

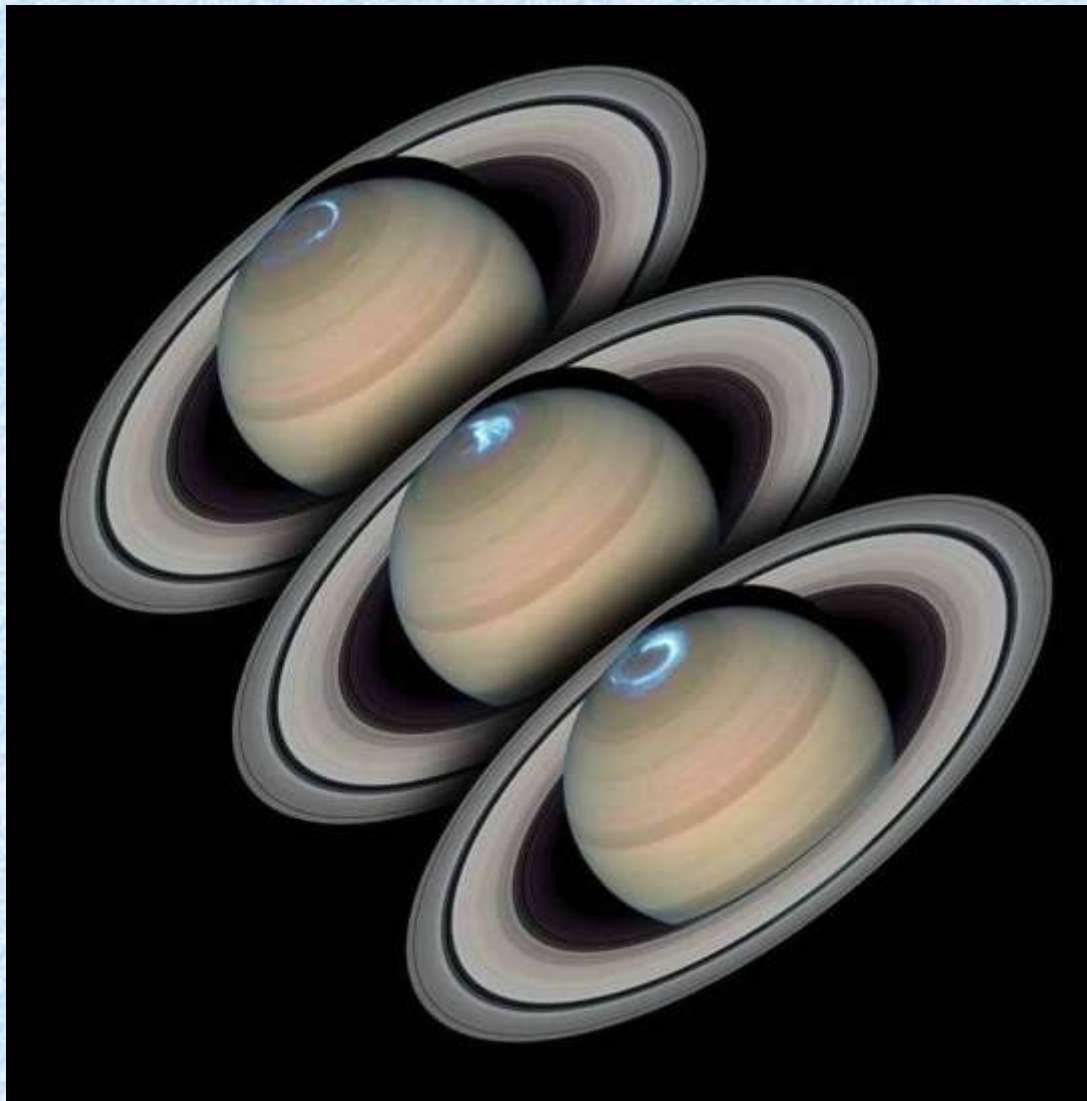
**DEPARTAMENT
DE FILOLOGIA
ANGLESA I DE
GERMANÍSTICA**

**UNIVERSITAT
AUTONÒMA DE
BARCELONA**

2016

READING SF SHORT FICTION: 50 TITLES

Sara Martín Alegre (ed.)



READING SF SHORT FICTION: 50 TITLES

Sara Martín Alegre (ed.)

Contents

Sara Martín Alegre, "SF Short Fiction: Another Kind of Anthology"	1
Brian Aldiss, "Super-Toys Last All Summer" (1969).....	5
Isaac Asimov, "Nightfall" (1941).....	7
J.G. Ballard, "The Voices of Time" (1960).....	9
Iain M. Banks, "A Gift from the Culture" (1987)	11
Harry Bates, "Farewell to the Master" (1940).....	13
Elizabeth Bear, "Tideline" (2007)	15
Bruce Bethke, "Cyberpunk" (1983)	17
Terry Bisson, "Bears Discover Fire" (1990).....	19
Leigh Brackett, "No Man's Land in Space" (1941).....	21
Ray Bradbury, "A Sound of Thunder" (1952)	23
Pat Cadigan, "Is There Life After Rehab?" (2005)	25
John W. Campbell, "Who Goes There?" (1938)	27
C.J. Cherryh, "Cassandra" (1978).....	29
Ted Chiang, "Exhalation" (2008)	31
Arthur C. Clarke, "The Star" (1955)	33
Lester Del Rey, "Helen O'Loy" (1938).....	36
Samuel Delany, "Aye, Aye, Gomorrah.." (1966).....	38
Philip K. Dick, "We Can Remember It for You Wholesale" (1966)	40
Tananarive Due, "Patient Zero" (2010)	42
Greg Egan, "Learning to be Me" (1990)	44
Harlan Ellison, "'Repent, Harlequin!', Said the Ticktockman" (1965)	46
Carol Emshwiller, "Creature" (2002)	49
Karen Joy Fowler, "Standing Room Only" (1997).....	51
Tom Godwin, "The Cold Equations" (1954)	53
Lisa Goldstein, "The Narcissus Plague" (1995).....	55
Kathleen Ann Goonan, "A Short History of the Twentieth Century" (2014)	57
Nicola Griffith, "It Takes Two" (2010)	59
Eileen Gunn, "Coming to Terms" (2004)	61
Robert Heinlein, "All You Zombies..." (1958)	63
Nina Kiriki Hoffman, "Futures in the Memory Market" (2010).....	65
Nalo Hopkinson, "The Easthound" (2013).....	67
Kij Johnson, "26 Monkeys also the Abyss" (2008)	69
Gwyneth Jones, "The Tomb Wife" (2008).....	71

Mary Robinette Kowal, "Evil Robot Monkey" (2012).....	73
Nancy Kress, "Out of all them Bright Stars" (1985).....	75
Yoon Ha Lee, "A Vector Alphabet of Interstellar Travel" (2011).....	77
Jack London, "The Scarlet Plague" (1912).....	79
H.P. Lovecraft, "The Colour Out of Space" (1927)	81
Ken MacLeod, "Who's Afraid of Wolf 359?" (2007).....	83
Anne McCaffrey, "The Ship Who Sang" (1961)	85
China Miéville, "An End to Hunger" (2001).....	88
C.L. Moore, "Shambleau" (1948).....	90
Andre Norton, "All Cats Are Grey" (1953).....	92
Joanna Russ, "When It Changed" (1972).....	94
Geoff Ryman, "Have not Have" (2001).....	96
Robert Silverberg, "Passengers" (1970)	98
James Tiptree Jr., "The Women the Men Don't See" (1972)	101
Kurt Vonnegut, "2BR0TB" (1962)	103
Kate Wilhelm, "Mrs. Bagley Goes to Mars" (1978).....	105
Connie Willis, "Daisy in the Sun" (1982).....	107
Author List (and Student Collaborators)	109
Selected Short Fiction in Chronological Order	111
Disclaimer and Creative Commons License.....	113

Sara Martín Alegre, “SF Short Fiction: Another Kind of Anthology”

The booklet here offered is the product of the activities carried out in the elective course ‘English Prose: Considering Science Fiction’, which I have taught in the Spring semester of the academic year 2015-16 within the four-year BA in English Studies of the Universitat Autònoma de Barcelona. A series of successful previous projects produced with students¹ convinced me of the suitability of the idea I had for this specific course: publishing a guide for readers focused on SF, but on short fiction, rather than novels.

The internet is full of websites recommending SF books (also films, TV series, comics, video games...) but as I prepared material for the course, I missed very much information on short fiction. There are, as we SF readers know, plenty of anthologies but none of them were exactly what I had in mind. I simply did not have the time and the resources to embark on producing my own anthology and, so, I thought of assembling a sort of alternative anthology. In this, we would offer information about the stories rather than the stories themselves, as it is usually done for longer works, such as novels. Call it an alternative anthology (or a poor reader’s anthology...).

Short fiction is an essential aspect of SF, as any SF reader knows. The genre, it could be argued, grew out of this genre rather than the novel. Despite the example set by Jules Verne and H.G. Wells in their 19th century scientific romances, what we call SF is a product of the magazines, beginning with Hugo Gernsback’s seminal *Amazing Stories* (1926). 90 years later, the main magazines—*Asimov’s*, *Clarkesworld*, *The Magazine of Fantasy & Science Fiction*, *Analog*, *Strange Horizons*, *Interzone*... — continue relying on short fiction, offering a steady flow of all its varieties. The task of the editors is, necessarily, fundamental, both for the magazines and for the countless book anthologies. The name Gardner Dozois, just to name the most important living editor, is, no doubt, as important as that of any major SF writer.

Although most readers understand that the differences between the novel and the short story are much deeper than just length (also that short fiction is NOT the novel’s poor relative), length does matter. Both Hugo and Nebula Awards distinguish between novels (above 40,000 words) and short fiction, sub-dividing this category into the novella (17,500/40,000 words), the novelette (7,500/17,500) and the short story

¹ See: Sara Martín Alegre (ed.), *Gender and Feminism: The Students’ View*. (February 2015), <https://ddd.uab.cat/record/129180> (31 undergrad students offer their own views on gender and feminism); Sara Martín Alegre (ed.), *Charming and Bewitching: Considering the Harry Potter Series* (2014) <https://ddd.uab.cat/record/122987> (33 undergrad students discuss *Harry Potter* in a thrilling collection of academic papers); Sara Martín Alegre (ed.), *Addictive and Wonderful: The Experience of Reading the Harry Potter Series* (2014), <https://ddd.uab.cat/record/118225> (More than 50 university students describe their experiences of growing up with *Harry Potter* and becoming readers).

(7,500). Readers can tell when short fiction is a novella (it can be nicely stretched into a slim volume) but most would simply call novelettes 'long short stories'. The figures for the word count are, besides, peculiar (though I'm sure there must be a reason for them). It is difficult to imagine a reader checking the length of a piece to decide whether this is a short story or a novelette. Then, there are brilliant many short stories quite below the 5,000 word mark and even the 3,500 word mark, for which perhaps another category is needed. The category 'flash fiction' is actually used for short stories below 1,000 words; micro-short fiction for those below 300. And, then, there's Twitter short fiction...

The booklet I wished to produce with my students would gather together 50 index cards for a selection of short fiction which would teach them about this crucial aspect of SF. I decided to limit the number of novellas and novelettes and try to focus mostly on, properly speaking, short stories. The selection should include short fiction of all times and also be equally balanced regarding gender: 25 male writers, 25 female writers. I ended up reading 100 stories to select the 50 commented on here, discarding many I loved but that would extremely confuse my students (most were new to SF) as regards the boundaries and definitions of this truly fluid genre. This is, then, not a reader's choice but a *teacher's* choice, always keeping an eye on the educational rather than the strictly representative in literary terms. Some of the stories are simply marvelous; other are less solid but are here representing names that should complement the five main names we focused on in class. These were: Ursula K. Leguin (*The Left Hand of Darkness*), William Gibson (*Neuromancer*), Orson Scott Card (*Ender's Game*), Octavia Butler (*Dawn*) and Richard Morgan (*Altered Carbon*). No short fiction from them, regrettably. It was important for me that my students heard about the 50 writers included here, then, not only through the index cards but also through the classroom presentations that they offered, based on their three assigned stories.

At the time I chose the contents which each card would offer, I did not realize that the hardest segment to complete would be the final one, 'What Others Have Said'. I had not given specific instructions about which sources could be used here and perhaps baffled by this (or less proficient in the use of Google than we assume), many students left this segment blank or incomplete. Academic work stretches only to a certain point and in most cases, we had to use blogs to complete the section. In a few cases, regardless of the importance of the story, there were no analysis to be found anywhere, and, so, I have used reader's comments from Amazon or GoodReads. I must stress that SF readers are collectively making an incredibly good job of selecting, reading and analyzing SF short fiction just for the love of the genre. Formally or informally, anonymously or not, their online texts form a truly dense web of opinion, which certainly gets all my respect as an academic.

You will see from the cards that students found positive things to highlight in each story, though some were for them truly demanding (they are not only mostly new to SF but also non-native English speakers, with only three exceptions). I did my best, of course, to assign each students stories that I thought matched their interests and personality but one never knows... Each reader will find a personal favorite but I refuse to highlight here any of the 50 stories or place them in any sort of hierarchical

arrangement. Some were awarded many prizes, some were given none; some are important for who wrote them, others come from relatively unknown names; some are typical SF, other stretch the genre to bizarre limits; some are more than one hundred years old, some were published just a few years ago (see the lists at the end)...

The main point is that you, reader, navigate your way into a truly exciting selection. I can safely say that SF short fiction is not only a very important aspect of this genre but also that it makes a superb contribution to short fiction in general, beyond the boundaries of the genre we love so much.

Enjoy...

Barcelona, Summer 2016

Sara.Martin@uab.cat

<http://gent.uab.cat/saramartinalegre>

<http://blogs.uab.cat/saramartinalegre>, *The Joys of Teaching Literature*

*Cover photo: Saturn's auroras by telescope Hubble,
(NASA, 21 January 2009, public domain)*

Brian Aldiss, “Super-Toys Last All Summer” (1969)



BRIAN ALDISS

PLACE OF BIRTH East Dereham, Norfolk, England, UK

DATE OF BIRTH 18 August 1925

WIKIPEDIA

https://en.wikipedia.org/wiki/Brian_Aldiss

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?131>

OFFICIAL WEBSITE

<http://brianaldiss.co.uk>

KNOWN FOR...

- *Helliconia* trilogy: *Helliconia Spring* (1982), *Helliconia Summer* (1983), *Helliconia Winter* (1985)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Brian_W_Aldiss

Career Awards

Grand Master (Science Fiction Writers of America), 2000

OBE (Order of the British Empire for Services to Literature), 2005

Awards

BSFA: 1972, *The Moment of Eclipse*; 1974, essay *Billion Year Spree*; 1983, *Helliconia Spring*; 1986, *Helliconia Winter*; 2007, *Non-Stop*

Hugo: 1962, “Hothouse”; 1987, essay *Trillion Year Spree: The History of Science Fiction*

John W. Campbell: 1983, *Helliconia Spring*

Locus: 1987, essay *Trillion Year Spree: The History of Science Fiction*

Nebula: 1965, “The Saliva Tree”

STORY TITLE:

“Super-Toys Last All Summer Long” (short story, brief)

ORIGINAL PUBLICATION:

Harper’s Bazaar, December 1969

SUB-GENRE: Artificial intelligence

WHERE TO FIND IT...

