



WisCon³²
♀

The James Tiptree, Jr. Award

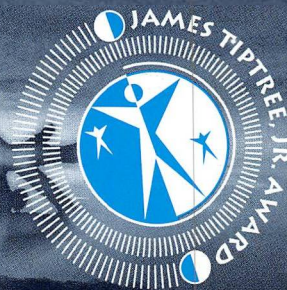
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Fairy Godmother Award
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The **James Tiptree Jr. Award** is presented annually to a work or works that explore and expand gender roles in science fiction and fantasy. The award seeks out work that is thought-provoking, imaginative, and perhaps even infuriating. The Tiptree Award is intended to reward those writers who are bold enough to contemplate shifts and changes in gender roles, a fundamental aspect of any society.




www.tiptree.org



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WISCON 32 SOUVENIR BOOK

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photo: Tom Duchamp

L. TIMMEL DUCHAMP

by Karen Joy Fowler

L. Timmel Duchamp and I were born to be best friends. We're the same vintage—1950, aged now to perfection. She was born a Republican and I a Democrat, but we've finished in about the same place politically, fought the same fights, loved the same books. We came to science fiction in about the same way and at about the same time. So far I could say the same about a number of people. But Timmi and I also take a similar pleasure in reading dry and dusty theory texts, or Nietzsche at least, and if Timmi moved onto Foucault without me (the desire is there, it's the brain power that's lacking,) I have only to wait patiently until she circles around to Austen studies again (and who else does that?) and I can join right back in.

So it's frightening to think that without feminist science fiction Timmi

and I might never have met. My first encounters with her were online, on a mailing list for people with a common interest in feminist science fiction. You might say that I met her brain first. Naturally, I was impressed. It is a formidable brain. Well-educated, original, articulate—the brain of a deep and passionate reader. There is no subject on which Timmi's opinion is not worth hearing.

I met the rest of her here at WisCon. In person there's a warmth you don't necessarily notice so much in the online version. She's softspoken, and friendly (and funny) and still very very smart, but in such a kind way you don't feel that something needs to be done about her. She seems to be something rather unusual in a leftist, feminist in our times. She seems to be happy.

My political activism has often been of a dispirited, doomed sort. But in maybe my favorite Timmi interview, she talks with Josh Lukin about the joy of her own activism, the joy of any intense engagement in the world. In true Gandhian fashion, she seems to have detached from the need for success completely in favor of joy in the process. So she can tell you that contemporary literature is lacking in moral power, is a liferaft for the few, not a fleet in search of a vision. And still you feel the pleasure she takes not only in being a wonderful writer, one of our most gifted critics, but also an influential editor and publisher. Aqueduct Press, which she founded and runs, is already bringing out important and powerful work.

Where else but feminist science fiction does one find such women? The joy is ours.

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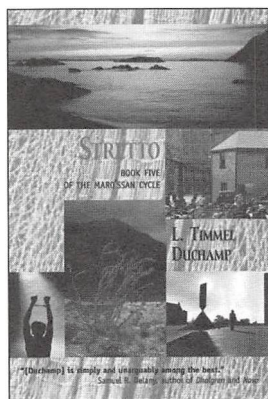
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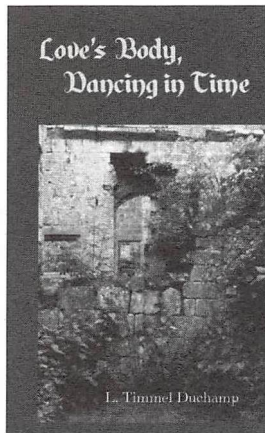
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MAUREEN McHUGH

by Beth Adele Long



Photo: Robert Yeager

Maureen McHugh is sneaky. Oh yes, she is. She lulls you into complacency with her sweet voice and charming smile and fabulous cooking; she seems so kind, so gentle, so darn Midwestern, and then—ka-pow! She socks you right between the eyes.

Not physically, of course. But in deeper, more insidious ways. I have seen her write scenes that make grown men shiver and cringe. I have heard her spin tales of horror and depravity with a thoughtful tone, plotting out the most miserable fate for her poor, hapless characters. Maureen knows how to turn our deepest fears and insecurities against us.

Fortunately for me, you, and the universe, Maureen uses her powers for good. She is able to think of the most awful things because she understands the best things. She is one of those people who Gets It, and when she's

not assigned to writing tales of doom and woe, she tends to write stories that are witty, thoughtful, and deeply felt.

I hope precious few people at WisCon need to be told that Maureen is a fabulous writer. She has published four novels: *China Mountain Zhang*, *Half the Day is Night*, *Mission Child*, and *Nekropolis*. She has published over two dozen short stories in a variety of venues, and her most recent short story collection (one of my all-time favorite titles) is *Mothers and Other Monsters*. She has won the Tiptree Award and the Hugo Award. She was a finalist for the Story Prize.

Many of her short stories and all four novels work inside the now-disappearing boundaries of the science fiction genre, but they also skew the genre: they start from a familiar extrapolative center and veer off in ways that the bulk of genre fiction has not prepared us for. Yes, the bombs will fall, but you will be worrying about

your cell phone connection and won't have the time or resources to unravel dubious international conspiracies. Yes, you will end up on Mars, but you will have to attend boring committee meetings. Yes, you will receive a fabulous futuristic toolkit, but it won't contain anything that's actually useful to you.

Like I said, she's sneaky.



What Maureen McHugh is *not* is self-indulgent. Her prose is lean and spare; her science-fiction stories lack that wish-fulfillment that drew so many of us into the field as anguished youths. In Maureen's stories, just because you're the outsider doesn't mean you're smarter than, faster than, better than. It may just mean you're an outsider. She doesn't give her characters medals just for being different.

Instead, she gives them truth.

Maureen spent a year teaching English in China, in Shijiazhuang, with all the attendant experiences: eating the strange food, learning the language, looking foreign and obvious and out of place. It's tempting to say that this experience somehow shaped her ability to play with the outsider trope in more sophisticated ways, but I don't think that's true. I think she already had that ability, in spades. I think China gave her more raw material, but I don't think the experience imparted new abilities to her. It is simply in her nature to see clearly, and to understand, and to tell your own story back to you but with a better plot structure and funnier lines.

One of the things I love most about Maureen as a writer is that she says the things nobody says. The things you don't notice, or don't want to notice, or don't want to admit. She is relentless in peeling away layer after layer of delusion and self-protection.

Take for instance one of my favorite McHugh short stories, "Eight-Legged Story." In the opening pages, the narrator's stepson disappears on a camping trip, and she ponders the possibility that he is dead: "I won't grieve like Tim, and some part of me will be relieved. I'm honest with myself about this. The secret in our marriage will slowly reveal itself. He will learn that I didn't love Mark, and how can you love someone who didn't love your only son?" In itself, this admission strips away the Hallmark pretense of warm fuzzies where they don't exist. But she doesn't stop there:

by the end of the story, the narrator comes to realize that beneath the stress and strain lies another layer to her relationship with her stepson, more parental and, indeed, more affectionate than she realized. "[Mark's teacher] looks thoughtful.... 'I think some of the things that you think are because you are a stepmother are stepmother issues, but some of them are just parent issues.'" The narrator resists, villainizing herself, until she has a new insight: "But suddenly, I'm not sure. What if it is the same, some of it? Parent issues? There's air in the room, and I realize I am taking deep breaths. Big, gulping breaths." It's not a tidy ending, but a real one. With room for heartache, yes, and also hope.

For Maureen, stripping away illusions isn't simply a matter of depressing revelations. Sometimes our illusions are that we're better than we are; sometimes our illusions are that we're worse than we are. Maureen always goes for whatever it is that we truly are.



For the past several years, Maureen has been working on various projects for the game industry, usually Alternate Reality Games (ARGs). In case you're unfamiliar with this essentially twenty-first century art form, an ARG is an interactive story in which the players uncover pieces of the story online and via other modes of communication (voicemail, text messages, the occasional wall of graffiti or bank of pay phones). Two of the more notorious projects Maureen has writ-

ten for are "i love bees" (connected to the release of *Halo 3*) and "Year Zero" (connected to the release of the Nine Inch Nails album of the same name). Maureen is not a typical member of either the Halo or NIN demographic, but that doesn't stop her from writing exactly the sort of stuff that gets more typical fans excited.

