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Appendix I

The Battle of the Sexes in Science Fiction 1926 - 1973

All texts discussed in detail in the thesis are marked with an asterix.


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Appendix II

The James Tiptree, Jr. Memorial Award Lists

The following lists were provided by Jeanne Gomoll, who manages the Tiptree Award archives.

The James Tiptree, Jr. Memorial Award

The James Tiptree, Jr. Award is given to the work of science fiction or fantasy published in one year which best explores or expands gender roles.

The Founding Mothers

Karen Joy Fowler and Pat Murphy

The Heroes

The people who made the bake sales, contributed to and produced the cookbooks, designed the t-shirts, sewed the quilt, donated unsolicited cash, attended the annual ceremonies, and otherwise contributed to the ongoing life and saga of the Tiptree organism. The energy and enthusiasm the award engenders is incontrovertible proof of just how hungry the science fiction community is for this award, and how ready everyone has been to make it happen and make it keep happening.

The Process

Each year Founding Mothers, Pat Murphy and Karen Joy Fowler appoint a panel of five judges to read and discuss among themselves the merits of gender-bending fiction published in the previous year. Anyone and everyone is invited to forward recommendations for novels and short fiction to Karen Joy Fowler (3404 Monte Vista, Davis, CA 95616), who will request copies for the judges from publishers. Publishers are encouraged to alert Karen about soon-to-be-published gender-bending fiction.

At the end of a year of reading and deliberation, the judges choose a winner who is invited to the Tiptree Award ceremony to accept their award and prize money. Each winner receives a check for $1000. Tiptree ceremonies have been
held at several WisCon SF conventions in Madison, Wisconsin, as well as at Readercon in Worcester, Massachusetts, and at Potlatch in Oakland, California.

Although the judges choose not to release a list of nominees before the actual award, thus creating an artificial set of "losers," they do publish a "shortlist" of fiction to which they wish to call readers' attention. In 1994 and 1995, the judges published both a "shortlist" and a "longlist."

"One of the most exciting things about the first panel of judges for the Tiptree Award was the intensity, care, and concern with which the judges read, and wrote about what they read. Everyone aired real concerns, everyone listened to each other.

"The James Tiptree, Jr. Award was started by visionaries, supported by nourishment, and selected with passion, patience and respect for difference. Alice Sheldon would have a lot to be proud of." - Debbie Notkin, coordinator of the first Tiptree panel of judges, 1992

The 1992 James Tiptree, Jr. Award

Judges

Suzy McKee Charnas
Sherry Coldsmith
Bruce McAllister
Vonda McIntyre
Debbie Notkin (coordinator)
Non-attributed commentary harvested from correspondence among the judges.

Winners of the 1992 James Tiptree, Jr. Award


"Four-square grumpy humor and effortless inventiveness. It explores the situation of a people much more obviously (if not more deeply) fixed in mammalian psycho-sexual wiring than we are (or think we are). No easy answers, no question begging, just a clean, clever job."

"That wonderful mix of 'sense of wonder' (alien-ness) and shock of recognition (humanity) which ... the very best science fiction has and which ... 'courage' in SF demands."

Gwyneth Jones, The White Queen, Gollancz, 1991
“The real reason this book is so good is its moral complexity. You don’t know whether to root for the heroes as they challenge the seemingly benevolent aliens or to pity the heroes for their xenophobia. Jones makes that decision as difficult for us as the decision to support the PLO or the IRA or the Mujahadeen (take your pick) is for people today. The book is infuriatingly and justifiably inconclusive; the characters are as confused as most of today’s viewers are.”

1992 Shortlist

John Barnes, Orbital Resonance, Tor 1991

“This book deserves serious consideration because of the viewpoint character (a teenage girl on a space station) and because of the changes Barnes postulates in people living in a new environment. It’s very good science fiction; excellent speculation. Quirky and interesting politics. He’s done a fine job of imagining what living in his creation would be like.”


Karen disqualified this one early, because she administers the Tiptree with Pat Murphy, but the judges didn’t let her keep it off the shortlist. “Every bit as distinguished as The White Queen. After eight years of cyberpunk as a more masculine than feminine endeavor, two very strong writers [Fowler and Jones] have invented a feminist reply. In so doing, they’ve made a long overdue contribution to the great dialog of the SF field.”


“Gentle not only successfully blurs the gender lines around rape, she raises all the questions so prevalent in contemporary culture about date rape, marital rape, and other situations where the lines are blurred. ... One of the best things about the book is that the protagonist understands what she’s done, and why, and through that, comes to understand what the rapist did, and why. Gentle also, in the relationship between the protagonist and her husband, deals with two [essential] gender issues (or at least relationship issues)-love without beauty and love in a context of controlled jealousy.”

Greer Ilene Gilman, Moonwise, NAL/Roc, 1991

“Women of various ages and stages and forms struggle over a most basic and grand ‘magical’ achievement, the accomplishment of the winter solstice and release towards spring. A victory is won without the toot of a single war-horn or clash of battle, and it works-without argument, without over-protection, without polemic of any kind, but just by being told, and well-told.”
Marge Piercy, *He, She and It*, Summit Books, 1991

"Women tend to talk differently from men ... Part of the reason women speak differently is because their concerns are different. I think that Piercy has taken on cyberpunk and made it answer the questions that women are most likely to ask about the future. Shira and Malkah, the protagonists, are not sleazoid-underworld-street-samurai; they’re women who’d like to raise a kid successfully as well as jack in. ... This was new; it is not a minor triumph."

*The 1993 James Tiptree, Jr. Award*

**Judges**
- Eleanor Anason
- Gwyneth Jones
- John Kessel
- Michaela Roessner (coordinator)
- Pamela Sargent
- Non-attributed commentary harvested from correspondence among the judges.

*Winner of the 1993 James Tiptree, Jr. Award*

Maureen McHugh, *China Mountain Zhang*, Tor, 1992

"Homosexuality is a useful device for a political novelist—a male homosexual is a public agent who does not stand to benefit, in the terms of his own futurity, from anything the state can do. Throughout this novel there’s an understated, building tension between the loveless embrace of the ‘caring’ state and the unassuming humane behavior of Zhang the outsider. Deep in the heart of *China Mountain Zhang* there’s a very old riff: the wild talent, the young male outsider who is smarter, faster, much better than the system that rejects him. McHugh has given this old, old story an elegant transformation."

"A sympathetic and subtle portrayal of women and men in nontraditional roles."

"Avoiding preachment without abandoning thought is hard. Characters must seem real without seeming doctrinaire; issues must arise out of the story instead of being imposed on it. By this standard I’d say McHugh’s *China Mountain Zhang* is the best political novel I’ve read in years, because for the most part it doesn’t seem to be about politics at all."

"Rigorous science fiction, set in a non-western culture. It’s well written and the characters live and breathe. It’s got it all."
1993 Shortlist

Carol Emshwiller, *Venus Rising*, Edgewood Press, 1992

"Liked the alien sense of Emshwiller's amphibious people. An explicitly feminist story which also has an underlying, rationalized yet subtle science-fictional rationale. I like the way *Venus Rising* can be read both metaphorically and as a 'pure' science fiction story."

Ian MacLeod, "Grownups," Isaac Asimov's SF Magazine, 6/92

"This taps into some basic male discomfort with what pregnancy does to women's bodies (although there is no pregnancy *per se* in the story), and also with adolescent fears about adulthood, the perception of growing up as a loss of vitality and identity."


"A good science fiction novel about incest or the threat or possibility thereof. Moffett also does a good job of showing the connection—for many conservative Christians—between religion, consumerism, disrespect for the planet and fear of different people."

"Moffett's writing on gender issues, and on the future of humanity, is profoundly and insidiously pessimistic. Under the placid surface of *Time*, there's a truly terrible, and grimly justified, vision of the relationship between the sexes."


"Liked this book's openly sexual interpretation of human power broking, and the way that sex-drive scabbling for dominance is shown as being destructive on every possible level."

"If this novel isn't explicitly about gender roles, they certainly underlie and drive the characters and their interactions. This is rich, realistic, beautifully done science fiction with the kind of detail that makes one feel the writer has actually lived in the world he creates."

Sue Thomas, *Correspondence*, The Women's Press, 1992

"Thoughtful, philosophical, intelligent exploration of human/machine interfacing and transformations."

Lisa Tuttle, *Lost Futures*, Grafton, 1992
“This book is a multiverse riff, strongly reminiscent of The Female Man and Woman on the Edge of Time, but the device is used for a personal, not a political story. It’s mildly yet pervasively eerie and disorienting.”

Elisabeth Vonarburg, In the Mother’s Land, Bantam, 1992

“Vonarburg’s writing has a seriousness of purpose that much American science fiction, even some of the best, lacks; moral issues and intellectual debates are an important and exciting part of her work. Change may be necessary, but one has a sense, in this novel, of how problematic it is and how much pain it can cause. One of the delights of this novel is that the reader learns about the protagonist’s world in much the way she does, first discovering her immediate environment and then, gradually, the world beyond it.

The 1994 James Tiptree, Jr. Award

Judges:
Steve Brown = SPB
Susan Casper = SC
Jeanne Gomoll (coordinator) = JG
Ursula K. Le Guin = UKL
Maureen F. McHugh = MFM

Commentary was harvested from correspondence among the judges and attributed by the judges' initials.

