

Madison FOURSQUARE

18

[JG] Technically, I rejoined the apa with Scott in June, 2015, but practically, this issue is actually the first in which I will participate as a full member of *Turbo*. For the past year and a half, I've laid out Scott's zine and added the occasional illustration, but haven't written any essays or commented on anyone's zines. Occasionally Scott would bring a bit of news or an especially interesting piece of writing to my attention and I would read it, but I've read almost nothing of the apa outside of those glimpses. Why did we join? Scott and I had both missed written interaction with local and expatriate Madison fans; we also missed conversations between the two of us *about Turbo* zines. That's why we re-joined in 2015. But I held back from full re-engagement and it took a while for me to figure out why I was standing back.

2015 was a rough year for me: it was the 39th year as well as the last year, in which I worked on WisCon. I was no longer attending concom meetings because I'd resigned from the committee and the SF³ board the previous October, but both Scott and I stayed involved because Kim Stanley Robinson was guest of honor at WisCon 39. I had personally invited Stan to be GoH several times over the past 20 years, but he had never been able to accept any of our invitations because of an annual Memorial Day weekend family reunion. But when the family patriarch died, Kim contacted me and told me he was available; we invited him in 2014, a few months before things blew up in the concom. Both Scott and I felt a personal obligation to make sure that Stan enjoyed himself at WisCon, so I stayed involved. It was a painful few months; it was a really painful convention for me personally.

WisCon's concom has been such a phenomenally unusual and successful group of volunteers. (It has even been the subject of one academic study whose aim was to figure out the reasons for the committee's longevity and success.) I am still very proud of my work on the committee, but I knew it was time to leave when I saw concom members throwing one another under the bus and scapegoating one another in social media. I felt that I had lost the respect and confidence of most of the most active and youngest members for the stance I took on how concom members should deal with one another. Nevertheless, I felt then, and I still feel now, that the future of WisCon rests on the shoulders of those new, young concom members, and I have hope and a fair amount of confidence that they will preserve the best parts of WisCon and keep it alive. Nevertheless, I needed to mourn the loss of WisCon in my life for a while. I had volunteered to chair WisCon 40 and had Big Plans, none of which would ever

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come to fruition. Though I planned to retire from the concom after WisCon 40, this abrupt ending was a sort of shock to my sense of self. Most of you know that Jim Frenkel was very much involved in the convulsion that almost destroyed WisCon. Nevertheless, it took me a while before I identified what was causing me to hold back from diving back into writing for *Turbo*.

In 2016, I told Scott and myself that the main reason I had not begun to write for *Turbo* was because I was chairing the panel of judges and reading for the 2016 Tiptree Award. And indeed that absolutely took up a huge amount of my time. Anytime I was reading something that was not a book recommended for the Tiptree, I felt like I was acting irresponsibly; it reminded me of my college years. And then, Julie died in July 2017. But by July, I was no longer trying to identify the reasons for my hesitation to get involved; I understood.

As a country we were embarking on "the Reckoning" in July, the post-Harvey Weinstein world. Every day since then, it seems, we hear about another guy who preyed upon young people who worked in his field or hoped to work in his field. Few of these guys express shame for what they did, or responsibility for the havoc and damage they caused in their victims' lives. They seem only sorry to the extent that their own lives have been impacted by the exposure of their behavior. A bunch of recent studies of rapists reveals that among men who report that they've engaged in non-consensual sex, most of them do not consider this act to be rape. Over and over again, the harasser, the molester, the rapist, admits to part of the accusation, but argues that they would not characterize their behavior as their accusers do.

I now know a great deal more about Frenkel's behavior over the years. I know about the many, many credible accusations made against him. [Credible. One of the hot words of 2017.] I see many parallels between the news stories about famous abusers in the entertainment, government, sports and business worlds, with the reports of Frenkel's abuse—the recognizable patterns of his abuse, and his avoidance of responsibility, shame, or contrition. I'm sure that he is indeed very sorry to be ostracized by much of the SF community. I'm sure he is suffering for the loss of contacts and business opportunities. But he has never expressed any shame or responsibility for his actions to the people he has most harmed. As far as I am concerned, he remains a dangerous man—less dangerous than he used to be perhaps, because

he has less power to wield against young, aspiring, women writers, but I do not believe that a few years ago he said to himself, "Wow, that was wrong. I better stop." I know that he has not apologized to writers and interns he abused, or to the WisCon committee.

