and dignity.



photo: Ada Palmer

JO WALTON

MY REAL CHILDREN

Jo Walton's *My Real Children* (Tor, 2014) is a richly textured examination of two lives lived by the same woman. This moving, thought-provoking novel deals with how differing global and personal circumstances change our view of sexuality and gender. The person herself changes, along with her society. Those changes influence and are influenced by her opportunities in life and how she is treated by intimate partners, family members, and society at large. The alternate universe trope allows Walton to demonstrate that changes in perceptions regarding gender and sexuality aren't inevitable or determined by a gradual enlightenment of the species, but must be struggled for. *My Real Children* is important for the way it demonstrates how things could have been otherwise—and might still be.

2014 Honor List

Jennifer Marie Brissett, *Elysium*. Aqueduct Press, 2014.

Seth Chambers, "In Her Eyes." *Fantasy & Science Fiction* (Jan/Feb 2014).

Kim Curran, "A Woman Out of Time." *Irregularity*. Jurassic London, 2014.

Emmi Itäranta, *Memory of Water*. Harper Voyager, 2014. (Published in Finnish as *Teemestarin kirja*. Teos, 2012.)

Jacqueline Koyanagi, *Ascension*. Masque Books, 2013.

Alisa Krasnostein and Julia Rios, editors, *Kaleidoscope*. Twelfth Planet Press, 2014.

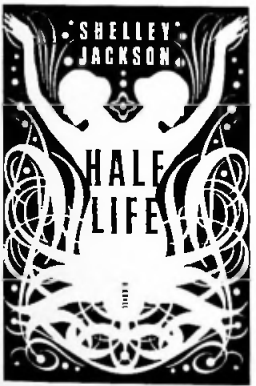
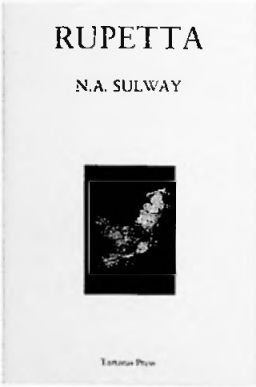
Pat MacEwen, "The Lightness of the Movement." *Fantasy & Science Fiction* (Apr/May 2014).

Nnedi Okorafor, *Lagoon*. Hodder & Stoughton, 2014.

Nghi Vo, "Neither Witch nor Fairy." *Long Hidden: Speculative Fiction from the Margins of History*. Crossed Genres, 2014.

Aliya Whiteley, *The Beauty*. *Unsung Stories*, 2014.

Nominations are always open for the next award; to make a suggestion, or to explore the list of all winners, honor list titles, long list titles, and retrospective nominees, please go to www.tiptree.org.



PAST WINNERS OF THE TIPTREE AWARD

2013 Winner
N. A. Sulway
Rupetta

2012 Winners
 Caitlin R. Kiernan
The Drowning Girl

Kiini Ibura
Ancient, Ancient

2011 Winner
 Andrea Hairston
Redwood and Wildfire

2010 Winner
 Dubravka Ugresic
Baba Yaga Laid an Egg

2009 Winners
 Greer Gilman
Cloud & Ashes: Three Winter's Tales

Fumi Yoshinaga
Ooku: The Inner Chambers, Volumes 1 & 2 (originally published in Japanese)

Special Award
 L. Timmel Duchamp
The Marq'ssan Cycle

2008 Winners
 Patrick Ness
The Knife of Never Letting Go

Nisi Shawl
Filter House

2007 Winner
 Sarah Hall
The Carhullan Army (Daughters of the North in the U.S.)

RETROSPECTIVE AWARDS

Suzy McKee Charnas
Walk to the End of the World (1974), *Motherlines* (1978)
 (two sequential novels treated as one work)

Ursula K. Le Guin
The Left Hand of Darkness (1969)

Joanna Russ
"When It Changed" (1972), *The Female Man* (1975)
 (two works in the same universe treated as one work)

LIFETIME ACHIEVEMENT AWARD

Angela Carter

2006 Winners
 Shelley Jackson
Half Life

Catherynne M. Valente
The Orphan's Tales: In the Night Garden

Special Award:
 Julie Phillips
James Tiptree, Jr.: The Double Life of Alice B. Sheldon (nonfiction)