Winner of the 1994 James Tiptree, Jr. Award

Nicola Griffith, Ammonite, Del Rey, 1993

Griffith details a civilization—several generations old—composed entirely of women. Her novel displays uncommon skill, a compelling narrative and a sure grasp of the complexity of civilization. While avoiding rhetoric, cant and stereotype, Griffith's politics run subtle and deep. [SPB]

A well-written first novel of a world on which there are no males, the men having been killed by a virus long ago. The story is told through the eyes of a woman who goes there to study the society that has evolved. This is the story of how people interact, and the evolution and adaptation of the protagonist to a world that is different from the one she's always known. Also a novel which postulates that a society composed of only women would not be fundamentally different from one containing both genders. A real page-turner with beautifully well-drawn characters. [SC]
Ammonite is an interesting rite-of-passage novel in which the main character Marghe works out who she is and what she wants to do with her life. The culture of the planet Jeep-influenced by a virus fatal to most women and all men, that also facilitates genetic mixing and not-really-parthenogenic births—was fascinating and believable. This book is not based on “difference” gender philosophy (i.e., that women and men are basically psychologically different), and therefore, the women-only culture wasn’t portrayed as a utopia for its lack of men. Greed and mindless violence exist in this culture as in ours. Its gender-bending message was that sexuality is only a minor part of human relationships. The characters all seem to take it for granted that sexual preference is an almost irrelevant aspect of understanding one another. In fact, the lack of men in this world is important only for the fact that because of it, Jeep is quarantined from the rest of the (mainly corrupt) Federation, until and if an vaccine is discovered. The human women on Jeep are never referred to as a lesbian community. They are simply a community of people, all of whom happen to be women. [JC]

A self-assured, unself-conscious, convincing depiction of a world without men, this is perhaps the strongest pure science fiction on the list-doing what only SF can do, and doing it with skill and brio. Is it a gender bender? It answers the question “When you eliminate one gender, what’s left?” (a whole world, is the answer). but a lot of books like Moby Dick, eliminate one gender, and yet nobody thinks anything about it. I believe Kate Clinton has the answer: “When women go off together it’s called separatism. When men go off together it’s called Congress.” [UKL]

When plague wipes out all the men and many of the women of a contingent of marines, a planet is declared quarantined. Marghe is sent to study the “natives,” women left from an earlier colonization attempt which was also infected. Ammonite could have been a didactic novel or a utopian fiction, but Griffith has made her world of women complex and full of people both good and bad. [MFM]

1994 Shortlist

Eleanor Arnason, Ring of Swords, Tor, 1993

A novel about human interaction with a culture where cross-gender relations are forbidden, and even contact is kept to a minimum. A lovely book, though the violent male, non-violent female aspects were a tad heavy-handed. Also suffers slightly from a read-the-next-book-in-the-series sort of ending. [SC]

This novel is both a rousing page-turner and idea-turner. The aliens in this book might be the technically advanced version of the aliens from Arnason’s
Tiptree-winning novel, *Woman of the Iron People*. In both books, Arnason created an alien race whose social stability stems directly from the separation of male and female cultures. Both books are also based on the arguable premise that the male tendency toward violence differentiates gender. Given that premise, the culture and story that follows are fascinating. Both Hwarhath and Human culture must re-examine all their assumptions when the two races meet one another and begin negotiations to avoid war. (JG)

Both the narrators of this book use an understated, slightly self-mocking, casual tone which may lead the reader to take the story lightly. It is not a lightweight story. It is intellectually, emotionally, and ethically complex and powerful. A great deal of it is told by implication only, and so the moral solidity of the book and its symbolic and aesthetic effectiveness may pass a careless reader right by. The characters are mature, thoughtful, imperfect people, the settings are vivid, the drama is tense, and the science-fictional reinvention of gender roles is as successful as any I have ever read.

The only physical gender difference between human and Hwarhath is that alien women are a little larger than the men; but the cultural gender differences are immense and their implications fascinating, both as a device for questioning human prejudice and convention, and as the basis for a very good novel. The shadowy presence of a third species runs through it both unifying its ideas and always putting all assumptions back in question—a beautiful symbolic device. A beautiful book. (UKL)

A story of alien contact where the male of the species is considered too volatile to have at home. Arnason examines some of our assumptions of gender by creating an alien race whose assumptions are just enough different than ours to bring ours into high relief. (MFM)


Two young girls, minor characters in *The Robber Bride*, demand that all storybook characters—good and evil—be read as female. So too does Atwood portray all the main characters of *The Robber Bride*—good and evil—as female. This fictional warping of gender role expectations forces an understanding that is ironically more complex than the so-called real world in which behavior and archetype are frequently divided into two sets, female and male. The hint of possibly supernatural motivations, give me the excuse to include this wonderful novel on the Tiptree shortlist. [JG]

Though in this book Atwood does not extrapolate from gender construction as she did in *Handmaid’s Tale*, gender construction and the behavior and relationships forced on people by their gendered sexuality is always one of her
central topics. In this case we have a major artist at the height of her powers telling a very grimm's fairytale about what a Bad Woman does to Good Men and Good Women. It is a splendid novel, and far and away the funniest book this jury got to read. (UKL)

Sybil Claiborne, *In the Garden of Dead Cars*, Cleis Press, 1993

To me this is the most original book we read, and the most honest. The grim, repressive urban future seems familiar, conventional, but it grows less so as we read: its vivid, gritty reality is not borrowed, but discovered. What has happened to men, how women have adjusted to it, who the "carnals" are, all this complex matter is told with a mature and subtle simplicity, as the background to a strong love story and to the yet more powerful relationship of a daughter and a mother. [UKL]

L. Timmel Duchamp, "Motherhood" in *Full Spectrum 4*, Bantam, 1993

Considers the very interesting premise that human sexual dimorphism (e.g., gender) is a physiological accident that might be swept away by a virus. A young girl reconsiders her body, her self and her relationship with everyone around her when she catches this virus. [JG]

A nineteen year old girl ! discovers that her boyfriend has given her a virus that makes her something not human, maybe not female, and the government wants to keep her quarantined. This story could have been the story of a victim but Duchamp has made Pat, her nineteen-year-old, both nineteen and anything but a victim. [MFM]


Robertson has crafted a vivid portrait of a Native American society-the Sioux, at a time when the events of Little Big Horn are occurring just over the horizon. His main characters are two women, one enacting a warrior role and the other transvestite, that seem startlingly unlikely to our eyes. Robertson fearlessly avoids presenting his Sioux with politically correct Noble Savage stereotyping, giving us several thoughtless, cruel, even stupid examples, and ends up with a three dimensional picture of a fully human milieu. [SPB]

A vivid story about Indian Wars of the last century that explores gender in both its look at a young woman who takes on the role of warrior to assuage her brother’s ghost, and her transvestite friend who has his eyes set on the white soldiers. [SC]

This story is interesting for its message that cultures based upon different understanding of humanity create dissonant communication when individuals
from those cultures try to understand one another. Indians and Whites; women and men; White men and Indian women... [JG]

James Patrick Kelly, "Chemistry," Asimov's, 6/1993

In Kelly's vivid story, all of the interactive negotiations that transpire between lovers have been reduced to chemical transactions. One might think that this love story would end up as interesting as the purchase of a used car, but ultimately it is love story and a touching one. [SPB]

A lovely story which makes the distinction between love and sexual attraction in a different way. A sweet love story and good science fiction. If gender-bending can be construed to mean the way men and women relate to each other sexually, as well as socially, this one nicely fills the bill. [SC]

a short story that starts by talking about love as if it were the interaction of chemicals and ends by making the interaction of chemicals a sweet and poignant story of love. [MFM]

Laurie J. Marks, Dancing Jack, DAW, 1993

Dancing Jack is a wonderful fantasy, with a very unusual portrayal of magic and powerful portrayals of three women characters-the heroes who rescue their post-plague world. This is a wasteland story: saved not by a fisher king or a single knight, but by the combined magics of a riverboat pilot, a farmer, and a toymaker. The land is infertile, crops are not growing, animals die; people have mostly given up. The magic with which these three women reclaim life for themselves and their land is the lesson that acceptance of pain brings the possibility of joy. It turns inside out the formula of the quest and the knight-hero with gender-bending insights. [JG]

I thoroughly enjoyed this very realistic fantasy, but found no genderbending in it: just a fine depiction of competent, independent women working, and a very satisfying, lesbian love-story. Fantasies about grown-ups are very rare; and this is one. [UKL]


McDonald has taken a well-worn fictional path, that of the non-human race that has always lived in parallel with us (usually responsible for the generation of vampire mythology), and reworked it into something new. His "vampires" have a sophisticated form of pheromonal communication and an ambiguous concept of gender. Their interaction with humans is compelling, and tragic. [SPB]
Aliens/changelings/unrecognized third sex? McDonald doesn’t quite say where these gender-shifting people come from, but they pay a high price for a desirability far beyond that of full-time women. Touching and well-written. [SC]

Any story that includes in its first sentence, “Mother says he can remember Grandmother taking him...” grabs my genderbending radar. It’s a suspenseful story about aliens-among-us who change their gender at will from female to male to hermaphrodite, and who are subject to an awful AIDS-like disease. I liked it a lot. [JG]


One of my favorite novels of recent years, Illicit Passage concerns the actual mechanics of a feminist revolution, a revolution from within. As the individuals in the asteroid mining town in Nunn’s novel learn self-confidence, their lives change. And as the people organize, the social order changes. The establishment panics and looks for “the usual suspects”—the revolutionary agitators, the bomb-throwers, and entirely misses the secretaries, mothers, factory workers, and servants plotting radical change right under their noses. Illicit Passage is a novel of mistaken assumptions, misdirected expectations. In fact, we never actually hear the main character (Gillie) speak. We only learn about her from characters who dislike or are intensely jealous of her. That we end up liking her very much anyway, in spite of the strongly biased points of view of the other characters, only strengthens our admiration for her. [JG]