I do not want Frenkel in my life. I do not want to share my life in a gathering or publication that includes him.

When I realized that, Scott and I talked. I told him that I felt I should remove my name from the *Foursquare* colophon. Scott decided soon afterward that he did not want to retain a membership alone. I talked with **Hope** at her Halloween party. She asked me if I was asking her to kick Frenkel out of the apa. I said absolutely not. I did not and do not want to pressure anyone to make a choice between me and another *Turbo* member.

In past Wiscon concons and, in fact, in an instance that finally resolved my decision to resign from the concom, one member demanded of the chair: "it's that person or me," and pressured the concom and SF³ board to kick that person off the committee. I refused to be part of it. I believe that it's up to you all to decide if and how you want to maintain a relationship with Frenkel. I would not have been offended if he had remained in the apa and you all supported his membership and Hope had accepted my resignation. I'd have regretted the loss of a chance to be part of the *Turbo* community. However, I do not regret letting Frenkel know why I choose to avoid his company.

Steve Vincent Johnson expressed anger that Scott and I chose to rejoin after Frenkel resigned. Frankly I don't understand, Steve. I did not demand that Frenkel be blackballed; I merely explained why I did not want to participate in an apa with him. Scott and I both wanted to stay involved in the *Turbo* community; that desire did not dissipate when I made the decision to resign, but the reason for my resignation DID disappear. So of course, we re-joined.

Steve, you use the word "ostracize." And I suppose that is what I personally have chosen to do with respect to my relationship with Frenkel. You say that Frenkel "needs to find a way to atone for his past discretions." And apparently you want to provide him with a safe space to do that work, and suggested that *Turbo* can do that. And that is perfectly OK with me. It is obviously not something I myself want to be part of—and I hope that is OK with you. I do want to point out, however, that in the several years since his behavior has been shared widely within the SF world, Frenkel has NOT attempted to find a way to atone for past discretions, either here in *Turbo* or anywhere else.

This is my personal decision. It is not one I think anyone else is obligated to emulate. I feel that involving myself in conversation and sharing my life in a forum in which Frenkel is able to avoid/ignore the damage he has done to my community, would make me complicit with his actions. I did not decide to resign from *Turbo* because what you, Steve, or any other member was doing or not doing. I was not trying

to pressure anyone into making a decision to make me feel more comfortable. That Frenkel did resign, is frankly a huge surprise to me. I did not ask him to leave and did not expect him to do so. But I do not feel any guilt. I am not to blame for his situation, nor do I feel any obligation to be his friend. That's all on him.

I was sorry to read that Scott's and my decision to re-join *Turbo* caused you to resign yourself, Steve, and glad to hear that you have reconsidered. I can understand why you might have been angry if Jim had been forced out by vote or OE decree. But he was not forced out and I doubt that a consensus could have been built to do so. I am puzzled mostly, I think, because you seem more upset about my reaction to Frenkel's behavior than you are about his behavior.

SC Comments on #376

Greg Rihn

[SC] Another zine rich with great things to do and see, most notably for me were your Schlitz Audubon Nature Center trip, the *Weapons: Beyond the Blade* exhibit and *Guys and Dolls* at the Milwaukee Rep.

My reaction to *Victoria and Abdul* was similar to yours, I think. The performances and production values carried the movie for me much more than the story. At the end I was wondering if Victoria's India room still survives at the palace or if they tore it all out.

Georgie Schnobrich

[SC] We also enjoyed *Midsummer Night's Dream*, even though it seemed much different than versions I have seen in the past. I liked your observation that the show appeared to be one long dance. A few years ago, APT did *Pride and Prejudice* and I thought that show also felt like one long dance from start to finish in the way the actors moved through the action and the stage was changed for each scene.

[JG] Just last night we saw a performance of *Indecent* on PBS's *Great Performances*—an amazing, beautiful play about the history of another play by Sholem Asch staged in Europe and the United States, early 1900s-WWII, *The God of Vengeance*. Another play staged as a long dance, something that seems so much more organic and beautiful than curtains up, curtains down, scene change. — [https://en.wikipedia.org/wiki/Indecent_\(play\)](https://en.wikipedia.org/wiki/Indecent_(play))



A scene from *Indecent*

Walter Freitag

[SC] Re: Thorvo the Robot, I just don't believe that we will reach Mars, or even the Moon again in my lifetime. I have felt this way for years. We can't even agree to maintain our own basic infrastructure of roads, bridges, power grid, or schools; how would we ever agree to sink resources into space flight? I agree with you that relying on visionary rich guys like Elon Musk to take us to Mars is probably unrealistic considering that he won't have the funds all by himself and taking on many partners will probably doom the project. But I don't trust visionary rich guys anyway for a project like going to Mars. I'd rather see NASA revitalized, but the political reality is that is unlikely to happen in the foreseeable future.

