

Wiscon 17 MARCH 5-7, 1993

CHINA MOUNTAIN ZHANG

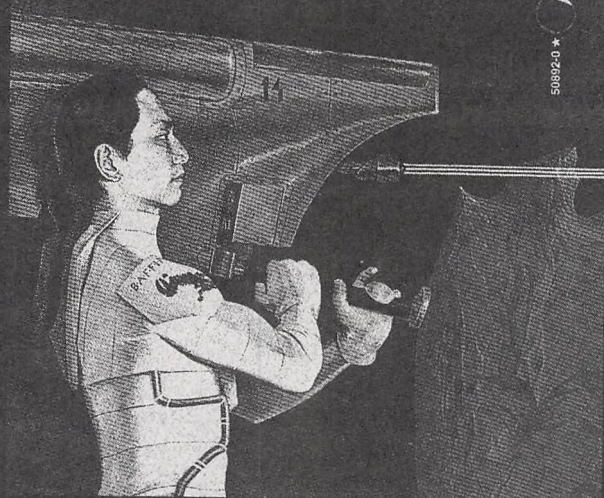
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"IT'S A PLEASURE TO READ SOMETHING that's so rich you can talk about it—and make sense—without spoiling other readers' pleasure by telling them what happens. Deep in the heart of *China Mountain Zhang* there's a very old riff, common property of the 'cyberpunks' and many, many others: the wild talent, the young male outsider who is smarter, faster, *better* than the system that rejects him. Maureen McHugh has given this old, old story an elegant transformation, and a lot of truly beautiful embellishment. As she says of the decor in rich-people's mainland China, it's the finish on this work that's astonishing: lacquer so clear and deep it seems you could put your hand in it, like water. *China Mountain Zhang* is a book full of do-able ideas, beautifully illustrated...one of the most interesting, most satisfying sf novels out this year." (—Gwyneth Jones in *The New York Review of Science Fiction*)

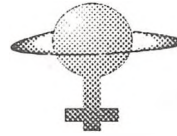
"A FIRST NOVEL THIS GOOD GIVES every reader a chance to share in the pleasure of discovery; to my mind, Ms. McHugh's achievement recalls the best work of Delany and Robinson without being in the least derivative." (—*The New York Times*)

"ZHANG DOESN'T SAVE THE WORLD. He doesn't join the space navy, get involved with a serial killer, rebel against the government (except in his own heart), design, build, find or steal a superweapon, or do any of the other things that usually happen in sf. ...McHugh knows how her future world fits together: the politics, the sports, the slightly incongruous Martian colony, the wonderful Daoist architecture. Yes, dear reader, *China Mountain Zhang* is a novel. An intelligent, satisfying, readable novel. At last." (—*Interzone*)

**PROGRAM Book
 WISCON 17
 1993 MARCH 5-7
 THE CONCOURSE HOTEL AND
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 MADISON, WI**

Wiscon is sponsored by SF³, the Society for the Furtherance and Study of Fantasy and Science Fiction, a non-profit education and literary society incorporated in the state of Wisconsin.

Contact Wiscon or SF³ at P.O. Box 1624, Madison, WI 53701-1624, or call (608) 231-2324.



WISCON 17

MARCH 5-7, 1993

A Message from the Coordinator	2
The Rules	2
The ConCom	3
Dessert Banquet	4
Mixer	4
Masquerade	4
The Art Auction	4
Panel Descriptions	5
Panelist Index	11
Biolog: Lois McMaster Bujold	12
Bibliography: Lois McMaster Bujold	15
Kristine Kathryn Rusch: Back to the Old Stomping Grounds . .	17
James Tiptree Jr. Memorial Award . .	20
Shaping an Identity	21
A Select Bibliography of Fiction by Maureen F. McHugh	22
The Perpetual Motion Picture Machine	23

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A MESSAGE FROM THE COORDINATOR

LORELEI MANNEY

Greetings and welcome to Wiscon 17. I hope you all have a good time at our new location in downtown Madison. Shops, restaurants, bars and theaters are all within easy walking distance of the hotel.

As you wander through the convention, you will note that a few of us are wearing badges of a different color. We are your ConCom, and we are here to help. Feel free to stop any one of us if you have a problem or a question, and we'll do our best to assist you. In an emergency, contact the hotel front desk; they will page a ConCom member.

If you've ever considered getting involved in Wiscon planning, this is a great year for it. You will notice that there is a panel on the future of Wiscon (tentatively scheduled for Saturday at 2:00pm; check your pocket program to verify the time). If you enjoy Wiscon, and would like to discuss where it's been and where it's going, I urge you to attend. There is also the traditional Wiscon Wrap-Up panel on Sunday. The Wiscon 17 Post-Mortem meeting will be held March 21 at 1:30pm at Union South. We'll discuss what went right or wrong, and we'll hand out a list of Wiscon ConCom job descriptions. On March 28, at the same time and place, we will have the first Wiscon 18 meeting, and elect a new ConCom. Think about it—it's fun, rewarding, and a chance to meet lots of great people.

Madison fandom also meets weekly for socializing at the Brat und Brau, 1421 Regent Street, Wednesdays at 7:30pm. We also have a monthly book discussion. Call (608) 231-2324 for more information.

Enjoy your convention, and thanks for coming!

THE RULES

That stuff what's gotta be obeyed, doncha know.

1. **Wear your badge at all times.** Treat it like it's worth \$30, since that's what it'll cost to get a new one. If you find a loose badge, turn it in to the registration desk. If you lose yours, that's the first place to look.
2. **Live with some pretense at civilization.** We'll treat you nice if you act like an adult; if not... we reserve the right to revoke your membership with no refund. This is particularly important this year, since we are trying to build a good working relationship with a new hotel.
3. **Children... the real stuff.** If your child under 12 is not registered in the child care room, then he or she must be accompanied by a responsible adult while in the convention area. Parents will be held accountable for childrens' actions.
4. **Smoking** is allowed in some guest rooms and in designated areas of the hotel. Can we avoid drawing battle lines for the weekend? If the smokers only indulge in the proper areas and everyone follows Rule 2, we'll all be happier.
5. **Drinking** of alcoholic beverages is certainly permitted, BUT you must be over 21 years of age. Alcohol is not available in the Consuite, but the Concourse's bar is pleasant and comfy. There will also be a cash bar at the mixer. As far as drunken behavior goes... see Rule 2. Intoxication is not an excuse.

6. **Sexual harassment** will not be tolerated in any way, shape, or form. If you feel you are being harassed, contact one of our security team members or a Concom member for help. If you are doing the harassing... see Rule 2.
7. **Vandalism** won't be necessary. Really it won't. See? Parts of the hotel are in pieces already. See? So please don't emulate your favorite rock stars. They have high-powered lawyers and we don't. See Rule 2.
8. **Theft** shouldn't be a problem if we all remember to leave coats and valuables locked in hotel rooms or in car trunks. If you have extremely valuable valuables, contact the hotel staff about storing these things in the safe.
9. **Weapons must be peace-bonded at all times**, which means that they must be secured so that no idiot may snatch your sword/knife/raygun/laser/throwing stars/pointed sticks/rubberband guns/cream pies and wave them about in a threatening manner. Threatening anyone with anything is grounds for forcible ejection from the convention.
10. **Medical emergencies** should be handled by dialing 911 from any phone in the hotel.
11. **In case of fire**, do not panic. Find the closest set of stairs and proceed down them in a controlled manner. Don't take the elevator. Maybe since you're reading this now you should think about where the stairs are right away.
12. **Pets** are not allowed in the Concourse Hotel.
13. **Signs** may not be posted on windows. If you must post signs,

please use common sense. Use masking tape only, and please try to avoid the newly renovated areas of the hotel.