Writing for an ARG requires the ability to write in multiple genres and styles, to rewrite mercilessly, to hold a wide array of shifting characters and settings in mind, and to deliver a specific number of words on short deadline (the usual deadline being yesterday). Also, you have to Play Well With Others, which is not always a skill writers possess. Maureen does all of those things, and more. The chilling pieces of psychological dread to which I referred above? Written for an ARG. Also prose so hilarious that I fell across my desk in helpless laughter. Poignant stories of sacrifice, witty political satire, heart-breaking profiles of villains in their younger days. You name it, Maureen has written it.

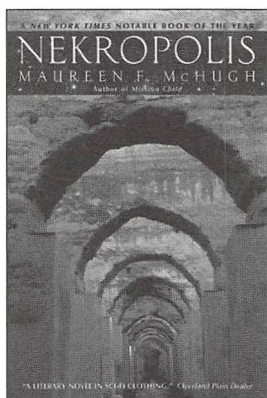
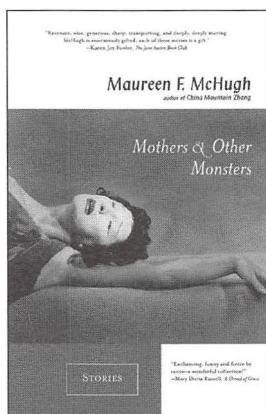
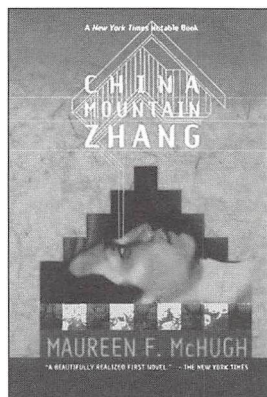
As I said, Maureen doesn't seem the person to write for video game jocks and goths and hard rockers. But don't be fooled by the mild-mannered woman who makes gourmet meals from scratch. She is full of surprises.

Sneaky.

So if you think Maureen McHugh has written some damn fine work, just wait. You ain't seen nothing yet.

MAUREEN MCHUGH BIBLIOGRAPHY

Special thanks to Al Von Ruff for the bibliography. For more bibliographies of more writers, and lots of other great information as well, try the Internet Speculative Fiction Database (www.isfdb.org).



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SUSTAINABILITY

by Jim Hudson



photo: A. Anderson

We're working on making WisCon more environmentally sustainable by reducing the "carbon footprint" and other environmental impacts of the convention. Our carbon footprint is the amount of greenhouse gases we put into the atmosphere by getting together for WisCon.

Let's look at a few numbers. Using a simple carbon calculator for events (www.climatetrust.org), a convention of WisCon's size and duration, without any sustainability activities, would create emissions of about 520 metric tons of CO₂. That's assuming:

- ☛ 1,000 attendees, coming to WisCon in May
- ☛ Use of about 30,000 square feet of meeting space for 4 days
- ☛ About 1,200 hotel nights
- ☛ 40% traveling by air, with an average of 1,000 miles each way

- ☛ 60% traveling individually by car, with an average of 50 miles each way

The big contributor is the air travel. The meeting facilities will create about 4.4 tons, the hotel rooms about 15 tons, the auto travel about 25 tons, and the air travel about 475 tons, 90% of our total.

Travel

The biggest way you can help is by reducing or offsetting the greenhouse gas emissions from your travel to the convention. By purchasing carbon offsets, you help fund a project that prevents greenhouse gases from being emitted in the same amount that your travel causes.

If you flew to the convention, you can purchase an offset from organizations like Terrapass (www.terrapass.com) or The Climate Trust (www.climatetrust.org), which invest in wind and other projects to produce clean energy.

For more information on carbon offsets, check out www.coopamerica.org/pubs/realmoney/articles/carbonoffsets.cfm. For information on sustainable transportation, check out www.coopamerica.org/PDF/CAQ64.pdf.

We know that purchasing offsets may not be within everyone's budget, so if you can't offset your travel emissions, there are other ways to reduce your carbon footprint. If you're traveling by car, try to share the ride with others—the more people in one car, the less gas used per person, and the smaller the emissions than if you all drove separately. Our calculations assumed everyone drove alone, and we know that's not true. To try and arrange carpools, you can use the WisCon Talk Google Groups list or WisCon LiveJournal community (wiscon.livejournal.com). If you would like to buy an offset for your automobile travel, you can do that for an individual trip or for your yearly travel.

Unfortunately, train service to Madison isn't a great option since the train stops about 30 miles away. That should change in the next five or so years, though, so we're hopeful that train travel will be a viable option in the future for many convention members from Chicago, the Twin Cities, and beyond. We'll let people know when that happens. Meanwhile, for those coming from the East, Amtrak partners with bus lines for "direct" service on some routes—you change from train to bus in Chicago, and the bus goes directly to Madison.

Taking the bus is an excellent option from Chicago or Milwaukee. From further away, Greyhound travels to Madison, with several trips per day from the Twin Cities. Details are always provided in the last progress report before the convention.

Publications

We're trying to significantly reduce both the amount of paper we use and the environmental impact of WisCon's publications. For the main publications, we've moved to soy ink and

recycled paper (with a high content of post-consumer waste). But the big gains come in reducing the numbers. We've always provided a souvenir book to all members; many of those have been thrown out, especially in households with multiple people attending. This year, we're asking people how many souvenir books they want, and we'll be reducing our print runs in the future accordingly. We've also cut down on the items stuffed into the registration packets—a couple hundred copies on the freebie table are just as effective as 1,000+ in the packets. And, once we're able to modify our database applications, we'll be asking members whether they'd like electronic delivery of the progress reports. That will cut down on printing and mailing energy use.

In the Hotel

We're experimenting this year with some LED lamps for the art show lighting. Energy use will be 5–10% of the use for incandescent bulbs, but the purchase cost is high; we want to make sure we find lamps that provide the right color and amount of light.

We're also working with the hotel on improving information on their recycling and cleaning programs and on possibly buying wind-generated electricity for the convention from the local utility. When you're in your hotel room, make sure you look for the recycling bag that's provided to everybody—and use it.

In the con suite, we're working on buying locally where we can. Food miles (how far food travels to get from its origin to you) make a difference, and so do organic methods. Of course, there are limits on what we can do in Wisconsin in May, before most of the local crops start producing, and after most of the stored root vegetables are consumed. But we'll do what we can.

Of course, this year is only a start at a long-term process of change. We'll try to keep you informed. You can get involved in the process by emailing carbon33@wiscon.info and by coming to panels on the sustainability process over the weekend.

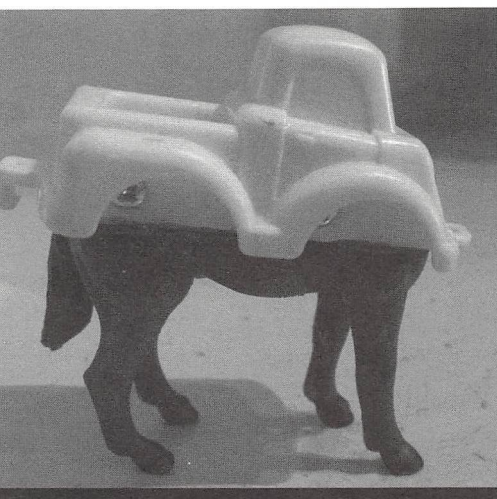


photo: A. Anderson

ON BEING THE IMPERFECT PLURAL*

PEOPLE WITH DISABILITIES WITHIN COMMUNITIES AND CULTURES

by Alicia “Kestrell” Verlager and Jesse the K

In our inaugural year (WisCon 31), the Disability Access initiative focused on making WisCon a welcoming environment for members with disabilities, both visible and invisible. As the initial wave of WisCon members splashes into their 60s and beyond, and as the convention reaches 1,000 members, access is evolving from an individual issue to a communal and cultural issue. We hope that, along with increasing access in various specific circumstances, the initiative will encourage the WisCon conversation to consider how disability stereotypes deprive our communities of texture and wisdom, and how SFF can offer insights into the creative project of living with disability.