This novel of an alien surgically transformed into a human woman who is gradually reverting-sloughing off one human attribute after another—and the confused human man who thought he was in love with her, is a dark and wrenching experience. Park explores the shadowy alleyways of the city of gender and studies the age-old imperialist clash between rich and poor civilizations. [SPB]

to me this ambitious and complex book is ultimately a failure both as a novel and as an exploration of gender. The self-conscious tonelessness of the narrative voice imposes a real lack of affect. As gender exploration it is seriously handicapped by the fact that there are no women in it, except a girl who is fucked on page 46 and killed on page 49. The alien called “Katherine” is supposed to have been transformed into a female or a woman, but appears, to me, merely genderless from beginning to end. The setting and mood is standard neo-Conrad-on-distant-planet. [UKL]
Simon, a human diplomat, falls in love with Katherine, a gifted pianist and more importantly, an alien who in 'her' natural state is not female. As a series of events deprive Katherine of the drugs that keep “her” human, she becomes less and less so. The book is written from multiple points of view and it becomes clear that while Simon continues to find human motivations in her actions, Katherine is more alien than he wants to know. [MFM]

1994 Longlist

Wilhemina Baird, *Crash Course*, Ace/Berkeley, 1993

I enjoyed this book for its idea about three characters trapped in a movie, not sure which events are real and which are part of the script. I especially liked the gumption of the main character, Cass, who-when it became clear that her movie was a dangerous one-didn’t just sit around waiting for the next plot development, but went out (and behind the scenes) to find out more about the genre that was trapping her, and then defended herself against the movie makers rather than the script. The relationship between Cass and her two male housemates/lovers was an interesting one. [JG]

Michael Blumlein, *X,Y*, Bantam/Dell, 1993

The cover says “A psychosexual thriller," and though I very much wanted it to be more, that’s what this book is. Starting with a self-perceived “man in a woman’s body,” it promises a subtle exploration of an anomalous psychology, but as sadomasochism takes over the story it loses direction, becoming disappointingly predictable. [UKL]

The more I think about it (and possibly rewrite it in my head so that it makes some sort of sense to me) the more I am convinced that there was no strange phenomenon in this story at all, simply an abused woman who wanted to fight back. But since she is convinced that society defines women as being incapable of the kind of worldview and behavior she aspires to, her subconscious provides her with an release for her “inappropriate” feelings: she’s not a woman after all.... I was disappointed however, that male behavior, for the purpose of this story, was almost totally defined as sadomasochism. [JG]


I was first impressed by how eager Brin seems to be to enter into the discussion of feminist issues in SF, enough so that he signaled his intentions by labeling various towns and groups “Ursulaburg,” “Vondaites,” “Tiamatians,” “Perkites,” and “Herlandia.” Brin’s main thesis seems to be that feminist utopian writing endorses the idea that technology is evil and the pastoral culture
is the only good culture. At one point in *Glory Season*, the male hero says that the galactic federation will not allow the pastoral, anti-technological culture to continue once it regains control of its lost matriarchal colony. Brin says throughout the novel that pastoral culture can only be maintained at the expense of humanity, history and finally, of survival. He says, by implication, (with all those towns and groups of women named after well known feminist SF writers) that feminist SF fiction endorses an anti-human, anti-historical, anti-survival ethic.

If anything, Brin attempts to strengthen the familiar gender assumptions. There is little gender-bending in this novel. [JG]

A very ambitious book with a courageous program of gender-exploration, seriously weakened by the author’s dislike or distrust of his own invention. It is worth asking why male authors inventing a society of women tend to make the women all alike: the old “hive worlds” of the pulp days, or, in this case, clones. It is worth asking why the male assumption so often is that a society genuinely run by women (as opposed to one run by women under the control of men) would be static, rigid, closed to change, closed to thought, needing to be saved from itself by a man. And it is worth asking why male authors so often show women as inherently anti-technological. Brin begs this last question in his afterward, saying that “This novel depicts a society that is conservative by design, not because of something intrinsic to a world led by women.” All the same, he chose to depict that society.

Though the book is unnecessarily long, the storyline is plausible and fast-moving, with well-imagined details; the social institutions of Stratos are carefully worked out; it is in the characters and the language that the book fails. p. 44: “Among the ambitions she shared with Leie was to build a hall of their own, where she might yet learn what delights were possible-unlikely as it seemed-in mingling her body with one such as those, so hirsute and huge. Just trying to imagine made her head hurt in strange ways.” p. 55: “I knew him,’ Odo went on. ‘Virile, summer-rampant in frost season, a sick envy of my own sisters!’ Odo leaned forward her eyes loathing, ‘He never touched you, yet he was and remains yours. That, my ruttly little virgin, is why I’ll have a price from my Lysos-cursed clan, which I served all my wasted life. Your company in hell.’” The silliness of the language faithfully renders gender-stereotyped emotions (a woman irresistibly drawn to men; a woman hating another woman because of a man). This world of women is totally male-centered. Despite his excellent apparatus of clones and clans and sexual seasons, Brin hasn’t really got us any farther than
about 1955. It is too bad, because the book has a likable freshness and optimism. [UKL]

Poppy Z. Brite, *Drawing Blood*, Bantam

Brite mixes artists and rock and roll, New Orleans, comic books, computer hackers and a slow and sleepy southern town. The main characters are gay or bisexual, but not particularly gender bending. Horror isn’t my balliwick, but if you like your books full of atmosphere and your heros decadent in the long tradition that began with Lord Byron, you’ll eat this one up. [MFM]


A cute story in which Pan returns for generation after generation of Wendys, finding each less and less willing to take the convenient role of cook and housekeeper until finally one sets herself up in competition. A nice updated look at the Barrie legend. [SC]

This is a fun story. I’ve always been fascinated by Peter Pan: a play in which the main character is nearly always played by a female actress. I think of Peter as a splintered character. Peter and Wendy are two parts of the same whole, splintered by the society which carefully segregates boys’ behavior from girls’ behavior. I liked Cadigan’s take on this strange story in which it is suggested that eventually Wendy’s descendant won’t be content with her limited role. [JG]

Flynn Connolly, *The Rising of the Moon*, Del Rey/Ballentine, 1993

Women lead this Irish revolution, but I found them unconvincing both as women and as revolutionaries. Merely changing the hero’s gender does not undo the heroic fallacy; and a long history of women’s collision with their oppressors can’t be credibly reversed by a few fits of righteous indignation. [UKL]

M. J. Engh, *The Rainbow Man*, Tor, 1993

A culture in which an infertile woman is called, and treated as a man: this is a promising place to explore gender in. Somehow the exploration never seems to happen, perhaps because it is derailed by religious issues. I wanted this book to have the kind of power Handmaid’s Tale has; but it doesn’t—it somehow slides away from its own central issues. [UKL]


Harms Way is farcical Dickensian fantasy set in a universe that might have been constructed by Kepler or Jules Verne, A young girl plays the part normally
played by the male adolescent-the outrageously, naive youth who has picaresque
adventures, learns the Shocking Truth about her ancestry and Grows Up. [JG]


This is a great SF love story. The SF element-the light-activated orchestral
machines, and a person who can "play" it with her body-is a fascinating one. But
does the fact that the lovers are lesbians make this gender-bending? [JG]


This is the story of Holdfast and her two fellow time-travelers, Tai and
Heart's-ease who attempt to rescue the spirits of women killed as witches in the
Burning Years. The trio also play the roles of the three female archetypes:
spinner, weaver, and cutter; symbols of birth, life and death. Invisibly they bear
witness to the crushing of a woman's spirit (Leah Wennover) and assimilate her
spirit, rescuing it from a time she was not allowed to live. The idea of this story
bears a resemblance to the idea behind the Tiptree Award: to look again and
rescue. [JG]


A cute little story about a metaphysical cat house where the prostitutes
may or may not be female or male; one never knows until they come. The image
of these androgynous creatures is nicely done. [JG]


A funny little tale about the uses we'll put our past and present lovers to,
onece we have the ability to make a virtual, keepsake copy of them. [SC]


The story impressed me less than the setting-this fantastic, organic
cyberpunked Brazilian rainforest transplanted onto a space station in which
parrots act as living monitors, sort of. The outsider, Dante, discovers that the
very thing that makes him an outcast in one world makes him a powerful genius
in Mangueira. Skinny Fatima thinks she's an outsider and different from
everyone else in Mangueira, and she too discovers that the thing that makes her
different turns out to be her most valuable contribution to the community.
Bisexual relationships on board the Mangueira are accepted as the norm. [JG]

Highly competent and enjoyable, with a nice, original take on virtuality,
great parrots, good men characters, good women characters; but no bending of
gender that I could see. [UKL]

Imaginative, funny, spirited, subversive, many of these stories explore and play with gender and gender-roles in one way or another. The title story sets the stuff about Man the Hunter and the Ascent of Man and all that on its ear: “The Daughters of Darius” is a haunting tale/meditation; and “Strange Things Grow at Chernobyl” packs immense power into six understated pages. [UKL]

Mary Mackey, *The Year the Horses Came*, HarperCollins, 1993

The story of The Year the Horses Came—a matriarchy demo posing as an adventure travelogue—is set at the crux of change, just before the patriarchal, misogynist, horse-riding hordes sweep across the continent from the east. The main character travels from the far western edge of the matriarchy, east into the territory of the marauders. I was sympathetic with Mackey's conviction that culture is molded by the way its members raise their children and by its cosmological assumptions, but less impressed by the ponderous storyline. [JG]