14. **Lose something? Find something?** First try the Con HQ. Then try the hotel desk. If you get desperate, put up a notice on the **message board** by registration.
15. **Have a good time. We mean it.**

THE CONCOM

Coordinator	Lorelei Manney
Operations	Matt Raw
Assistant	Jeff Fulford
Hotel Liason	Bill Bodden
Registration	Richard Russell
Personnel	Susan Balliette
Security	Rena Noel
Art Show	Lucy Rhonor
Assistant	Judith Peterson
Hucksters' Room	Hank Luttrell
Programming	Tracy Shannon
Committee	Bill Bodden
	Matt Raw
	Michael Shannon
Video	Dave Weston
	Michael Shannon
Green Room	Simba Blood
Social	Martha Stephenson
ConSuite	Ricki Jo Benton
Masquerade	Greg Rihn
	Georgie Schnobrich
Mixer	Margaret Hooper
Tiptree Award	Jeanne Gomoll
Opening Ceremonies	Martha Stephenson
	Jim Nichols
Publications	Michael Shannon
Mimeo Wizard	Steve Swartz
Extra Fingers	Tracy Shannon
Publicity	Jim Nichols
Childcare Organizer	Kathleen Madigan

DESSERT BANQUET

Come and enjoy the second annual James Tiptree, Jr. Award and speeches from our Guests of Honor at our dessert banquet. For a mere \$5.00 you will be able to choose from three delicious and delightful desserts: Carrot Cake, Chocolate Mocha Cake, or Brownies. Buy your tickets at the registration desk before 6:00pm on Saturday. Note: You do not have to purchase tickets to the dessert banquet in order to attend the award ceremony and speeches, but those who do will get the best seats, and besides, wouldn't one of those desserts make the evening that much more enjoyable?

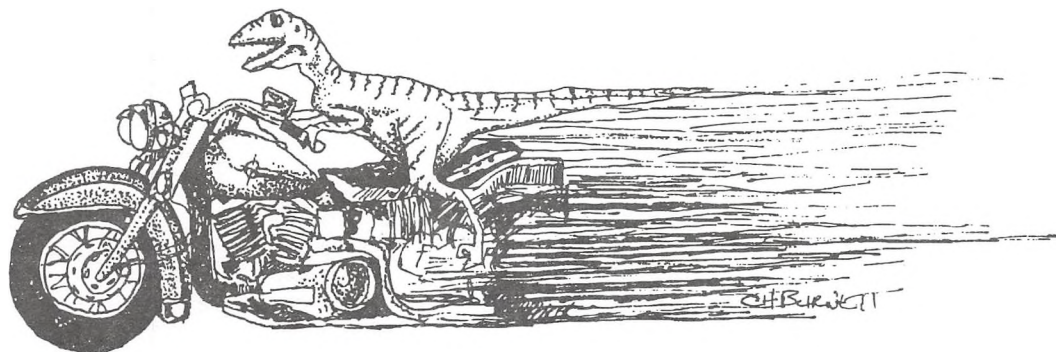
MIXER

Be sure to attend our mixer dance on Friday evening. Our DJ has agreed to play (almost) any song you would care to bring with you on album or CD. There are some surprises in store!

There will be a cash bar for your enjoyment.

MASQUERADE

Come, dress up and have fun at the masquerade. Once again the masquerade will be on Saturday afternoon. There will be some great prizes. The theme this year is "Best Budget Costumes".



THE ART AUCTION

OR, HOW TO GRACE YOUR HOME WITH FANTABULOUS ART

1. Go to the Art Show.
2. Sign up for a bidding number at the front desk.
3. Write your bids on the bid sheets attached to the artworks.

- ❖ Items not for sale are marked NFS.
- ❖ Bids below the minimum bid will be ignored.
- ❖ Bids are **commitments to buy**. If your bid is highest, you have agreed to pay that amount for that piece of art.
- ❖ We suggest you write down what you have bid on.

4. Items with more than two bids go to the Saturday night auction.

- ❖ Art auction bidding opens with the highest bid on the bid sheet.
- ❖ If there are no higher bids, the last bidder on the bid sheet has purchased the piece.
- ❖ If the piece attracts bids from the floor, the highest

bidder wins the right to purchase the art. You must defend your paper bids at the auction!

5. **You must pay for items bought at the auction that night.** Accepted forms of currency are limited to cash, personal check with ID, traveler's checks, money order, Visa, or Master Charge.
6. **On Sunday, art with only one bid can be paid for at the art show.** Also, some artists mark down "Sunday" prices on their work—amounts for which the pieces

can be purchased if it received no bids.

PANEL DESCRIPTIONS

1. Costuming Inspirations

Costuming ideas for beginners and experts—a workshop. Bring your latest ideas, and be prepared to hear some new ones. Cindy Coloni, Janet Schmidt, Laurie Tauchen



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ALIENS-17 minutes of restored footage, script changes, production notes, and more.
MONTY PYTHON AND THE HOLY GRAIL-Extra scene, director commentary, Japanese soundtrack.
THE ABYSS-40 min. of new footage including huge tidal wave scene, production notes, mastered using THX technology. (Due 3/24)

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3. Women writers you've probably never heard of

The classic Wiscon panel introducing women writers you probably ought to know about. This is your source and forum for increasing your personal list of whose books to pick up. Tom Porter, Bev DeWeese, Karen Axness, Marsha Valance, Jim Frenkel

4. The Ethics of Genetic Manipulation

Many techniques of genetic manipulation are discussed in current SF. What ethical limitations should we consider? Is changing someone's genetic makeup to suit form, appearance and function something that should be done -- or outlawed? Susan Kinast-Porter, Tina Iyama, Mary Pearlman, Susan Smith

5. Tarot: Methods, Layouts, and Approaches

So what's with those pesky ole tarot cards anyway? First someone tells you there; only one way to use them, then you see a Dell notebook in the supermarket checkout lane that says they can predict lotto numbers. What gives? This panel will give you those answers and discuss ways to use tarot that you might not have thought of. Daniel Perkins, Kathleen Madigan, Melinda Brown, Joy Frankel, Cicatrice du Veritas

6. The Fun of Historical Fantasy

Historical fantasy stands in a class by itself; why do authors and readers find it so attractive? Books have been appearing which go far outside the usual 1300 A.D. European setting, from revolutionary France to medieval Japan. Discuss why history captivates the writer. Kathleen Massie-Ferch, Steven Rogers, Lois McMaster Bujold, Kristine Kathryn Rusch.