Science fiction has always been actively concerned with how the design of our technologies reflects the values of our culture. Stories can be a powerful tool for uncovering truths that

readers (or the larger culture) sense intuitively without always consciously acknowledging them. SF can offer a particularly acute lens for examining the many contributions people with disabilities have made to the development of technology. Wherever new technologies have been developed, chances are people with disabilities were its earliest adopters. These technologies are labeled “special” or “assistive” when people with disabilities are alpha testing them. But when these technologies become ubiquitous, they’re rendered “normal” and even invisible—such is the cultural history of—to name a few—eyeglasses, telephones, typewriters, modems, and speech-enabled interfaces. Want us to name a few more? Ramps; electronic doors; increased font sizes on Web pages; captioned video materials; and text transcripts of audio lectures and podcasts.

Despite the literally untold efforts people with disabilities have contributed to the design and development of these technologies, the technologies themselves have been culturally appropriated by the mainstream, which then often eliminates the original accessibility intention. While the very first web pages offered a structure to ensure legibility by blind and sighted users alike, today millions of people resist the notion of doing anything “special” to ensure web sites are barrier-free. When confronted with a demand for access, those creators of an inaccessible website often claim, “Oh, we’ve never had anyone with a disability interested in participating.”

Science fiction culture shares with new technologies the ability to challenge and even radically alter existing concepts of what “normal” means. Fan culture frequently shares the disability community’s willingness to explode the boundaries of “how the world works.”

*NOTE FROM THE AUTHORS: The title plays on the conjugation exercises we were compelled to perform in language classes. We have attempted to demonstrate how we move from the first person singular to the third person plural, how we as human beings (able-bodied or otherwise) exist as both an individual “I” and a collective “we.”

For example, let's look at the cultural assumption that a body is fixed and predictable in both its ability and gender. Ursula K. Le Guin's *The Left Hand of Darkness* conveys how the ways in which we think of identity in relation to our bodies can be both personally transformative and culturally transgressive. Some might say that *The Left Hand of Darkness* is just about gender, and that extending its insights into disability is over-stretching. Historically, however, this is far from being the case. Within living memory, discussions regarding female, queer, and non-white bodies were all qualified as being less than human—that is, “abnormal.” Full humanity has been reserved to the heterosexual, white, male body, as well as to the fully-able body.

Understanding bodies as changing and unfixd is a matter of science and the experience of daily living, as well as being explored in science fiction. Our bodies—along with our abilities—are constantly changing and transforming. We are programmed to think of such changes, such as the process of aging, as a negative experience, conferring an automatic loss of identity and power. Discussion of people with disabilities demonstrates how overturning such assumptions can benefit many individuals who may not (yet) identify the issue as relevant to their own lives.

Because of its history and group identification as a literature which includes technology within the



boundaries of human agency, science fiction has been particularly strong at offering alternatives to the stereotype of people with disabilities as socially isolated and emotionally immature. No individual exists apart from communities and culture, and those who are marginalized—be it through disability, race, or sexual identity—reflect the shortcomings of the culture rather than the limitations of the individual. Disability has often been used by communities and cultures as a means of restricting who gets defined as a “real” citizen. Such definitions are often based upon an arbitrary standard of who “contributes” to that society, with the Catch-22 that the same individuals who are denied equal access and opportunities are then denied equal rights on the basis that they fail to meet the responsibilities of a full citizen. Yet again and again, history has demonstrated that a diverse citizenry contributes not only to the health and happiness of the individual, but the overall health and prosperity of the culture.

In Lois McMaster Bujold's Miles Vorkosigan novels, technology challenges the notions of what makes an “ideal citizen,” thereby opening up of a culture. Many people blink in confusion when we first point out that Miles is the first person with a disability to be integrated into his society, and that his integration, indeed, his very existence, is a result of new technologies which are opening that society. Miles's journey demonstrates

that disability is both personal and political, involving family, friends, and institutions, from the educational to the professional to the political.

We were originally drawn to science fiction because of its diverse societies where technology enabled everyone to participate. These same images link disability very strongly to technology as an expression of agency, using the ongoing search for more personalized tools as a means for disabled people to have more active social participation. That tool may be, as in the case of Miranda Jones from the original *Star Trek* a sensor net—the first example of wearable computing?—which allowed her to explore the universe beyond the boundaries some people would impose upon her. The *Babylon 5* space station created an environment where people could come together and create new communities, even a new world view, where difference became diversity instead of an excuse for cultural segregation. These SF technologies were tools for transforming an environment from harsh and unwelcoming to something that was capable of nurturing life and encouraging exploration, individually and on a wider cultural level.

What does this have to do with WisCon? All the speculative engineering in the world, much as we may love it, is only speculation until put into practice. In Madison, every Memorial Day Weekend, we have the chance to learn how all of this agency, disability, and access theory can work. Help us make it a reality.

2007 TIPTREE AWARD

by Debbie Notkin

THE WINNER OF THE 2007 JAMES TIPTREE, JR MEMORIAL AWARD IS *THE CARHULLAN ARMY* BY SARAH HALL (published in the United States as *Daughters of the North*). The British edition was published in 2007 by Faber & Faber; the American edition in 2008 by Harper Collins. The book, which is Hall's third novel, won the 2007 John Llewellyn Rhys Prize for the best work of literature (fiction, non-fiction, poetry, drama) from Britain or the Commonwealth written by an author of 35 or under. 2007 jurors were Charlie Anders, Gwenda Bond (chair), Meghan McCarron, Geoff Ryman, and Sheree Renee Thomas. Unfortunately, Hall will be unable to attend WisCon to claim her award.

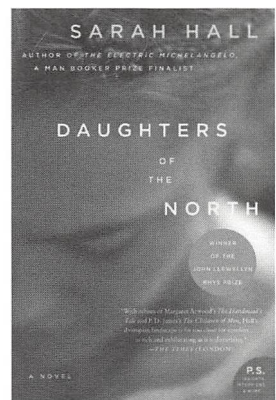
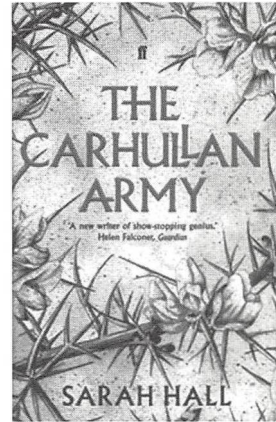
Here's what the jury has to say about *The Carhullan Army*:

Hall does so many things well in this book—writing female aggression in a believable way, dealing with real bodies in a way that makes sense, and getting right to the heart of the contradictions that violence brings out in people, but particularly in women in ways we still don't see explored that often. I found the writing entrancing and exactly what it needed to be for the story; lean, but well-turned. Sister subverts her personal identity, changes it to fight back, and we are left wondering who she would have been absent the authority, and whether the sacrifice was worth it. —Gwenda Bond

I found the book to be subtle and ambiguous in terms of its portrayal of the Army, and its utopia. The book ends with a half-triumphant, half-horrifying vision of battle-hardened women who held a city for 53 days. The book doesn't gloss over the dehumanizing nature of training and violence—as a reader I am still thinking about whether

these women's moment of triumph over the Authority was worth the personal price that these women paid. The use of a first person narrator, who was a true believer in some pretty horrifying things, hammered home that transformation and maintained an ambiguity that move the book far beyond cliché. The book became, ultimately, an examination of what it means to attain physical, violent power as defined by a male dominated world. And it asserted that it could be claimed by anyone, regardless of physical sex, provided they were willing to pay the price. —Meghan McCarron

The Carhullan Army does without magic. This need not be a virtue, but in this case I think it gets closer to the truth. It faces up to our current grim future (something too few SF novels have done) and seems to go harder and darker into war, violence, and revolution and in less space. My own experience is that sexual orientation, like left-handedness, is a stubborn thing that is not very susceptible to social conditioning (I'd never heard of homosexuality in my tiny Canadian village, so why wasn't I socially conditioned?). Sarah Hall's farm accepts same-sex love, but plainly it is a self-selecting community within a larger and hostile society that develops from the times we live in. I find that nourishing. —Geoff Ryman



2007 HONOR LIST

The Honor List consists of books that the 2007 Tiptree jurors think highly of, both for their general quality and their treatment of gender. Tiptree honor lists make excellent reading!