In Brian Aldiss’s official website:

<http://brianaldiss.co.uk/writing/story-collections/collections-r-z/supertoy-last-all-summer-long/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?56893>



PLOT SUMMARY: In a world where three quarters of the population are starving, the Swintons' are part of the privileged minority. Synthetic life-forms and super-toys are common; holograms can recreate whole mansions inside regular apartments. Henry Swinton's company has recently launched a new synthetic life-form, the first with a controlled amount of intelligence. Such an event promises true bio-electronic beings in the future that will solve the problem of loneliness in an overcrowded world with population restrictions. Meanwhile, Monica Swinton finds that, no matter how hard she tries, she cannot bond with her three-year-old son, David. He strives to tell his mother how much he loves her but always fails to do so. With the help of Teddy, his super-toy and main companion, David has written dozens of unfinished letters to Monica... David questions his own reality and, with Teddy, he struggles to understand why Monica cannot love him.

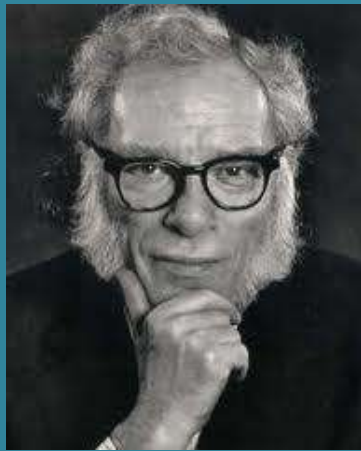
READ IT BECAUSE...:

- it captivated Stanley Kubrick, who died before his project for the film adaptation could be completed. This was finally directed by Steven Spielberg: *A.I.* (2001), with Haley Joel Osment.
- of the ethical and moral implications that stem from the idea of creating robots capable of emotional responses.
- of its narrative style, which forces the reader to wonder what is real, and what not, until the very end.

WHAT OTHERS HAVE SAID

- "The title story, which inspired Kubrick to start developing the movie that became *A.I.*, is a directionless but wistfully poignant vignette about a robot boy, his robot teddy-bear companion, and the abstracted housewife whom they no longer properly entertain. Aldiss later fleshed out the idea with two more increasingly striking stories, 'Supertoys When Winter Comes' and 'Supertoys In Other Seasons', which develop the theme and press the point home a little more sharply. They also indicate how *A.I.* might have developed in less grandiloquent hands than Steven Spielberg's". Tasha Robinson, 19 April 2002, A.V. Club review of Brian Aldiss's *Supertoys Last All Summer Long, And Other Stories Of Future Time*, <http://www.avclub.com/review/brian-aldiss-isupertoys-last-all-summer-long-and-o-6031>
- "'Supertoys' is a powerful short fable, a resonant meditation on capitalism, the decline of the nuclear family, and the individual as commercial product; it has the simple ring of truth". Nick Gevers, 24 March 2001, *Infinity Plus*, <http://www.infinityplus.co.uk/nonfiction/supertoys.htm>
- [Aldiss] "wrote one of the most elegant science-fiction stories, 'Supertoys Last All Summer Long' (...) What makes the story unforgettable is the sudden gush of loneliness at the end". Andrew Brown, *The Guardian*, 16 June 2001, <https://www.theguardian.com/books/2001/jun/16/sciencefictionfantasyandhorror.artsandhumanities>

Isaac Asimov, “Nightfall” (1941)



ISAAC
ASIMOV

PLACE OF BIRTH Petrovichi, Smolensk Governorate, Russia

DATES OF BIRTH AND DEATH 2 January 1920 - 6 April 1992

WIKIPEDIA

https://en.wikipedia.org/wiki/Isaac_Asimov

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?5>

OFFICIAL WEBSITE

<http://www.asimovonline.com>

KNOWN FOR...

■ *The Foundation Series* (1942—1993), *I, Robot* (1950), *The Gods Themselves* (1972), *The Bicentennial Man* (1976)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Isaac_Asimov

Career Awards

Grand Master (Science Fiction Writers of America), 1987

Awards

Hugo: 1966, *The Foundation Series*; 1973, *The Gods Themselves*; 1977, novella “The Bicentennial Man”; 1983 *Foundation’s Edge*; 1992, novelette “Gold”; 1995, memoir *I, Asimov: A Memoir*; 1996 (Retro-Hugo), *The Mule*

Locus: 1973, *The Gods Themselves*; 1983, *Foundation’s Edge*; 1987, “Robot Dreams”

Nebula: 1972, *The Gods Themselves*; 1977, novella “The Bicentennial Man”

STORY TITLE:

“Nightfall” (long short story/novelette)

ORIGINAL PUBLICATION: *Astounding Science Fiction*, September 1941

SUB-GENRE: Social science-fiction

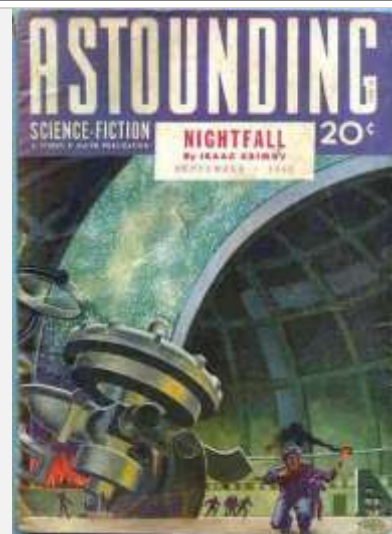
WHERE TO FIND IT...

[legal uploading doubtful]

<https://www.uni.edu/morgans/astro/course/nightfall.pdf>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?46434>



PLOT SUMMARY: Planet Lagash that has six suns which keep the planet continuously

illuminated; as a consequence of this, its population doesn't know what complete darkness is. Theremon 762, a newspaperman, visits the Observatory to meet Aton 77, a scientist investigating the coming of the dark. Theremon 762 learns that every 2049 years the sun is eclipsed, resulting in a brief night. This makes the population go mad from claustrophobia and fear. The level of madness is so high that some previous civilizations burned everything down in order to get just some light; as a result, the planet's population has been almost wiped out several times. In order to help people survive this oncoming eclipse, most of the population has been hidden in caves to prevent them from going mad. In the Observatory, the scientists and Theremon 762 are getting ready to take pictures of the incoming darkness to leave proof for later generations. They also must face the Cult, who believe that the world will be destroyed in the darkness and that the stars will release a torrent of fire. But what will really happen when darkness comes?

READ IT BECAUSE...:

- it is considered one of the best (SF) short stories ever written.
- of the struggle between science and superstition central to the story.
- the vision of civilization as an accident depending on the vagaries of astronomy.

WHAT OTHERS HAVE SAID

- "While the names with numbers (...) the lack of women and an honourable reporter who declines the chance to scarp when things get hairy (...) give 'Nightfall' something of a period feel, Asimov's ability to think himself into the dread his sun-soaked characters feel at the approaching gloom, their delight at the unveiling of Saro University's latest developments in light-emitting technology still rings true. But he's even better at imagining just how far the universe can exceed our expectations". Richard Lea, "Darkness in literature: 'Nightfall' by Isaac Asimov", *The Guardian*, 19 December 2012, <http://www.theguardian.com/books/2012/dec/19/darkness-nightfall-isaac-asimov>
- "Among these themes are the deprivation and need in humanity, the popular science versus religion argument, the classic good versus evil in each individual, and primitive man versus intellectual development. (...) Asimov certainly drives home the point of his themes with this story. He clearly demonstrates the fragility of human life, and that, when an individual or an entire society is threatened, there are inner instincts that are drawn out". C.W. "'Nightfall': The Fragility of Human Nature", 2009, <http://apliteraturehp.wikispaces.com/Isaac+Asimov>
- "'Nightfall' represented a turning point for Asimov and helped establish him as a force to be reckoned with in the science-fiction world. For his part, Asimov considered 'Nightfall' as part of a literary trend that signaled a turn away from space operas and high-tech devices of older science fiction and was increasingly interested in the dynamics of human society". Geoff Hamilton and Brian Jones, *Encyclopedia of American Popular Fiction*. New York: Facts on File, 2013, p. 12.

J.G. Ballard, “The Voices of Time” (1960)



J. G.
BALLARD

PLACE OF BIRTH Shanghai, China
DATES OF BIRTH AND DEATH 15 November 1930 - 19 April 2009

WIKIPEDIA

[https://en.wikipedia.org/wiki/J. G. Ballard](https://en.wikipedia.org/wiki/J._G._Ballard)

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?259>

(UN)OFFICIAL WEBSITE

<http://www.jgballard.ca/>

<http://www.ballardian.com/>

KNOWN FOR...

■ *The Drowned World* (1960), *Crash* (1973), *The Unlimited Dream Company* (1979), *Empire of the Sun* (1984), *Cocaine Nights* (1996)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/J_G_Ballard

BSFA: 1979, *The Unlimited Dream Company*

Guardian Fiction Prize: 1984, novelized memoirs *Empire of the Sun*

James Tait Black Memorial Prize: 1984, *Empire of the Sun*

STORY TITLE:

“The Voices of Time” (long short story/novelette)

ORIGINAL PUBLICATION: *New Worlds*, October 1960

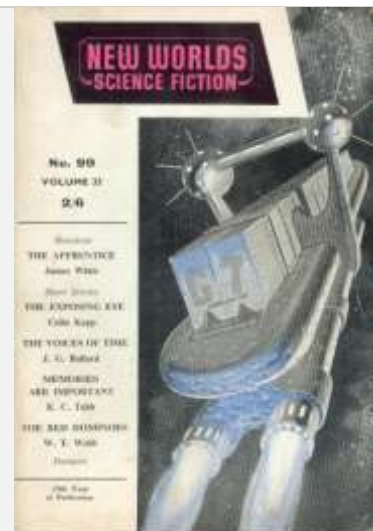
SUB-GENRE: Dystopian, post-apocalyptic, Ballardian

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?40816>



PLOT SUMMARY: Powers is a neurologist working at an experimental research clinic whose productivity is rapidly declining due to ‘Big Sleep’. This is a condition affecting an ever increasing number of people; they need more and more sleep each day until, eventually, they don’t wake up at all. There is also a clear process of mutation within all other life on Earth, which along with other scientists Powers is studying. Powers tries to avoid the debilitating effects of the disease but realizing the futility of this he

adopts a more philosophical approach to his own demise. With what he realizes will be his last observations/contributions to his work on the effects of the disease, Powers hopes to gain the insight that has so far eluded all who have tried. Through an encounter with one of his former experimental subjects, Kaldren, 'immunized' against sleep through brain surgery, Powers learns of the strange signals Earth is receiving from unknown sources. They appear to be counting down, but to what? As he approaches his own inevitable death can he discover any meaning behind either the strange sickness afflicting the earth or the 'Voices of Time' that Kaldren monitors?

READ IT BECAUSE...:

- of the theoretical possibility of sharing ideas, or even just a message, with other possible life-forms. What would you do with a message from another race? What will they do with ours? How can we hope to comprehend them?
- of the very real fears raised about biological mutations caused by radiation.
- of Ballard's incredibly insightful realizations of human psychological condition, particularly here the problems associated with sleeping, either the lack or excess of sleep.

WHAT OTHERS HAVE SAID

- "It there was a single science-fiction story by which Jim wanted to be remembered, that was 'The Voices of Time' (...) [it] transgressed every rule of science fiction by behaving as if there were none". John Baxter, *The Inner Man: The Life of J.G. Ballard*. London: Weidenfeld & Nicholson, 2011. E-book.
- "Like the user of the yogic mandala, Powers in 'The Voices of Time' moves towards an identification with the eternal and from a state of individuality to a state of continuity with universal totality". Samuel Francis, *The Psychological Fictions of J.G. Ballard*. London: Bloomsbury, 2011, p. 47.
- "The reader is bombarded with SF images, all striking and all pointing in the same direction: the universe is running down, the sun is running down, earth is running down, man is running down, and the protagonist of the story is running down most rapidly of all. The focus is on entropy. But the power of the story lies in the many ways in which its characters try to escape entropy, and in the sterility of their attempts. The hope of escaping time is held out like a brass ring, but each attempt to reach the ring leads to madness and death. Eventually the reader comes to see death as itself an escape from entropy, and the story ends in tranquility: the tranquility of exhaustion". Charles Nicol, "J.G. Ballard and the Limits of Mainstream", *Science Fiction Studies*, no. 9 (3.2), July 1976, <http://www.depauw.edu/sfs/backissues/9/nicol9art.htm>

Iain M. Banks, “A Gift from the Culture” (1987)



IAIN
M.
BANKS

PLACE OF BIRTH Dunfermline, Fife,
Scotland, UK

DATES OF BIRTH AND DEATH 16 February
1954 — 9 June 2013

WIKIPEDIA

https://en.wikipedia.org/wiki/Iain_Banks

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?100>

OFFICIAL WEBSITE

<http://www.iain-banks.net/>

KNOWN FOR...

■ *The Culture* series: *Consider Phlebas* (1989), *The Player of Games* (1988), *Use of Weapons* (1990), *Excession* (1996), *Inversions* (1998), *Look to Windward* (2000), *Matter* (2008), *Surface Detail* (2010), *The Hydrogen Sonata* (2012)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/lain_M_Banks

BSFA: 1994, *Feersum Endjinn*; 1996 *Excession*

STORY TITLE:

“A Gift from the Culture” (short story)

ORIGINAL PUBLICATION: *Interzone*, Summer 1987

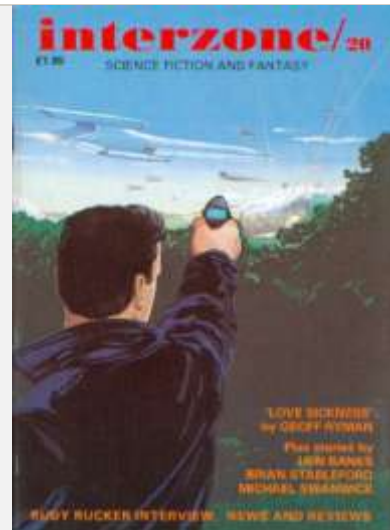
SUB-GENRE: Space opera

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?46456>



PLOT SUMMARY: Gambling losses force Wrobick—a former citizen from the utopian, technologically advanced civilization simply called the Culture—to accept taking part in a plot to destroy a spaceship. For this, Culture weaponry must be used; Wrobick happens to be the only one nearby who can use it because of his Culture affiliation. At first, he is torn between doing the job and running away, but when he learns that a Culture ambassador will be on board that ship, the whole plot takes on new dimensions and implications.

READ IT BECAUSE...:

- it is one of the very few pieces of short fiction Banks ever wrote about the Culture.
- of the insights the main character offers on the Culture's values.
- of the moral dilemma Wrobick faces and his difficulties to decide where his loyalty lies.