7. Midnight Vampire Panel

Back by popular demand—what's new in books and movies with our favorite monster? Prepare for a long list! There's been a veritable bloodbath of vampires lately. What did you miss (and what should you be glad you did?) Mike DuCharme, Elaine Bergstrom, C.H. Burnett, Greg Rihn

8. What's Anne Rice ever done for us?

Has Anne Rice's "mainstreaming" of horror lit helped or hurt the genre? Opinions will fly thick and fast. Her work spans the gaps between horror and fantasy (and in some cases, pornography). Whether you love or loathe her work, come to hear her contribution defined. Mike DuCharme, Elaine Bergstrom, Marguerite Valance, Adam Dugas

9. Strategy in Military Science Fiction

Must one be an expert to write war stories? Where do you learn starship combat techniques? Fans and authors discuss writing believable warfare using non-existent weapons and vehicles. Greg Rihn, E.J. Chervavy-Shumak, Philip Kaveny, Roland Green

10. The Nature of Magic

We've all seen one too many "workmanlike" approaches to fantasy worlds that end up realistic rather than seductive. Let's break away from the roleplaying game system of magic construction and write the poetry rather than just the physics. This is not your standard rerun of "This Old Castle!" Georgie Schnobrich, Sue Blom, Phyllis A. Karr, Kathleen Massie-Ferch, Kris Jensen

11. Not Necessarily a Disability: The Handicapped in SF

The handicapped do indeed play roles in the future. A discussion of their appearances in SF with emphasis on authors willing to use them as main characters. Gerri Balter, Tina Iyama

12. Judith Moffett reads

Author Judith Moffett reads her work.

13. Storytelling: How and Why

A workshop centering on the basis of storytelling, incorporating myths, folktales, and literary SF and F. How did oral composition and communication begin—and why? Marsha Valance, Sue Klemp, Cynthia Sorenson, Judy Farrow Busack

14. The Reader as Back Seat Driver: When Do You Have to Write Your Own Story?

Criticism of a story can range so far from the author's original intent that a completely new story can be born. It can be surprising to find out that what the reader saw as *problems* with the storyline were precisely the points the writer was trying to make. K. Cassandra O'Malley, Eleanor Arnason, P.C. Hodgell, Joan D. Vinge

15. Feminism in YA literature: But she really is a GIRL!

Feminist attitudes can have a wide-ranging impact on young adult literature... not to mention the fact that the roles kids see in books have a giant affect on how they think. Examples of how feminism affects and appears in young adult lit will be discussed. Suzy McKee Charnas, Judith Moffett, Joan D. Vinge

16. Mistress or Menace: Marion Zimmer Bradley

The fight goes on: has Marion Zimmer Bradley got what it takes, or is she turning out formula novels? Some people are proud to say they've read every book, while others admit it with a red face and a ready excuse. Which side are you on? Laura Spiess, Kris Jensen, Delia Sherman

17. Taboos of Science Fiction

What are publishers and agents pronouncing "unsellable?" Are they right—or should writers ignore them? Editors, authors, and fans attack the subject of what you "should" and "shouldn't" write these days. Jim Frenkel, Lois McMaster Bujold, Pat Murphy, Steve Swartz, Patrick Nielsen Hayden

18. Who is this guy Dozois anyhow? The role of the professional editor

What makes a good professional editor? How do styles of the various F/SF magazines differ? And how is editing books different from editing short stories? And what about the "good ole boy" network—does it exist? Some of the names in the editing biz attack the questions. Jim

Frenkel, Kristine Kathryn Rusch, Michael Levy, Dean Wesley Smith

19. Cannibalism in F&SF

Just what you'd think, from Stranger in a Strange Land to Consider Phlebas. It's out there, in forms philosophical and horrific. What are its roots, and how did this horror topic edge its way into science fiction? Jae Leslie Adams, C.H. Burnett, Jeff Ford

20. Science Fiction and Fantasy Films of 1992: The Year of the Bat Returns

A review of the skiffy films of 1992, featuring video clips, outrageous opinions from the moderator, indignant retorts from the audience, and handouts with film ratings... not to mention the Muffy award for the worst of the worst! Richard Russell.

21. The Talented Mr. Dickinson

A discussion of the 43 books of fantasy, science fiction, and mystery authored by this marvellous British writer. If you haven't heard of him, you should—come to this panel to be convinced. Marsha Valance, Bev DeWeese, Judith Peterson, Richard West

22. Pat Murphy reads

Pat Murphy reads her work.

23. Fighting Prejudice in Fandom

A discussion of prejudice within the fannish community and what ought to be done about it. How can we identify it? How can we react? Eleanor Arnason, Terry Garey, Gerri Balter, Phil Jennings

24. Eleanor Arnason reads

Eleanor Arnason reads her work.

25. Evolution of Series over Long Periods

When there has been a long time lapse in the real world between Book #1 and Book #2, how do our perceptions change? Character development, plot, and point of view all change markedly, in the same way our perspectives change as we mature. Jeanne Gomoll, Joan D. Vinge, Lois McMaster Bujold, Suzy McKee Charnas

26. Taking bake sales seriously: the future direction of the Tiptree award

The philosophy of using “silly” bakesales to promote the Tiptree is subject to discussion. How do the humorous and serious considerations behind this tradition-breaking award come together? Jeanne Gomoll, Suzy McKee Charnas, Pat Murphy

27. Star Trash and Soap Trek: Dancing on Roddenberry's Grave

The problems with the “best” SF TV show ever discussed in excruciating and enjoyable detail. Well-deserved criticisms come to the fore: homophobia, sexism, heavy-handed allegory, ludicrous science, insipid plots, Wesley, the Prime Directive... please, let's try to keep this to an hour! Matt Raw, Lucy Rhonur, Bill Humphries, Judith Moffett, Pat Haibucher

28. Shared Worlds

Cthulu, Thieves' World, Wild Cards, etc: Why give up control of a universe? What are the advantages and disadvantages from the reader's point of view versus the author's? Richard Russell, Matt Raw, Bill Bodden, Ellen Kushner

29. The Future of Wiscon

Where is Wiscon going, and how has it changed from its origins? We'll answer any questions you have about the running of the convention, and discuss whether or not Wiscon has importance in the scheme of fannish life. Lorelei Manney, Matt Raw, Jeanne Gomoll, Jim Nichols

30. Wiscon 17 Wrap-up

The end-of-show post-mortem. Time to throw bouquets and brickbats, but prepare for self-defense by the ConCom. Lorelei Manney, Matt Raw, Bill Bodden

31. Artificial Intelligence

Prospects of AI technology in fact and fiction. Are Asimov's laws becoming reality? New updates on the latest in AI. Matt Raw, Steve Swartz, Bill Hoffman

34. Human-Alien Sex

What is the fascination with human-alien sex? Are the stories written to explore the possibilities—or make a buck? Peter J. Larsen, Eleanor Arnason, E.J. Chervavy-Shumak

35. SWF seeks Android for Passionate Affair

Why do women find androids so attractive? What does Data have that that Riker doesn't? Is this reverse discrimination? Hope Kiefer, Laura Spiess, Pat Haibucher

37. Women Scientists you probably never heard of

Women have been scientists for centuries, but only those who were “better than men” have been noticed. History buffs welcome. Let's break the history book barrier on women's accomplishments in this field. Bill Humphries, Georgie Schnobrich, Susan Smith

38. The Lure of Three-Dimensional Art

Some artists choose a three-dimensional medium over a flat canvas—why? when? Sculpting, carving, jewelry-making... the list is endless. Darlene P. Coltrain, Kim Fritts, Judith Peterson

39. Female Roles in SF Television

The SCIFI channel will be bringing many stereotypes back to haunt us; a discussion of TV's shortsightedness. Star Trek's not the only sexist nightmare that's been aired. Pat Haibucher, Marie Koch, Laurie Tauchen, Lucy Rhonur

40. Fat, Feminism, and Fandom

The attitudes towards women and weight in fandom are discussed. Kathleen Madigan, Melinda Brown, Daniel Perkins, Gerri Balter

41. Care & Feeding of the Creative Process, Mark II

A discussion on keeping the creative juices going no matter what your outlet. Ellen Franklin, Darlene P. Coltrain, Steven V. Johnson, Pat Dyjak, Kathleen Massie-Ferch

42. Joan D. Vinge reads

Joan Vinge reads her work.