2005 Winner
 Geoff Ryman
Air: Or, Have Not Have

2004 Winners
 Joe Haldeman
Camouflage
 Joanna Sinisalo
Troll: A Love Story (originally published in Finnish, published in U.K. as *Not Before Sundown*)

2003 Winner
 Matt Ruff
Set This House in Order: A Romance of Souls

2002 Winners
 M. John Harrison
Light

John Kessel
"Stories for Men"

2001 Winner
 Hiromi Goto
The Kappa Child

2000 Winner
 Molly Gloss

Wild Life

1999 Winner
 Suzy McKee Charnas
The Conqueror's Child

1998 Winner
 Raphael Carter
"Congenital Agenesis of Gender Ideation"

1997 Winners
 Candas Jane Dorsey
Black Wine

Kelly Link
"Travels with the Snow Queen"

1996 Winners
 Ursula K. Le Guin
"Mountain Ways"

Mary Doria Russell
The Sparrow

1995 Winners
 Elizabeth Hand
Waking the Moon

Theodore Roszak
The Memoirs of Elizabeth Frankenstein

1994 Winners
 Ursula K. Le Guin
"The Matter of Seggri"

Nancy Springer
Larque on the Wing

1993 Winner
 Nicola Griffith
Ammonite

1992 Winner
 Maureen McHugh
China Mountain Zhang

1991 Winners
 Eleanor Arnason
A Woman of the Iron People

Gwyneth Jones
The White Queen

GIRL 9

by Linda Robinson

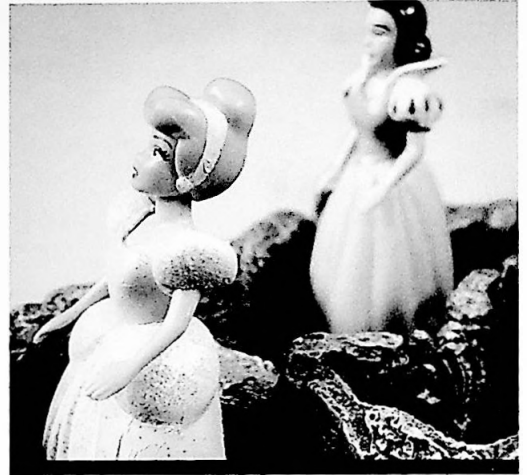


photo: A. Anderson

Saw the new *Cinderella* movie at our small town local theater. I hadn't seen *Cinderella* on the screen since 1959 and was curious about how the story may have been updated.

The lobby was packed with groups made up of three generations: grandmother, mother, daughter. The granddaughters were approximately 9 years old. What I remember about the 1959 animated *Cinderella* was I liked the mice. And the horses. I was 9 years old.

Nine was the age when I started to wonder where the women were in our church. By 10 I had stopped saying all the men's names when reciting the creed. I snuck into the adult section at the library to find where they were keeping the women. I'm still researching that. It was also the year I started to write. I wrote my first feminist science fiction story in 4th grade: it's what gangly myopic sci-fi geeks did, in my world. I answered an interview question long ago—what did you want to be when you were growing up? An alien.

The 9-year-olds applauded Friday night after *Cinderella*. I wonder what they want to be when they grow up.

What other movies do 3 generations attend together, and what is meaningful for 9-year-olds today all over the world?

American women my age grew up trained, bullied, stewed in patriarchy. I am second generation American. Mine was the first family generation not raped, sexually abused, physically abused and I was also advantaged with a culture that began to object out loud in groups to patriarchal domination before we knew about our women. We found out about our family women's history the way many of us who mourn our female ancestors' experience learned. Only when asked directly. And only if they lived to tell.

My sister once infamously gave a toast to my father at Thanksgiving. Thanks, Dad, for not trying to have sex with us.

What did our women hide? Everything.

What can I do? Write.

This is my first WisCon. I've known about it for years and been afraid I wouldn't fit in. I've been saving for a year and the reason I put aside cash, and why I'm here this year is because of last year's awkward handling of sexual harassment incidents. I was fully engaged by the fumble of not handling reports well at WisCon38, and the struggle with the aftermath. I'm here because WisCon faltered after 37 years, and in the years since I was 9, so have I.