“Dangerous Space” by Kelley Eskridge. Title novella for the author’s collection, *Dangerous Space* (Aqueduct Press, 2007), original to this volume. Eskridge challenges the reader’s preconceptions about what makes someone male or female in this novella featuring a recurring character from several of her stories named Mars. Mars’ sex is never identified, in this story, or in the others. However, it’s almost impossible to stop from assigning one, and often going back and forth depending on the scene. In “Dangerous Space,” Eskridge skillfully deploys this tactic in the service of exploring love, ego, and rock ‘n’ roll. —*Gwenda Bond*

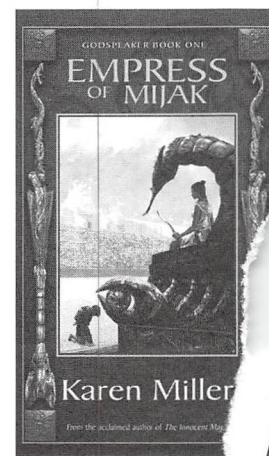
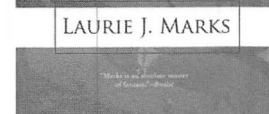
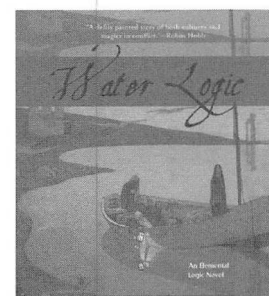
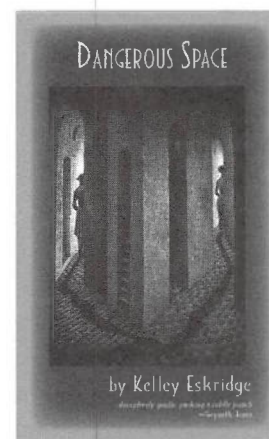
Water Logic by Laurie Marks (Small Beer Press, 2007). Karis, Zanja, Clement, and Ocean all make difficult decisions when it comes to how to use the power granted them, and each of them have their own style or philosophy on how power might best be used. It’s significant to me that we don’t see one blanket vision of how “women” as a whole might act with power in this book, but instead see these characters as human first. These books create a universe not only where there are no gender roles, but where the problems of that lack of gender roles are explored, as well as their benefits.

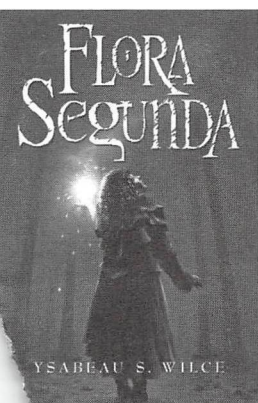
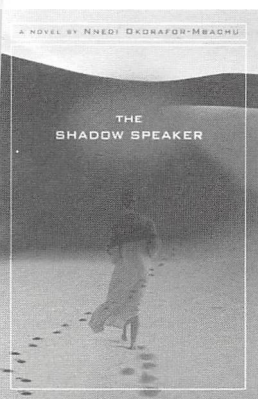
—*Meghan McCarron*

Empress of Mijak and **The Riven Kingdom** by Karen Miller (Harper Collins, Australia, 2007, Books 1 and 2 of the Godspeaker Trilogy). Both of these books are about a woman who gets underestimated and then claws her way up to ruling her kingdom, with some divine help. But the contrast between the two female empowerment narratives is really interesting—one is

a barbarian narrative about a woman who’s a nasty piece of work, the other is sort of fairy-tale-ish and much nicer. And I guess the third book in the trilogy will pit our two empowered female protagonists against each other, which I’m looking forward to. —*Charlie Anders*

The Shadow Speaker by Nnedima Okorafor-Mbachu (Hyperion, 2007). I found this to be a fascinating, powerfully written story of futuristic Africa from a perspective we rarely see in science fiction and fantasy—an African woman who is confident in creating in disparate realms, all of which are clearly her own. In a world where technology and magic are woven into one, Okorafor-Mbachu has carefully drawn a horrifyingly accurate and moving account of some of the most disturbing political and ecological atrocities that are taking place in Africa at this time, and yet the work is hopeful in a non-cynical, non-pop-cultural “We are the World” kind of way, and reaffirms that real change, though difficult, can be achieved. The novel is, at its heart, a coming-of-age work in which young Ejii, who witnessed her father’s brutal murder at the hands of a woman who is both her mentor and her captor, must navigate a new space for herself while coming to terms with her own evolving womanhood and personal power. Right now, in terms of imagination, ‘long vision,’ and storytelling magic, Okorafor-Mbachu is up there with Okri, Abani, and Zakes Mda. Based on Nigerian history and folklore, I think *The Shadow Speaker* covers some rich ground, exploring what it means to be ‘sister outsider’ and how it is often the ones who walk between worlds who help us understand it the most. —*Sheree Renee Thomas*





Interfictions, edited by Delia Sherman and Theodora Goss (Interstitial Arts Foundation/Small Beer Press, 2007). A disclaimer: I'm the kind of reader who skips the intro, dives right into the stories, then circles back to see what the editors had on their minds when they gathered the writers and their stories. In this case, I was glad I took this approach, because it allowed me to focus on the storytelling which is the point of the volume, rather than have a running debate (or tally) in the back of my mind about semantics and what just is and is not currently 'interstitial.' That said, a couple of the stories touched upon feminist themes that may be of interest to Tiptree audiences in particular: Joy Marchand's "Pallas at Noon," a goddess living next door tale that speaks to artists who may have lost a vital part of themselves as they lived and loved and longed for their art. Marchand takes a poet's hand to the writing, excavating the layers of disappointment or resignation that can set in as one settles into 'adult' life. "Hunger" by Vandana Singh, "Black Feather" by K. Tempest Bradford, and "A Dirge for Prester John" by Catherynne M. Valente are also noteworthy in a collection that has much to admire. —*Sheree Renee Thomas*

Glasshouse by Charles Stross (Berkley, 2006) is set in a John Varley-esque world where you can have any body you want and you can back up your brain. But the main character agrees to take part in an experiment where he'll live in a reconstruction of America in the 1990s. Because so much data from that era of history was encoded on magnetic tape and digital media, it's been lost and historians know little about the period from 1950–2040. So the 1990s reconstruction is fatally flawed, especially as it relates to gender roles. It's sort of a pastiche of the 1950s, where women are expected to be subservient and sexually available. The main character gets stuck in a female

body and quickly discovers how non-consensual gender roles can be. On top of that, participants receive points (towards a promised bonus) for gender conformity, including sexual behavior. —*Charlie Anders*

The Margarets by Sheri S. Tepper (Harper Collins 2007). I found this novel wonderfully imaginative, varied, and complex. Gender? Well one of Margaret's lives is a man, but it's small beer. The book is both a clear-eyed view of people and a fairy tale. It should be a mess; instead, very exciting. —*Geoff Ryman*

Y: The Last Man, written by Brian K. Vaughan, art by Pia Guerra (available in 60 issues or 10 volumes from Vertigo/DC Comics, 2002-2008). The main character of Vaughan and Guerra's long-running, finally-completed comic series, Yorick Brown, is often unabashedly PC. The supposed last man on Earth, he can be infuriatingly glib, but always compellingly human. Y is a deceptively accessible exploration of the nature of women, and of society, and of "manhood"—or at least, last manhood. That accessibility is a key part of its importance; it's rare that a work so openly concerned with complex gender issues is so widely embraced. —*Gwenda Bond*

Flora Segunda by Ysabeau Wilce (Harcourt, Inc. 2007). Wilce's subversive young adult novel isn't loud about its radical notions. In her invented Califa, of course protagonist Flora's mother is a no-holds-barred general, and, of course, the life Flora must escape is the one of the barracks (while still making a dress for her coming out party). Of course, her male best friend is a fashion plate with an obsession for a dashing hero known as the Dainty Pirate. By keeping these issues in the background, and overlaying them with a different story entirely, Wilce quietly invents a thoughtful, gender-bending paradigm. —*Gwenda Bond*

ABOUT THE JAMES TIPTREE, JR. AWARD

by *Debbie Notkin*



The James Tiptree, Jr. Award is given to the work(s) of science fiction and fantasy each year that best “explore and expand gender roles.” Although the award itself is not expressly feminist (rather, it rewards the exploration of gender), nonetheless, the Tiptree Award is a mainstay of the community that gathers around WisCon.