43. Kristine Kathryn Rusch reads

Kristine Kathryn Rusch reads her work.

44. Lois McMaster Bujold reads

Lois McMaster Bujold reads her work

45. The Hugos: Valid honor or popularity contest?

Should you be impressed by the Hugos? Or are they just another fancy stamp on a book cover? And what about those other big-name awards they've been tossing around? Mike DuCharme, Laura Spiess, Michael Levy, Patrick Nielsen Hayden

46. Where shall we eat? Recommendations by famous eaters

A semi-serious set of recommendations to the best places to eat in downtown Madison. Mike DuCharme, Jim Nichols, Bill Bodden, Lorelei Manney

48. Silent SF films of 1992

Guess the names of 1992 films as Richard et al act them out in charades. Richard Russell, Bill Hoffman

50. Body Modification: Not Just Show and Tell

The part we didn't get to last year—the reasoning and emotion behind piercings and tattoos. Should you or shouldn't you, and why. Not everybody is universally happy with a body modification; but some find it fulfilling. Peter J. Larsen, Julie Gomoll, Nevenah Smith

51. An RX for better SF—getting medical facts straight

Lisa dissects medical fallacies in media and literary SF. Lisa Freitag

53. Poetry Reading: Sandra Lindow

Sandra Lindow reads from the Heroic Housewife Papers.

54. Suzy McKee Charnas reads

Suzy McKee Charnas reads her work.

55. Jim Frenkel reads

Jim Frenkel reads the work of Clare Bell.

57. Phyllis Ann Karr reads

Phyllis Ann Karr reads her work.

58. Breaking and Remaking Reality (Shifting Paradigms in Fantasy I)

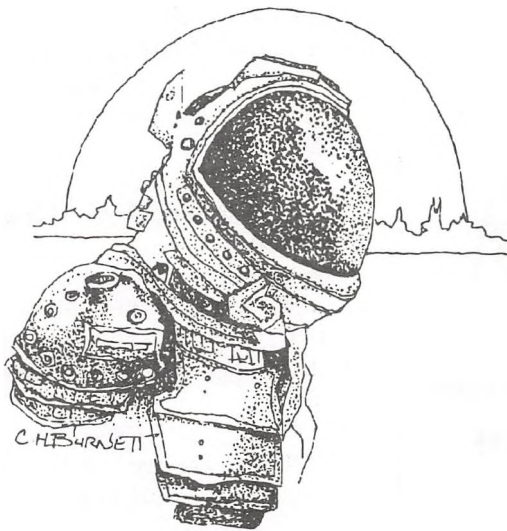
How does fantasy re-align reality? Three researchers present their views of how fantasy writing attacks and twists real life to create something new. Jan Bogstad, John Rateliff, Jared Lobdell, Richard West

59. Template or Left Field (Shifting Paradigms in Fantasy II)

A debate over the origins of fantastic literature. Does fantasy come from a formula—or out of the great “left field” of the mind? Those who have studied it still can't agree. Jan Bogstad, Jared Lobdell, John Rateliff, John Formo

62. Gender Confusion in Star Trek: Historicizing Classic Star Trek

The Star Trek exhibit at the Air and Space Museum of the Smithsonian strives to place Classic Star Trek (the first three years) in historical perspective. Social and political movements of the late sixties are



foregrounded; two such issues are race and gender. We'll discuss the exhibit and Jan will outline the paper she delivered at the museum in November of 1992. Jan Bogstad, Cathy Currier

63. Inner Limits of Outer Space: Why Engineers Alone Shouldn't Be Trusted with Space Exploration

Engineers don't always pay attention to the real software—human beings. A discussion of the effect of isolation, motivations for space exploration, and other such issues which are sometimes overlooked by engineers. Sue Blom, Grace O'Malley, Jim Hudson, Bill Hoffman

64. Avoiding the Interstellar Jugger-naut—Historical Parallels

What helps determine whether or not you escape imperial rule? Compare the past and the future. Sue Blom, Philip Kaveny, Grace O'Malley

66. The Explosion of New SF on TV

Wow, where did all these new SF shows come from? We don't know -- but we bet everybody's got opinions on them. A discussion with clips of the new SF series. Jim Nichols, Dave Weston

67. He, She, and the Career

Discussion of the ideas about women's relationships vs. careers as based on Marge Piercy's book, He, She, and It. Ellen Franklin, Jeanne Gomoll, Jae Leslie Adams, Steve Swartz

68. Surfin' the Internet

What's out in the ether that's of interest to fans. The forerunners of the synners talk about their favorite spots to jack in. Bill Humphries, Karen Babich, Patrick Nielsen Hayden

69. F & SF over the last 15 years: Have women's roles improved?

A discussion of whether women's roles in SF have improved in the last decade and a half, from characters to authors. Kris Jensen, Elaine Bergstrom, Maureen F. McHugh

70. Secrets of Getting Published

Two editors discuss how to get published. They oughta know, right? Kristine Kathryn Rusch, Dean Wesley Smith

71. Terry Garey reads

Terry Garey reads her work.

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72. Self Defense Demo

Demonstration of self-defense techniques. You should know this stuff, so go. Kathi Nash, Kim Nash

73. The Secret Meaning of "Feminism"

What's the difference between the "f-word" and the concepts which inspired it? Why do so many people want to deny that they are feminists? Can men be feminists? When did it become a bad word? Terry Garey, Barb Jensen, P.C. Hodgell, Steve Swartz

74. Dean Wesley Smith reads

Dean Wesley Smith reads his work.

75. Maureen F. McHugh reads

Maureen F. McHugh reads from the Tiptree-award winning China Mountain Zhang.

76. Phil Jennings Reads

Phil Jennings reads his work.

77. Performance: Thomas the Rhymer in song and story, Ellen Kushner

Thomas the Rhymer in ballads and prose.

78. It's all rock and roll: Popular Music in SF & F from 1300 until today

How rock and SF/F relate. Watch out—there's more here than you think. Ellen Kushner, Delia Sherman

79. Delia Sherman reads

Delia Sherman reads from The Porcelain Dove.