We are the same. And I am energized that we've come through what we have.

Repo our Girl 9 selves. Write it all back.

I'm here to applaud everyone and encourage myself. To engage with young people and gain insight, knowledge and restore my faith in our ability to make a difference in the world. Keep moving, keep writing, be nimble, quick and unafraid.

What I've learned through six and change decades is that we set boundaries, reinforce, reset, reinforce, reset. Endlessly. With new allies. We do what we do again and again until the world changes.

The world has changed since I was young.

Perhaps in another 50 years when somebody hauls out *Cinderella* to remake, everyone else will say no thanks and 9-year-olds will have something else to cheer.

The writing I'm doing now is a suggestion from a young television editor—put your story where your 9-year-old heart lives. In space. Take all of it and make her a galactic being. Take it all back, the way you learned to do aircraft collections; take back the truth you lost for decades and found again, the way you embodied your womenfolk stories. Repo our Girl 9 selves. Write it all back. For me. For all of us.

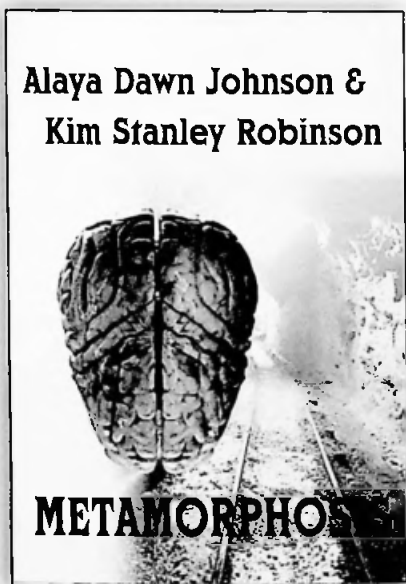
Find. Retrieve. Tell the story.

Thanks, WisCon39. 🐾

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**Intersections and
Alliances**

TRANSFEMINISM, SISTERHOOD, & ORPHAN BLACK

by Roxanne Samer



photo: A. Anderson

Too often feminist history is written as a family drama with a fairly cisgender and heteronormative cast of mothers and daughters bickering about who ought to be respectful of whom and who is at risk of disinheritance or abandonment. Susan Faludi has gone so far as to call the latter “feminism’s ritual matricide,” writing, “With each go-round, women make gains, but the movement never seems able to establish an enduring birthright, a secure line of descent—to reproduce itself as a strong and sturdy force.”¹ A recurring conflict within this family drama that has yet again come to the fore in recent months—with a series of largely online skirmishes—is around transfeminism and various feminist and/or female institutions’ unwillingness to accept trans women as “sisters.”

In Michelle Goldberg’s August 4, 2014 *New Yorker* article, “What is a Woman? The Dispute Between Radical Feminism and Transgenderism,” the narration of such family feuds appears as a full out war, except in her account it is the more senior women (tenured and retired faculty and forty-year organizers of Michfest) who seem to risk violence at every turn.² Goldberg chronicles threats these women receive on Twitter whenever they travel to speak, without mentioning the many personal attacks these and other trans-exclusionary radical feminists (or TERFS, as

they are often called) make against trans women online on a daily basis. However, feminism’s resistance to engaging with trans women and trans issues more generally has meant misogyny’s manifold dimensions—which transfeminism teaches us affect not only those designated as female at birth but all women as well as feminine people, regardless of gender or sex—have been inadequately and under-theorized. And, as Julia Serano points out in her response to Goldberg’s article, such characterization of this conflict misconstrues the actual setting of debate, which is within feminism and within the LGBTQ community, not between radical lesbian feminists and trans people on the periphery.³ Put in feminist historians’ terms, transfeminism is a “family” issue.

I would like to take up the historiographical element of this issue through a form of genre bending and rewrite this family drama and its cross-generational conflict as a speculative fiction.