WHAT OTHERS HAVE SAID

- "In this story, written more than a decade before the real-world War on Terror, Banks's protagonist is coerced into committing mass murder, seeming now a bit uncomfortably like Luke Skywalker as Mohammed Atta". David G. Hartwell and Kathryn Cramer, *The Space Opera Renaissance*. New York: Tor, 2006. E-book
- "'A Gift from the Culture' is a morality tale that adds further to Banks's analysis of the contradictions which occur in the utopian society of the Culture". Andrew Maunder, *The Facts on File Companion to the British Short Story*. New York: Facts On File, 2007, p. 400.
- "The story oozing neon detective noir in *Blade Runner* fashion, Banks appears to have been experimenting with style rather than producing a worthwhile addition to the Culture universe—the abrupt ending creating this feel". Jesse, Monday, review of *The State of the Art* by Iain M. Banks, 19 November 2012, *Speculation*, <http://speculiction.blogspot.com.es/2012/11/review-of-state-of-art-by-iain-m-banks.html>

Harry Bates, “Farewell to the Master” (1940)



HARRY BATES

PLACE OF BIRTH Pittsburgh, Pennsylvania, USA
DATE OF BIRTH AND DEATH 9 October 1900 - September 1981 (exact date unknown)

WIKIPEDIA

https://en.wikipedia.org/wiki/Harry_Bates_%28author%29

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?1141>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

■ *Farewell to the Master* (1940). Bates edited *Astounding Science Fiction* (1930-33)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfad.com/Harry_Bates

Bates never received a main award for his SF except the:

First Fandom Hall of Fame Award (for fans active at the time of the first World SF Convention), 1976

STORY TITLE:

“Farewell to the Master” (long short story/novelette)

ORIGINAL PUBLICATION: *Astounding Science Fiction*, October 1940

SUB-GENRE: First contact, extraterrestrial visitor, robot

WHERE TO FIND IT...

<http://web.archive.org/web/20140727101426/http://thenostalgialeague.com/olmag/bates-farewell-to-the-master.html>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?41416>



PLOT SUMMARY: It has finally happened: an Unidentified Flying Object has landed in Washington. Of course, in addition to the feelings of fear and awe that everyone has, there is one feeling stronger than the rest—curiosity. No-one is more curious than journalistic photographer Cliff Sutherland. He is there when, two days after arriving, the alien being calling himself Klaatu emerges with his fearsome robot companion, Gnut. Cliff witnesses how a paranoid spectator promptly shoots Klaatu dead. In fear of reprisals, scientists and military alike take every precaution to disable both robot and

ship with seeming success. Cliff finds himself taking the same pictures every day for a while now, with the ship entombed in an extension of the Smithsonian Museum. One day, his minute familiarity with the scene makes him see something nobody else notices: the robot, Gnut, has moved! Ever a man with an eye on the story, Cliff hides in the museum to get a firsthand glimpse of the robot's nocturnal activities. He makes the macabre discovery that Gnut is releasing animals from the ship only to destroy them. Sharing his discovery with the world, Cliff finds himself centre of the action as both he and the rest of the world discover the real purpose behind the aliens' visit and prepare to face the consequences...

READ IT BECAUSE...:

- this is the short story that inspired the classic 1951 film *The Day the Earth Stood Still* (but avoid the remake!).
- of the unusual presentation of the extraterrestrials as peaceful beings rather than as invaders, and how Bates envisages the human response.
- it is an excellent, often anthologized, example of pulp-era SF as regards both writing style and content.

WHAT OTHERS HAVE SAID

- "(...) a lovely, poignant tale where random human violence has killed the spokesperson of alien visitors, but human and alien come to understand one another in spite of their differences". George T. Dodds, review of Forrest J. Ackerman's *Science Fiction Classics: The Stories that Morphed Into Movies*, SF site, 2000 <https://www.sfsite.com/04b/sfc79.htm>
- "The 1951 film [*The Day the Earth Stood Still*] is fun to watch, but it has the feel of a 'B movie'. (...) What few people know is that the film is loosely based on a short story written by Harry Bates in 1940. The title of the short story is 'Farewell to the Master'. It has a much more interesting twist than the movie. The conceit is that mankind is so devoid of faith and replete with prejudice that we don't recognize the true master. It's a very powerful message". R.W. Ridley, "The Day the Earth Stood Still — Farewell to the Master", *The South Side of the Moon: The playground of R.W. Ridley and C. Hoyt Caldwell*, 8 May 2009, <https://pearlofjustice.com/2008/09/25/the-day-the-earth-stood-still-%E2%80%93-farewell-to-the-master/>
- "Considering this ending, Bates' tale concerned our human-centric assumptions; our arrogant belief that the human shape of life would—even on other planets—be blessed with a superiority over other forms. But clearly, on Gnut's world, robotic (or what we term artificial) life had flourished, rising above familiar biological forms like man. So "Farewell to the Master" served, perhaps, as an object lesson that mankind was not the center of the universe". John Kenneth Muir, "Klaatu Barada Nikto: The Day(s) The Earth Stood Still", *John Kenneth Muir*, 19 April 2010, <https://johnkennethmuir.wordpress.com/2010/04/19/klaatu-barada-nikto-the-days-the-earth-stood-still/>

Elizabeth Bear, "Tideline" (2007)



ELIZABETH BEAR

PLACE OF BIRTH Hartford, Connecticut, USA

DATE OF BIRTH 22 September 1971

WIKIPEDIA

https://en.wikipedia.org/wiki/Elizabeth_Bear

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?22910>

OFFICIAL WEBSITE

<http://www.elizabethbear.com/>

KNOWN FOR...

■ *The Jenny Casey Series: Hammered* (2005), *Scardown* (2005), *Worldwire* (2005); *The Eternal Sky Series: Range of Ghosts* (2012), *Shattered Pillars* (2013), *Steles of the Sky* (2014).

MAIN AWARDS [excluding nominations]

See also **SFADB**: http://www.sfad.com/Elizabeth_Bear

John W. Campbell: 2005, best new writer

Locus: 2006, *Hammered*, *Scardown* and *Worldwire*; 2013, collection *Shoggoths in Bloom*

Nebula: 2008, "Tideline"; 2009, novelette, "Shoggoths in Bloom"; 2012, fancast, "SF Squeecast"; 2013, fancast, "SF Squeecast"

Theodore Sturgeon Memorial Award: 2008, "Tideline"

STORY TITLE:

"Tideline" (short story)

ORIGINAL PUBLICATION: *Asimov's Science Fiction*, June 2007

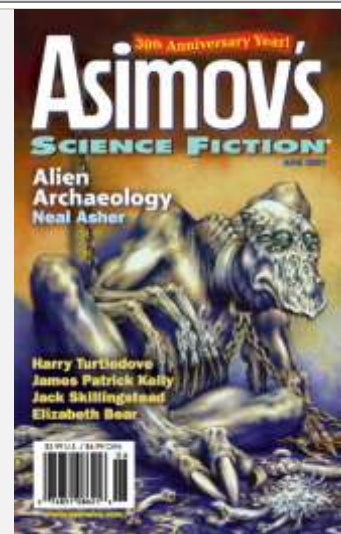
SUB-GENRE: Post-apocalyptic, robot

WHERE TO FIND IT...

Online copies appear to be illegal.

See **ISFDB**:

<http://www.isfdb.org/cgi-bin/title.cgi?532713>



PLOT SUMMARY: In a post-apocalyptic world after a deadly war in which the human

species have suffered vast casualties, Chalcedony, a crippled combat robot, spends her last days on the beach. ‘She’ looks for beads to complete the necklaces commemorating the deceased members of her platoon. As winter approaches, she struggles to survive, since she cannot get enough solar energy to stay awoken and active. One day she meets an orphan boy, Belvedere. A bond soon unites the two characters, and Chalcedony becomes a nurturing mother for the kid as they face the threats posed by the few desperate surviving humans. The crippled robot focuses on completing her own mission, that of the necklaces, as well as on preparing the boy for the challenges of surviving alone—a second mission which she needs to accomplish before she runs out of power.

READ IT BECAUSE...:

- of the main character, Chalcedony, a robot with a strong and poignant personality defined by human passions.
- of the bond between Chalcedony and the boy Belvedere, which breaks barriers between humans and robots, as well as the growth of both characters.
- of the story’s lyricism: each word is vital and meaningful.

WHAT OTHERS HAVE SAID

- “One of the most fascinating things about Bear’s work is the impossibility of confining it to a single genre. She’s written Shakespearian England into the middle of a faerie war in her *Promethean Age* novels, and mixed science fiction and Norse mythology into a post-apocalyptic world in her *Edda of Burdens* series. Even her short stories run the gamut of creativity: ‘Tideline’, which won a Hugo, is from the point of view of a war machine who creates funeral necklaces from salvaged stone”. Erin Stock, “Interview: Elizabeth Bear”, *Lightspeed Science Fiction & Fantasy*, April 2011, Issue 11.
<http://www.lightspeedmagazine.com/nonfiction/feature-interview-elizabeth-bear/>
- “‘Tideline’ by Elizabeth Bear is one of those really interesting stories that makes you wish, after you have finished, that the author had written more; that there was more to the story, because it was just so engrossing”. Gregory Tidwell. *Omphalos’ SF Book Reviews*, 2008.
<http://www.omphalosbookreviews.com/index.php/reviews/info/237>
- “Elizabeth Bear’s war machine making beautiful memorials in ‘Tideline’ is a story from the sublime”. Regina Schroeder, review of *Robots: The recent A. I.*, *The Booklist*, 108.18, 2012, p. 31.

Bruce Bethke, “Cyberpunk” (1983)



**BRUCE
BETHKE**

PLACE OF BIRTH Milwaukee, Wisconsin, USA

DATE OF BIRTH April 1955

WIKIPEDIA

https://en.wikipedia.org/wiki/Bruce_Bethke

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?182>

OFFICIAL WEBSITE

<http://www.brucebethke.com/index.html>

KNOWN FOR...

■ *Maverick* (1990), *Headcrash* (1995), novelization *Rebel Moon* (1996), novelization *Wild Wild West* (1999)

MAIN AWARDS [excluding nominations]

Philip K. Dick Award: 1996, *Headcrash*

STORY TITLE:

“Cyberpunk” (short story)

ORIGINAL PUBLICATION: *Amazing Science Fiction Stories*, November 1983

SUB-GENRE: Cyberpunk

WHERE TO FIND IT...

<http://www.brucebethke.com/articles/cyberpknk.pdf>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?56467>



PLOT SUMMARY: Mike has a group of friends, two boys and one girl, all from the same high school. They are hackers—playful ones. The friends skip school and spend their days on the Net, messing around while playing childish pranks on the stupid, silly adults, or *olders*, as they like to call them. Their pranks range from manipulating their school record to interfering with their parents’ bank accounts, including also playing around with flight schedules. They have been preparing conscientiously, waiting for the Big One job. So far, they have succeeded in all their previous hacks, but Mike is not sure whether they will get lucky this time, nor the consequences if they fail. Too young and too naïve, he does not realize he has already stirred a hornets’ nest.

READ IT BECAUSE...:

- Bethke was the first writer to coin the word 'cyberpunk': this is a key story to understand the sub-genre.
- of the sassy gang of teenagers and the childish pranks they play on the adults.
- of the frenzied rhythm of the story and the surprising, yet mundane, ending.

WHAT OTHERS HAVE SAID

- "One of the great inside jokes of cyberpunk was that the console cowboys (...) were in real life, the original computer geeks. Bethke exploits this joke and many other cyberpunk conceits". M. Stephanie Murray, "Bethke Crashes the Cyberpunk System", Arts Ground Zero, 8 October 1997.
http://wc.arizona.edu/papers/91/32/13_1_m.html
- "Moving from cyberpunk's literary and scientific forebears to its genesis as a genre in its own right, it is noteworthy that the years 1983 and 1984 are of particular significance. Indeed, the term 'cyberpunk' was introduced by Bruce Bethke in a short story bearing this title which he wrote in the spring of 1980 and that was published in *Amazing Science Fiction Stories* in November 1983". Dani Cavallaro, *Cyberpunk & Cyberculture: Science Fiction and the Work of William Gibson*. London: Athlone Press, 2000, p. 11.
- "Bethke says that he coined the term in the spring of 1980 to describe the 'bizarre, hard-edged, hard-tech' science fiction that was emerging in the 1980s". Steve Jones, *Encyclopedia of New Media: An Essential Reference to Communication and Technology*. Thousand Oaks, CA: Sage Publications, 2003, p. 110.

Terry Bisson, "Bears Discover Fire" (1990)



TERRY
BISSON

PLACE OF BIRTH Madisonville, Kentucky, USA

DATE OF BIRTH 12 February 1942

WIKIPEDIA

https://en.wikipedia.org/wiki/Terry_Bisson

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?80>

OFFICIAL WEBSITE

<http://www.terrybisson.com>

KNOWN FOR...

- "Bears Discover Fire" (1990), *Saint Leibowitz and the Wild Horse Woman* (1997), and novelizations of films such as *The Fifth Element* (1997)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfaddb.com/Terry_Bisson

Hugo: 1991, "Bears Discover Fire"

Locus: 1991, "Bears Discover Fire"; 2000, "macs"

Nebula: 1991, "Bears Discover Fire"; 2001, "macs"

Theodore Sturgeon Memorial Award: 1991, "Bears Discover Fire"

STORY TITLE: "Bears Discover Fire" (short story, brief)

ORIGINAL PUBLICATION: *Isaac Asimov's Science Fiction Magazine*, August 1990

SUB-GENRE: Magical realism, science fantasy, alternative evolution

WHERE TO FIND IT...

In *Lightspeed Magazine*, reprinted by permission of the author:

<http://www.lightspeedmagazine.com/fiction/bears-discover-fire/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?41626>



PLOT SUMMARY: During a trip on a late October night, two brothers and the son of one of them pull over because of a flat tire. The protagonist, a sixty-one-year-old man, is having difficulties trying to fix it, until, suddenly, someone with a torch provides him enough light to change the damaged tire for another one. Upon realizing who is holding the torch, they all get back into the car at once. Apparently, bears have

stopped hibernating all over the country, for they have discovered fire. Bears are forming groups all over the USA and gathering each night to admire the bonfires. Wallace Jr., the protagonist's twelve-year-old nephew, gets to stay with his uncle one night and, intrigued by the bears, they decide to take a closer look. At the same time, the old man's sick mother, who lives in a nursing home, disappears.

READ IT BECAUSE...:

- of the family relationships that are developed and shaped around the event of bears discovering fire.
- of the fantastic aspects of the story and its peculiar take on evolution.
- of how this extraordinary event in History is so subtly handled.

WHAT OTHERS HAVE SAID

- "I think it's actually a fable, in the Aesopian sense of a moral story featuring animals which behave as humans. But whereas we were meant to look at Aesop's animals and laugh at their failings while realizing that we share them, Bisson's bears are in fact on a spiritual plane which may or may not be higher than ours, but is certainly better". Nicholas Whyte, review of "Bears Discover Fire", 12 May 2005, <http://www.nicholaswhyte.info/sf/bdf.htm>
- "The tale once again elegizes the land, the loss of the dream of America; it is also very funny". John Clute, "Terry Bisson", *Encyclopedia of Science Fiction*, 24 August 2015, http://www.sf-encyclopedia.com/entry/bisson_terry
- "This is the core of the story: a tale of the world changing while the main character ambles along, doing as best as he can, all of it told in a light-hearted, sometimes funny manner with the air of a handed down reminiscence. Oh, and bears discover how to light fires". 10toinfinity, "'Bears Discover Fire' by Terry Bisson, Short Fictions Recommendations Every Week", 27 March 2013, <https://tentoinfinity.com/2013/03/27/bears-discover-fire-by-terry-bisson/>

Leigh Brackett, "No Man's Land in Space" (1941)



LEIGH
BRACKETT

PLACE OF BIRTH Los Angeles, California, US
DATES OF BIRTH AND DEATH 7 December 1915 - 18 March 1978

WIKIPEDIA

https://en.wikipedia.org/wiki/Leigh_Brackett

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?334>

OFFICIAL WEBSITE

There is no official website.