The award was founded in 1991 by Karen Joy Fowler (author of *The Jane Austen Book Club*) and Pat Murphy (author of *Wild Girls* and *Nadya*). The winner(s) are chosen by a panel of five jurors, who in turn are selected by the award’s board of directors (the “motherboard”). Winners receive \$1,000, along with an assortment of other prizes.

Pat and Karen founded the award when Pat was Guest of Honor at WisCon 15. Karen had expressed some annoyance that there were no science fiction awards named after women; the two “founding mothers” immediately set the tone for the Tiptree Award by somehow deciding that the best way to name an award after a woman was to name it after “James Tiptree Jr.,” a woman (Alice Sheldon) writing under a male pseudonym for a variety of reasons. Pat announced the award during her Guest of Honor speech.

Both founding mothers say that they never anticipated the level of enthusiasm with which the WisCon audience would greet Pat’s speech. One day after the speech, convention members began planning not only bake sales, but also publications.

Pat asked Debbie Notkin, (then a consulting editor at Tor Books, and the current chair of the Tiptree Award motherboard) to be the chair of the first panel of jurors (then called “judges”). The first awards were given at WisCon 16 in 1992, and went to Eleanor Arnason for *A Woman of the Iron People* and Gwyneth Jones for *The White Queen*. Both Arnason and Jones attended the convention.

Over the years, the primary fundraising focus has shifted from bake sales (although Tiptree bake sales are still a feature at many science fiction conventions and the motherboard would love for you to host one) to an extravaganza auction held each year on the Saturday night of WisCon and MC’d by Ellen Klages (author of *The Green Glass Sea* and also a long-time member of the motherboard). Other fundraising efforts are also ongoing.

The award ceremony itself generally consists of a member of the jury reading either her own or fellow jurors’ comments on the winning work, the presentation of all of the winner’s gifts (including the \$1,000 check), the crowning of the winner with a ceremonial tiara, an acceptance speech, and a serenade by “the Tips,” an impromptu group of amateur singers who sing a silly song somehow related to the work or the author.

In 1998, Edgewood Press published an anthology of Tiptree-award short-listed fiction, entitled *Flying Cups and Saucers: Gender Explorations in Science Fiction and Fantasy*, edited by “Debbie Notkin and the Secret Feminist Cabal.”

In 2005, Tachyon Publications began producing an annual anthology, *The James Tiptree Award Anthology*. With a somewhat larger reach than the initial anthology, these annual volumes (edited by Karen Joy Fowler, Pat Murphy, Debbie Notkin, and Jeffrey D. Smith) include excerpts from the most recent winning novels, recent honor-listed short stories, short stories which were honor-listed from earlier years, and nonfiction which is either related to the award’s gender focus, or which conforms to themes that arise as the anthology is put together. At this writing, three Tachyon Publications annual anthologies are available, and the motherboard and Tachyon are considering further publishing ventures together.

The Retrospective Tiptree Awards were presented in 1996 to acknowledge the award's fifth anniversary. They were administered by the two founding mothers, with Debbie. The winners were nominated by polling everyone who had been jurors up to that point, and then the winners were selected by a vote of the same group. The result was 18 (!) honor works, and three winners (two of which were combined by the administrators before voting). The retrospective award winners are listed in the Winners List at the end of this article.

In 1997 the Tiptree jury named fantasy and science fiction author, Angela Carter (1940–1992) to receive a special lifetime achievement award of appreciation. Gender issues suffuse everything written by Carter, author of *The Bloody Chamber* and *Black Venus*. Her stunningly varied body of work offers profoundly original ideas to the genre.

The Fairy Godmother Award was announced in 1997. For the very first Fairy Godmother Award, the founding mothers created a special jury to review candidates. After the first award, however, the founding mothers, and later the motherboard, decided to handle all Fairy Godmother Awards itself. Recipients are confidential, except for a public Fairy Godmother Award to allow Freddie Baer, artist for all Tiptree t-shirts and aprons, to attend the World Science Fiction Convention in Australia. Most Fairy Godmother Awards function as “mini mini mini MacArthur ‘genius grants’” to writers in need of a lift to their professional career. One or two fairy godmother awards are given out in most years, and the award consists of a \$1,000 check with a note that says “The Fairy Godmother strikes without warning.” Amusingly enough for the Tiptree Award, the name of the Fairy Godmother Award references *Glory Road*, by Robert A. Heinlein.

The Tiptree Award owes not only its continued existence but its financial stability and significant volunteer base to first, WisCon, and second, the energy and enthusiasm of feminist science fiction fans around the world.

WINNERS OF THE TIPTREE AWARD

- 2007 Winner**
Sarah Hall
The Carhullan Army
 (published in the U.S. as *Daughters of the North*)
- 2006 Winners**
Shelley Jackson
Half-Life
- Catherynne M. Valente**
The Orphan's Tales:
In the Night Garden
- Special Award:
Julie Phillips
Alice Sheldon: The Double Life of James Tiptree, Jr. (nonfiction)
- 2005 Winner**
Geoff Ryman
Air
- 2004 Winner**
Joe Haldeman
Camouflage
- Joanna Sinisalo**
Troll: A Love Story (originally published in Finnish; title in Great Britain is *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
- 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

RETROSPECTIVE AWARD WINNERS

- 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)

EVER-EXPANDING BROAD UNIVERSE

by Phoebe Wray

We're proud and delighted that member L. Timmel Duchamp is a Guest of Honor at WisCon 32!

What a terrific year Broad Universe has had! The best ever. Since the last WisCon (our birthday, and we're eight now) the membership has increased from around 200 to 300 fabulous SF/F/H writers and readers and publishers, due in part to a membership drive spearheaded by Motherboard member Sue Lange. More than that—the Broads were seen and heard at thirteen conventions last year.

Our members were singled out for Guest of Honor applause throughout the year. Carol Berg was GoH at Icon, the Israeli Fantasy, Science Fiction and Role-Playing Festival in Tel Aviv, Israel, and at the Writers in the Sky literary event in Telluride, Colorado. Louise Marley was GoH at Armadillocon, and had a "fabulous experience" as a special guest at Les Utopiales, an

SF/F conference in Nantes, France. Tres bien!

Despite all that con-hopping, members had 87 new books published in 2007 and more than 39 new stories by Broads found homes in magazines and anthologies.

The awards keep pouring in! Broads won, were nominated, and/or short-listed for the Nebula, World Fantasy, Hugo, Preditors & Editors, Dream Realm, Locus, Gaylactic Spectrum Awards, Tiptree, SF Poetry Assn., International Publication Prize, NJ Horror Writers Assn., Allbooks Reviewer's Choice Award, Indie Excellence Book Awards, *USA-BookNews* "Best Books of 2007," and Spinetingers Book of the Year.

Many Bloody Returns, by member Lyda Morehouse, writing as Tate Halloway, made the *New York Times* Bestseller List, and Kay Kenyon's *Bright of the Sky* made four different

lists of Recommended and Best books: American Library Assn., Locus Online, Publishers' Weekly, and SF Site.

There are *literally* too many winners to list here. Stop by our book table outside the WisCon dealers' room for a brochure listing all of these awards and honors. You can also pick up most of these great books there!

The most visible member service offered by BU is our book tables (check us out on the 2nd floor at this convention). In 2007 we expanded our reach and, we hope, our audience with tables at two non-SF/F/H venues. Amy Hanson coordinated the table at the Pacific Northwest Booksellers Assn. trade show in September, proudly displaying members' books to 500 bookstore owners, handing out our "New Releases" brochure, and a 19-page booklet, "Books by Pacific Northwest Members of Broad Universe," and our other publicity brochures. We've heard of at least one

Broad Universe: The voice for women writing science fiction, fantasy, and horror.

www.broaduniverse.org

author who scored a book signing event as a result. Members Brenda Cooper and Adrianna Dane helped staff the table. Sue Lange organized a similar outing at the Independent and Small Press Book Fair in New York City, a weekend event where we handed out brochures, sold books, talked to writers, and in general got the word out to the general public about our members and our mission. Phoebe Wray helped staff the table.