Burnett, C.H.	7, 19
Cherhavy-Shumak, E.	9, 34
Coloni, Cindy	1
Coltrain, Darlene P.	38, 41
Currier, Cathy	62
DeWeese, Bev	3, 21
du Veritas, Cicatrice	5
DuCharme, Mike	7, 8, 45, 46
Dugas, Adam	8
Dyjak, Pat	41
Farrow Busack, Judy	13
Ford, Jeff	19
Formo, John	59
Frankel, Joy	5
Franklin, Ellen	41, 67
Freitag, Lisa	51
Frenkel, Jim	3, 17, 18, 55
Fritts, Kim	38
Garey, Terry	23, 71, 73
Gomoll, Jeanne	25, 26, 29, 67
Gomoll, Julie	50
Green, Roland	9
Haibucher, Pat	27, 35, 39
Hodgell, P.C.	14, 73
Hoffman, Bill	31, 48, 63
Hudson, Jim	63
Humphries, Bill	27, 37, 68
Iyama, Tina	4, 11
Jennings, Phil	23, 76
Jensen, Kris	10, 16, 69
Jensen, Barb	73
Johnson, Steven V.	41
Karr, Phyllis A.	10, 57
Kaveny, Philip	9, 64
Kiefer, Hope	35
Kinast-Porter, Susan	4
Klemp, Sue	13

PANELIST INDEX

Adams, Jae Leslie	19, 67
Arnason, Eleanor	14, 23, 24, 34
Axness, Karen	3
Babich, Karen	68
Balter, Gerri	11, 23, 40
Bergstrom, Elaine	7, 8, 69
Blom, Sue	10, 63, 64
Bodden, Bill	28, 30, 46
Bogstad, Jan	58, 59, 62
Brown, Melinda	5, 40

Koch, Marie	39
Kushner, Ellen	28, 77, 78
Larsen, Peter J.	34, 50
Levy, Michael	18, 45
Lindow, Sandra	53
Lobdell, Jared	58, 59
Madigan, Kathleen	5, 40
Manney, Lorelei	29, 30, 46
Massie-Ferch, K.	6, 10, 41
McHugh, Maureen F.	69, 75
McKee Charnas, Suzy	15, 25, 26, 54
McMaster Bujold, Lois	6, 17, 25, 44
Moffett, Judith	12, 15, 27
Murphy, Pat	17, 22, 26
Nash, Kim	72
Nash, Kathi	72
Nichols, Jim	29, 46, 66
Nielsen Hayden, P.	17, 45, 68
O'Malley, K. C.	14
O'Malley, Grace	63, 64
Pearlman, Mary	4
Perkins, Daniel	5, 40
Peterson, Judith	21, 38
Porter, Tom	3
Rateliff, John	58, 59
Raw, Matt	27, 28, 29, 30, 31
Rhonur, Lucy	27, 39
Rihn, Greg	7, 9
Rogers, Steven	6
Rusch, Kristine K.	6, 18, 43, 70
Russell, Richard	20, 28, 48
Schmidt, Janet	1
Schnobrich, Georgie	10, 37
Sherman, Delia	16, 78, 79
Smith, Susan	4, 37
Smith, Nevenah	50
Sorenson, Cynthia	13
Spiess, Laura	16, 35, 45
Swartz, Steve	17, 31, 67, 73
Tauchen, Laurie	1, 39
Valance, Marsha	3, 13, 21
Valance, Marguerite	8
Vinge, Joan D.	14, 15, 25, 42
West, Richard	21, 58
Weston, Dave	66



Biolog: Lois McMASTER Bujold

Lois McMASTER Bujold

I was born in Columbus, Ohio, in 1949. I graduated from Upper Arlington High School in 1967, and attended the Ohio State University from 1968 to 1972. I have two children, Anne born 1979, and Paul born 1981. We've resided in Marion, Ohio since 1980.

I've been a voracious reader all my life, beginning with a passion for horse stories in grade school. I began reading adult science fiction when I was 9, a taste picked up from my father. He was a professor of Welding Engineering at Ohio State University and an old Cal Tech man (Ph.D.'s in physics and electrical engineering magna cum laude, 1944), and used to buy the science fiction magazines and paperback books to read on the plane on consulting trips; these naturally fell to me. My reading tastes later expanded to include history, mysteries, romance, travel, war, poetry, etc., etc., etc.

My early writing efforts began in junior high school. By eighth grade I was putting out fragmentary imitations of my favorite writers—on my own time, of course, not for any class. The parts that hit paper were but a fraction of the stories pouring through my head at that time. Somewhere in my attic still lurk 20 or so pages of an aborted epic in Spenserian verse, the result of having read both *The Faerie Queen* and Tolkien's *Lord of the Rings* twice in the

same year. My best friend Lillian Stewart and I collaborated on extended story lines throughout high school; once again only fragments of the total were written out. The high point of my high school years was probably a summer in Europe. At age 15 I hitchhiked around England, Germany and Switzerland with my older brother, and travelled with my parents by car through Austria, Italy and France. Highlights of England included sleeping on everything from a park bench in Oxford to a castle in Scotland and riding in everything from the back of a flatbed truck in Wales in the rain to a lift from a local Member of Parliament in his Rolls. Shakespeare as presented by the Royal Shakespeare Company in Stratford-upon-Avon was nothing at all like what I had been led to believe in high school. We travelled from London to Scotland and back south to Salisbury Plain at a time when when you could still walk up and touch Stonehenge.

I dabbled with English as a major in college, but fell away from it quickly. My heart was in the creative, not the critical end of things. College wasn't a total waste; an interest in wildlife and close-up photography led me on a six-week study tour to East Africa. Eight hundred slides of bugs; much later I also borrowed the landscape and ecology I had seen for background of my first novel. That's the one of the nicest things about writing, all of a sudden nothing is wasted. Even your failures are re-classified as raw material.

After college I worked as a pharmacy technician at the Ohio State University Hospitals, until I quit to start my family. This was a fallow time for writing, but for a Sherlock Holmes pastiche that ran about 60 pages; it was however a very fruitful time for reading, as my Staff card admitted me to OSU's 2 million volume main stacks, filled with wonders and obscurities.

Then my old friend Lillian, now Lillian Stewart Carl, began writing again, at first amateur fan stories. One of these grew and transmuted into an original novel, followed

by a second novel; then she made her first short story sales, then sold her third novel. About this time it occurred to me that if she could do it, I could do it too. I was unemployed with two small children on a very straitened budget in Marion, Ohio, at this point, but the hobby required almost no initial monetary investment. I wrote a novelette for practice and then embarked on my first novel in December of 1982, with encouragement and help by mail from Lillian and Patricia C. Wrede, a fantasy writer from Minneapolis.

I quickly discovered that writing was far too demanding and draining to justify as a hobby, and that only serious professional recognition would satisfy me. Whatever had to be done, in terms of writing, rewriting, cutting, editorial analysis, and trying again, I was savagely determined to learn to do. This was an immensely fruitful period in my growth as a writer, all of it somewhat invisible to the outside observer. I knew what was happening, but had no way of proving it.

My first novel, *Shards of Honor*, was completed in 1983; the second, *The Warrior's Apprentice*, in 1984; and the third, *Ethan of Athos* in 1985. As each one came off the boards it began the painfully slow process of submission to the New York publishers. I also wrote a few short stories which I began circulating to the magazine markets. In late 1984 the third of these sold to *Twilight Zone Magazine*, my first professional sale and the first indication that there was light at the end of the tunnel. This thin proof of my professional status had to stretch until October of 1985, when all three of the completed novels were bought by Baen Books, making me an overnight success after a mere thirty or so years of build-up. The novels were published as original paperbacks in June, August, and December of 1986, leading the uninitiated to imagine that I wrote a novel every three months.