Jim Hudson

[SC] I think it will be fun to make plans for eclipse viewing in 2024, but even with all the planning in the world, in the end it will still come down to the weather on the big day.

[JG] I do think Austin will be a better bet than Carbondale for clear skies.

Jim and Ruth Nichols

[SC] Ruth, I hope the enthusiasm and excitement you wrote about in your new retirement has continued. It was nice to read about things going well and the future looking bright. Thanks also for including the excerpt from your memoir, very amusing. Please share more with us in the apa.

Jim, I agree with you that Turbo apa does not really make much sense from a strictly conversational view, the time lag is kind of a killer for maintaining a conversation. To me the value of doing the apa is all about creating the physical zine (I love watching what Jeanne does with ours every issue) and/or getting a chance to do some writing for a small group of readers. I lean towards writing mailing comments because doing fiction or poetry (BTW, I enjoyed your vivid poem "Mountain") are too scary. I have been taking a modest stab at essay writing and I hope to keep working at it.

Patrick Ijima-Washburn

[SC] I hope you managed to finish grad school despite the hard push at the end. Did you manage to get the university teaching position? Updates please. Your daughter sounds like she's great fun but also a challenge. I also liked how you wrote about your relationship with your father in the course of telling us about your personal history with *Blade Runner*. I think most of us have complicated relationships with our fathers that can take years to figure out, if ever. I liked *Blade Runner* when it first came out, but I was really hooked by the Director's Cut from '92, which is always the version I think of as the real movie. Thanks also for sharing your fine artwork.

Catie Pfeifer

[SC] As I write this, Jeanne and I are just beginning to read aloud *The Stone Sky*. I agree that this is a good series, but I think the thing that will stick with me about it is her writing style more than even the characters and plot. She managed to write in the 2nd person and make it seem effortless and natural while giving us an unusual perspective on the story. I don't think I have ever read anything quite like it.

Andy Hooper

[SC] I was absorbed by the zine excerpts you ran from Lenny Bailes and Lucy Huntzinger. I have had the pleasure of reading Lucy's writing in issues of *Southern Gothic* that Jeanne used to get. Lenny's tale of his lost period in San Francisco was also very moving. Such fine work from both of them. Thanks for continuing this Entropy Department section.

Mailing Comments on #377

Lisa Freitag

[SC] What an amazing travel report for the last eight months. As much as I like being on the road, your schedule would have burned me out in pretty short order. I think the driving trips would have been especially unpleasant because your time constraints meant that you must have taken Interstates most of the time to keep on schedule. I don't love long Interstate drives. I find them boring, and therefore dangerous, on long trips. However, it sounds like your book will do well and you have many new opportunities.

[JG] That is a huge amount of travel! I had a hard time writing that sentence without adding adjectives like hideous, unbearable, and miserable. But that's just me. My brother Steve is someone who also loves travel. He has been working out of Hong Kong for 3 years now, and travels constantly between South Korea, several Chinese cities, Japan, Thailand, Vietnam, India, Phillipines, Australia, and New Zealand. He is seldom "home" in Hong Kong for more than a few consecutive days and he loves it. It sounds like you find travel a little more tiring than Steve does, but not much. I generally enjoy traveling once in a while: Most often the pre-travel resistance wears away rapidly once I'm away and invariably enjoy myself, but then I need to recuperate: I need as much time, sometimes more time, at home in order to recover from any given trip than the amount of time I actually spent traveling. My brother Steve seems to need parties and intense bouts of socializing in order to recuperate from quiet time. I wonder if travel capability is linked to extroversion.

I admire how you can get work done while you travel. Wow. I can't recall ever being able to accomplish a significant amount of work while traveling. The best that happens is that travel will occasionally provide me with the

perspective and inspiration to accomplish something *later*. Congratulations on finishing your book and keeping sane in spite of a grueling schedule!