I use the fan art of vidding to bring together characters from across time—including radical and lesbian feminists, 1970s feminist science fiction authors, and more recent transfeminist scholars and activists and the “sisters” (or “sestras”) of *Orphan Black*—and facilitate a brief introduction, so as to ask how they might interact should they be given the opportunity to. Doing so reveals the ways

See Roxanne's vid at the Vid Party or at vimeo.com/112183235

in which transfeminism, contrary to Sheila Jeffreys, Cathy Brennan, and other TERFs' claims otherwise, might be seen as extending (and necessarily so) radical feminism's early and provocative critiques of family, rape, normative heterosexuality, and the institutions and ideologies that sustain them. With this audiovisual historiography, I am working toward a historical framework of adaptation, transmutation, and cloning—a model of repetition that suggests affinities and draws connections but also takes note of dramatic differences. I offer this first early articulation of such a model as an historian of 1970s feminisms, media scholar, and queer, cisgender feminist ally of trans people. It is my hope that an explicitly transfeminist historiography might offer new readings of "second wave" feminist pasts. Such readings would be contingent upon making productive connections outside of *reproduction* and reconceiving "sisterhood."

I read the overarching clone narrative as a trans narrative, wherein these characters, by virtue of who they are, face a series of both institutional and non-institutional violences. They are denied life-saving medical treatment, face unlawful arrest and imprisonment as well as sexual harassment, assault, and police brutality, and in each of these cases receive such maltreatment as a direct result of being perceived as less than human. In the face of these violences, each of the clones have to negotiate their and their loved one's immediate safety as well as their vehement disinterest in placating oppressive institutions. The reasoning that went into Sarah, Allison, and Cosima's decision-making recall those challenges trans people face in negotiating the medical discourses that pathologize them and the stringent legal processes that criminalize them in order to get the identification documents and/or medical treatments necessary to move about the world safely.

Orphan Black starts by isolating the clones as individuals with varying attitudes toward what they may or may not share beyond genes. However, over the course of the two

seasons, these clones become "sisters" or, as Helena puts it "sestras." And those whom they are closest to (such as Sarah's foster brother Felix) also come to be counted as fellow sisters. This shift in understanding is not a matter of resigning themselves to the fact of their genetic relation. Instead, it is the result of a long process in which each of them realize that, though they would initially seem to have nothing in common (nationality, class, gender, sexuality, religion, politics), they are facing similar institutional oppressions and violences, and their resistance is stronger together than apart. This is what radical feminism desperately needs to learn from transfeminism.

At the same time, *Orphan Black* reenacts and reveals the persistent limitations of even such "sisterhood," whereby it is Tony, the clone who is a trans man, who is sent away and not allowed to participate actively in this support network, and it is Helena, in many ways the most vulnerable and most racialized clone, who is recurrently sacrificed for the good of the whole.

Across the vid I bring in citations from 1970s feminist science fiction authors Joanna Russ and James Tiptree, Jr. not only because I find thematic connections between their fiction and *Orphan Black* but also because I believe that if we take the connections between radical and transfeminism seriously and then imagined transfeminism with a similar futurity and utopianism as these authors' fictions, there would be no dispute as to who our "sisters" are. In this future, we would recognize that without loving each other, including that which we share and that which differentiates us, we could not have escaped our violences. 🍷

1. Susan Faludi, "American Electra: Feminism's ritual matricide." *Harper's Magazine* (Oct 2010): 29-30.
2. <http://www.newyorker.com/magazine/2014/08/04/woman-2>
3. <http://www.advocate.com/commentary/2014/08/05/op-ed-open-letter-new-yorker>



REMEMBERING SUZETTE HADEN ELGIN

(1936–2015)

by Cynthia Gonsalves

We lost Suzette two weeks after I lost my mother. The synchronicity has made me think more about eldering and communication, as well as musing about losing a parent. She was one of my feminist foremothers. Not too long after I graduated from college, one of my booksellers handed me a copy of *Native Tongue*, and I was hooked.

I treasure her fiction. The *Native Tongue* trilogy has so many images of interesting women who transform their cultures through the power of language, the solidarity of women, and finally by solving the problem of human hunger. Suzette's choice of religious women as a vector for this change filled me with glee because I have struggled with the intersection between my Catholic upbringing and feminism all my adult life. The Feminist Press reprints have great discussions about Suzette's underlying thought experiments, and I thank Diane Martin and SF³ for editing "A First Dictionary and Grammar of Láadan." That little book sits right next to the Feminist Press reprints on my shelf.