Since then I have sold three more short stories, to *Twilight Zone Magazine*, *Far Frontiers*, and *American Fantasy*, and com-

pleted my ninth book. Television rights to my first short story "Barter" were sold to the syndicated TV show *Tales from the Darkside*, and rendered into an episode for broadcast. The fourth novel, *Falling Free*, was serialized the winter of '87 - '88 in the science fiction magazine *Analog*, and was published as an original paperback by Baen Books in April '88 as their lead SF title for that month. I was particularly pleased to be featured in *Analog*, as it was a favorite magazine of my father's and of my own; I still have the check stub from the gift subscription my father bought me when I was 13. Two "Miles Vorkosigan" novellas appeared in *Analog* in '89, "The Mountains of Mourning" in May and "Labyrinth" in the August issue. Another, "Weatherman", was in *Analog* in February 1990. The fifth book, titled *Brothers in Arms*, is a sequel to *The Warrior's Apprentice* and was published in January 1989. The sixth book, again published by Baen, is a collection of the three Miles novellas, titled *Borders of Infinity*, published October '89; the seventh, also a Miles Vorkosigan adventure including and continuing from "Weatherman" and titled *The Vor Game*, was a September '90 release from Baen.

The first two books were combined as a hardback Science Fiction Book Club selection under the title *Test of Honor*. The Book Club also published a combined volume of *The Vor Game* and *Borders of Infinity* under the combined title of *Vorkosigan's Game*, and will be doing *The Spirit Ring*. British rights to the first five novels were sold to Headline Books; Pan Books in England has recently purchased *Borders of Infinity*, *The Vor Game*, *Barrayar*, and *The Spirit Ring*. Easton Press has done signed first editions, bound in leather, of *Borders of Infinity*, *The Vor Game*, and *Barrayar*. Several of my titles have sold for translation in Spain, Italy, Japan, Germany, Russia, and France.

In the meanwhile, *Shards of Honor* was a final nominee for the Compton Crook Award for best first novel of 1986, and was second in the Locus poll for best first novels

of that year. *The Warrior's Apprentice* also made the Locus poll for best novel, ranking 16th. (There were 1500 science fiction and fantasy titles published in 1986.) I was runner-up for 1987's John W. Campbell Award for best new writer, which is given annually by the World Science Fiction Convention along with the coveted Hugo. *Falling Free* was one of the 1988 final nominees for the Hugo Award, voted by the fan membership of the annual World Science Fiction Convention, and won the Nebula Award for best novel of 1988 given by the Science Fiction Writers of America.

The story "The Mountains of Mourning" from the collection *Borders of Infinity* won both the Hugo and the Nebula Award for best novella of 1989. "Labyrinth", another novella in that collection, won first place in the Analytical Laboratory, *Analog's* annual readers' poll; "The Mountains of Mourning"



followed it in third place. "Weatherman" was a Nebula final nominee in the novella category for works published in 1990, and won the *Analog* reader's poll for favorite novella/novelette for 1990. *The Vor Game* won the Hugo for best novel of 1990.

My eighth book is titled BARRAYAR and is a direct sequel to SHARDS OF HONOR. It ran as a four-part serial in *Analog* starting July, 1991, and was published by Baen in October '91. It was a final nominee for the Nebula Award for best novel of 1991, won the Locus Poll for best SF novel of 1991, and won the Hugo. My ninth book is my first fantasy novel, breaking entirely away from the current series; titled *The Spirit Ring*, it is a ghost story based on an old folk tale, and set in 15th Century Italy. It will be published in hardcover by Baen Books in November 1992. The tenth book is another Miles Vorkosigan adventure, sequel to *Brothers in Arms*, now in progress.

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Miscellaneous: *Shards of Honor* was a final nominee for Balticon's 1986 Compton Crook Award for best first novel. The author was a final nominee for the Campbell Award for best new writer, 1987 Worldcon. *Falling Free* won the Nebula for best novel of 1988, and was also a final nominee for the Hugo for best novel and a final nominee for the Prometheus Award. "The Mountains of Mourning" won the Hugo Award and Nebula Award for best novella of 1989. "Labyrinth" was the winner of the 1989 Analytical Laboratory, *Analog* magazine's reader's poll, for favorite novella/novelette. "Weatherman" was a 1991 Nebula final nominee in the novella category, and won the 1990 Analytical Laboratory. *The Vor Game* won the Hugo Award for best novel of 1990. *Barrayar* was a Nebula Award final nominee and won the Hugo Award and the Locus Poll Award for best SF novel of 1991.

Work in progress: an untitled Miles Vorkosigan adventure, sequel to *Brothers in Arms*. Working title is *Mirror Dance*.

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KRISTINE KATHRYN RUSCH: BACK TO THE OLD STOMPING GROUNDS

KEVIN J. ANDERSON

Not many people know that WISCON was the first science fiction convention Kristine Kathryn Rusch ever attended. She didn't make much of a lasting impression at the time, since we were trying to keep her well hidden.

I know. I smuggled her in without a name badge just so she could gape wide-eyed at the dealer's room, see a few of the other fans wandering around the halls, and decide for herself if she really wanted to be part of this community.

Now, a decade or so later, it seems obvious that she has made her choice.

Kris lived in Wisconsin for a total of 19 years, making her home in Madison,

Middleton, Superior, Waunakee, and Beloit. She graduated from the University of Wisconsin, Madison, with a history degree, specializing in the Civil War period. During her time in Madison, Kris worked as a volunteer at the listener-sponsored radio station, WORT, eventually becoming their news director. She was also part owner of a frame shop and art gallery in Middleton.

I first met Kris in a creative writing class my sophomore year at the UW, up on the sixth floor of Helen C. White hall. I had wanted to be a writer all my life and, though I did not major in English in college, I decided that taking a creative writing class would be the most important thing I could do for my career.

Silly me.

I was discouraged to find that most of the other students were proud to write pointless stories about interminable conversations over the breakfast dishes. Except for one particular history major, two years older than myself—Kris. Even her “mainstream” attempts had a plot; they had characters who (omigosh!) actually did something between the first and the last page.

I remember listening in delight and astonishment when Kris read a *Twilight Zone*-style story in class about a Civil War buff who thinks he has been tossed back in time when he wanders into a realistic battle reenactment in one of the historic battlefields. I congratulated her on writing a good fantasy piece...and she took offense, claiming that her work had real characters and wasn't part of that badly written genre fiction junk.

I attempted to set her straight, and she reacted with subdued kicking and screaming, resisting the news that she knew in her heart to be all too true. Beforehand, the only science fiction she had read included the clunky old nuts & bolts, ray guns 'n' rocketships stuff published half a century ago, but I insisted to her that there was

much more to the genre. And finally her own inner desires won out.

Her next piece was unabashedly science fiction, an atmospheric, intriguing detective story about a deadly work of art on a distant planet. It was called "Winter Fugue," published in a magazine called *Pulpsmith* (no relation to any similar sounding magazine with which Kris may have some connection)—and I sure hope it gets reprinted somewhere.