KNOWN FOR...

- Her many short stories. Also for *Shadow Over Mars* (1944, 1951), *The Starmen* (1952), *The Sword of Rhiannon* (1953), *The Big Jump* (1955), *The Long Tomorrow* (1955), *The Empire Strikes Back* (film script, 1980), *Sea-Kings of Mars and Otherworldly Stories* (collection, 2005)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Leigh_Brackett

Career Awards

Cordwainer Smith Rediscovery Award, 2005

Forry Award (Los Angeles Science Fantasy Society), 1978

Science Fiction Hall of Fame (Science Fiction Museum), 2014

Awards

Hugo: Best dramatic presentation for *The Empire Strikes Back* (1981)

STORY TITLE:

"No Man's Land In Space" (long short story/novelette)

ORIGINAL PUBLICATION: *Amazing Stories*, July 1941

SUB-GENRE: Space opera

WHERE TO FIND IT...

In the collection *Beyond Mars*, published by Baen Books online:

http://www.baen.com/Chapters/4413159012/4413159012_1.htm

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?88160>



PLOT SUMMARY: In the wilds of the Asteroid Belt Geoffrey Dana has created a refuge for criminals and for the disaffected on asteroid Sark. He has saved the outlaws from Earth, Mars and Venus expecting them to be indebted to him, as war rages among these planets. When five of his men turn up dead and six others go missing, Dana decides to explore the desolate no man's land where the bodies were found, together with Venusian Loren. Dana encounters indeed a strange beast bent on exterminating his men. Suddenly, Varno (the head of Dana's Venusian intelligence department) appears to inform Dana about a Venusian scientist, Faruk, working on a weapon to end the war. If Dana captures the scientist, he will be able to sell him to either Venus, Earth or Mars to make up for what the war has cost Sark. When Dana discovers Faruk's hideout, matters take an unexpected turn, forcing Dana to choose between putting Sark first or solving other, much more pressing, concerns.

READ IT BECAUSE...:

- regardless of the interplanetary setting, the main concept behind the plot is morality, with the protagonist facing two very different sets of moral rules from beginning to end.
- Brackett's intelligently approach to the theme of power.
- Its action-driven, intense, exhilarating plot.

WHAT OTHERS HAVE SAID

- "Brackett was an early trailblazer for women in the genre. After learning the ropes, she recalled little opposition to her writing, with only one instance where she pulled her stories out of a market due to sexism: Campbell's *Astounding*. But she just moved on to other markets, where she left a long lasting impact in the genre, both in print and on the silver screen". Andrew Liptak, "Happy 100th Birthday to Leigh Brackett, the Queen of Space Opera!", *io9, We Come From the Future*, 12 July 2015, <http://io9.gizmodo.com/happy-100th-birthday-to-leigh-brackett-the-queen-of-sp-1746714014>
- "A consummate science fantasist, she is remembered for her very visual picture of Mars and Venus and for Eric John Stark, the maverick, part-native hero she created to wander the solar system (...) It is clear that Leigh Brackett was a prolific, versatile, and thoughtful writer whose space opera and science fantasy stories and books continue to lend themselves to reinterpretation". Dianne Newell and Victoria Lamont, "Leigh [Douglas] Brackett"; Mark Bould, Adam Roberts, Sherryl Vint and Andrew Butler (eds.), *Fifty Key Figures in Science Fiction*. London: Routledge, 2009, pp. 37, 41.
- "The exact role which Brackett played in writing the script for *Empire* is the subject of some dispute. What is agreed on by all is that George Lucas asked Brackett to write the screenplay based on his story outline. It is also known that Brackett wrote a finished first draft which was delivered to Lucas shortly before Brackett's death from cancer on March 18, 1978". "Leigh Brackett", *Wikipedia*, https://en.wikipedia.org/wiki/Leigh_Brackett

Ray Bradbury, "A Sound of Thunder" (1952)



RAY BRADBURY

PLACE OF BIRTH Waukegan, Illinois, USA
DATES OF BIRTH AND DEATH 22 August 1920 - 5 June 2012

WIKIPEDIA

https://en.wikipedia.org/wiki/Ray_Bradbury

ISFDB

http://www.isfdb.org/cgi-bin/ea.cgi?Ray_Bradbury

OFFICIAL WEBSITE

<http://www.raybradbury.com/>

KNOWN FOR...

- *The Martian Chronicles* (1950), *The Illustrated Man* (1951), "A Sound Of Thunder" (1952), *Fahrenheit 451* (1953), *Dandelion Wine* (1957), *Something Wicked This Way Comes* (1962)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Ray_Bradbury

Career Awards

Bram Stoker Awards (life achievement), 1987; **Grand Master (Science Fiction Writers of America)**, 1989; **Grand Master of Fantasy (Gandalf Awards)**, 1980; **Science Fiction Hall of Fame (Science Fiction Museum)**, 1999; **Sir Arthur Clarke Award's Special Award**: 2007; **World Fantasy Award (life achievement)**, 1977

Awards

Bram Stoker Awards: 2003, collection *One More for the Road*

Prometheus Award: 1984, for *Fahrenheit 451*

Retro Hugo Awards: 2004, *Fahrenheit 451*

STORY TITLE:

"A Sound of Thunder" (short story)

ORIGINAL PUBLICATION: *Collier's*, 28 June 1952

SUB-GENRE: Time travel, prehistoric times

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?61488>



PLOT SUMMARY: Eckels, a hunter, pays 10,000\$ to travel back in Time with a company that organizes safaris any year in the Past. Survival is not guaranteed and Eckels feels quite intimidated by the countless dangers of this journey; yet, he is willing to take the risk. Mr. Travis, his safari guide, asks Eckels to obey his instructions regardless of what happens. The team enters the Machine and travels 60 million years back. Mr. Travis orders Eckels not to stray off the metal path and never step on the ground, as they cannot alter the past in the slightest. They can only hunt animals with no future, that is, animals about to die (they have been marked with a red patch). As if on cue, an enormous Tyrannosaurus Rex with a red patch approaches them. Eckels panics, stepping on the ground...

READ IT BECAUSE...:

- of Bradbury's impressive exploration of the idea of time travel as well as the possible repercussions of jumping into the past.
- the idea of the 'ripple effect' was here first introduced; this short story is one of the precursors of the famous concept known as the 'butterfly effect'.
- it forces the reader to reflect on the dangers of technology.

WHAT OTHERS HAVE SAID

- "Bradbury's tale serves not only to entertain but also to speculate on the dangers of time travel. His illustration of a ripple effect on the timeline caused by a seemingly unrelated events over a long period of time is not only demonstrated by the climax of the story, but is also explained in the context of the story". Andy Taylor, "A Sound of Thunder by Ray Bradbury", *Andy's Anachronisms: Time Travel Short Story Review*, 26 January 2004, http://www.timetravelreviews.com/shorts/sound_of_thunder_short.html
- "The first remarkable thing about this story is that it precedes by several years the use of the phrase 'Butterfly Effect' to describe the implication within Chaos Theory that small changes in initial conditions lead to large differences in later states". Little Green Man, "Transwarp Tuesday! 'A Sound of Thunder' by Ray Bradbury", *FictionFan's Book Reviews*, 3 June 2014, <https://fictionfanblog.wordpress.com/2014/06/03/transwarp-tuesday-a-sound-of-thunder-by-ray-bradbury/>
- "Ray Bradbury wrote three great novels and three hundred great stories. One of the latter was called 'A Sound of Thunder'. The sound I hear today is the thunder of a giant's footsteps fading away. But the novels and stories remain, in all their resonance and strange beauty". Stephen King, Facebook post on the death of Ray Bradbury, 6 June 2012, <https://www.facebook.com/StephenKingauthor/posts/724403637614496>

Pat Cadigan, “Is There Life After Rehab?” (2005)



PAT CADIGAN

PLACE OF BIRTH Schenectady, New York, USA

DATE OF BIRTH 10 September 1953

WIKIPEDIA

https://en.wikipedia.org/wiki/Pat_Cadigan

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?96>

OFFICIAL WEBSITE

There is no official website. You may check

Cadigan’s blog, *Ceci N’est Pas Une Blog*,

<https://patcadigan.wordpress.com/>

KNOWN FOR...

■ *Mindplayers* (1987), *Synners* (1991), *Fools* (1992)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Pat_Cadigan

Arthur C. Clarke Award: 1992, *Synners*; 1995, *Fools*

Hugo: 2013, novelette, “The Girl-Thing Who Went Out for Sushi”

Locus Award: 2013, novelette, “The Girl-Thing Who Went Out for Sushi”

STORY TITLE:

“Is There Life After Rehab?” (short story)

ORIGINAL PUBLICATION: *Sci Fiction*, 17 August 2005

SUB-GENRE: Science-fiction gothic, vampirism

WHERE TO FIND IT...

In the SciFi.com website:

https://web.archive.org/web/20051206184225/http://www.scifi.com/scifiction/originals/originals_archive/cadigan3/index.html

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?460771>



PLOT SUMMARY: Lily is awakened in a sort of bar by Grace, her so-called new best friend. She explains that Lily passed out after drinking a sip of AWOL (Alcohol Without Liquid). This is because Lily is just out of rehab, like Grace, not from alcohol or drugs but from vampirism. A permanent cure for vampirism has been found but there are also strong rumors that a cure for the cure exists—aimed at vampires nostalgic for their former lifestyle. Grace eventually introduces Lily to Mistral ‘Misty’ Van Owen, a

well-known vampire who claims to have the cure in her possession. Although Lily is not particularly interested (she's past 100 and has been a vampire for too long), Misty insists that Lily tries whether the remedy works.

READ IT BECAUSE...:

- how it integrates (gothic) vampirism into science fiction.
- of the different points of view which the characters have concerning what being a vampire is about.
- of the slow unfolding of an explanation for the plot.

WHAT OTHERS HAVE SAID

- “This was quite a departure from what I’m used to seeing from Cadigan, but she does a good job with what, for some, has become a tired old theme: vampires. (...) The comparison of former vampires with patients in rehab gives the vampire theme an interesting, modern twist, and Cadigan clearly shows that she can do much more than gritty cyberpunk fiction. She treats her vamps—and former vamps—as living, likable characters instead of Gothic clichés. Eric James Stone “Sci Fiction, Aug 17, 2005”, *Tangent Online*, 23 August 2005, <http://new.tangentonline.com/?p=504>
- “Cadigan always has a great line in wry and ironic dialogue, and here she has a great hook to hang them on”. Andrew Wheeler, “My Favorite Fantasy Short Fiction”, *The Antick Musings of G.B.H. Hornswoggler, Gent*, 1 October 2006 http://antickmusings.blogspot.com.es/2006_10_01_archive.html
- “(...) the delightful, wry ‘Is There Life after Rehab?’ (...)”. Unsigned, *Publishers Weekly*, review of Rich Horton (ed.), *Fantasy: The Best of the Year* (2006), 31 July 2006, <http://www.publishersweekly.com/978-0-8095-5650-2>

John W. Campbell, "Who Goes There?" (1938)



JOHN W. CAMPBELL

PLACE OF BIRTH Newark, New Jersey, USA
DATES OF BIRTH AND DEATH 8 June 1910 — 11 July 1971

WIKIPEDIA

https://en.wikipedia.org/wiki/John_W._Campbell

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?14>

OFFICIAL WEBSITE

There is no official website.

Website of the John W. Campbell Memorial Award:

<http://www.sfcenter.ku.edu/campbell.htm>

KNOWN FOR...

■ "Twilight" (1934), "Who Goes There?" (1938)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/John_W_Campbell_Jr

Career Awards

Science Fiction Hall of Fame (Science Fiction Museum), 1996

Awards

Hugo Awards: 1965, 1964, 1962 magazine edition, *Analog*; 1961, magazine edition, *Astounding/Analog*; 1957, 1956, 1955, 1953 magazine edition, *Astounding*.

Retro Hugo Awards: 2014, novella "Who Goes There?"; 2014 editor, short form; 2004, 2001, 1996: professional editor

STORY TITLE:

"Who Goes There?" (novella)

ORIGINAL PUBLICATION: *Astounding Science Fiction*, August 1938

SUB-GENRE: Alien contact, SF horror

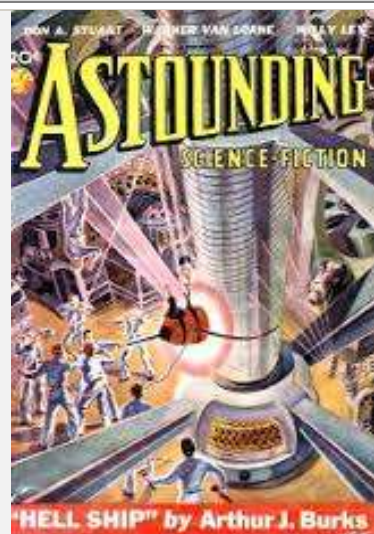
WHERE TO FIND IT...

In Archive.org

https://archive.org/stream/WhoGoesThere_414/WhoGoesThere.txt [legality unverified]

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?860248>



PLOT SUMMARY: A group of scientific researchers find an alien spaceship buried in the ice in Antarctica and they manage to revive an alien creature that was frozen inside the

spaceship. The scientists ignore that this alien, which quickly escapes, can assume the shape, memories and personality of any living thing it devours. The alien (which they simply call the Thing) immediately kills one of the members of the crew and then imitates his shape. The researchers eventually find out that the alien has replaced the identity of one of their own. They do not know, though, who has been killed and replaced, so they have to isolate themselves and try to figure out who the alien is.

READ IT BECAUSE...:

- the tension among the crew facing the alien is perfectly transmitted to the reader.
- it mixes SF with horror in a scary story with a distinct, singular villain.
- it is a brilliant thriller exploring human fear for the unknown, symbolized by the shape-shifting alien.