Woman-centered, goddess-worshipping, free people of prehistoric Western Europe meet up with the male-dominant, aggressive horse-riders of the Steppes. The rather naive “agenda” overwhelms the novel, but there are some vivid scenes and good moments of culture-shock. [UKL]


Norma Marden’s *An Eye for Dark Places* is an extraordinary book. Its portrayal of a woman stifled in an unrewarding marriage reminded me strongly of Perkins’s *The Yellow Wallpaper*. Through a possibly imagined journey into a fantastic, utopian world beneath London, she comes to understand the kind of relationship and life she wants, and when she returns, she leaves her family and starts a new life. [JG]

I did a cover quote for this book, saying “This spare, radiant book emotionally exact and profoundly imagined, is an extraordinary first novel.” As a genderbender I think it breaks no new ground; but as an exploration of human/sexual/familial relationships up to and perhaps over the edge of madness, it is very fine. [UKL]

Robin McKinley, *Deerskin*, Ace/Berkeley, 1993

*Deerskin* reexamines fairy tale archetypes (the perfectly beautiful princess who falls in love with the perfectly handsome prince and the happily-ever-after period that is presumed to naturally follow such a perfect match). It's a great story, and its genderbending aspect has to do with the way fairy tale archetypes get under our skin and get confused with morality and gender definitions. Its plot
follows the child of the perfect royal couple after her father rapes her, and her recovery from that experience. [JG]

A strong—indeed a superhumanly endowed and unerring-female protagonist does not in herself constitute a genderbending novel, even when she is an abuse survivor. This fantasy might be a good “role-model” book for girls, but I found the heroine way too tall, beautiful, gifted, etc. to identify with. [UKL]


Set in the next century after one of those pesky, gender-specific diseases has struck down most of the men in the world. At first, everyone expects that the world will become a more sane-or at least a less violent-place. Instead, war becomes more terrible than it ever was, because women feel they must prove themselves in the absence of men. The story is told by way of letter excerpts written by successive generations of women soldiers. Pretty depressing script, but jolting reminder that when the powerless gain power, they frequently adapt their behavior to their new role. [JG]


The foreground of Nagata’s story is a Moslem society in which the women characters struggle against powerful religious constraints. With the placement of a memory chip containing a mother’s personality into the brain of a daughter, Nagata also is able to speculate on some unusual potentials in the mother/daughter relationship. [SPB]

Melissa Scott, Burning Bright, Tor, 1993

An entertaining novel about a spacer and famous gamer/author, Quinn Lioe, who takes leave on the planet Burning Bright during its annual storm festival, in order to play “the game.” The game is played across several empires in the galaxy and involves one fictional world and several plot lines (empire, revolution, court intrigue, psi wars, etc.) which are mirrored in the situation Lioe finds herself enmeshed in real life on Burning Bright. In fact, by the end of the novel, it is clear that she has brought the game’s plot to a conclusion and will begin a new game that involve players in active commentary and involvement in the real world. The genderbending element of this novel has to do with the society’s tolerance of all sexual preferences. There are lots of ways to bet into trouble in this world, but none of them involve personal sexual behavior. Most of the characters appear to be bisexual. [JG]

Maybe the world would be a better place if everyone was required to wear nametags identifying their sexual preferences. Soukup extrapolates upon this idea and imagines a world in which everyone must declare themselves monogamous, non-monogamous, celibate, or group family types. Fascinating. I couldn't figure out whether she believed that such categorization was doomed from the start—because we can't enforce who falls in love with whom; or whether she thinks that such a system would at least start to sort out the confusion. I liked this story a lot. [JG]

Martha Soukup, “The Story So Far” in Full Spectrum 4, Bantam, 1993

This story is a sort of Rosencrantz and Guildenstern based upon 1950s romances rather than Hamlet. The main character of this story is a mere spear-carrier in another story which centers around her husband, Dennis. Throughout “The Story So Far,” Emily tries to figure out the plot of the short story in which she is enmeshed, and is dismayed to learn that the main plot line proceeds entirely while she is offstage. She learns that both she and another woman character are entirely superficial to Dennis and the plot, but despite this revelation the two fictional woman characters strive for actual existence. This genderbending story concerns itself with gender as defined by (B-rated) literature rather than by life. [JG]

Sherri S. Tepper, A Plague of Angels, Bantam, 1993

Like many of Tepper’s novels, it contains a chunk of gender commentary. In nearly all of her books, and she deals with gender in a very interesting ways. A Plague of Angels further develops Tepper’s favorite idea of gods created by people and the worlds they inhabit-sort of a self-conscious Gaian system, applied to all worlds with intelligent life. In Plague, the self-conscious earth deity intervenes in human history to repair the human/nature balance-so badly skewed that people are on the brink of extinction. Along the way, Tepper delves into the idea that men and women cannot live together without damaging one another—given the way women and men are currently socialized. One of the few hopeful communities in this world is one in which men and women live mostly separately, getting together now and then, and learning—within their subgroups—to change their ideas about gender. [JG]

I wish Tepper would spend more time rewriting. There’s great stuff in this, but it’s shapeless and repetitive. As in so many of her books, a great beginning goes dry in pointlessly complex plotting about the villainous fools who run things. The paranoid element that was part of the strength of her real gender-
exploring novel, The Gate to Women's Country, here is a weakness; and the gender roles are conventional. [UKL]

Amy Thomson, Virtual Girl, Acc/Berkeley, 1993

Virtual Girl is a re-working of the Pygmalion myth, of a man creating his idea of a perfect woman, who then turns into a real person and leaves him. In this case, the male creator is a nerdy hacker who creates a cyborg woman. In a moment of crisis, the cyborg hears only a portion of a command/programming input, "You are the most important thing to me." All she hears is "You are the most important thing," and from that, she entirely re-programs herself. Self-actualization saves her life, but dooms the odd couple's relationship. [JG]

**The 1995 James Tiptree, Jr. Award**

**Judges**
- Brian Attebery (BA)
- Ellen Kushner (EK)
- Lucy Sussex (LS)
- Pat Murphy (PM)
- Susanna J. Sturgis (SJS)

Commentary was harvested from correspondence among the judges and attributed by the judges' initials.

**Winners Of The 1995 James Tiptree Jr. Award**


"The Matter of Seggri" is a story that is bigger than it looks. Within its thirty-some pages the world of Seggri is discovered, explored, and altered. Half a dozen distinct and memorable storytelling voices give us comic misunderstandings, tragedies enacted and averted, histories recounted and dreams revealed, all within the frame of a convincingly strange society. Fourteen hundred years are distilled into a few key moments. One of the ways Le Guin has managed to pack so much into this tale is by making it a gateway-a mental hypertext-to a lot of other stories, including her own explorations of gender and society in The Left Hand of Darkness and A Fisherman of the Inland Sea as well as the thought experiments of other gender explorers like Joanna Russ, Eleanor Arnason, Sheri S. Tepper, and James Tiptree Jr. The world of Seggri invites comparison with Gethen and Whileaway and Women's Country without being an imitation or a simple answer to any of them, just as it invites comparison with
aspects of our own world without being reducible to an allegory or a simple inversion of existing gender roles. Whereas Larque on the Wing, uses the machinery of fantasy to get at the inner experience of gender, "The Matter of Seggri" uses science fiction to map out social implications. It asks how gender enters into institutions like schools and marriages and how it might do so differently. It asks how power and love and justice might be redistributed along gender lines, and what the effect might be on individual lives. It asks what stake society has in enforcing models of femininity and masculinity and what happens to those who fail to follow the template. Most remarkably, Le Guin makes us care about the people we meet: First Observer Merriment and her never-seen partner Kaza Agad, young Ittu and his sister Po, even the fictional-within-a-fiction lovers Azak and Toddra and Zedr. In the few pages each gets on the scene, we recognize their uniqueness even as we learn the social patterns of which they are a part. They make the Matter of Seggri matter. (BA)

It could be a how-to manual on how to explore gender issues through the use of science fiction. (EK)

A short story perfect in its parts as a snowflake, or Chekhov’s "Lady with a Little Dog." This is the first time the Tiptree has been awarded to a work of short fiction, and "Seggri" proves that explorations of gender can be as efficient pithy as lengthy. (LS)

This deals with gender issues in a way that only science fiction can: by creating a society that has different assumptions than ours, thus forcing us to examine our own. It makes stunning use of different viewpoints to give us an understanding of the society that we couldn’t obtain any other way. Fascinating for its anthropological detail, "The Matter of Seggri" shows the emotional and societal consequences of a different social organization, and the consequences of changing or disrupting that organization. (PM)

Just when I was beginning to fear that no work of short fiction could stand up to the powerhouse novels contending for the Tiptree-Along came "Seggri." On Seggri, women far outnumber the men, an imbalance that, notes one Hainish observer, “has produced a society in which, as far as I can tell, the men have all the privilege and the women have all the power.” Men and boys over the age of 11 live in hierarchically organized “castles.” They gain glory by competing in games, cheered on by the women; the women do all the productive and political work of the society, and the two genders meet only in the “fuckeries.” The women may enjoy sex with men, but naturally they form their primary erotic and social bonds with other women. Both the society and the story are complex, covering several generations and told from various viewpoints. Though
undeniably different from our own society, Seggri eerily echoes it, and like several of this year’s shortlisted works—notably Arnason’s “The Lovers” and Charnas’s The Furies—the focus is on those who, by asking questions and/or not fitting in, become harbingers of change. (SJS)