Kris and I kept in touch long after the creative writing class ended for the semester. We continued to exchange and critique each other's stories. I had gathered up a bunch of small press credits for my own fiction, and I twisted Kris's arm to do the one thing that no creative writing professor had ever dared to suggest—if she wanted to get her stories published, I told her she had to actually *submit* them (gasp!) to magazines. She did, and she kept submitting. And she started selling her fiction.

Kris convinced me to buy my first computer, after showing off her brand new Apple IIe, with 64KB of RAM and two disk drives. She brought me over to show it off, explaining what a menu was or why you had to stick the program disk into the disk drive or what a word processor could do...enough so that I lusted after a computer myself and wouldn't sleep until I had purchased one just like hers, with identical word processing software (since file conversions were absolutely impossible in those days) so that Kris and I could exchange diskettes.

She was the Dungeon Master in a D&D game a group of friends played every Sunday night for a couple of years; I drew heavily (and sometimes obviously!) on those experiences when I wrote my own *Gamearth* fantasy trilogy (of which she read an extremely early draft). My D&D character was named Delrael, who ended up being the main character in my trilogy; after Kris killed off Delrael in the game, I played a guy named Seymour, who showed up as one of the main characters in *her* first novel

The White Mists of Power. (I read an extremely early draft of that novel, and then a science fiction novel starring the detective she had introduced in "Winter Fugue"—to be published, completely revised, as *Traitors* later this year).

When I made my own first professional sale to *The Magazine of Fantasy & Science Fiction* in 1984, Kris was the first person I called to share my gushing excitement..and now she's editing that magazine!

I moved to California, she moved to Eugene, Oregon, but still we swapped diskettes back and forth through the mail for a long time. Unless you know better, you might think that Kris is now employed by the Eugene chamber of commerce for all the times she has tried to get other writers to move there. She has almost as many cats as she has publication credits.

Since that creative writing class, Kris has honed her talents, and she continues to learn. She attended the Clarion science fiction writers' workshop, attended the legendary Taos, NM, writer's workshop given by Algis Budrys; she taught part of a Writers of the Future workshop. She helped to establish a large workshop in Eugene, which has spawned and helped a great many new writers.

As an integral part of the Eugene writers' community, Kris has always been willing to try new ways of writing, including intensive writing weekends, productivity challenges,



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quality, and I predict it will have a spot in science fiction history alongside *Dangerous Visions* as a seminal anthology series in the genre.

So far, Kris has sold six solo novels (*The White Mists of Power* and the forthcoming *Traitors*, along with four others currently in production) and two collaborations with me (*Afterimage* and the forthcoming *Aftershock*). Her work ranges from fantasy, to horror, to mainstream, to science fiction, to mystery. She is perhaps best known for her shorter fiction, which has been published in *Fantasy & Science Fiction*, *Asimov's*, *Amazing*, *Aboriginal*, *Full Spectrum III*, *Alfred Hitchcock's Mystery Magazine*, *First Magazine*, *The Year's Best Science Fiction Stories*, *Newer York*, *Hotel Andromeda*, *Alternate Presidents*, and *Alternate Kennedys*. A collection of some of her best shorter work has just been released on audiotape by

Spine-Tingling Press. She has won or been nominated for the John W. Campbell Award, the World Fantasy Award, the Hugo Award, the Nebula Award, the Bram Stoker Award, and probably a few others I've forgotten.

And ten years ago she insisted that she didn't write science fiction! I'll usually agree with anyone who says that no good can really come out of a creative writing class—but there are a few exceptions.

experimental types of collaboration, brainstorming, and exchanging business information crucial for professional writers. Upon learning of yet another project she and Dean Wesley Smith were launching, a friend of mine cried, "What do those people do, eat adrenaline?" Kris does not understand the phrase, "You can't do that."

I remember cruising along the Oregon coastline in a car with Kris and Dean Wesley Smith as they tried to explain to me their hare-brained scheme of producing a hardcover magazine that they were going to call *Pulphouse*. Kris edited eleven issues of that hardcover magazine, publishing stories that received attention for numerous awards. *Pulphouse* itself has already become almost legendary because of its high

JAMES TIPTREE JR. MEMORIAL AWARD

PAT MURPHY

From the start, the James Tiptree Jr. Memorial Award has been an award with an Attitude. I confess now, as I have confessed before, that Karen Fowler and I created it to make trouble. To shake things up. To make people examine the fiction they read a little more carefully.

When Alice Sheldon began writing science fiction under the pseudonym James Tiptree, Jr., people loved the fiction and accepted her identity. Robert Silverberg, in his 1975 introduction to Tiptree's collection *Warm Worlds and Otherwise*, called the writing "ineluctably masculine". He wrote: "I don't think the novels of Jane Austen could have been written by a man nor the stories of Ernest Hemingway by a woman, and in the same way I believe that the author of the James Tiptree stories is male." He described the stories as "lean, muscular," and compared the author to Hemingway. "There is... that prevailing masculinity about both of them—that preoccupation with questions of courage, with absolute values, with the mysteries and passions of life and death as revealed by extreme physical tests, by pain and suffering and loss."

Of course, Tiptree was a man. *Men* wrote science fiction. Well, sure—there were women who wrote science fiction. But the norm (a dangerous word if ever there were one) was the male writer.

And then the truth came out; the punchline to the hidden joke was revealed. That ineluctably masculine writer was ineluctably female.

To accept the woman behind the pseudonym, people had to expand their views of the world. Alice Sheldon, in her pseudonym as James Tiptree, Jr., pushed at the limits of people's assumptions. In her fiction—with stories like "And I Awoke and Found Me Here on the Cold Hill'd Side,"

"The Women Men Don't See," and "Houston, Houston, Do You Read?"—she created worlds that turned reader's expectations on their heads.

To learn new ways of seeing, we need the kind of shake-up that Alice Sheldon provided. Yet all too often, our futuristic views of human roles are limited by our present world. I won't list off examples of science fiction that fails to question social roles; I will only point out that there is a lot of it. The list would be too long—and I suspect that each reader, with a little thought, can manufacture a personal list. If you come up blank, stop by the Tiptree Bake Sale, have a cookie and chat with the folks behind the table. They may be able to help you out.

On the other hand, there are far fewer stories and books that truly examine and question the society that we know. It takes a great effort to see beyond the technological limitations of our current world—and it takes an even greater effort to see beyond our current social limitations.

The James Tiptree, Jr. Memorial Award is devoted to those rare books that challenge the norm, fiction that questions our hidden assumptions, the expectations that we don't even think about, the unconscious prejudices that influence our perceptions.

We tend to see what we expect to see, what we are used to, what is familiar. We count that as good—that's the norm—and we ignore whatever doesn't fit. With luck, effort, and chocolate chip cookies, the Tiptree Award will make the exceptions a little more difficult to ignore.

On March 6, the second James Tiptree Jr. Memorial Award will be presented to Maureen F. McHugh for her novel, *China Mountain Zhang*. The award -- a check for \$1000 and a trophy created by artist Nevenah Smith -- will be presented to McHugh at Wiscon.