WHAT OTHERS HAVE SAID

- “Far more famous under its original title—at least within the sf field—than under the film-influenced book retitling, ‘Who Goes There?’ was perhaps the climax of Campbell’s fiction-writing career, and came close to its end; the last Don A Stuart stories appeared in 1939”. Malcolm Edwards & John Clute, “John W. Campbell”, *Encyclopedia of Science Fiction*, 20 September 2015, http://www.sf-encyclopedia.com/entry/campbell_john_w_jr
- “ While Nyby’s [1951] film emphasizes men’s capacity for creating new, effective communities in the face of the malevolent extraterrestrial, Campbell’s story shows how quickly (and how justifiably) men come to suspect each other of being the monster. (...) In this regard John Carpenter’s 1982 remake of [Nyby’s] *The Thing* has much more in common with Campbell’s story than with Nyby’s film”. Gregory Waller, *The Living and the Undead: Slaying Vampires, Exterminating Zombies*. Urbana, Chicago and Springfield: University of Illinois Press, 2010, p. 271.
- “The power of this tale lies with this aliens abilities, able to shape itself into different forms, deceive and even mirror other people. Essentially it’s an exploration of how we deal with things under extreme stress, how we do (and don’t) cope in these situations and the indomitable power of the human spirit”. Anthony Jones, “‘Who Goes There?’ by John W Campbell”, *SF Book Reviews*, 9 January 2012, <https://sfbook.com/who-goes-there.htm>

C.J. Cherryh, "Cassandra" (1978)



C.J.
CHERRYH

PLACE OF BIRTH St. Louis, Missouri, USA
DATE OF BIRTH 1 September 1942

WIKIPEDIA

[https://en.wikipedia.org/wiki/C. J. Cherryh](https://en.wikipedia.org/wiki/C._J._Cherryh)

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?16>

OFFICIAL WEBSITE

<http://www.cherryh.com/>

KNOWN FOR...

■ "Cassandra" (1979), *Downbelow Station* (1981), *Cyteen* (1988)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/C_J_Cherryh

Career Awards

Grand Master (SF & Fantasy Writers of America), 2016

Awards

Hugo: 1979, "Cassandra"; 1981, *Downbelow Station*; 1989, *Cyteen*

Locus Award: 1989, *Cyteen*

STORY TITLE:

"Cassandra" (short story, brief)

ORIGINAL PUBLICATION: *The Magazine of Fantasy & Science Fiction*, October 1978

SUB-GENRE: Precognition, post-Apocalyptic

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?49957>
<http://www.isfdb.org/cgi-bin/title.cgi?51148>



PLOT SUMMARY: Alis has the gift of knowing the future, like the girl named Cassandra of Greek mythology. She starts her day 'seeing' her soon-to-be burning apartment and goes to the local café, trying to ignore all kinds of dire warning signals (there is a war going on). She describes how she passes everyday surrounded by ghosts and how this

torments her. She has been bullied by others because of her condition and has lived half her life in hospitals, subject to medical scrutiny. The doctors, however, just treat her nightmares with sleeping pills. Cassandra eventually meets Jim. She doesn't want to lose him and she doesn't want him to know about her 'craziness', afraid to be left alone again. This is why she tries to hide her gift as much as she can.

READ IT BECAUSE...:

- the story recycles for SF a well-known Greek classic, *The Iliad*.
- Cherry speculates about the thin line dividing a supernatural gift from a mental disease.
- this tragic story is brilliantly written, exposing the terrible inconveniences of having Cassandra's prophetic gift.

WHAT OTHERS HAVE SAID

- "(...) the first piece of short fiction Cherryh published is 'Cassandra', which won a Hugo Award as Best Short Story. It was a deserving winner, the story of a woman who sees future dead people superimposed on the present, and what happens when she meets a man who is part of both images. A chilling story". Adamosf, "*Visible Light (The Collected Short Fiction of C.J. Cherryh, part two)*", *Visions of Paradise*, 18 January 2011, <http://visionsofparadise.blogspot.com.es/2011/01/visible-light-part-1.html>
- "(...) the Hugo-winning 'Cassandra', highlights her skill at creating poignant, believable characters embedded in political and personal conflicts". Unsigned, "*The Collected Short Fiction of C.J. Cherryh*", *Publishers Weekly*, undated, <http://www.publishersweekly.com/978-0-7564-0217-4>
- "This story wasn't bad, *per se*, but I felt like much of it was depressing just for the sake of being sad. I am not averse to sad stories; some of the best stories I know have terribly sad endings. However, I feel the difference is that this story didn't come together and a lot of that stems from its length. The extreme shortness of it leaves a lot to the imagination". Unsigned, "Cassandra (short story, 1978)", *Quantifiable Quips*, 13 December 2004, <https://quantifiablequips.wordpress.com/2014/12/13/cassandra-short-story-1979/>

Ted Chiang, "Exhalation" (2008)



TED
CHIANG

PLACE OF BIRTH Port Jefferson, New York State, USA

DATE OF BIRTH 1967 (day and month unavailable)

WIKIPEDIA

https://en.wikipedia.org/wiki/Ted_Chiang

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?11251>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

■ "Tower of Babylon" (1991), "Story of Your Life" (1998), "Hell Is the Absence of God" (2002), *Stories of Your Life and Others* (collection, 2003), "Exhalation" (2009)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Ted_Chiang

BSFA: 2008, "Exhalation"

Hugo: 2002, novelette, "Hell Is the Absence of God"; 2008, novelette, "The Merchant and the Alchemist's Gate"; 2009, "Exhalation"; 2011, novella, "The Lifecycle of Software Objects"

John W. Campbell: 1992, Best New Writer

Locus: 2002, novelette, "Hell Is the Absence of God"; 2003, collection, *Stories of Your Life and Others*; 2011, novella, "The Lifecycle of Software Objects"

Nebula: 1991, novelette, "Tower of Babylon"; 2000, novella, "Story of Your Life"; 2003, novelette, "Hell Is the Absence of God"; 2008, novelette, "The Merchant and the Alchemist's Gate"

STORY TITLE:

"Exhalation" (short story)

ORIGINAL PUBLICATION: *Eclipse 2: New Science Fiction and Fantasy*, January 2009

SUB-GENRE: Robot

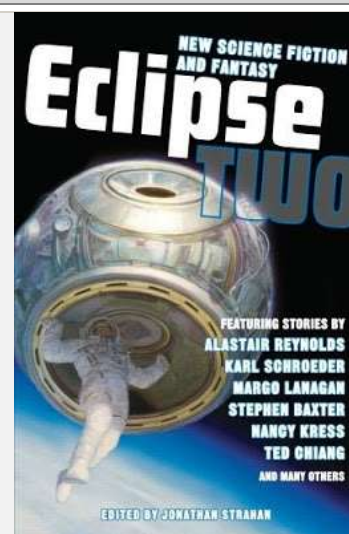
WHERE TO FIND IT...

In *Lightspeed Magazine*, reprinted with the permission of the author:

<http://www.lightspeedmagazine.com/fiction/exhalation/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?938470>



PLOT SUMMARY: An apparent anomaly in all the clocks of the world stirs the curiosity of a scientist. Upon confirming that the clocks are undamaged and working with precision, this anatomist vivisects his own brain. He is trying to discover what is causing the discoordination between the clocks and the brains (these seem to be working more slowly). However, what he discovers goes beyond his own anatomy, for his findings reveal more about his universe than just the inside of his mechanical body. Life as he and his peers have known it will cease to exist due to an increase in the pressure of the atmosphere, which affects the brains indeed. The narrator becomes aware that, for the first time, all might face real death.

READ IT BECAUSE...:

- of the way it examines life, offering both positive and pessimistic readings of the discovery of the certainty of death.
- it beautifully describes robotic mechanics through a strange kind of vivisection.
- of the profound emotions that the possible end of all life elicits in the narrator and, hence, in the reader.

WHAT OTHERS HAVE SAID

- “This is an awesomely effective and thought-provoking short story that, to me, exemplifies the best potential of philosophical science fiction. It reminds me of some of Arthur C. Clarke’s best work—not so much in style, but through intellectual scope”. Jordan, “Review: Ted Chiang, ‘Exhalation’ (2008)”, *Fantastic Worlds: The journal of old and new science fiction, fantasy and horror stories, poems, essays and reviews*, 10 July 2012. <https://www.blogger.com/profile/04175992431854812417>
- “Chiang does not write very often, but when he does the result is usually spectacular. ‘Exhalation’ takes place in a pneumatics-based universe, where a scientist’s discovery reveals the neural correlates of consciousness and the mechanics of the upcoming end of life and time. Best of all, the neuroscience at the heart of the story originates in a memorable self-dissection of the protagonist’s own brain”. Susana Martínez-Conde, “Neuroscience in Fiction: ‘Exhalation’, by Ted Chiang”, *Scientific American*, 15 March 2013, <http://blogs.scientificamerican.com/illusion-chasers/neuroscience-in-fiction-exhalation-by-ted-chiang/>
- “(...) a robot story unlike any I’ve ever heard. (...) This was such a unique story and told in such a clever way that I had to go back and listen to it twice!”. Susan Dunman, “*The Year’s Top Ten Tales of Science Fiction*, edited by Allan Kaster”, *SF Site*, 2009. <https://www.sfsite.com/08b/tt302.htm>

Arthur C. Clarke, "The Star" (1955)



ARTHUR C. CLARKE

PLACE OF BIRTH Minehead, Somerset, England, UK
DATES OF BIRTH AND DEATH 16 December 1917 - 19 March 2008

WIKIPEDIA

https://en.wikipedia.org/wiki/Arthur_C._Clarke

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?17>

OFFICIAL WEBSITE <http://www.clarkefoundation.org/>

The Arthur C. Clarke Award:

<https://www.clarkeaward.com/>

KNOWN FOR...

■ *2001: A Space Odyssey* (1969), *2010: Odyssey 2* (1982), *Rendezvous with Rama* (1973)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Arthur_C_Clarke

Career Awards

Grand Master (SF & Fantasy Writers of America), 1986

Science Fiction Hall of Fame (Science Fiction Museum), 1997

Awards

BSFA: 1973, *Rendezvous With Rama*

Hugo: 1956, "The Star"; 1974, *Rendezvous With Rama*; 1980, *The Fountains of Paradise*; 1969, dramatic presentation, film *2001: A Space Odyssey*; 1985, dramatic presentation, film *2010: A Space Odyssey*

John W. Campbell Memorial Award: 1974, novel, "Rendezvous With Rama"

Locus: 1974, *Rendezvous With Rama*

Nebula: 1973, novella, "A Meeting With Medusa"; 1974, *Rendezvous With Rama*; 1980, *The Fountains of Paradise*

Retro Hugo: 2004, "The Nine Billion Names of God"; 2014, "How We Went to Mars"

STORY TITLE:

"The Star" (short story, brief)

ORIGINAL PUBLICATION: *Infinity Science*, November 1955

SUB-GENRE: Space exploration, SF and religion

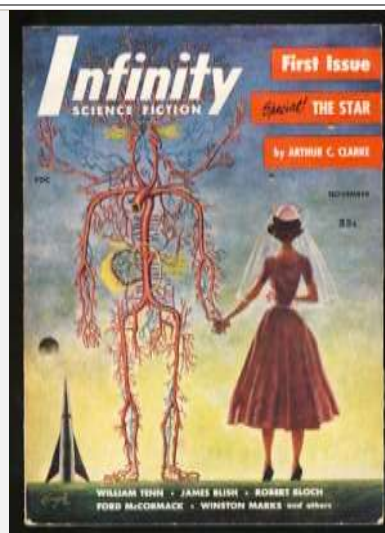
WHERE TO FIND IT...

<https://www.uni.edu/morgans/astro/course/TheStar.pdf>

f [legality of uploading unverified]

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?40913>



PLOT SUMMARY: In approximately the year 2500AD an astronomical research ship is returning from its exploratory mission from the Phoenix Nebula. In truth it is not actually a nebula at all, but the remnants of an exploded star, a white dwarf, whence they have travelled to observe the effects of its destruction up close, and if possible to determine its cause. The narrator of the story is the resident astrophysics officer, incongruously also a Jesuit priest. On arriving at the remnants of the star's original solar system they are surprised to discover that one of the orbiting planets has miraculously survived the blast. Although there is no life, they discover a repository of knowledge obviously left for discovery by the original inhabitants of one of the worlds that had previously existed. A developed and cultured civilization, they had yet obviously lacked the necessary technology to avoid their own destruction when their sun had exploded. While this discovery affects all of the crew, our narrator seems particularly troubled by the possible consequences of their discovery. What is it that has disturbed the holy man and why has it shaken his faith so?

READ IT BECAUSE...:

- of Clarke's clever consideration of the apparent juxtaposition of science and religion and how individuals try to reconcile them.
- it forces the reader to consider the possibility that similar events may one day affect humanity, albeit in the seemingly very distant future.
- it demonstrates the ability of scientific discoveries to force a re-evaluation of both individual and world views

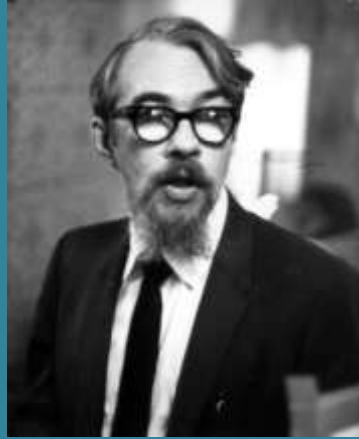
WHAT OTHERS HAVE SAID

- "(...) one of the most exquisitely sketched portraits of a faith shaken as I have ever read anywhere in any genre". Alma A. Hromic, "*The Other Side of the Sky* by Arthur C. Clarke", *SF Site*, 2003. <https://www.sfsite.com/10a/os161.htm>
- "'The Star' managed to combine hard science, space travel, and theological and philosophical conundrums". Aaron, "The Star of Bethlehem & Arthur C. Clarke", *Fleeing Nergal, Seeking Stars: Musing on science, skepticism, history, mythology,*

and more, 24 December 2013, <https://gilgamesh42.wordpress.com/>

- “The story deals with themes treated in a work by H. G. Wells also titled ‘The Star’ (1897). In Wells’s story, a planetoid’s collision with Jupiter and the destruction of that planet chillingly reminds the human race that it could just as easily have been destroyed. Clarke’s story similarly places the human race in an intergalactic context that suggests that the planet Earth and its inhabitants may not be all that important in the cosmic scheme of things”. “Short Stories for Students”, *Thomson Gale*, 1997, <http://www.encyclopedia.com/article-1G2-2695100028/star.html>

Lester Del Rey, "Helen O'Loy" (1938)



LESTER
DEL REY

PLACE OF BIRTH Clydesdale, Minnesota, USA
DATES OF BIRTH AND DEATH 2 June 1915 -
10 May 1993

WIKIPEDIA

https://en.wikipedia.org/wiki/Lester_del_Rey

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?21>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

■ ...*And Some Were Human* (1948), *Marooned on Mars* (1952), *Rocket Jockey* (1952), *Attack from Atlantis* (1953), *Nerves* (1956), *Robots and Changelings* (1958), *Day of the Giants* (1959), *Moon of Mutiny* (1961), *The Sky Is Falling* (1963), *Tunnel Through Time* (1966)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Lester_del_Rey

Career Awards

Grand Master (SF & Fantasy Writers of America officers), 1991

STORY TITLE:

"Helen O'Loy" (short story, brief)

ORIGINAL PUBLICATION: *Astounding Science Fiction*,
December 1938

SUB-GENRE: Robot, artificial woman

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?48141>



PLOT SUMMARY: Dave, a mechanic expert, and Phil, an endocrinologist, argue about what they could do to improve a robot whose main task is to get the housework done. Phil highlights that the fundamental problem with robots is their lack of consciousness and emotion. Eventually, both of them develop further interest in the subject and start experimenting with one of the Dillard's pristine new utility model. And so, Helen O'Loy is created. Not only is she intolerably beautiful, but she is also capable of mirroring human conduct. Both men are astonished with their flawless invention. However, after a while, Helen starts developing feelings for Dave. Will this sudden change of events make a difference in their relationship?