When is a middle-aged woman not a middle-aged woman? When she’s a ten-year-old girl and a young gay man. In Nancy Springer’s *Larque on the Wing*, the main character unintentionally releases her grim and grubby child self as part of a mid-life crisis. Her young doppelganger leads her to a place called Popular Street, which is both gay ghetto and enchanted land. There she is transformed from frumpy Larque to handsome Lark, who was, it seems, always there inside. Lark can have the adventures Larque has denied herself: can explore the dangerous night world, wear cowboy boots, beat up homophobic thugs, act on erotic impulses (gay because Larque is attracted to men). As engaging as Larque (and her husband Hoot) may be, what sticks in the mind from the novel is Popular Street. Cheerfully sleazy and genuinely magical, Popular Street manifests unpredictably wherever the forces of order aren’t paying attention. It is a place of desires and of truths, both of a sort that conventional society covers over. On Popular Street, features of homosexual subcultures—the lure of the forbidden and the secret, irreverence toward middle-class values, acknowledgment of the varieties of pleasure, a sense that gender identity is something that can be put together and tried on like a costume—become the basis for a powerful and transforming enchantment. What fantasy does best is to take the insides of things and express them as outsiders. An ent is the inside of a tree, a beast is the inside of a prince (and vice versa). Nancy Springer has used this property of fantasy to get inside gender and sexuality. She shows that the inside of intolerance is fear, the inside of art is truth-telling, and the inside of a woman is a whole cast of characters of all ages and genders. (BA)

Playful and outrageous, this book taps into some of our less-admissible and more potent fantasies! (EK)

Gender is 90 percent of comedy, but seldom does the comedy step outside traditional sex roles. *Larque* is the exception, managing to be simultaneously challenging, disturbingly so at times, and hilarious. (LS)

Springer’s novel considers the startling, funny, indescribable adventures of Larque, a middle-aged woman whose mid-life crisis takes on concrete form. A ten-year-old version of Larque (blinded into existence by Larque’s own uncanny abilities) leads Larque into an exploration of her life and the compromises she made while growing up. Along the way, Larque is transformed into Lark, an
adolescent boy, and works magic of many kinds. A rollicking, offbeat, thoughtful fable for our time. (PM)

_Larque on the Wing._ was a front-runner from the day I read it, very early in the year. In this wittily, wildly original contemporary fantasy, Nancy Springer expands, explores, and bends more gender conventions than most authors recognize. Most notably, Larque emerges from a makeover session not with a new hairdo but with the body of a 20-year-old gay man. And Springer restores scruffy, nose-wiping vitality to a useful concept turned tedious cliché: the “inner child.” Then there’s Larque’s mother, Florence, who sees what she wants to see—witness vengeance. _Larque_ does have a weak point or two. Larque’s best female friend, Doris, is characterized mostly by her carrot addiction. More significant, and striking in a novel that draws explicit parallels between the Otherness of women and gay men, is the absence of lesbians, from both Popular Street and the ranks of Larque’s inner selves. Lesbian characters, erotic love between women: these are still out on the gender-bending frontier. (SJS)

1995 Shortlist

**Eleanor Arnason, “The Lovers,” Asimov’s, 7/1994**

Arnason has explored this territory before but finds new insights this time around. The story concerns heterosexual love in a world that allows no such thing. The lovers convincingly embody gender choices that neither their society nor ours is quite prepared to sanction. (BA)

Like Arnason’s other “hwarhath” stories, this poignant tale explores gender on several levels, like a mobile of mirrors that catches new reflections with each turning. Neither Eyes-of-Crystal nor Eh Shawin is a revolutionary, yet their love both grows from and profoundly challenges the deepest assumptions of their society. By incorporating comments about the “author” of the tale, and finally its evidently human translator/editor (who might well be Anna Perez of _Ring of Swords_), Arnason sketches a broader timescape of a culture in transition. I’m impressed! (SJS)

**Suzy McKee Charnas, The Furies, Tor, 1994**

Charnas follows up her groundbreaking novels about Free Fems and Riding Women with a dark and challenging story of revenge. The Free Fems have returned to Holdfast in order to tear it down. The question that is never resolved is whether they will be able to make a new life for themselves and the remaining men. Amid uncertainty, bitterness, and betrayal, the heroine of the earlier books
struggles to keep the Free Fems from become what they have escaped from. (BA)

The 1994 jury was both blessed and cursed with an abundance of riches. This is a book that not only encourages but forces the reader to question assumptions about gender. It connects the words/ideas "women" and "power" and "violence" in a way few authors have ever cared or managed to. (EK)

This continuation of Walk and Motherlines is powerful, brooding, and extremely dark. Somebody commented that the two previous novels embodied key moments in the history of feminism; if that is so, then The Furies shows we live in interesting times (in the Chinese sense). It shows women turning on men, then on themselves, but battles in the end towards a type of understanding, if not forgiveness. Very few novels indelibly impress upon the mind, and this is one of them. (LS)

Like its predecessors, Walk to the End of the World and Motherlines, The Furies explores the consequences, for both women and men, of a violently patriarchal society. Here at last the Riding Women, who have never been either slaves or slave owners, see the Free Fems in the latter’s own context—which is to say that they really see the Free Fems for the first time. There are acts of excruciating violence in this book, men against women, women against men, women against women; such is the power of the writing that I couldn’t look away. The Furies is one of the most important feminist novels I’ve ever read—why then did it place a shade behind the winners of this year’s Tiptree Award? Because its brilliance lies not so much in exploring and expanding gender roles—here The Furies clearly builds on the earlier books—but in asking the unanswerable questions about revolutionary change, and in imagining, and facing, the unimaginable answers. What shapes the relationship of liberator and liberated? Leader and led? What to do with the despised but indispensable former oppressor? Langston Hughes asked what happened to a dream deferred; Suzy McKee Charnas asks what happens to a dream on the verge of fulfillment. (SJS)

L. Warren Douglas, Cannon's Orb, Del Rey, 1994

Like Genetic Soldier, this novel hypothesizes that pheromones control large areas of human behavior that we think are rational.

Contact with an alien race has altered human pheromones, with the result that everything from sexual cycles to xenophobia is transformed. The book takes a wrong turn toward the end, but in the interim a lot of assumptions about gender and society are questioned. (BA)

The book begins in an interesting fashion—examining the biological roots of human behavior. But starting from there, the story went in a direction that
reinforces our cultures biases in what I consider to be a totally wrong-headed fashion. According to my reading of Canon’s Orb, the biological role of women is to control from behind the scenes by flattering and bolstering the ego of the man they have chosen as the alpha male. Women gain their power by supporting men. It sent chills up my spine—and I mean the wrong kind of chills. Because I had such a visceral reaction to the book, it did force me to examine my beliefs related to gender. (PM)


A frightening, and all too credible account of what might happen if corporate R&D capitalism ever decides to really cash in on homophobia. A scientific thriller par excellence. (LS)

Ellen Frye, Amazon Story Bones, Spinsters Ink, 1994

The opening stories, revised myths from a feminist perspective, seem a little smug, and I don’t believe traditional mythic figures ever talk quite so much. But when it gets to the central narrative, about the fall of Troy and its impact on the lives of Amazons and other women, the book is powerful and convincing. One of the most interesting touches is that the Amazons are never actually there—they’re either anticipated, in the mythic sections, or sought, in the more naturalistic narrative. They’re a possibility that changes the world, rather than an actuality that can be pushed into the margins. (BA)

Who says that history has to be written by the winners? A tantalizing, evocative account of some of the lesser-known losers of the Trojan war, and how their herstory might have been; at its best when rewriting Homer. (LS)

This book’s Amazons are always off-stage. They are a promise and an inspiration. I like that. (PM)

A fine, not to mention rare, example of what can happen when feminism and fantasy marry. The myths that open the book read like a First Contact tale; familiar gods and heroes are seen through the bemused, benevolent, and often fatally naive eyes of the goddesses they displace. A generation or so after the fall of Troy, a young girl, Iphito, dreams of the near-legendary Amazons and listens to the stories of two old women, one an Amazon herself. This unconventionally structured novel both describes and embodies how storytelling can expand gender roles, especially by sparking the imagination of girls. (SJS)

Gwyneth Jones, North Wind, Gollancz, 1994

In this follow-up to the Tiptree-winning White Queen, Gwyneth Jones continues to redivide the gender pie in most interesting ways. There is a war
going on between Men and Women—but the Men are not necessarily men. There are also aliens of undoubted sexuality but disputed gender. The narrative itself alternates between masculine and feminine pronouns for one of the main characters, depending on whose perceptions are being echoed. (BA)

A writer friend recently opined, apropos of White Queen that there is more in Gwyneth Jones' paragraphs than there is in most novels. North Wind is a worthy follow-up to her earlier Tiptree winner, dense with ideas to the extent of almost being too much of a good thing. A fascinating read. (LS)


A study in demonizing the Other, in this case hermaphrodites. Even the sympathetic hero is implicated in their oppression, until the seemingly innocuous Reecebread of the title solves the problem. (BA)

The narrator, an English police officer in the not-too-distant future who falls in love with a hermaphrodite, tries to steer a course between the violent hatred of his colleagues and what he perceives as the extremism of some hermaphrodites—with predictably tragic results. Like several other works considered by the 1994 jury, this draws elements of Romeo and Juliet, not to mention Guess Who’s Coming to Dinner? and The Crying Game, into the service of defusing hostility to gender difference. (SJS)