The Tiptree Award is presented annually to a short story or novel which explores and

expands gender roles in science fiction and fantasy.

China Mountain Zhang, McHugh's first novel, follows the career of China Mountain Zhang, a gay man who struggles to live his life and make a difference in a world that is, in some ways, very different from our own, and in others, very similar...

The winner was selected by a panel of five judges. The 1992 judges were Michaela Roessner (chair), Eleanor Arnason, Gwyneth Jones, John Kessel, and Pamela Sargent. In addition to selecting the winners, the judges are currently compiling a "short list" of books that they seriously considered in their deliberations.

As a political statement, as a means of involving people at the grassroots level, as an excuse to eat cookies, and as an attempt to strike the proper ironic note, the award has been financed primarily through bake sales. Over the last two years, bake sales have been held at conventions across the United States—and a group of Australian supporters held a cake stall (the Australian equivalent of a bake sale).

Other fundraising efforts in the first year included the publication of *The Bakery Men Don't See*, a cookbook featuring recipes for baked goods and anecdotes by science fiction writers. *Bakery*, produced by SF³, a group of science fiction fans in Wisconsin, was nominated for a Hugo Award. A second volume of the cookbook, a collection of main dish recipes entitled *Her Smoke Rose Up From Supper*, is currently in production. Both cookbooks are currently available for \$10 each (plus \$1 postage in North America; \$3 postage outside North America) from SF³, P.O. Box 1624, Madison, WI 53701-1624. SF³ also offers information on how to run a Tiptree bake sale, written by bakesale veterans.

Other fund-raising efforts have included the sale of t-shirts created by science fiction collage artist and silk-screener Freddie Baer

and the creation of a quilt, to be auctioned off at ConFrancisco in 1993.

In 1993, Pat Murphy and Karen Joy Fowler will continue to serve as primary administrators for the Award. As was the case last year, the judges welcome recommendations from the science fiction community. Please send recommendations to Karen Joy Fowler, 3404 Monte Vista, Davis, CA 95616.

SHAPING AN IDENTITY

MAUREEN F. MCHUGH

The last thing I expected was a call from Karen Joy Fowler telling me that I had won the Tiptree Award. I knew about the award and had even daydreamed a little about winning it, but I thought *China Mountain Zhang* was the wrong kind of book.

I wrote *China Mountain Zhang* between 1985 and 1988 and it started out as an exercise for my writer's group. Literally, we had to have something once a week and I started a short story that eventually became the first chapter of the book. The book was written piecemeal over the next three years—in the middle of writing the book I moved to China and didn't write anything for a year—and when it was done I thought it was basically unsalable as a novel. It seemed too personal, too much about things that interested me and probably wouldn't interest anyone else. And it isn't very strongly plotted, and its structure is purposely fragmented (I had this grand theory about showing a character in the context of a future culture that involved establishing the culture beyond the character's everyday life).

I was reading *Up the Walls of the World* and *Tales of Quintana Roo* when I began this novel so many years ago. I was using the book as a chance to put on and take off identities, experimenting with different ways of looking at the world. Alice Sheldon did more than experiment with different

ways of looking at the world in her fiction. She changed names and personalities and gender roles for herself as much as she wrote about them. She knew quite well what she was doing when she created James Tiptree Jr's biography out of the stuff of her own life, she was shaping an identity. When I published my first short story I published it under a male pseudonym and when I sold my first short piece to *Asimov's Science Fiction* (the chapter of *China Mountain Zhang* titled "Baffin Island") I submitted it as M.F. McHugh and received an acceptance note that began, "Dear Mr. McHugh." I had to stop and think about why I was doing it, and I thought a great deal about James Tiptree Jr. and about the assumptions people make when something is written by a man and when something is written by a woman. And I decided that in this moment in time, it was important to be perceived as a woman.

Alice Sheldon has been a strange guardian angel in my writing. She has come back in strange ways and at strange times. That Monday evening when Karen called she came back in my life again. I feel quite pleasantly haunted.

A SELECT Bibliography of Fiction by MAUREEN F. McHUGH

KAREN AXNESS

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China Mountain Zhang, Tor, New York, 1993.



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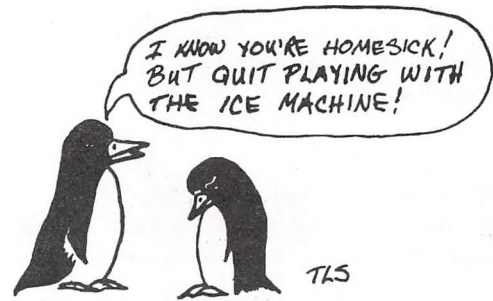
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The Adventures of Baron Munchausen (L,W) - Terry Gilliam (who also directed *Brazil*) presents this incredible yet under-appreciated tall tale.

Aliens (L,W,S) -Ellen Ripley goes back to LV-426 to confront the creature that wiped out her crew in the first film. At least this



time she leaves the cat behind. Jim Cameron (who also directed *Terminator 2*) presents this Very Special Edition of this film, with approximately 30 minutes of extra footage! Think you've seen *Aliens*? Think again!

The Blob (L,W) - Steve McQueen battles alien Jello in this 1958 classic.

Brazil (L) - 1984 Meets Monty Python. Or something like that. A Terry Gilliam film (need I say more?).

The Dark Crystal (L,W) - The late Jim Henson's timeless fantasy epic.

Logan's Run (L,W) - The film that made many of us dread turning 30.

Raiders of the Lost Ark (L,W) - Hey! It's *Raiders*! What more do I need to say?

Terminator 2: Judgement Day (L,W) - The film that made "morphing" and Jim Cameron household words.

Tiny Toon Adventures: How I Spent My Vacation (L) - It's Loony Tunes - The Next Generation!

The Wizard of Speed and Time (L) - Words alone cannot begin to describe this film. Don't ask, just come see it!

Special Double Feature!

Excalibur (L,W) - King Arthur and the Knights of Camelot search for the Holy Grail.

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Allegro Non Troppo (L) - Bruno Bozetto's parody of Disney's timeless classic of animation set to classical music.

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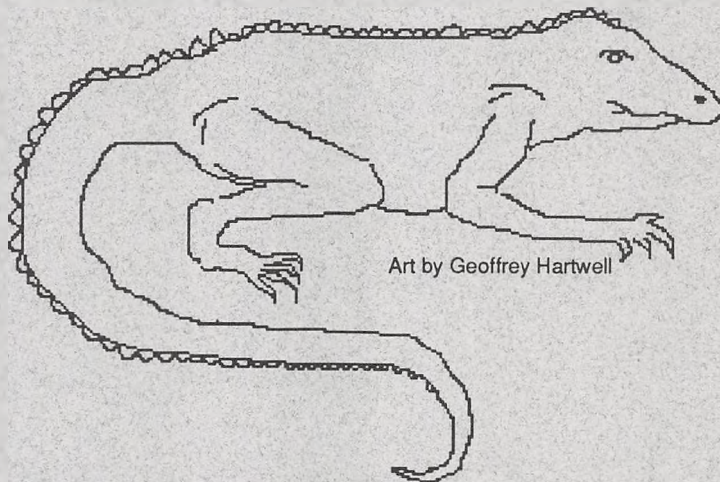
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