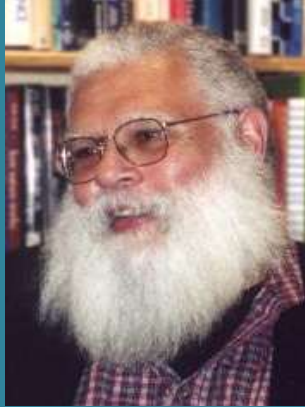
READ IT BECAUSE...:

- of, paradoxically, its sexism, as it forces readers to consider how the allegedly perfect representation of womanhood stems from men's imagination.
- of an interesting female character who, although a robot, is profoundly human, more than her male creators.
- of Del Rey's decision to use a nostalgic first-person narrator. This lends realism and enhances the emotional quality of the story.

WHAT OTHERS HAVE SAID

- "In 'Helen O'Loy', not only is the robot woman an object, an other, but gender remains mapped onto the mind/body distinction—that is, women are aligned with the body and men are aligned with the mind—even when the body is a mechanical one". Austin Booth, "Women's Cyberfiction: An Introduction", Austin Booth and Mary Flanagan (eds.), *Reload: Rethinking Women + Cyberculture*. Cambridge, Massachusetts: MIT Press, 2002. 25—47, p. 32.
- "Helen is their alternative to reality, an alternative manifestly based in a mercantile model of sexual relationships, wherein the woman is the property of the man". Dominick M. Grace, "Rereading Lester Del Rey's 'Helen O'Loy'", *Science Fiction Studies*, 20.1, Spring 1993: 45—51, p. 47.
- "In 'Helen O'Loy', technoscience constructs the ultimate sexual prosthesis in a fantasy about 'woman' as the literal creation of masculinist science". Veronica Hollinger, "'Something like a Fiction': Speculative Intersections of Sexuality and Technology", Wendy Gay Pearson, Veronica Hollinger and Joan Gordon (eds.), *Queer Universes: Sexualities in Science Fiction*. Liverpool: Liverpool University Press, 2010. 140—160, p. 142.

Samuel Delany, "Aye, Aye, Gomorrah..". (1966)



SAMUEL
R.
DELANY

PLACE OF BIRTH New York City, New York State, USA

DATE OF BIRTH 1 April 1942

WIKIPEDIA

https://en.wikipedia.org/wiki/Samuel_R._Delany

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?22>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

■ *Babel-17* (1966), *The Einstein Intersection* (1967), *Nova* (1968), *Dhalgren* (1975), and the *Return to Nevèrÿon* (1979-1987) series.

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfad.com/Samuel_R_Delany

Career Awards

Grand Master (SF & Fantasy Writers of America), 2014

Lambda Award (gay and lesbian literature), 1993

Pilgrim Award (SF and fantasy scholarship), 1985

Science Fiction Hall of Fame (Science Fiction Museum), 2002

Awards

Hugo: 1970, "Time Considered as a Helix of Semi-Precious Stones"; 1989, non-fiction *The Motion of Light in Water*

Nebula: 1966, *Babel-17*; 1967, *The Einstein Intersection*; 1967, "Aye, and Gomorrah.."; 1969, novelette, "Time Considered as a Helix of Semi-Precious Stones"

STORY TITLE:

"Aye, and Gomorrah..". (short story, brief)

ORIGINAL PUBLICATION: *Dangerous Visions*, Harlan Ellison (ed.). New York: Doubleday, 1967.

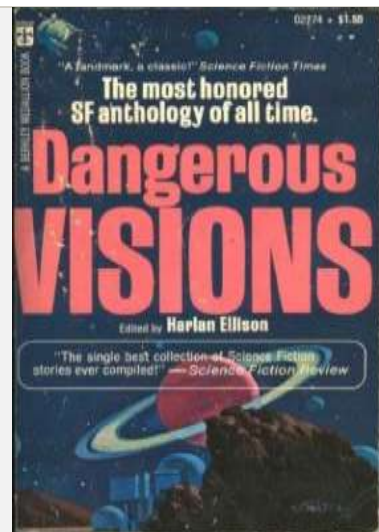
SUB-GENRE: Genetic engineering, queer SF, sexuality

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?68754>



PLOT SUMMARY: The story revolves around a group of Spacers. The Spacers are genderless astronauts that feel no sexual desire because they are artificially neutered as children before they can develop their sexuality. This is done so as to prevent them from having children affected by mutation-inducing space radiation. In this future world we can also find frelks. Frelks are regular people who have developed a fetishism for the sexual unattainability of Spacers. As a result of this desire, Spacers have sex with frelks in exchange of money. The main action of the story takes place when our narrator, a Spacer, meets a woman in Istanbul.

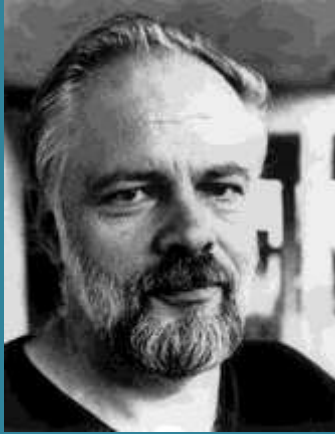
READ IT BECAUSE...:

- of Delany's wonderful exploration of themes like sexual desire and solitude in an SF context.
- of the futuristic vision of social and sexual outcasts, which goes against the utopian grain of SF.
- even though it is difficult to understand at the beginning, once you are into it, it does not leave you indifferent. It is thought-provoking.

WHAT OTHERS HAVE SAID

- "Delany's fantastical work, 'Aye, and Gomorrah...' reads like a meticulous, thoughtful exploration of how worlds are constructed; and the effect those political, social, and technological realities have on the people who have to live with them. Edward J. Ralhke, "A Celebration of Samuel R Delany: 'Aye, and Gomorrah...'", *Entropy*, 11 June 2014, <http://entropymag.org/the-works-of-samuel-r-delany-aye-and-gomorrah/>
- 'Aye, and Gomorrah...' "is a showcase for Delany's characteristic concerns (...) While the story appears to celebrate [its] social outcasts, who are shunned by those who fear their elusive otherness, we also see how difficult it is for them to exist in a permanent state of liminality, never quite belonging to any settled identity". Unsigned introduction to Samuel Delany, "Aye, and Gomorrah...", *The Wesleyan Anthology of Science Fiction*. Ed. Arthur B. Evans, Istvan Csicsery-Ronay, Jr., Joan Gordon, Veronica Hollinger, Rob Latham and Carol McGuirk, Middletown, Connecticut: Wesleyan University Press, 2010, p. 405.
- " In the 1960s, when this short story was published, homosexuality was not widely accepted as a legitimate sexuality. Delany makes a strong statement when he writes, "You don't choose your perversions". Sexuality is not a choice, yet the frelks in the story, like the homosexuals of the era, are looked down upon for their sexual desires. The frelks believe the Spacers have it easy, as they have no sexual urges at all, yet even the Spacers are lonely, shown by them seeking out the company of frelks". Unsigned, "Brief Analysis of 'Aye, and Gomorrah'", *Queer Writing Practices*, 15 February 2014, <https://pallavishankar.wordpress.com/2014/02/15/brief-analysis-of-aye-and-gomorrah/>

Philip K. Dick, “We Can Remember It for You Wholesale” (1966)



PHILIP K DICK

PLACE OF BIRTH New York City, New York State, USA
DATES OF BIRTH AND DEATH 7 May 1931 - 2 March 1982

WIKIPEDIA

https://es.wikipedia.org/wiki/Philip_K._Dick

ISFDB

http://www.isfdb.org/cgi-bin/ea.cgi?Philip_K._Dick

OFFICIAL WEBSITE

There is no official website.

The Philip K. Dick Award:

<http://www.philipkdickaward.org/>

KNOWN FOR...

■ *The Man in the High Castle* (1963) *Do Androids Dream of Electric Sheep?* (1968), *Ubik* (1969), *A Scanner Darkly* (1978)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Philip_K_Dick

Career Awards

Science Fiction Hall of Fame (Science Fiction Museum), 2005

Awards

BSFA: 1978, SF novel, *A Scanner Darkly*; 1982, best media, film *Blade Runner*

Hugo: 1963, *The Man in the High Castle*; 1983, dramatic presentation, film *Blade Runner*

John W. Campbell Memorial Award: 1975, *Flow My Tears, the Policeman Said*

STORY TITLE:

“We Can Remember It for You Wholesale” (short story)

ORIGINAL PUBLICATION: *The Magazine of Fantasy and Science Fiction*, April 1966

SUB-GENRE: Mars, memory modification, identity

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?18834>



PLOT SUMMARY: Douglas Quail’s biggest desire is travelling to Mars. He knows,

nonetheless, that his is a dream quite impossible to fulfill, since he is just an ordinary clerk, without the money or the abilities to carry out such a project. However, he finds another option: using the services of Rekal Inc, a company specializing in selling fake adventure memories. Douglas decides to have the artificial memories of being a secret agent on Mars implanted in his brain. However, something goes wrong during the process and he starts recalling very vividly his trip to Mars —the artificial memories seem far more real than he expected.

READ IT BECAUSE...:

- the story deals with the importance which memory has in one's own identity to a surprising extent.
- it's one of the best examples of Dick's idiosyncratic story-telling, full of strange twists and turns and unreliable versions of reality.
- It inspired Paul Verhoeven's popular film *Total Recall* (1990) with Arnold Schwarzenegger (forget about the remake!)

WHAT OTHERS HAVE SAID

- "For me, this is the archetypal Philip K Dick story. (...) It's archetypal because it contains one of those ideas that only come up in philosophy or science fiction: how can we know that our life up to this moment, the one we remember in all its vivid detail, is real? What if it isn't, and that our memories have simply been put there by some outside agent?". Unsigned, "'We Can Remember It For You Wholesale' — Philip K Dick", *We Can Read It for You Wholesale*, 20 February 2011, <https://wecanreaditforyouwholesale.com/>
- "Dick's twenty-two page story is more of a near future, *Twilight Zone*-style twist-'em-up than a special effects extravaganza, although it does feature the existential ennui that marks much of his work. (...) This being Dick, the plot takes several more unexpected and hilarious twists that I won't spoil here, but the action ends soon after without any journeys through either space or the center of the Earth. There are no mutants, no reactors, and nary a three-boobed hooker anywhere". John Korn, "Book Vs. Film: *Total Recall* / 'We Can Remember It For You Wholesale'", *LitReactor*, 10 August 2012, <https://litreactor.com/columns/book-vs-film-total-recallwe-can-remember-it-for-you-wholesale>
- Quail's "life has no meaning. He is indifferent and even hostile to his work. What he does really does not matter. What matters is his dream of something different. In his deepest fantasy he is someone who matters, the complete opposite of his life on Earth. (...) The solution to this dilemma is not to all try to become the most important person on Earth, but to create an economy and a society where each of our talents are valued". Unsigned, "We Can Remember It For You Wholesale", *Philip K. Dick Review*, May 30 2014, <https://philipkdickreview.wordpress.com/2014/05/30/we-can-remember-it-for-you-wholesale/>

Tananarive Due, "Patient Zero" (2010)



TANANARIVE DUE

PLACE OF BIRTH Tallahassee, Florida, USA

DATE OF BIRTH 5 January 1966

WIKIPEDIA

https://en.wikipedia.org/wiki/Tananarive_Due

ISFDB

http://www.isfdb.org/cgi-bin/ea.cgi?Tananarive_Due

OFFICIAL WEBSITE

<http://www.tananarivedue.com/>

KNOWN FOR...

■ *My Soul to Keep* (1997), *The Black Rose* (2001), *The Living Blood* (2001), *The Good House* (2006) and *Blood Colony* (2008).

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Tananarive_Due

Carl Brandon Kindred Award: 2008, novella "Ghost Summer"

Other Awards

American Book Award: 2001, *The Living Blood*

NAACP Image Award: 2008, *In the Night of the Heat: A Tennyson Hardwick Novel* (with Blair Underwood and Steven Barnes).

STORY TITLE:

"Patient Zero" (short story)

ORIGINAL PUBLICATION: *The Magazine of Fantasy & Science Fiction*, August 2000

SUB-GENRE: Pandemic, Apocalypse

WHERE TO FIND IT...

In *Lightspeed Magazine*, reproduced by permission of the author:

<http://www.lightspeedmagazine.com/fiction/patient-zero/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?92134>



PLOT SUMMARY: The diary of 10-year-old Jay, who is being kept in an isolated hospital room, narrates how he survived the disease that killed both his parents and his brother, caused by Virus-J. He was then put in quarantine although the young boy does not fully understand why he is being held in the hospital. Nor why his carers start

disappearing little by little. Will he be able to walk free again?

READ IT BECAUSE...:

- Due places the reader in a pandemic apocalyptic environment in which a kid is used as a guinea pig for medical research. Hence, his childhood is tragically deprived.
- of Due's compelling storytelling. Right from the beginning, one cannot help but sympathize with young, innocent Jay.
- it forces the reader to reflect on some existentialist themes, such as the importance of choice and the anxiety regarding isolation.

WHAT OTHERS HAVE SAID

- "I had a story I really wanted to tell about a child being raised in isolation, ignorant of an apocalyptic infection raging in the outside world, so my approach to 'Patient Zero' was probably something like 'A spoonful of science helps the narrative go down'". Wendy N. Wagner, "Author Spotlight: Tananarive Due", *Lightspeed Magazine*, August 2010, <http://www.lightspeedmagazine.com/nonfiction/author-spotlight-tananarive-due/>
- "Due gives us a front row seat to the apocalypse and the personal effect that this has on a single character who starts out as a child while the world begins to crumble". Josef Hernandez, "Ghost Summer by Tananarive Due", *Examiner.com*, 13 September 2015. <http://www.examiner.com/review/ghost-summer-by-tananarive-due>
- "Also very strong is 'Patient Zero' by Tananarive Due, although its hopelessness is a strong intimation that we are in the process of becoming nothing at all, and the near future had better offer something more appetizing than that". Nick Gevers, "The Year's Best Science Fiction, Eighteenth Annual Collection" edited by Gardner Dozois", *SF Site*, 2001. <https://www.sfsite.com/08b/bsf110.htm>

Greg Egan, "Learning to be Me" (1990)

I am the SF writer Greg Egan. There are no photos of me on the web. No hay fotos de mí en la web. Nejsou k dispozici žádné fotografie mě na webu. Il n'y a pas de photos de moi sur le Web. Non ci sono foto di me sul web.

GREG EGAN

PLACE OF BIRTH Perth, Western Australia, Australia

DATE OF BIRTH 20 August 1961

WIKIPEDIA

https://en.wikipedia.org/wiki/Greg_Egan

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?79>

OFFICIAL WEBSITE

<http://www.gregegan.net>

KNOWN FOR...