Last year we also added book tables at Readercon in the Boston Area, and Philadelphia's Philcon to our list. Lurking behind the scenes in all of this, getting our sales tax licenses and keeping us happy and honest, is our indefatigable treasurer and great idea generator Grace O'Malley.

We continued holding Rapid Fire Readings (events where several members read for five or ten minutes) at conventions, reprising our well-established appearances at WisCon

and World Fantasy Con (where Heather Lindsley did a bang-up job of moderating at the last minute) as well as putting on a show at numerous regional and smaller conventions. Nancy Jane Moore coordinates our readings.

Our website has been updating and is an on going project, with the behind-the-scenes wizards Kathryn Ann Sullivan, JJ Pionke and Alyx Delamonica. *The Broadsheet*, our online magazine edited by Lettie Prell, has continued to expand. Sue Lange edits a weekly newsletter on our site keeping members (and the general public) aware of who's where doing what, and who has made sales.

As we begin our next year, new member Selly Breagle has started creating new services for BU members. The first is a series of marketing tele-seminars with major publishing pros, with tips and Q&A about how to promote our books.

The composition of the Motherboard of Broad Universe changed during 2007. After seven years, the original board has now cycled itself off. We don't worry though, the Founding Mothers are still lurking as advisors. For the record, the Motherboard is Theresa Crater, Sue Lange, Nancy Jane Moore, Grace O'Malley, Lettie Prell, Kathryn Ann Sullivan, and Phoebe Wray. Members of the Advisory Board are Suzy McKee Charnas, Rob Gates, Jeanne Gomoll, Amy Hanson, Debbie Notkin, Sarah Palmero, Jennifer Pelland, JJ Pionke, Diane Silver, Morven Westfield, and Heather Whipple.

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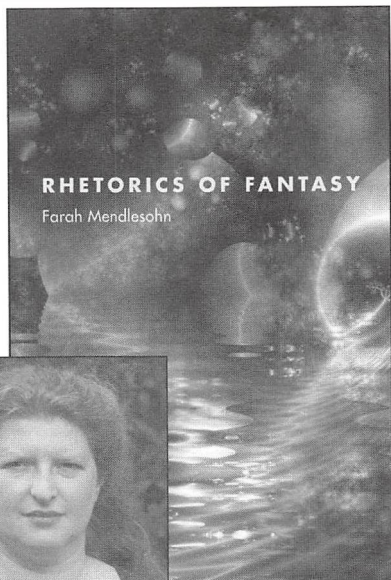
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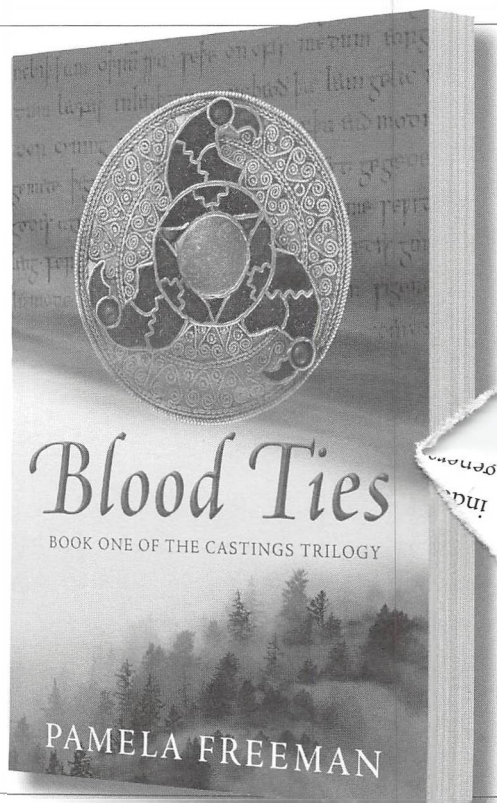
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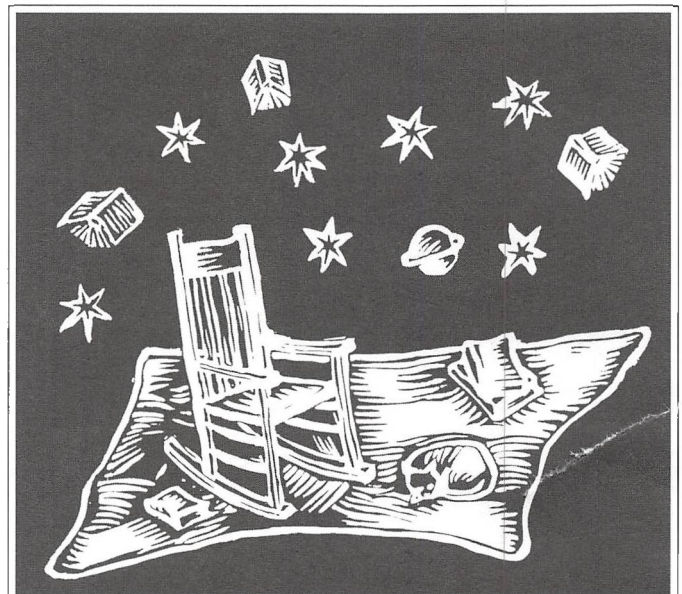
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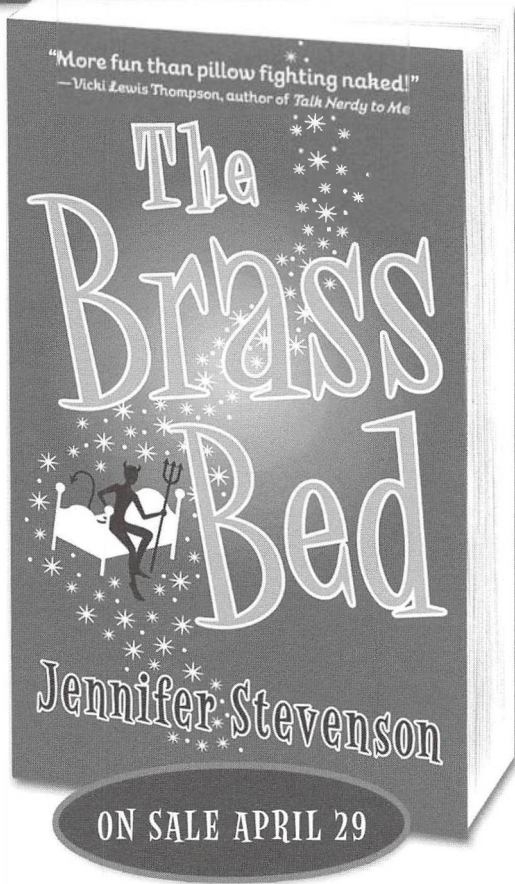
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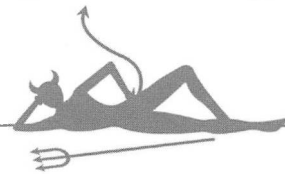
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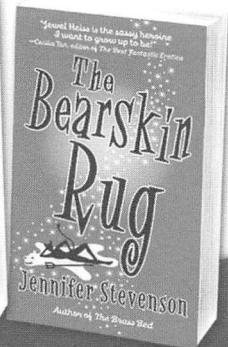
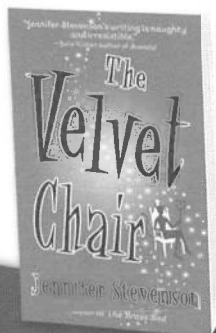
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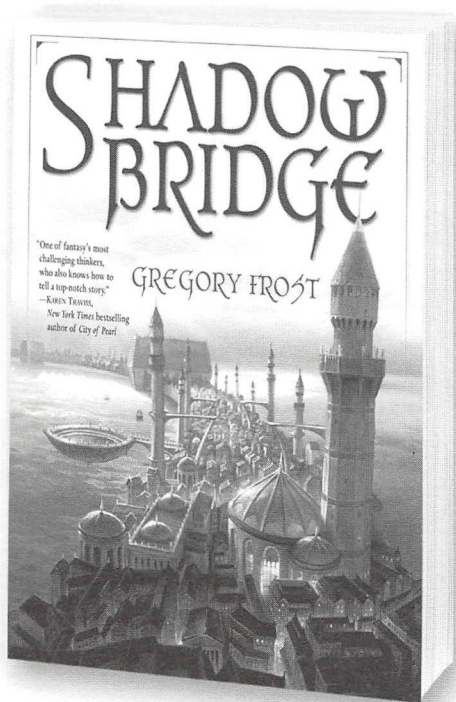
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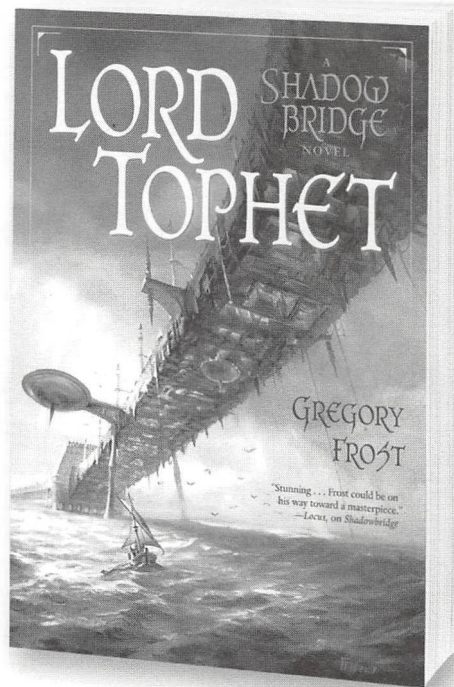