Later, Responsible of Brightwater showed up with her delightful sister Troublesome and her cousin Silverweb of McDaniels in the *Ozark* trilogy. Watch the Grannys telling it like it is in their lovely form of speech, then notice how all the women in these stories shape the direction of their culture.

Watching the elder linguist women in *Barren Houses* plotting subversion with hands busy working fiber arts and communicating with other women through recipe

codes was so much fun. When you see the fiber artists of WisCon in action, we're obviously up to *something!* She also used the wisdom and humor of the Ozark Grannys to show more positive images of aging. Later on, her posts on LiveJournal added her personal musings about growing older and life in her underground house. These posts were some of the highlights of my friends list. I hope that I can integrate many of these characteristics into my own aging.

Her non-fiction books about nonviolent communication are also so useful; they really bring out the power of language in our everyday lives. Her art of verbal self-defense helps us deal with all the kyriarchy's daily aggressions and aggravations. I could use a refresher course on assertiveness to add to my tool chest, and I find that her techniques intersect with mindfulness techniques in a fascinating manner. Being aware of how language gets used and misused in each moment is something we can all learn from.

I've sorely missed hearing from Suzette since dementia made her go silent. As a LiveJournal commenter noted in the posts announcing her death, it is so sad that somebody who was so insightful about communication had to lose that ability at the end of her life.

I am so glad I was able to meet and talk with her at various WisCons. My condolences go out to George Elgin and the rest of her family and friends.

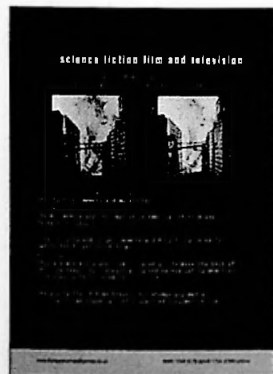
From my tradition, I say "Give her eternal rest, O Lord, and let perpetual light shine upon her," and from my own Barren House, I say "Wil sha" (let there be harmony). 🐾

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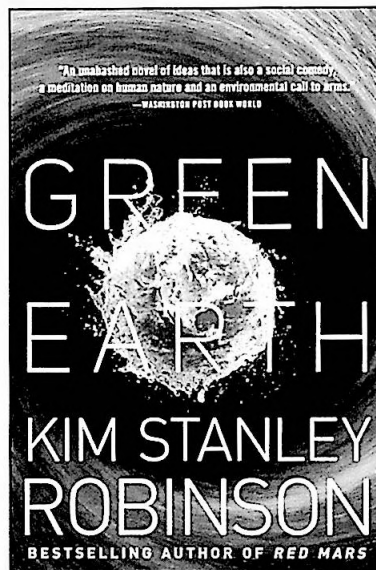


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Author and Illustrator of the webcomic *The Young Protectors*

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RainbowCon is a four day QUILTBAG-centric (Queer-Questioning, Undecided, Intersex, Lesbian, Trans*, Bisexual, Asexual, and Gay) event for anyone and everyone. If you love QUILTBAG fiction and media, then this is the place for you. You don't have to identify as GLBTQ to attend! You just need to love and support the GLBTQ multimedia community. Our programming has expanded to include not only content for writers and readers, but also for anyone who loves QUILTBAG television, movies, comic books, educational, and fandom topics!

The complete schedule is already available at RainbowConference.org, and our registration period is still open. Attendees can even submit their own panel ideas, as well as choose to speak at the various fan panels we have already planned! From *Lord of the Rings* to *Harry Potter* to *Supernatural* to *Doctor Who*, we're welcoming of all fandoms.

To see our schedule of panels, workshops,
and events, and to register for 2015, visit us at
www.rainbowconference.org today!

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Chessiecon 2015

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November 27-29, 2015

Radisson North Baltimore

(formerly the North Baltimore Plaza Hotel)

Guest of Honor: Seanan McGuire



Seanan McGuire is a writer of things. She writes so many things, in fact, that she had to become her own evil twin, Mira Grant, in order to publish them all. Her hobby is collecting hobbies; she also writes and performs filk, draws a web comic, and creates art cards. Pull up a chair and let her tell you a story through words, music, and art.