Like “Young Woman in a Garden,” this novella explores the undermining of the assumptions about class, culture, and gender, dearly held by each protagonist, with immense compassion for both-and, by extension, all the rest of us. I loved the choice of “asset” to describe the slaves/bondspeople; it neatly extends the concept of unfreedom into the so-called free marketplace. (SJS)


The title story interacts intriguingly with “The Matter of Seggri.” The world of O could not be more different in its sexual arrangements from the strict separation of Seggri. A marriage on O requires two women and two men, each interacting sexually with two of the others—but not with the partner of the same moiety. That would be immoral. This is a story about having it both ways: not only heterosexual and homosexual but also living two different lives, thanks to the paradoxes of Churten physics. (BA)

Just about my favorite part of this collection was the Introduction, “On Not Reading Science Fiction,” in which, with her usual quiet panache, Le Guin
nails the use and purpose and intent of science fiction for even the meanest intelligence to perceive. (EK)

Though I enjoyed all of the stories in this collection, I recommend it for the shortlist because of one story in particular: “Another Story.” Le Guin is second to none in imagining interesting cultures. The culture in “Another Story” has marriage customs that, quietly and matter-of-factly, stand our assumptions on their ear. (PM)

“Another Story, or A Fisherman of the Inland Sea,” the only 1994 story in this collection, “only” redefines family and provides a scenario whereby one really can, in certain circumstances, go home again. Clearly a shortlist contender in its own right, it’s ably amplified by its impressive company here. Read, or reread, “Newton’s Sleep,” in which what one doesn’t see refuses to go away”; “The Rock That Changed Things”; and especially “Dancing to Ganam.” Reality, said Lily Tomlin’s Trudy, is “nothing but a collective hunch;” Ursula Le Guin shows how it works. (SJS)

Rachel Pollack, Temporary Agency, St. Martin’s, 1994

I liked about this book for its matter-of-fact use of demons and magic in an otherwise contemporary world. As for the book’s gender-bending credentials, Ellen, the main character, is a strong-minded, capable, heroic young woman (she’s a teenager at the start and an adult by the end), she ends up in a relationship with another woman; a group of transgender hackers assists her in her work. And (here’s the big one for me) in the end, Ellen and her lover, using limited resources and their wits, save the world. I’m always so happy when women save the world. (PM)

Geoff Ryman, Unconquered Countries, St. Martin’s, 1994

There is virtually nothing Geoff Ryman writes that does not explore gender or sexuality; his hand is so steady on that wheel that he can steer the vessel off in completely other directions, and still have more to say on gender than do many stories that use it as their focal point. While other writers struggle with questions of, “Gosh, can women be strong and nontraditional, and men complex and conflicted, and how can I show it ...?” Ryman’s assumption is that they not only can be but already are; he begins there, and takes the work where he wants it to go. This collection is notable for his 1994 story “A Fall of Angels, or On the Possibility of Life under Extreme Conditions.” (EK)

I’d recommend this for the shortlist because “O Happy Day!,” one of the four novellas it includes, is a powerful examination of the consequences of gender and power and violence. In this world run by women, a group of gay men are the
cleanup crew in a concentration camp where heterosexual men are exterminated. The story takes place in a concentration camp It’s a powerful and gripping story, one that I find impossible to ignore. (PM)

Melissa Scott, *Trouble and Her Friends*, Tor, 1994

Wild grrls invade the cyberpunk boys’ club. Trouble and her friends are virtual amazons, at home inside the virtual world and outside the law. The story includes a lot of weird hardware, an on-line cross-dressing seducer, and a genuine love story between prickly Trouble and independent Cerise. (BA)

Lesbian relationships in F/SF, still lamentably scarce, tend to take place either on the peripheries of the main story or in societies-like those of last year’s winner, *Ammonite*-where there are no men. Had Melissa Scott done no more than put Trouble and Cerise front and center in a near-future U.S., this novel would be worth celebrating. But Scott goes much further, exploring the challenges to and implications of unconventional relationships in a vivid social context. She uses the gender ambiguity of the virtual world to play an erotic joke on one of her protagonists, and to have fun with a U.S. mythos that generally excludes women: the Wild Wild Western. Perhaps most important, she examines with compassion and insight the slow recovery of a partnership from desertion and betrayal. (SJS)

Delia Sherman, “Young Woman in a Garden” in *Xanadu 2*, Tor, 1994

Delia Sherman delicately undercuts assumptions about gender and art with this time fantasy about an artist, a lover, a model, and a scholar, none of whom are exactly the person one expects. (BA)

A lovely, haunting story that puts gender considerations in an intriguing historic perspective. (PM)

A young American graduate student finds more than a dissertation topic in this beautifully written story. True to its central imagery, the tale is about learning how to see what lies in plain sight, and here the “what” has much to do with assumptions about gender and sexuality, not to mention the complex relationship of artist/scholar and subject. (SJS)


In the future Earth of this book, social roles are predestined by genes and enforced by pheromones. Some are mothers, some are soldiers. Turner combines social and biological extrapolation to produce a very strange world that is at the same time a mirror of our own. (BA)
The influence of pheromones on sex roles has been explored recently in SF, but seldom with the narrative edge of Turner. A fascinating exploration that rewrites the theme of star-crossed lovers most nastily and inventively. If anything, this is a metaphysical thriller, with gender ultimately transcended. (LS)

1995 Longlist
Milbre Burch, “Metamorphosis” in Xanadu 2, Tor, 1994
Karen Cadora, Stardust Bound, Firebrand, 1994
Chris Claremont, Sundowner, Ace, 1994
Allan Cole and Chris Bunch, The Warrior’s Tale, Del Rey, 1994
Susan Dexter, The Wind-Witch, Del Rey, 1994
Suzette Haden Elgin, Earthsong, DAW Books, 1994
Lisa Goldstein, “Rites of Spring” in Travellers In Magic, Tor and Asimov’s, 3/1994
Alison M. Goodman, “One Last Zoom at the Buzz Bar” in The Patternmaker, Omnibus Books, 1994
Barbara Hambly, Stranger at the Wedding, Del Rey, 1994
James Patrick Kelley, Wildlife, Tor
Marc Laidlaw, The Orchid Eater, St. Martin’s, 1994
Lisa Mason, Summer Of Love, Bantam, 1994
Vonda N. McIntyre, Nautilus, Bantam, 1994
Mary Rosenblum, “Rat, “ Asimov’s, 10/1994
Jacqui Singleton, Heartstone and Saber, Rising Tide, 1994
Nancy Springer, Metal Angel, Roc, 1994
Caroline Stevermer, A College of Magics, Tor, 1994
Sheri S. Tepper, Shadow’s End, Bantam, 1994
Connie Willis, Uncharted Territory, Bantam, 1994

The 1996 James Tiptree, Jr. Award

Judges
Sara Lefanu
Richard Russo
Nancy Springer

_Winners of the 1996 James Tiptree, Jr. Award_

_Waking the Moon_, by Elizabeth Hand, HarperPrism, 1995

The struggle between women and men, between the female and the male principles, dramatized with intelligence and humor in a novel that spans the 1970s to the present day and marries a nineteenth-century high realism style to a modern gothic content. The author offers no solutions but raises questions both metaphysical and emotional, confronting issues of power, violence and sexuality. [SLF]


A powerful book about, among other things, the sexual politics of science, and the relationship between gender and knowledge-how gender may affect ways of knowing, ways of approaching and doing science, and affect our world views. It posits that the domination of “male” ways of knowing and doing science, lacking an understanding of, and sympathy for, the Earth and Nature itself, have resulted in a world being ravaged and destroyed in the name of progress and science. And it does all this in the context of a variation on the book many believe marks the beginning of modern science fiction. You may not agree with everything in this book, but you will think about it for days and weeks after reading it. [RPR]

**1996 List:**


Deserves a spotlight. A new and stellar treatment of an old metaphor-theater as life-this story is an exquisitely written exploration of the shuddering fascination that gender-limited people feel toward androgyny. This is also a tragedy imbued with a clear-eyed, chilly-hearted beauty worthy of the biblical Salome herself. A must-read. [NCS]

Kit Reed, _Little Sisters of the Apocalypse_, Black Ice Books, 1994

An intriguing short novel, finely written, and thought provoking. Will probably infuriate many, but will encourage debate about our assumptions about men and women, social roles, and the effects on women of life without men. [RPR]
Lisa Tuttle, “Food Man,” *Crank! #4*, Fall 1994

A nicely finessed story about an eating disorder carried to the illogical extreme, gives food for thought (sorry) about body image. Who really “owns” the way we look—or try to look? Where is it written that women shall be thin? What are the sexual politics involved, the hidden connections between food and power—or empowerment? The ending was not unequivocally satisfying but the story explores some quirky gender issues and deserves to be recommended and read. A highly original story. [NCS]

Terri Windling, ed., *The Armless Maiden and Other Stories for Childhood’s Survivors*, Tor, 1995

This anthology includes stories and poems from writers known within and outside fantasy and science fiction, such as Louise Gluck, Jane Gardam, Emma Bull, Tappan King, Tanith Lee, Kristine Kathryn Rusch, Jane Yolen, and the editor herself, Terri Windling. They are of a strikingly high literary quality. Through retelling fairy tales and folk tales they explore the grim terrain of abused childhood, Tiptree territory of pain and cruelty. But while they explore the pain of children cruelly exploited, they also recount the stories of their growing up and the piecing together of their shattered selves into women and men capable of loving and being loved. A powerful, haunting collection. [SLF]