Thanks for your comments about Julie. I think it is unlikely that you met her at an Armadillocon. She didn't hang out with the fan group in Austin and rarely went to Armadillocon unless someone, like Spike, was visiting and dragged her along. // At the end, Julie was frantically attempting to construct contingency plans for herself, but she felt that all the avenues for movement were dead ends. She erased her long-time sign-off sentence from her emails. None of us are quite sure when "Leap, and a net will appear" disappeared.

Re your comment to **Patrick**: My experience supports your belief that grades are meaningless after one leaves school. No employer, no client, no professional contact... in fact, no friend, has ever asked me about my grades. Ever. That was disheartening for a while. Obviously, WHICH university one graduates from does make a difference in many careers (Harvard for lawyers, etc.). Graduating from a prestigious university rather than a small college will transfer that prestige or lack to yourself in the minds of some employers. Certain markers from a college career can make a difference, like membership in certain fraternities/sororities or clubs, or flashy positions (like editor of a school publication). But grade point average? No. Ironically, in the years (1970s) when I was learning my trade as a graphic designer, an artist could have learned far more useful skills at Madison Area Technical College (MATC) than they would if they studied at the University of Wisconsin Art Department. The UW turned out too many students who expected to be hired as Art Directors and didn't think they needed to know how to do production work. Most of them eventually ended up in different careers.

Greg Rihn

[SC] I thought you raised some good issues, but I liked *Blade Runner 2049* more than you did. I thought the casting was very good and there were a number of scenes and images that I thought were striking or worked very well. Part of reason I was impressed with much of it may have had something to do with our excellent seats at the Ultra-screen theater we saw it in. I had no problem with Villeneuve's direction or pacing except that the plot was fairly complicated and the movie ended up running (and feeling) too long. I remember checking my watch once late in the show. I also agree with one critic who said that *2049* felt like much more of a slick, corporatized product than the looser and freer feeling original. I liked *2049*. But I loved the original.

Some other movies I have seen and liked lately include *The Florida Project*, *Lady Bird*, and *3 Billboards Outside Ebbing Missouri*. One film that I would give a solid "thumbs down" to was the offensive *Suburbicon*.

I also want to express my thanks for taking us along with you in your report on TeslaCon. I have no interest in going

for real because I'm not interested in participating in the immersive nature of the event. All I would want to do is stand around and watch everyone else. But I greatly enjoy your description of it.

[JG] I never heard of Whitnall Park's China Lights events before you described it, though I remember the park fondly. It was the site of my mom's family's annual reunion and of one of the most epic, hilarious water fights that ever was. In its heyday more than two hundred folks attended. (They were all prolific Roman Catholics.) Once, I even met a cousin who had recently asked me out on a date before we discovered that we were related. But back to the lights: I am intrigued. It sounds beautiful. Too bad the logistics of the place make it so difficult for people to attend.

I think I agree with you that *Blade Runner 2049* was less compelling than the 1982 *Blade Runner*. I enjoyed it more than you, I think, but I would have a hard time remembering the plot of the recent version, whereas I think I could still go into considerable detail recounting the earlier movie's plot line.

La Boheme is such a versatile work of art isn't it? I liked your description of the ballet. We're looking forward to seeing a traveling company's performance of *Rent* in January. I'd like to listen to or watch a traditional version of *La Boheme* before then....

We bought season tickets to the Madison Symphony series in 2016-17, and I discovered that I seem to have lost the ability to just sit quietly and listen to music. Most of the works were gorgeous, interesting, even captivating. But I think I have trained myself over the years to always be doing something or at least watching something as I listen to music. It's disturbing in a way. I recall going to concerts every once in a while when I was younger and when I could afford it—in the days when I would not have been able to afford season tickets—and loving the experience. Music has always connected in my head to something visual. Here's a favorite memory: In grade school one of our teachers played classical music for us once a month, and the boy who sat next to me would huddle with me and we'd make up elaborate stories to go along with the music we were listening to ("and suddenly the volcano erupts and the people all dive into the ocean!"). For music written for movies, I am pretty good at quickly identifying the source of music composed for movies: I just close my eyes and a scene from the film appears. But falling into a visual reverie in tune with the music doesn't seem to work anymore for me. And watching the musicians doesn't satisfy me anymore. I have spent so many years doing other things at the same time as the music plays, that I cannot suppress my impatience to write something, draw something, just to do anything other than just sit and listen. I don't become impatient when I attend plays or movies or anything that has a significant visual component.

I love hearing about Teslacon. Eric Larson and I went out to lunch last year and he talked pretty much non-stop about his

plans for the con. It is an amazing event, a work of art that you all create together. I am so impressed.