Music Guest: Heather Dale



Heather Dale writes songs for witty, fun-loving, imaginative people who aren't afraid to be different. She and the Heather

Dale Band are cheerful, adventurous, free-spirited people who spend most of each year travelling around North America and Europe.

Art Guest: Ursula Vernon



Ursula Vernon's art includes the web comic Digger, which won the 2012 Hugo for Best Graphic Story and the 2013 Mythopoeic Award

for Adult Literature. She also writes a children's book series, Dragonbreath, and several young adult series.

Full programming tracks in science fiction, fantasy, myths, music, costuming, and steampunk!

Workshops, vendors, art show, dances, videos, gaming, author readings, kaffeeklatches, bardic circle, and much more!

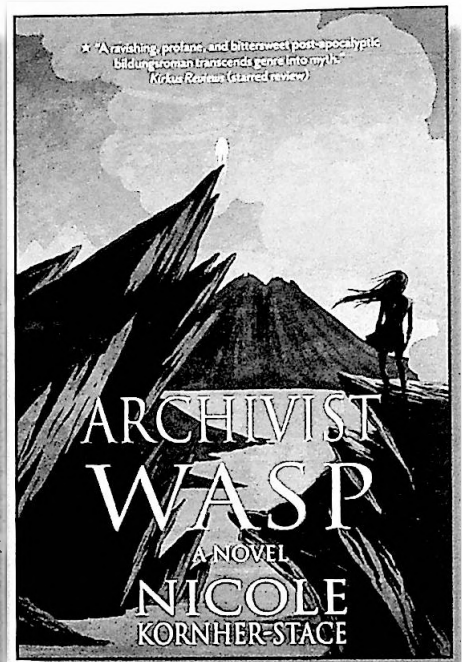
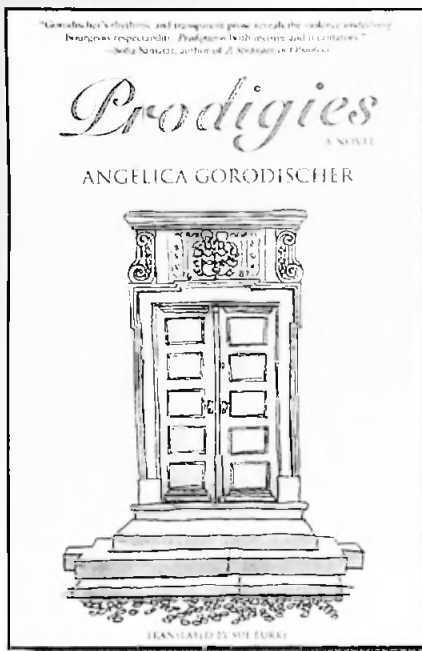
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	Adult	13-18	6-12	< 6
'Til Nov 15	\$55	\$45	\$27	Free
At Door	\$60	\$45	\$27	Free