*Other Works of Note:*


Julie Haydon, *Lines Upon the Skin*, Pan


Melissa Scott, *Shadow Man*, Tor

Stephanie Smith, *Other Nature*, Tor

*Retro winners:*

Walk to the End of the World, by Suzy McKee Charnas, 1974

Motherlines, by Suzy McKee Charnas, 1978

*The Left Hand of Darkness*, by Ursula K. Le Guin, 1969
We Who Are About to..., by Joanna Russ, 1975, 1976, 1977
The Female Man, by Joanna Russ, 1975

Retro Short List
The Handmaid's Tale, Margaret Atwood
The Wasp Factory, by Iain Banks
Swastica Night, by Katherine Burdekin
Wild Seed, by Octavia Butler
Babel-17, by Samuel R. Delany
Triton, by Samuel R. Delany
Carmen Dog, by Carol Emshwiller
“When I Was Miss Dow,” by Sony Dorman Hess, reprinted in Women of Wonder: The Classic Years
Watchtower, by Elizabeth Lynn
Dreamsnake, by Vonda N. McIntyre
Memoirs of a Spacewoman, by Naomi Mitchison
Woman on the Edge of Time, by Marge Piercy
The Two of Them, by Joanna Russ
Women of Wonder, More Women of Wonder, New Women of Wonder, anthologies edited by Pamela Sargent
The Barbie Murders, John Varley
The Clewiston Test, Kate Wilhelm
Les Gu rill res, by Monique Wittig, translated by David Le Vay
“The Heat Death of the Universe,” by Pamela Zoline, reprinted in Women of Wonder: The Classic Years
Appendix III

Analysis of the Transitive & Ergative systems in Kiss Passages from “The Priestess Who Rebelled” and “Who Needs Men?”

**Who Needs Men? Passage I**

<table>
<thead>
<tr>
<th>He</th>
<th>kissed</th>
<th>her</th>
<th>on the lips</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Process:</td>
<td>Goal</td>
<td>Circumstance:</td>
</tr>
<tr>
<td></td>
<td>material</td>
<td></td>
<td>location:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>place</td>
</tr>
<tr>
<td>Agent</td>
<td></td>
<td>Medium</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>She</th>
<th>struggled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Process:</td>
</tr>
<tr>
<td></td>
<td>Material</td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>but</th>
<th>with one arm</th>
<th>he</th>
<th>managed to hold</th>
<th>her</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circ: manner:</td>
<td>Actor</td>
<td>Process: material</td>
<td>Goal</td>
<td></td>
</tr>
<tr>
<td>means</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agent</td>
<td>Medium</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The rifle was dropped.

<table>
<thead>
<tr>
<th>Goal</th>
<th>Process:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>material</td>
</tr>
<tr>
<td>Medium</td>
<td></td>
</tr>
<tr>
<td>There</td>
<td>was</td>
</tr>
<tr>
<td>------------</td>
<td>-----</td>
</tr>
<tr>
<td>Process:</td>
<td></td>
</tr>
<tr>
<td>Existential</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>It</th>
<th>was</th>
<th>like no other kiss [[she had ever known]]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier</td>
<td></td>
<td>Attribute</td>
</tr>
<tr>
<td>Process:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>relational:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>intensive:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>attributive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
<td>Range</td>
</tr>
<tr>
<td>Sens</td>
<td></td>
<td>Process: mental:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cognition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Med</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>it</th>
<th>was</th>
<th>humiliating.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier</td>
<td></td>
<td>Attribute</td>
</tr>
<tr>
<td>Process:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>relational:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>intensive:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>attributive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
<td>Range</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>it</th>
<th>was</th>
<th>degrading.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier</td>
<td></td>
<td>Attribute</td>
</tr>
<tr>
<td>Process:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>relational:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>intensive:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>attributive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td></td>
<td>Range</td>
</tr>
<tr>
<td>Carrier</td>
<td>Process: relational intensive: attributive</td>
<td>Attribute</td>
</tr>
<tr>
<td>---------</td>
<td>------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Medium</td>
<td>Range</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>It</th>
<th>drained</th>
<th>strength</th>
<th>from her limbs,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Process: material</td>
<td>Goal</td>
<td>Circumstance: location: place</td>
</tr>
<tr>
<td>Agent</td>
<td>Medium</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>filled</th>
<th>her head</th>
<th>with nightmares.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Process: material</td>
<td>Beneficiary</td>
<td>Circumstance: manner: means?</td>
</tr>
<tr>
<td></td>
<td>Beneficiary</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>He</th>
<th>let</th>
<th>her</th>
<th>go.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initiator</td>
<td>Actor</td>
<td>Process: material</td>
<td></td>
</tr>
<tr>
<td>Agent</td>
<td>Medium</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>That</th>
<th>was</th>
<th>a kind of rape,</th>
<th>was it not?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrier</td>
<td>Process: relational intensive: attributive</td>
<td>Attribute</td>
<td></td>
</tr>
<tr>
<td>Medium</td>
<td>Range</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Who Needs Men? Passage II

<table>
<thead>
<tr>
<th>You</th>
<th>have</th>
<th>much to learn.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possessor</td>
<td>Process: relational: possessive</td>
<td>Attribute/Possessed</td>
</tr>
<tr>
<td>Medium</td>
<td>Range</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I will teach you.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
</tr>
<tr>
<td>Medium</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I will teach you in the heather and in the bed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
</tr>
<tr>
<td>Medium</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>You will learn [[what it is like [[to be a woman]].</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senser</td>
</tr>
<tr>
<td>Medium</td>
</tr>
<tr>
<td>Medium</td>
</tr>
<tr>
<td>Pro: Rel</td>
</tr>
<tr>
<td>Range</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>you may even bear me a son</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
</tr>
<tr>
<td>Agent</td>
</tr>
</tbody>
</table>
"Priestess Who Rebelled" Passage

<table>
<thead>
<tr>
<th>&quot;...There is a custom in our tribe...a mating custom [which you do not know].&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pro:</strong> Existent</td>
</tr>
<tr>
<td><strong>Exist:</strong></td>
</tr>
<tr>
<td><strong>Medium</strong></td>
</tr>
<tr>
<td><strong>Sen</strong></td>
</tr>
<tr>
<td><strong>Pro:</strong> mental: cognition</td>
</tr>
<tr>
<td><strong>Med</strong></td>
</tr>
</tbody>
</table>

**Let** me show you -

<table>
<thead>
<tr>
<th><strong>Actor</strong></th>
<th><strong>Pro:</strong></th>
<th><strong>Goal</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Agent</strong></td>
<td><strong>Medium</strong></td>
<td></td>
</tr>
</tbody>
</table>

**He** leaned over swiftly.

<table>
<thead>
<tr>
<th><strong>Actor</strong></th>
<th><strong>Process:</strong> material</th>
<th><strong>Circumstance:</strong> manner: quality</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Medium</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Meg** felt

[the mighty strength of his bronzed arms closing about her, — drawing her close.]

<table>
<thead>
<tr>
<th><strong>Sens</strong></th>
<th><strong>Pro:</strong></th>
<th><strong>Phenomenon</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Men:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Perc</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Med</strong></td>
<td><strong>Range</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Actor</strong></th>
<th><strong>Process:</strong></th>
<th><strong>Goal</strong></th>
<th><strong>Pro:</strong></th>
<th><strong>Goal</strong></th>
<th><strong>Circ:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>loc: place</td>
</tr>
<tr>
<td><strong>Agent</strong></td>
<td>Med</td>
<td>Med</td>
<td>Med</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**And** he was touching his mouth to hers; closely, brutally, terrifyingly.

<table>
<thead>
<tr>
<th><strong>Actor</strong></th>
<th><strong>Process:</strong> material</th>
<th><strong>Goal</strong></th>
<th><strong>Circumstance:</strong> manner: quality</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Agent</strong></td>
<td><strong>Med</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>She</td>
<td>struggled</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Actor</strong></td>
<td>Process: material</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Medium</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

and

<table>
<thead>
<tr>
<th>(she)</th>
<th>tried to cry out,</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Behaver</strong></td>
<td>Process: Behavioural</td>
</tr>
<tr>
<td><strong>Medium</strong></td>
<td></td>
</tr>
</tbody>
</table>

but

<table>
<thead>
<tr>
<th>his mouth</th>
<th>bruised</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Actor</strong></td>
<td>Process: Goal material</td>
</tr>
<tr>
<td><strong>Agent</strong></td>
<td>Medium</td>
</tr>
</tbody>
</table>

Angerthoughts

<table>
<thead>
<tr>
<th>swept</th>
<th>through her</th>
<th>like a flame.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Actor</strong></td>
<td>Process: material</td>
<td>Circumstance: location: place</td>
</tr>
<tr>
<td><strong>Agent</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

But

<table>
<thead>
<tr>
<th>it</th>
<th>was not</th>
<th>anger - &lt;&lt;&gt;&gt; - [[that gave life to that flame]].</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carrier</strong></td>
<td>Process: relational: intensive: attributive</td>
<td><strong>Attribute</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Medium</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pro: mat</th>
<th>Goal</th>
<th>Beneficiary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Med</td>
<td></td>
<td>Beneficiary</td>
</tr>
</tbody>
</table>
Suddenly her veins were running with liquid fire.

<table>
<thead>
<tr>
<th>Circumstance</th>
<th>Actor</th>
<th>Process: material</th>
<th>Circumstance: manner: means</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Her heart beat

Actor Process: material

Medium

upon rising,

minor clause

panting breasts like [[something captive that would be free]].