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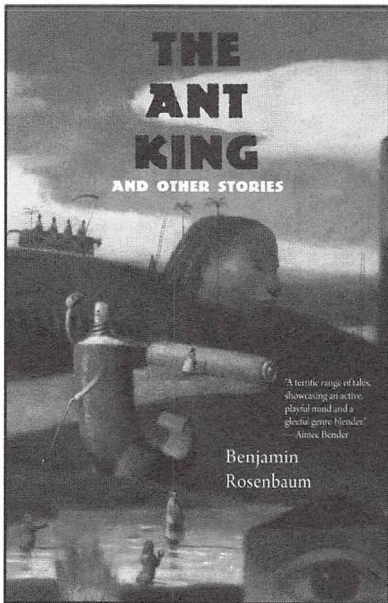
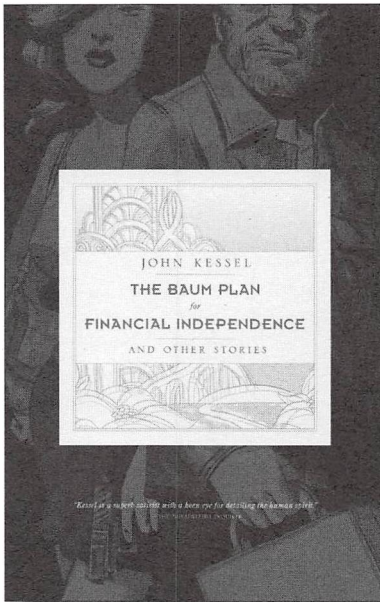
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fiction (mostly)



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Howard Who?
Howard Waldrop

Couch
Benjamin Parzybok (NOV.)

Travel Light
Naomi Mitchison

The Serial Garden: The Complete Armitage Family Stories
Joan Aiken (OCT.)

Trash Sex Magic
Jennifer Stevenson

Pretty Monsters
Kelly Link
(Ok, this is from Viking, not Small Beer. OCT.)

Kalpa Imperial: The Greatest Empire That Never Was
Angélica Gorodischer
(translated by Ursula K. Le Guin)

The King's Last Song
Geoff Ryman (SEPT.)

Carmen Dog The Mount Report to the Men's Club and Other Stories
Carol Emshwiller

AVAILABLE NOW

Water Logic
Laurie J. Marks

Magic for Beginners Trampoline (ed.)
Stranger Things Happen
Kelly Link

The Best of Lady Churchill's Rosebud Wristlet (Del Rey)

Endless Things: A Part of Egypt
John Crowley

Meet Me in the Moon Room
Ray Vukcevich

Interfictions: An Anthology of Interstitial Writing
Edited by Delia Sherman & Theodora Goss

CHAPBOOK SERIES
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Mark Rich

Mothers & Other Monsters
Maureen F. McHugh

Rossetti Song
Alex Irvine

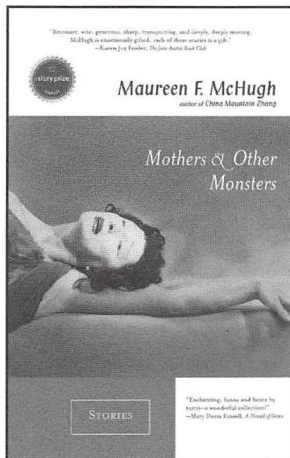
Storyteller: Writing Lessons and More from 27 years of the Clarion Writers' Workshop
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writes “Gorgeously crafted stories” says super-librarian Nancy Pearl. Small Beer Press congratulates Maureen (and L. Timmel Duchamp) on being Guests of Honor during the best weekend of the year.

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“One of my favorite writers. This collection is a welcome reminder of her power—they are resonant, wise, generous, sharp, transporting, and deeply, deeply moving. McHugh is enormously gifted; each of these stories is a gift.”—Karen Joy Fowler

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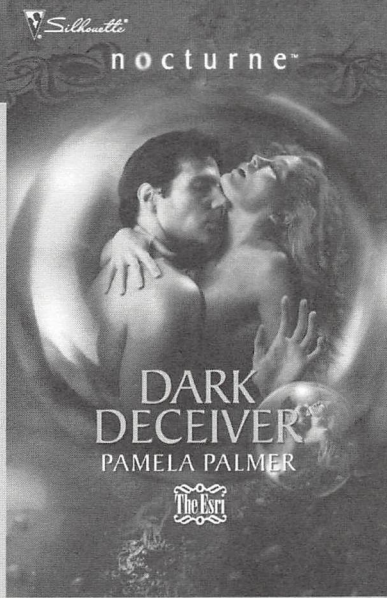
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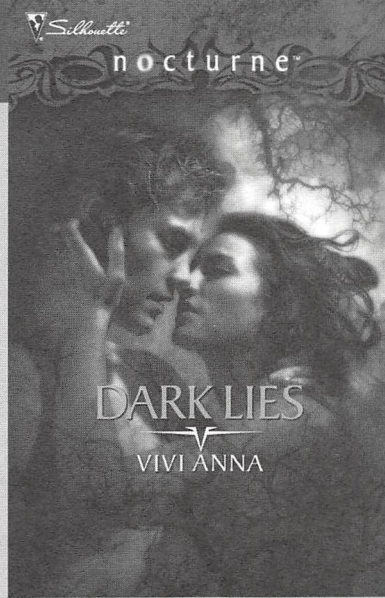
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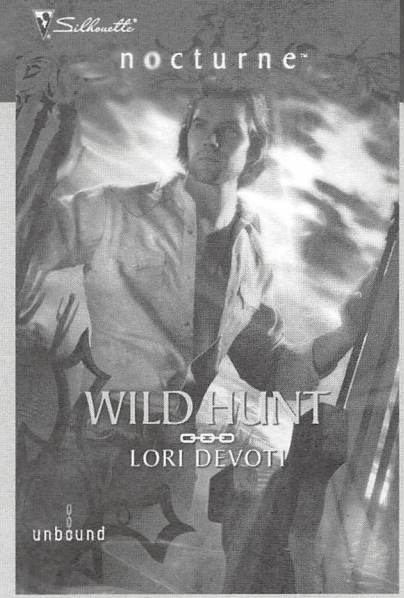
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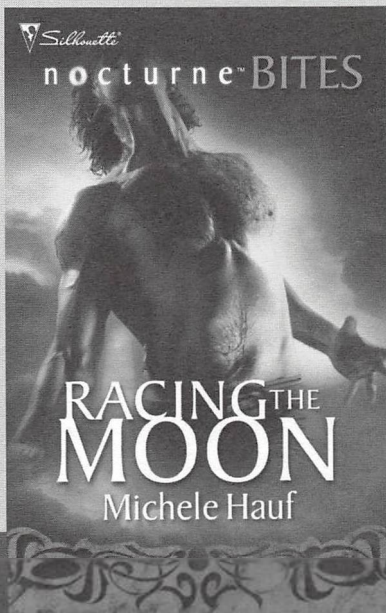
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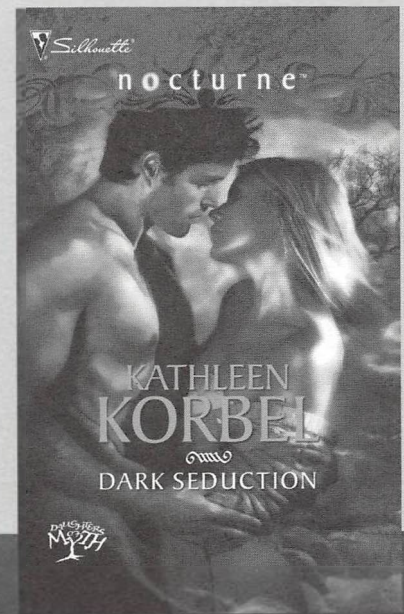