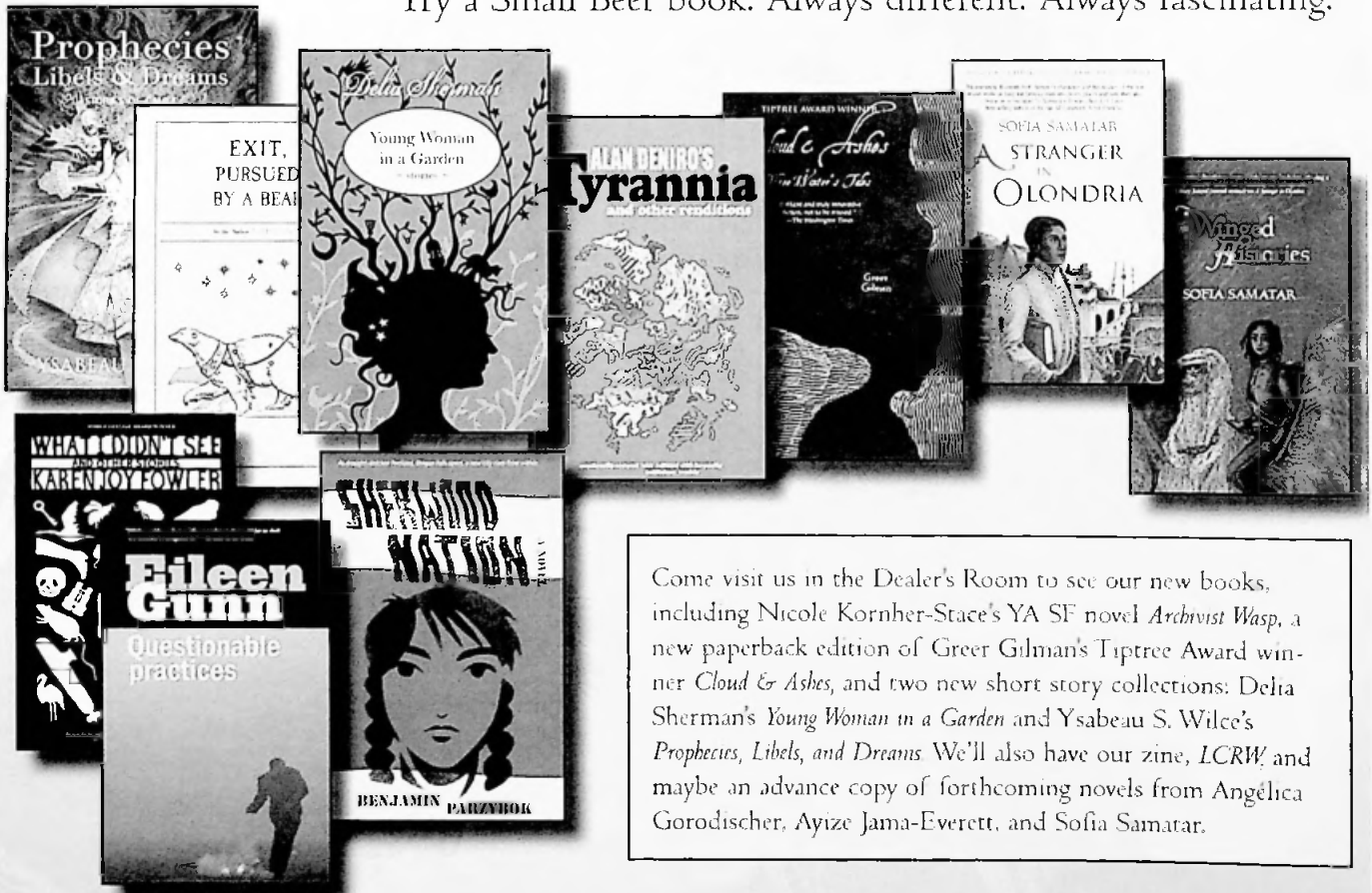
Special Guests: Tom Smith and Tamora Pierce!

<http://www.chessiecon.org>
info@chessiecon.org



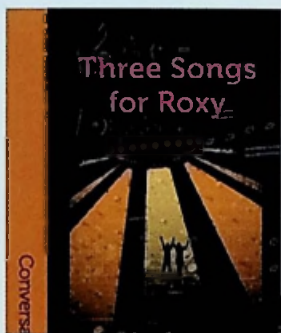


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Three Songs for Roxy

CONVERSE

The Prince of the Aquamarines



Louise Cavalier Levesque

Caren Gussoff

Back, Belly, & Side
True Lies and False Tales



Celeste Rita Baker

The Haunted Girl



Lisa M. Bradley

A Day in Deep Freeze



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Ghost Signs



Sonya Taaffe

NoFood



by Sarah Tolmie

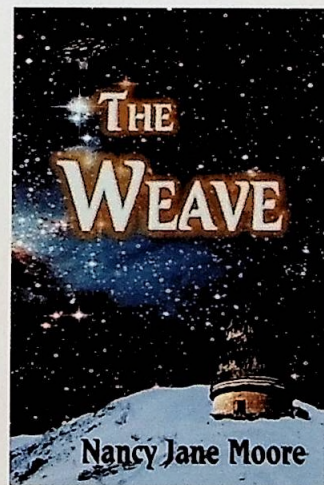
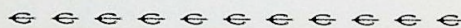


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