Kim & Kathi

[JG] You are being so good to Uncle Carl. He is very lucky to have you! // We are looking forward to the birthday bash.

Steven Johnson-

[SC] It is disappointing to me that in the same issue that you published your riveting piece "Close Encounters of the Unwanted Kind: Silent Penance Part 1" you also announced that you are stepping out of the apa. Since I returned to Turbo, I think you have been the writer who was most bold about sharing truly personal experiences and feelings in these pages. For me, a person who wants to be a better writer, but who also struggles with an intense need to hold back a lot of personal details, you are an inspiration and an example. You have carefully brought us all along on a journey you have embarked on to revisit and re-examine your past. Don't stop now. I'm glad you decided to stay in the end, Steve. I want to read "Part 2."

Darlene Coltrain

[SC] Whether Steve decides to slow down or not, I hope you will decide to become a regular contributor to the apa. I think your views, your voice and your perspective would be very welcome here.

Andy Hooper

[SC] Terrific covers, Andy. The Stu Shiffman artwork looks great, but leaves me a little sad that he is gone.

More interesting Nycon bios, thank you.

I was delighted by the first fannish writing by Jessica Amanda Salmonson that I have ever read. I was struck by how open she was in writing about her feelings, impressions and reactions to people and events around her. Once again, a fascinating glimpse of many people I only became acquainted with years later.

[JG] I hope you are planning to gather together all this material on the attendees of the first World SF Convention. It needs to be a book. One of the print-on-demand on-line stores like Lulu.com might be a good way to make it available without any outlay of cash. Let me know if I can help you with this.

What a blast from the past was Jessica's *Moonstill Tulip Wine* perzine piece and the

excerpt from Denys Howard's *Belerephon's Rage* from a couple issues earlier! Thank you so much, Andy. My memories of Norwescon, where I met Seattle fandom, and WisCon 2 when many of those new friends visited Madison—still glow in my memory. It's always fascinating to see an important event through another person's eyes and it was lovely to read Denys' and Jessica's accounts again. In 1978 I had been desperate to get out of town, or just desperate to DO anything out of the ordinary. I'd finally exited a relationship that had become toxic because it should have ended much earlier than it did. I needed something to distract me from a feeling of despair that seemed to be pursuing me. And then Dan Steffan came to town. I think Hank Luttrell had invited him to stay with him and Lesleigh for a while to help Dan get through a financial crisis. Dan and I spent time together drawing and talking and came up with the idea of signing up for a drive-away vehicle in order to get to Seattle and attend Norwescon. (I think they were called drive-aways: a car that needed to be delivered to an out-of-town buyer.) We got a contract for a van that would be delivered to Milwaukee by another driver. By this time Lesleigh had decided to join us; so the three of us would take it the rest of the way to Seattle. Many adventures ensued. (That was a whole other story that I have told elsewhere.) I remember walking into an outdoor café where everyone from Seattle who had written LoCs to Janus or to my perzine, seemed to be gathered in one place. And then it was all good. I was so READY, so open for new connections, new relationships, and new ideas that the energy between and among us all seemed to explode instantly and harmonize into a spell of excitement and mutual admiration and sheer fun.

Jae Adams

[SC] Jeanne and I have been to Duluth a couple times, always in the summer. I think Duluth is a very lovely city, but I imagine it is forbidding in winter. Wouldn't it be civilized to be able to just get on a quick, comfortable bullet train for a visit? Why is it here in Wisconsin that we can't have nice things?

[JG] Being a grandmother certainly suits you, Jae. Actually, anything that makes a person as happy as this seems to be making you is a wonderful thing.

I think retirement has a sort of fuzzy meaning for me, in the same way it seems to for you and Jon. I've been working out of my home office since 200...3 and while certainly not retired, there are nevertheless lots of elements in my life that most people ordinarily associate with retirement, like a very flexible schedule and simply being HOME and not commuting