■ *Permutation City* (1994), *Diaspora* (1997), *Teranesia* (1999), the *Orthogonal* trilogy (*The Clockwork Rocket*, 2011; *The Eternal Flame*, 2012; *The Arrows of Time*, 2013)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Greg_Egan

Hugo: 1999, novella, "Oceanic"

John W. Campbell Memorial Award: 1995, *Permutation City*

Locus Award: 1999, novella "Oceanic"; 1999, novelette "The Planck Dive"; 2000, novelette "Border Guards"

STORY TITLE:

"Learning To Be Me" (short story)

ORIGINAL PUBLICATION: *Interzone*, July 1990

SUB-GENRE: Post-humanism, individual identity

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?40532>



PLOT SUMMARY: In a seemingly utopian world, 'jewels' are inserted into people's minds when they are born. These jewels are in charge of recording all the information about the individual, thoughts and mind processes alike. Their ultimate task is to keep the individual living when people decide to 'switch', that is, when they have their brain and nervous system replaced to avoid death. The jewel is then activated to enable the

recorded copy of that human being to go on living. Our unnamed protagonist has spent all his life pondering about the possible negative consequences of switching. His parents, friends, and wife have already switched, and nothing seems to indicate that they have changed in any way. Yet, he does not seem to be inclined to take such a step any time soon... But does his jewel think as he does?

READ IT BECAUSE...:

- of the many thought-provoking questions the story asks its readers about the concept of identity and self-being.
- of the story's fantastic, totally unexpected, paranoid plot-twist.
- of the importance of Egan's fast-paced story in the representation of the post-human in SF.

WHAT OTHERS HAVE SAID

- “‘Learning to Be Me’ (...) embeds radical speculations about the nature of consciousness and identity in a compact tale of a life both ordinary and fractured by the process of upload”. John Clute et al, “Greg Egan”, *The Encyclopedia of Science Fiction*, 26 September 2015, http://www.sf-encyclopedia.com/entry/egan_greg
- “For me, it was very easy to suspend disbelief for this story. I’ve studied neural network architectures in school and worked with them professionally. If you grant the author the necessary tech advances (...), then this story makes perfect sense, and is in fact a fascinating theoretical approach to the current difficulties of training neural networks to even approach the complexity of human thought. But would the explanations here work as well for someone unfamiliar with the field?” Karen Burnham, “*Axiomatic and Dark Integers* by Greg Egan”, *Strange Horizons*, June 2008, http://www.strangehorizons.com/reviews/2008/06/axiomatic_and_d.shtml
- “‘Learning to Be Me’ is just about the best of his short stories, a corrosively powerful examination of the nature of identity and consciousness which bears comparison with Kafka (...)”. Tim Stretton, “Why Should I read...?: ‘Learning to Be Me’, Greg Egan”, *Acquired Taste*, January, 2008. http://timstretton.blogspot.com.es/2008/01/why-should-i-read_09.html

Harlan Ellison, “Repent, Harlequin!”, Said the Ticktockman” (1965)



HARLAN ELLISON

PLACE OF BIRTH Cleveland, Ohio, USA

DATE OF BIRTH 27 May 1934

WIKIPEDIA

https://en.wikipedia.org/wiki/Harlan_Ellison

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?25>

OFFICIAL WEBSITE

<http://harlanellison.com/>

KNOWN FOR...

- His short fiction: “A Boy and His Dog”, “I Have No Mouth, and I Must Scream” and “Repent Harlequin!”, Said the Ticktockman”

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Harlan_Ellison

Career Awards

Bram Stoker Awards, 1996

Grand Master (SF & Fantasy Writers of America), 2006

Science Fiction Hall of Fame (Science Fiction Museum), 2011

World Fantasy Award, 1993

World Horror Grandmaster, 2000

Awards

Hugo: 1966, “Repent, Harlequin!”, Said the Ticktockman”; 1968, “I Have No Mouth, and I Must Scream”; 1968, dramatic presentation, film *The City on the Edge of Forever*; 1968, special award, edition *Dangerous Visions*; 1969, “The Beast that Shouted Love at the Heart of the World”; 1974, novelette, “The Deathbird”; 1975, novelette, “Adrift Just Off the Islets of Langerhans: Latitude 38° 54’ N, Longitude 77° 00’ 13” W”; 1976, dramatic presentation, film *A Boy and His Dog*; 1978, “Jeffty Is Five”; 1986, novelette, “Paladin of the Lost Hour”

Locus Award: 1970, “The Region Between”; 1972, “Basilisk”; 1972, best anthology, edition, *Again, Dangerous Visions*; 1974, “The Deathbird”; 1975, novelette, “Adrift Just Off the Islets of Langerhans: Latitude 38° 54’ N, Longitude 77° 00’ 13” W”; 1976, “Croatoan”; 1978, “Jeffty Is Five”; 1979, “Count the Clock That Tells the Time”; 1983, novelette, “Djinn, No Chaser”; 1986, anthology, edition, *Medea: Harlan’s World*; 1986, novelette, “Paladin of the Lost Hour”; 1986, “With Virgil Oddum at the East Pole”; 1989, collection, edition, *Angry Candy*; 1989, novelette, “The Function of Dream Sleep”; 1989, “Eidolons”; 1994, novella, “Mefisto in Onyx”; 1998, collection, *Slippage*.

Nebula Award: 1966, “Repent, Harlequin!”, Said the Ticktockman”; 1976, dramatic presentation, film *A Boy and His Dog*; 1978, “Jeffty Is Five”; 2011, “How Interesting: A Tiny Man”.

World Fantasy Award: 1988, collection, *Angry Candy*

STORY TITLE:

“Repent, Harlequin!”, Said the Ticktockman” (short story)

ORIGINAL PUBLICATION: *Galaxy*, December 1965

SUB-GENRE: Dystopia, time

WHERE TO FIND IT...

Online copies appear to be illegal.

See **ISFDB:**

<http://www.isfdb.org/cgi-bin/title.cgi?41692>



PLOT SUMMARY: In a near future, where time is the most important element, the Ticktockman is the most feared person. He, properly named ‘Master Timekeeper’, is in charge of taking time away from the people who are constantly late; often, they are killed, or as they call it, ‘turned off’. In this society people are expected to be always on time, never waste a minute, and make the world prosperous by being always busy. However, the Harlequin Everett C. Marm opposes this law and tries to make others realize how wrong their society is. When his time expires, as he is constantly late, he needs to be turned off; the Ticktockman, nevertheless, cannot find him... Will the Ticktockman catch the Harlequin and restore the order of this dystopian society enslaved by time?

READ IT BECAUSE...:

- of Ellison’s direct way of writing which makes the story irresistible.
- the tension experienced throughout the story.
- of Ellison’s clever description of his characters.

WHAT OTHERS HAVE SAID

- “As with most fables, Ellison’s message seems pretty straightforward: individuality is good and restrictive societies that want to force you to conform are bad. However, Ellison places the Thoreau maxim not at the end of his tale, but at the very beginning (or the middle, in regards to the actual position of the plot). The question is begged: what purpose is served by tampering with the standard structure of the fable?” Eric Bresin. “Reevaluating Ellison’s Infamous Fable”, *The Internet Review of Science Fiction*, July 2006, <http://www.irosf.com/q/zine/article/10294>

- “One of his more famous stories, widely reprinted, is “Repent, Harlequin!”, Said the Ticktockman’, which reveals the futility of protest in effecting social change”. Sarah Bird Wright, “Harlan Ellison”, Abby H. P. Werlock (ed.), *The Facts on File Companion to the American Short Story*. New York: Facts on File, 2010, p. 215.
- “Ellison describes the contradictions present within a dominated and repressed society. Ticktockman and Harlequin respectively represent the struggles between rationalized order and revolutionary chaos, between created (coerced) discipline and disciplined creativity, between quantified motion in space and qualitative judgment in time. Missing, however, is an historical and philosophical perspective of history as process. Instead of an explanation of the origin of the disciplined regulation of motion in time and the rise of brutal authoritarianism, time in the Ticktockman stands still”. Michael D. White, “Ellison’s Harlequin: Irrational Moral Action in Static Time”, *Science Fiction Studies*, #12 (4.2), July 1977, <http://www.depauw.edu/sfs/backissues/12/white12.htm>

Carol Emshwiller, "Creature" (2002)



CAROL EMSHWILLER

PLACE OF BIRTH Ann Arbor, Michigan, USA of America

DATE OF BIRTH 12 April 1921

WIKIPEDIA

https://en.wikipedia.org/wiki/Carol_Emswiller

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?1274>

<http://www.isfdb.org/cgi-bin/ea.cgi?171> **OFFICIAL**

WEBSITE

<http://www.sfga.org/members/emshwiller/>

KNOWN FOR...

■ *Carmen Dog* (1988); *The Mount* (2002); *Ledoyt* (1995); *Leaping Man Hill* (1999)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Carol_Emswiller

Career Awards

World Fantasy Award, 2005

Awards

Nebula: 2002, "Creature"; 2005, "I live with you"

Philip K. Dick Award: 2003, *The Mount*

World Fantasy Award: 1991, collection *The Start of the End of It All and Other Stories*

STORY TITLE:

"Creature" (short story)

ORIGINAL PUBLICATION: *The Magazine of Fantasy and Science Fiction*, October-November 2001

SUB-GENRE: SF fantasy

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?100067>



PLOT SUMMARY: Ben is a man who decides to live in a small, isolated cabin in no-man's land, after his family dies because of the war. One day his isolation is broken by the arrival of a creature, looking like nothing Ben has ever seen before. Seeing it is

wounded, Ben lets the creature come into his home, where he will take care of it. The proximity of another living creature in his life reminds him of his late dog, Rosie, and he decides to name the creature after her. Ben feels very protective of Rosie even after she (for it is a female) confesses that she was meant to kill people—to kill him. Accepting this, Ben tries to hide Rosie from those tracking her.

READ IT BECAUSE...:

- of Emshwiller's beautiful prose.
- of the way Emshwiller portrays a peaceful and positive encounter with the 'Other'.
- of the way Emshwiller makes the 'creature' inherently human yet different.

WHAT OTHERS HAVE SAID

- "This is a beautiful, poignant story and here, almost 50 years later [since she started writing], Emshwiller is returning to quite conventional language, almost as if she has done the playing, tested novelties, and has now moved through that need to another place". Tania Hershman, "*The Collected Stories of Carol Emshwiller*", *The Short Review*, 2011, <http://www.theshortreview.com/reviews/CarolEmshwillerCollectedStories.htm>
- "In both 'Foster Mother' and 'Creature' the author finds the humanity in creatures that are clearly far from human". Rainthman, reader's comment about *Report to the Men's Club and Other Stories*, 15 November 2004, <https://www.amazon.com/Report-Mens-Club-Other-Stories/dp/193152002X>
- "Creature" is "a story about loneliness, war, and the prospect of friendship against all odds. (...) Ben becomes friends with Rosie (as the creature calls herself) as he nurses Rosie back to health. There's a war going on somewhere, and Rosie is a valuable asset, so they don't have much time together. It's a haunting story, filled with a melancholy that somehow leaves the reader on a hopeful note". James Schenberg, "*Report to the Men's Club and Other Stories*", *Challenging Destiny*, 31 March 2005, <http://www.challengingdestiny.com/reviews/themount.htm>

Karen Joy Fowler, “Standing Room Only” (1997)



KAREN JOY FOWLER

PLACE OF BIRTH Bloomington, Indiana, USA

DATE OF BIRTH 7 February 1950

WIKIPEDIA

https://en.wikipedia.org/wiki/Karen_Joy_Fowler

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?206>

[http://www.isfdb.org/cgi-](http://www.isfdb.org/cgi-bin/ea.cgi?171)

[bin/ea.cgi?171](http://www.isfdb.org/cgi-bin/ea.cgi?171) **OFFICIAL WEBSITE**

<http://karenjoyfowler.com/>

KNOWN FOR...

- *Sarah Canary* (1991) *The Jane Austen Book Club* (2004), *We Are All Completely Beside Ourselves* (2013)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfad.com/Karen_Joy_Fowler

John W. Campbell: 1997, Best New Writer

Nebula: 2004, “What I Didn’t See”; 2008, “Always”.

World Fantasy Award: 1998, collection *Black Glass*; 2010, “The Pelican Bar”; 2010, collection *What I Didn’t See and Other Stories*

STORY TITLE:

“Standing Room Only” (short story, brief)

ORIGINAL PUBLICATION: *Asimov’s Science Fiction*, August 1997

SUB-GENRE: Historical SF, time travel

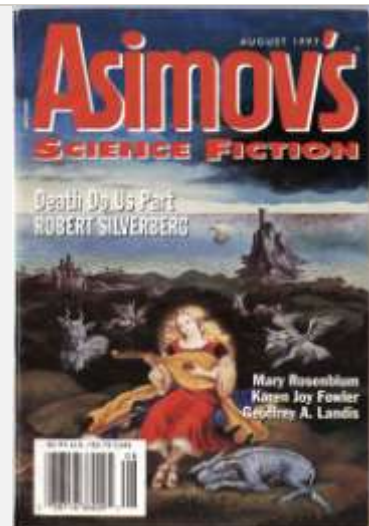
WHERE TO FIND IT...

Available from the SWFA website, with permission:

<http://www.sfw.org/members/fowler/StandingRoom.html>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?73467>



PLOT SUMMARY: Anna and her mother Mary Surratt run a boarding house, where they tend to both temporary and long-term guests. Anna, a 17-year-old romantic adolescent, has developed a crush on a famous actor, John Wilkes Booth, a friend of her mother’s. Her crush on Booth makes Anna follow him around, and try to learn

what it is that he and her mother hide. For this reason, Anna becomes involved in historic events happening around her, despite being completely unaware of how crucial they are. What will happen to Anna when her mother's criminal role in these events is understood?

READ IT BECAUSE...:

- the peculiar way in which Fowler uses the trope of time travel here.
- of Fowler's strategy of narrating a historical event through a participant little aware of what she witnesses.
- of how the narrative plays with readers to make their witnessing of History as confusing as it was for the characters in it.

WHAT OTHERS HAVE SAID

- "Little by little, the author, with exquisite control, introduces jarring elements into her account, elements that are inexplicable to Anna yet, to the sensitive reader, gradually add up to the realization that Lincoln's assassination has become a popular destination for time-traveling rubbernecks. Nowhere, however, is this stated explicitly. And so dependent is the realization upon an openness in the reader to the consideration of speculative fictional possibilities, that otherwise intelligent and acute readers, whose experience is limited to realistic, mainstream fiction, could potentially miss the climax and leave the story in a state of dissatisfied confusion". Paul Witcover, "Paul Witcover reviews *The Secret History of Science Fiction*", *Locus Magazine Online*, November 2008, <http://www.locusmag.com/Reviews/2009/11/paul-witcover-reviews-secret-history-of.html>
- "Through Anna, an individual simultaneously near to and distant from an inconceivably momentous historical event, Fowler explores a notoriously murky moment in history precisely by refusing the contemporary desire to reconstruct a definitive account of the 'important' events". T.S. Miller, "*What I Didn't See and Other Stories* by Karen Joy Fowler", *Strange Horizons*, May 2011, http://www.strangehorizons.com/reviews/2011/05/what_i_didnt_se.shtml
- "(...) Fowler has a kind of genius for shifting the emphasis of her fiction to unlikely protagonists. (...) in 'Standing Room Only', Anna Surratt's infatuation with John Wilkes Booth distracts her from noticing that time travelling tourists are showing up outside Ford's Theatre on April 14, 1865, hoping to witness that night's fateful performance". Brooks Landon, "Strange Tales", *Los Angeles Review of Books*, 29 August 2011, <https://lareviewofbooks.org/article/strange-tales/>

Tom Godwin, “The Cold Equations” (1954)



**TOM
GODWIN**

PLACE OF BIRTH Arizona, USA

DATES OF BIRTH AND DEATH 6 June 1915 —
31 August 1980

WIKIPEDIA

https://en.wikipedia.org/wiki/Tom_Godwin

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?2081>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

- *The Bagnarok series: The Survivors* (1958), *The Space Barbarians*, (1964) *The Cold Equations and Other Stories* (2004)

MAIN AWARDS [excluding nominations]

Science Fiction Writers of America selected “Helen O’Loy” as one of the best short stories of science fiction published before 1965 and included it in *The Science Fiction Hall of Fame, Volume One, 1929-1964*. This is now an extremely controversial choice.