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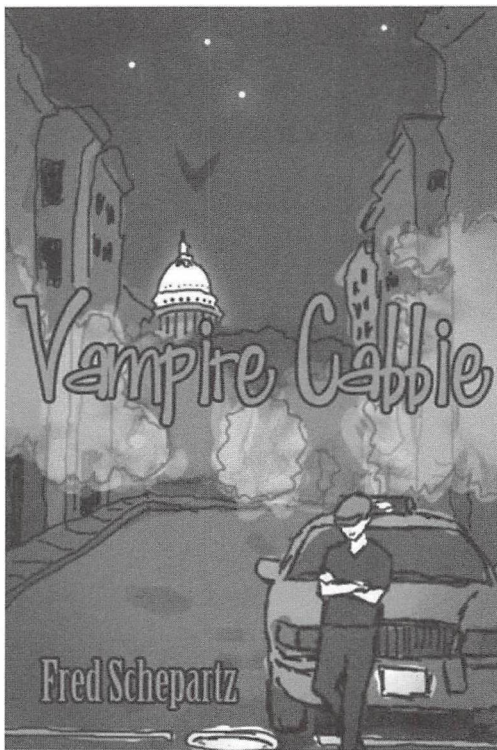


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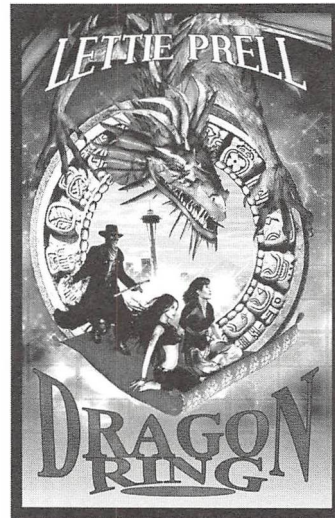


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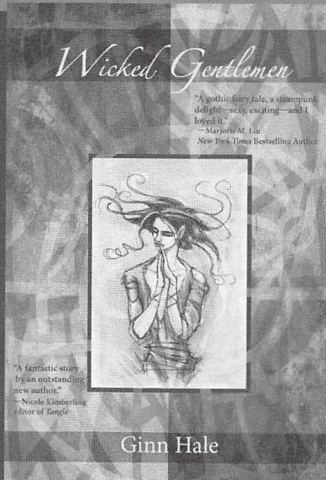
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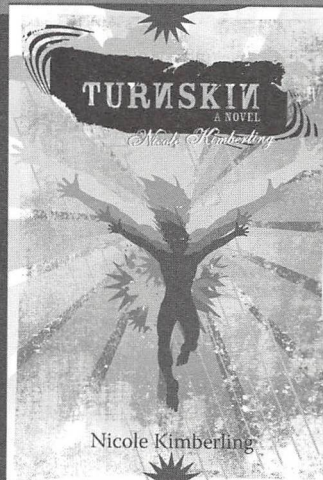
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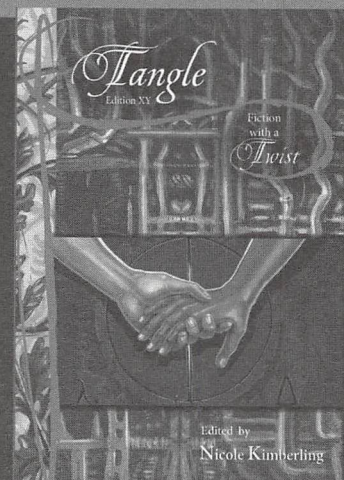
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Author of:

Blood in the Fruit: Book Four of the Marq'ssan Cycle

Tsunami: Book Three in the Marq'ssan Cycle

Renegade: Book Two of the Marq'ssan Cycle

Alanya to Alanya: Book One of the Marq'ssan Cycle



Broad Universe

Broad Universe happily celebrates the imaginative worlds and work of former WisCon guests of honor, who honor and inspire us with their membership:

Suzy McKee Charnas
Beverly De Weese
Pat Murphy
Ursula K. Le Guin
Suzette Haden Elgin

Delia Sherman
Ellen Kushner
Patricia McKillip
Laurie Marks
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Broad Universe is an international organization with the primary goal of promoting science fiction, fantasy, and horror written by women. Anyone excited about that project is welcome to join us.
Visit us at the table in the Dealer's Room or online at www.broaduniverse.org

New From Aqueduct Press

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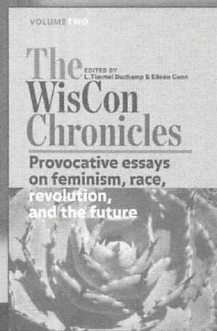
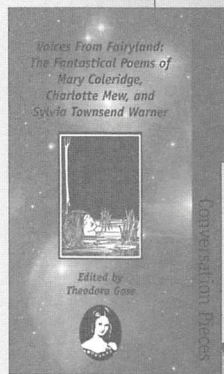
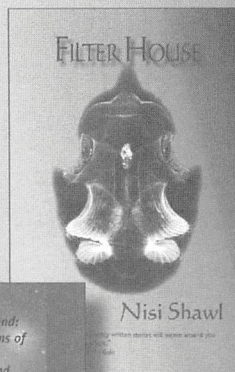
Short fiction by Nisi Shawl

Voices From Fairyland: The Fantastical Poems of Mary Coleridge, Charlotte Mew, and Sylvia Townsend Warner

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WisCon Chronicles, Vol 2: The Future of Science Fiction

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Essays by
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Conversation Piece #21

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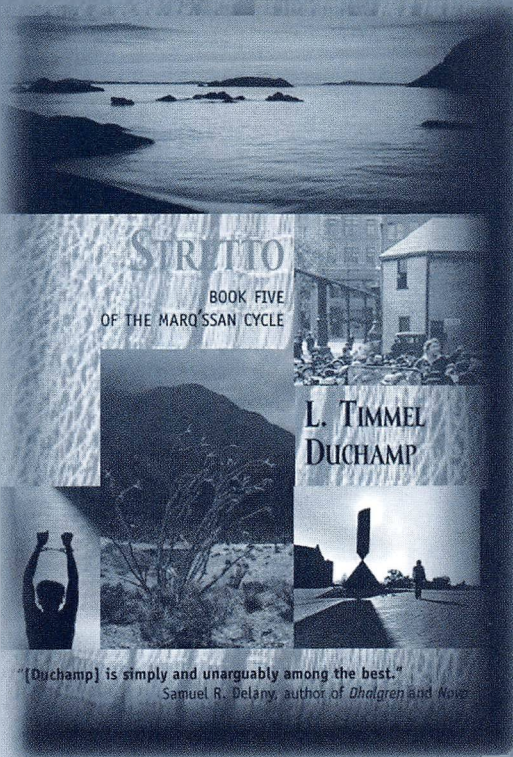
"...pulse-pounding page-turner, based on Duchamp's research into the shenanigans and evil-doings of our own favorite set of spies, the CIA."

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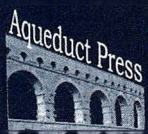
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Can we print fewer copies next year?

When you complete your WisCon 32 survey (www.wiscon.info/survey.php), please let us know whether you value a printed souvenir book. Using ESP to broadcast it directly into your subconscious would be great, but we don't know how. A PDF, available online, would be the next most green solution, but is it what you want?

**Do you have other ideas for greening WisCon?
Let us know!**