<table>
<thead>
<tr>
<th>Carrier</th>
<th>Process: relational: intensive attributive</th>
<th>Attribute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td>Range</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Carrier</th>
<th>Pro: rel: int: attrib</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td>Range</td>
</tr>
<tr>
<td>Actor</td>
<td>Process: material</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Agent</td>
<td>Medium</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>but there</th>
<th>was</th>
<th>little strength in her blows.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Process: existential</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Existent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Medium</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Then</th>
<th>he</th>
<th>released</th>
<th>her,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td></td>
<td>Process: material</td>
<td>Goal</td>
</tr>
<tr>
<td>Agent</td>
<td></td>
<td>Medium</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>and</th>
<th>she</th>
<th>fell back,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td></td>
<td>Process: material</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Medium</td>
</tr>
</tbody>
</table>

exhausted.

minor clause

<table>
<thead>
<tr>
<th>Her eyes</th>
<th>glowed</th>
<th>with anger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>Process: material</td>
<td>Circumstance: manner: means</td>
</tr>
<tr>
<td>Medium</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
and her voice was husky in her throat.

<table>
<thead>
<tr>
<th>Carrier</th>
<th>Process: relational: intensive: attributive</th>
<th>Attribute</th>
<th>Circumstance: location: place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td>Range</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

She tried to speak,

<table>
<thead>
<tr>
<th>Behaver</th>
<th>Process: behavioural</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

and (she) could not.

<table>
<thead>
<tr>
<th>Behaver</th>
<th>Process: verbal</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

And in that moment a vast and terrible weakness trembled through Meg.

<table>
<thead>
<tr>
<th>Circumstance: location: time</th>
<th>Actor</th>
<th>Process: material</th>
<th>Circumstance: location: place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

She knew, fearfully,

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
that <<>> not all the priestessdom of the gods would save her

<table>
<thead>
<tr>
<th>Actor</th>
<th>Process: material</th>
<th>Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agent</td>
<td></td>
<td>Med</td>
</tr>
</tbody>
</table>

<<if Daiv sought to mate with her>>

<table>
<thead>
<tr>
<th>Actor</th>
<th>Process: material</th>
<th>Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agent</td>
<td></td>
<td>Medium</td>
</tr>
</tbody>
</table>

There was a body-hunger [[throbbing within her]]

<table>
<thead>
<tr>
<th>Process: existential</th>
<th>Existent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Actor</th>
<th>Process: material</th>
<th>Circ: location: place</th>
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Published by the FUTURIAN SOCIETY OF NEW YORK to carry news and announcements of Futurians to their members and friends. (Member, Futurian Publishers Group)
Volume 1, Number 3
January 4th, 1939

WHO ARE THE FUTURIANS?

The Futurian Society of New York is an organization of imaginative young people in New York and vicinity who enjoy meeting together once in a while (specifically, twice a month) in order to discuss literature, art, science, progress, poetry and the world at large and to enjoy each other's company and controversy. They are bound together by a mutual desire for betterment both of this world and of their own, and appreciation of its. They believe that the future holds much in store for all and that the "Futurian outlook" is well worth cultivating. Science-fiction is a hobby and interest of most of them and that particular subject is often on deck, especially since many of the Futurians are old-time fans and internationally-accepted authorities on that subject.

There is nothing aloof or suspicious about the Futurians. They are always glad to see newcomers and welcome them as friends regardless of their views or previous opinions. Meetings vary from small groups to large, formal ones. At a meeting you may find anything from a formal debate to jovial socialities (p.s. we do not black-ball people on one vote. We trust our friends).

FUTURIANS IN PRINT

This month's issue (February) of Amazing Stories features "Kneaded Elf Paste" by Isaac Asimov. This young man is a member of the Futurians and a promising young writer. This story marks the first he has had accepted but we suspect, far from his last. John W. Campbell remarked of Asimov that he expects him to go far as a writer. His works, as far as that editor has seen, are doing very, very good. We suspect that it will not be long before our Futurian is accepted in all the magazines.

In the past many of the Futurians have broken into print in various publications, the future will undoubtedly see many more of these successful.

MEETING A GREAT SUCCESS

A large and interesting meeting was held December 28th when almost the full membership of the Society turned up at the Pohl-Michel apartment. The meeting was to have been held at a hall, but it seemed that the last minute it would not be available. In spite of this, the members were not thwarted and showed up at the Futurian HQ. Among those present were Dick Wilson, Harry Dokwiller, Donald Williams, Jack Robinson, John Michel, Jack Gilkespie, Sylvia Rubin, Robert W. Lowndes, Daniel Farlow, Gertrude Leo Wintorow, Heman Bevenden, Cyril Kornbluth, Isaac Asimov, Burham Cahnley, Edward Lendberg and many others. Leslie Perry and Terry M. Roth showed up later. The meeting was followed by a heated debate between Pohl and Kornbluth on the subject of "Is There a Science-Fiction Poetry?" Pohl won when Kornbluth died as Fred started reading one of Cyril's earlier indiscretions from JEDGAR. Discussions too numerous to list were also indulged in and threshed out by the members.

MEETING TO BE SUNDAY, JANUARY 6TH

The Futurian Society's first meeting of the new year will take place this Sunday afternoon at 3 p.m. The place this time is to be the home of Cyril Kornbluth, 1501 West 24th Street, New York City, (Manhattan). The nearest subway station is 24th St. station of the Second IRT Line. This house is about a half block from the subway lines. DON'T FAIL TO SHOW UP.

Futurian fanzine. The Futurian News January 1939.
Appendix IV

The Futurians: fandom in action

Save Humanity with Science and Sanity!

(Caption from Science Fiction Advance July Aug 1938 Vol 1 No 2).

I began to notice the Futurians very early in my research. As I read through their various fanzines and notices and pamphlets I was aware of the operation of a particular estrangement. One of the first of the Futurian fanzines that I came across was a one page issue of the Futurian News which is reproduced opposite. The item headed “Futurians in Print” concerns the recent appearance in print of one Isaac Asimov.

Although I knew who Asimov was and recognised the names of some of the other Futurians, I had not heard of the Futurians. Fandom came alive for me through reading these fanzines. I learned about the first “world” science fiction convention held in New York City in 1938 in conjunction with the World’s Fair from reading the Futurian fanzines and their reporting of the feud between rival sf fan groups that led to four of the Futurians being barred from entering the convention. This included a copy of a pamphlet that the Futurians put together to be distributed at the convention after some of their number had been barred.

The New York Futurians were active from 1938 until the mid forties. Members of the Futurians included Isaac Asimov, Donald A. Wollheim, Leslie Perri, Frederik Pohl, John Michel, Richard Wilson, James Blish, Cyril Kornbluth, Damon Knight, Virginia Kidd and Judith Merill who were (and in some cases still are) actively engaged in science fiction as editors, agents, publishers, writers and critics of science fiction or all of these. The Futurians are invariably referred to in discussions of fandom. The notion that in fandom fans slide into being pros with ease is exemplified by the Futurians. Further, because many of their members went on to work professionally within the world of
science fiction they are well-documented. Frederik Pohl (1978) and Damon Knight (1977) have both written accounts of their involvement with the Futurians.

The Futurians had interactions with the two major editors of the period, Gernsback and John W. Campbell. John Michel and Donald Wollheim accused Gernsback of being a 'crook' after he did not pay them prize money they had won in one of his contests.1 Campbell published some of their work, most particularly that of Asimov. The Futurians were also involved with the first ‘world’ science fiction convention in 1939.

Their fanzines varied from one or two page notices which were circulated in their share households to full scale productions with artwork, stories, poetry and articles. In the Futurian News they describe themselves thus:

The Futurian Society of New York is an organisation of imaginative young people in New York and vicinity who enjoy meeting together once in a while in order to discuss literature, art, science, progress, poetry and the world at large and to enjoy each others company and controversy. They are bound together by a mutual desire for the betterment both of this world and of their prowess and appreciation of it. They believe that the future holds much in store for all and that the Futurian outlook is well worth cultivating. Science fiction is a hobby and interest of most of them and that particular subject is often on deck, specially since many of the Futurians are old time fans and internationally-accepted authorities on that subject. There is nothing aloof or suspicious about the Futurians. They are always glad to see newcomers and welcome them as friends regardless of their views or previous opinions (From the Futurian News January 4 1939 No. 3, Brooklyn New York).

Later in the same year Frederik Pohl had the following letter published in “Under the Lens,” the letter column of Marvel Science Stories:

Readers of your magazine will be interested in the new Futurian Federation of the World, an organization which will make strong attempts to enrol every science fiction reader in its ranks. It is not necessary to be one of the ten most popular fans to join The Futurians or to enjoy its organ; it is merely required that one have an active and alive interest in science fiction and in the future.

The official organ of the Federation, The Futurian Review, furnishes the most adequate and interesting coverage of what is going on in science fiction and allied fields of any fan magazine. Subscriptions to this paper are given free to all members of The Federation and can be obtained in no other way, but a sample copy, plus information on the club itself, may be had for 10c in coin of any country of the world sent to Frederik Pohl, Provisional President 280 St John’s Place, Brooklyn, New York (Marvel Science Stories August 1939: 108).

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1 Gernsback was notorious for non- or late payment of his writers (Tymn and Ashley 1985: 17-18).
The Futurian fanzines are full of a sense of their own importance and that of science fiction. The idea of the fan as slan is strong. Reading through the Futurian material I was never able to forget how young they all were.

By the late forties the Futurians had ceased to exist as an active fan group, though members were still in contact with each other. Most of them had become pros, some even writing a number of the sex battle texts which I examine in chapter three: *Girls from Planet Five* (1955) by Richard Wilson and *Search the Sky* (1954) by Frederik Pohl and Cyril Kornbluth.