New Space Babe button

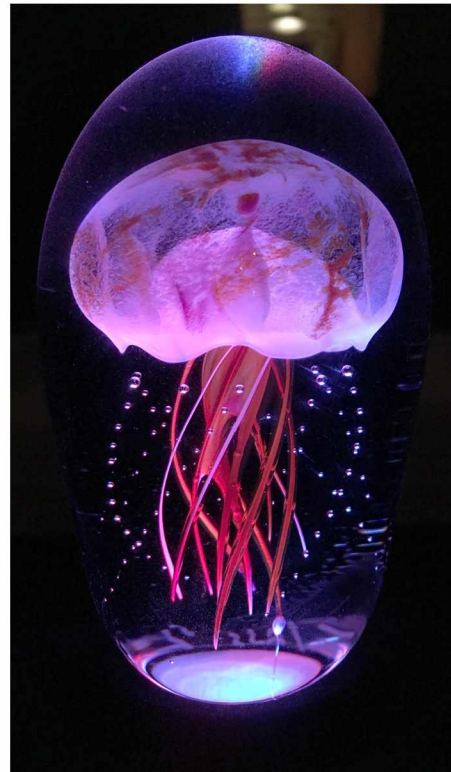
to an office or worksite. I'm planning on selling my business in 2018, though I haven't mentioned this to any of my clients yet since I want to be able to present them with a capable person or agency that can take care of their work in my absence. But even though I will happily take leave of some clients who tend to need rush jobs done at all times of the day and night, I am keeping at least one—Kafryn Lieder, who writes grant proposals for scientists whose deadlines come at the same time every year and are willing to pay high rates for my all-nighters spent illustrating and laying out their grants. This work will pay for the annual subscription fee for Adobe Creative Suite. In addition, I expect to continue to do other cool projects, like the book design and cover I did recently for a local author (*Empty Chairs* by Anne Davidson Keller) and Tiptree work (I'm expanding the Space Babe image this year and having a lot of fun doing it). Even now, I'm negotiating for another cover art job. In any case, what this means is that I'm not planning to stop working, I'm just planning to stop paying attention to whether I'm getting paid enough to pay the bills. We've got that covered now. And I really want to be able to just pick up and leave if Scott and I decide it would be fun to take a trip, or visit someone, go to a matinee, or simply spend time together, without having to consider deadlines. Ironically, only a couple weeks after Scott retired in early July, Julie died, and we were able to pick up and leave almost immediately for Austin and spend the time needed to take care of things. It would have been much more complicated before Scott retired.

Sisters are hard to come by. Indeed. Thank you Jae.

*Scott Custis & Jeanne Gomoll
December 2017*



Glass sculpture infused with Julie's ashes



Glass sculpture from Hawaii

Science Fiction Without Borders

Book Discussion Group

We meet once a month—
6:30–8:00 pm,
on the 3rd Tuesday of
the month at

Frugal Muse Bookstore
235 Junction Road
Prairie Towne Center
Madison WI 53717

1/16/18: *The Only Ones*
Carola Dibbell

2/20/18: *Artemis*
Andy Weir

3/20/18: *Borderline*
Mishell Baker

Join us!

Some of the books we've read: *The Fifth Season*, N.K. Jemisin 🦋 *Kraken*, China Miéville 🦋 *Lovecraft Country*, Matt Ruff 🦋 *Everfair*, Nisi Shawl 🦋 *All the Birds in the Sky*, Charlie Jane Anders 🦋 *The Watchmaker of Filigree Street*, Natasha Pulley 🦋 *The Expanse* series, James S.A. Corey 🦋 *Uprooted*, Naomi Novik 🦋 *Grace of Kings*, Ken Liu 🦋 *The Windup Girl*, Paolo Bacigalupi 🦋 *Seveneves*, Neal Stevenson 🦋 *The Three-Body Problem*, Cixin Liu 🦋 *Ancillary Justice*, Ann Leckie 🦋 *The First Fifteen Lives of Harry August*, Claire North 🦋 *The Martian*, Andy Weir 🦋 *The Golem and the Jinni*, Helene Wecker 🦋 *NOS4A2*, Joe Hill 🦋 *Hydrogen Sonata*, Iain M. Banks 🦋 *2312*, Kim Stanley Robinson 🦋 *11/22/63*, Stephen King 🦋 *The Gone-Away World*, Nick Harkaway 🦋 *Ready Player One*, Ernest Cline 🦋 *Among the Others*, Jo Walton 🦋 *Redwood and Wildfire*, Andrea Hairston 🦋 *The Passage*, Justin Cronin 🦋 *Who Fears Death*, Nnedi Okorafor 🦋 *World War Z*, Max Brooks 🦋 *Replay*, Ken Grimwood 🦋 *The Green Glass Sea*, Ellen Klages 🦋 *Alif the Unseen*, G. Willow Wilson

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