STORY TITLE:

“The Cold Equations” (short story)

ORIGINAL PUBLICATION: *Astounding Science Fiction*,
August 1954

SUB-GENRE: Hard SF, space travel and exploration

WHERE TO FIND IT...

<http://www.spacewesterns.com/articles/105/> [claimed
to be in the public domain]

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?55860>



PLOT SUMMARY: The entire story takes place in one location—on board an EDS (Emergency Dispatch Ship) on route to planet Woden, where an exploratory group of scientists are in desperate need of medical supplies. It is the year 2178. Barton, the EDS pilot, discovers a stowaway: an 18-year-old girl who just wants to see her brother, who lives and works on the planet. The EDS, however, carries just enough fuel to

successfully allow its load (crew and cargo) to land on the planet. Marilyn's added weight now jeopardizes the entire mission as well as the lives of both Barton and the men on Woden. Suddenly, Marilyn is faced with the realization that in this newly developing, highly calculating and clinical world of space exploration, her life and personal wishes mean nothing against impersonal physics and simple mathematical equations.

READ IT BECAUSE...:

- it is a provocative and emotional text which leaves readers debating the outcome and whether the right decision was made.
- the stowaway is female and this opened up a notorious controversy in relation to the representation and treatment of gender in the story. Would a boy have been treated in a different way?
- It was adapted into an episode of *The New Twilight Zone*, a revival of the acclaimed 1950s series of the same name (episode 16 of season 3, 1988-89).

WHAT OTHERS HAVE SAID

- "Perhaps 'The Cold Equations' is historically important in that it demonstrated the potential for novelty in science fiction; however, the story remains fundamentally illogical". Gary Westfahl, *Cosmic Engineers: A Study of Hard Science Fiction*. Connecticut: Praeger, 1996, p. 76.
- "John told me he had three times! sent 'Cold Equations' back to Godwin, before he got the version he wanted. In the first two re-writes, Godwin kept coming up with ingenious ways to save the girl! Since the strength of this deservedly classic story lies in the fact the life of one young woman must be sacrificed to save the lives of many, it simply wouldn't have the same impact if she had lived. Joseph Green, "Our Five Days with John Campbell", *Challzine: A SF Magazine*, Winter 2005-6, <http://www.challzine.net/23/23fivedays.html>
- "'The Cold Equations' is moral hazard in action. It is a story designed to excuse the ship's operators—from the executives to ground control to the pilot—for standardizing on a spaceship with no margin of safety. A spaceship with no autopilot, no fuel reserves, and no contingency margin in its fuel calculations. (...) It barks at us that now is not the time for pointing fingers, because there is an emergency". Cory Doctorow, "Cold Equations and Moral Hazard", *Locus Online*, 2 March 2014, <http://www.locusmag.com/Perspectives/2014/03/cory-doctorow-cold-equations-and-moral-hazard/>

Lisa Goldstein, "The Narcissus Plague" (1995)



LISA GOLDSTEIN

PLACE OF BIRTH Los Angeles, California, USA

DATE OF BIRTH 21 November 1953

WIKIPEDIA

https://en.wikipedia.org/wiki/Lisa_Goldstein

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?588>

OFFICIAL WEBSITE

<http://www.brazenhussies.net/goldstein/Index.html>

KNOWN FOR...

- *The Red Magician* (1982), *The Uncertain Places* (2011), "Paradise Is A Walled Garden" (short story)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Lisa_Goldstein

National Book Award: 1982, *The Red Magician*

Mythopoeic Fantasy Award for Adult Literature: 2012, *Uncertain Places*

Sidewise Award for Alternate History: 2011, "Paradise Is A Walled Garden" (2011)

STORY TITLE:

"The Narcissus Plague" (short story, brief)

ORIGINAL PUBLICATION: *Asimov's Science Fiction*, July 1994

SUB-GENRE: Humor, pandemic

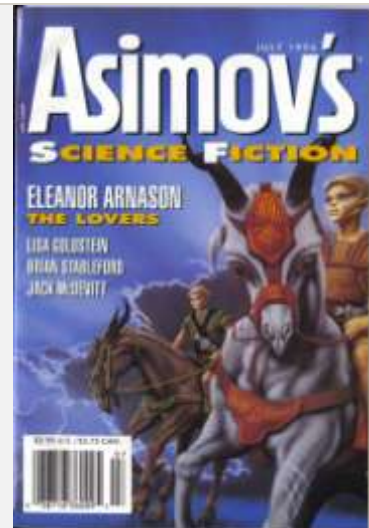
WHERE TO FIND IT...

In *Infinity Plus*, with the author's permission:

<http://www.infinityplus.co.uk/stories/narc.htm>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?41818>



PLOT SUMMARY: Amy Nunes is an editor who works in a newspaper office. Currently facing the worldwide crisis caused by the 'Narcissus Plague', Amy finds herself desperate to find a cure for her boyfriend, Mark, who is a victim of the disease. The symptoms of the fast-spreading disease are a self-orientated obsession and an urge to constantly talk about oneself. Along with everybody else, Amy tries to protect herself against infection by wearing surgical gloves and an oxygen mask. One day, she is

informed that Dr. Leila Clark has allegedly found a cure for the disease and Amy is to interview her. Dr. Clark claims that her pill has cured 79 people so far, all of them her colleagues. Amy, logically, tries to secure the pill for Mark, despite knowing of its experimental stage and how hard it will be to bypass the restrictions.

READ IT BECAUSE...:

- of the way in which Goldstein combines science fiction with contemporaneity: our 2010s society revolves very much around the individual and the idea of narcissism becoming an actual disease is clever and ironic.
- of the conceptualization of narcissism as, literally, a plague and the clever manipulation of its effects.
- the way in which Goldstein combines pandemic SF with romance.

WHAT OTHERS HAVE SAID

- “I wrote ‘The Narcissus Plague’ after a week [in 1994] where everyone I met seemed to talk about nothing but themselves, and I began to wonder if there was some sort of plague going around”. Lisa Goldstein, introduction to “The Narcissus Plague”, *Infinity Plus*, <http://www.infinityplus.co.uk/stories/narc.htm>
- “Lisa Goldstein is a very enjoyable writer, if a bit uneven. I’d recommend her first novel, *Tourists*, to interested readers. For me, her prose is most enjoyable when she’s writing about everyday life in unusual circumstances. (Her short story ‘The Narcissus Plague’ is a good example: The plot is forgettable, but the story is so enjoyable just for the description of how society adapts to a new epidemic that... causes people to talk about themselves non-stop.)” Breadbox, comment to Jim Tigwel’s “Book Nerd — The Red Magician”, *MadArtLab*, 20 October 2015, <http://madartlab.com/book-nerd-the-red-magician/>
- “Cute idea—what if there was a virus that, when you caught it, all you could do was talk about yourself? I liked the conceit, and the story showed promise, but the ending was disappointing”. Von Glen Engel Cox, reader’s comment, *Amazon.de*, 17 February 2003, https://www.amazon.de/Nebula-Awards-31-Choices-Showcase/dp/0151001081/278-9553073-4436849?ie=UTF8&*Version*=1&*entries*=0

Kathleen Ann Goonan, “A Short History of the Twentieth Century” (2014)



KATHLEEN ANN GOONAN

PLACE OF BIRTH Cincinnati, Ohio, USA

DATE OF BIRTH 14 May 1952

WIKIPEDIA

https://en.wikipedia.org/wiki/Kathleen_Ann_Goonan

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?298>

OFFICIAL WEBSITE

www.goonan.com

KNOWN FOR...

■ *Queen City Jazz* (1994), *The Bones of Time* (1996), *In War Times* (2007), *Mississippi Blues* (1997), *Crescent City Rhapsody* (2000)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Kathleen_Ann_Goonan

John W. Campbell Memorial Award: 2008, *In War Times*

STORY TITLE:

“A Short History of the Twentieth Century, or, When You Wish Upon a Star” (long short story/novelette)

ORIGINAL PUBLICATION: *Tor.com*, July 2014

SUB-GENRE: Space exploration, feminist SF

WHERE TO FIND IT...

At *Tor.com*, with the author’s permission:

<http://www.tor.com/2014/07/20/a-short-history-of-the-twentieth-century-or-when-you-wish-upon-a-star/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?1752908>



PLOT SUMMARY: 1955, Disneyland opens and little Carol Hall, the daughter of Chet, a rocket scientist, marvels above all at the exhibits about space travel. This is the 1950s, the post-war characterized by mounting tension with the Soviets and the national dream of travelling to the Moon. Carol is also amazed by the German scientists’ vision of space exploration. However, her father, who had been in the group of Army scientists that tracked down and captured them, is not so happy, knowing about their

links with Nazism. Carol follows with passion her father's career until he dies years in a car crash before the Moon can be reached. Despite living in a sexist society, Carol, inspired by his example and backed by her family, tries to do everything it takes to pursue her dream of travelling to the Moon and her career as an aeronautical engineer. After all, 'space is in her blood'.

READ IT BECAUSE...:

- of Goonan's clever manipulation of the concepts 'War' and 'Nazism', and other clever wordplay that sets us in the post-war context and its tension.
- Because of the touching and nostalgic story about this little girl's dream and the importance of the father-daughter bond.
- Because of Goonan's indirect feminist discussion of the limits to women's dreams in the 1950s

WHAT OTHERS HAVE SAID

- "This novelette, set in the post 1950s, brought back memories of that moment when I first heard that man landed on the Moon—the wonder, hope and dreams. (...) This historical event sparked the imagination of adults and children alike. Personally, I can't believe the nostalgic feelings of wonder the story brought back!" Hilcia, "SF Mini: A Short History of the Twentieth Century, or, When you Wish Upon a Star", *Impressions of a Reader*, 2 March 2015, <http://www.impressionsofareader.com/2015/03/sf-mini-short-history-of-twentieth.html>
- "In honor of *Tor.com*'s sixth birthday, please enjoy this original rocket story. 'A Short History of the Twentieth Century, or, When You Wish Upon a Star', by Kathleen Ann Goonan, is about the daughter of a rocket scientist in the post 1950s who wants to go to the moon, despite being discouraged because "girls don't do that". A novelette that's science fiction by association". *Tor.com*'s presentation, 20 July 2014, <http://www.tor.com/2014/07/20/a-short-history-of-the-twentieth-century-or-when-you-wish-upon-a-star/>
- "While this IS a short novella or long short story, it manages to have all the elements one would expect from an excellent writer—characters worth caring about, a plot that makes sense and grabs you, and an emotional payoff at the end. Well worth getting and savoring". Notary Tim, reader's comment, *Amazon.com*, 2 September 2014, <https://www.amazon.com/Short-History-Twentieth-Century-When-ebook/dp/B00KF2F8I2>

Nicola Griffith, “It Takes Two” (2010)



NICOLA GRIFFITH

PLACE OF BIRTH Leeds, Yorkshire, England

DATE OF BIRTH 30 September 1960

WIKIPEDIA

https://en.wikipedia.org/wiki/Nicola_Griffith

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?411>

OFFICIAL WEBSITE <https://nicolagriffith.com/>

KNOWN FOR...

■ Anthologies (with Stephen Pagel): *Bending the Landscape: Fantasy* (1997), *Science Fiction* (1998), *Horror* (2001). Novels: *Ammonite* (1993), *Slow river* (1995), *The Blue Place* (1998), *Stay* (2002), *Always* (2007), *Hild* (2013). Collection: *With Her Body* (2004).

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Nicola_Griffith

James Tiptree Jr. Memorial Award: 1993, novel, *Ammonite*

Nebula: 1994, *Slow River*

World Fantasy Award: anthology, *Bending the Landscape: Fantasy* (ed. with Stephen Pagel)

STORY TITLE:

“It Takes Two” (novella)

ORIGINAL PUBLICATION: *Eclipse Three: New Science Fiction and Fantasy*, October 2009.

SUB-GENRE: Sociological SF, memory manipulation, queer SF

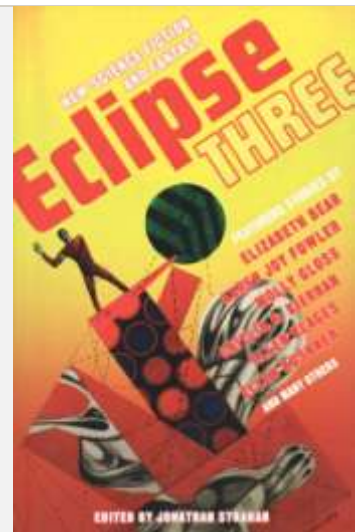
WHERE TO FIND IT...

Available from *Clarkesworld*, with the author’s permission:

http://clarkesworldmagazine.com/griffith_02_15_reprint/

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?1124025>



PLOT SUMMARY: Cody and Richard are friends who work for different companies in the same field. Their respective companies are bidding on the Atlanta contract, but Richard cannot attend the meeting. Cody goes because her CEO announces that she

will be made VP if she lands this contract. Once in Atlanta, she finds herself in a group of company representatives trying to secure the contract from a man named Boone. He takes them to The Golden Key, a strip joint, where Cody meets dancer Cookie. The two women like each other at first sight, which excites Boone. In the morning he calls to announce that Cody has got the contract, though she really cares more about the night spent with Cookie. Later in the day, she meets Cookie (real name Susana) again and they agree to continue the relationship. Surprisingly, once home, Richard visits Cody to remind her of what she has forgotten: her fling with Cookie was pre-planned to excite Boone. The two women had been given experimental pills intended to wipe out their memory of a previous encounter which explains why they focused on each other so intensely when they met. Even so, Cody decides to ask Susana in person whether she sees their love as just a manipulated biochemical reaction.

READ IT BECAUSE...:

- of Griffith's natural and easy way to write and make the reader be able to understand what's going on the story, despite the apparent difficulties.
- of the story's final twist, which makes the reader feel both completely shocked and captivated.
- of Griffith's lesbian protagonist, still an unusual character in SF.

WHAT OTHERS HAVE SAID

- "Nicola Griffith's story treats gender and sexual behaviour in an intelligent manner. It is stylishly written, moves well, and has a good resolution". Strangelove, "'It Takes Two' by Nicola Griffith", *Strangelove for Science Fiction*, June 2010, <http://strangelove4sf.blogspot.com.es/2010/06/it-takes-two-by-nicola-griffith.html>
- "A lateral glance at science fiction, love and sex, in which a high flying female executive is paired with an eidolon in a Stetson and little else. The premise is repellent and enticing by turns, and the writing is masterly. A great short story". Glen Fox, reader's comment, "It Takes Two", *GoodReads*, May 9 2012, <http://www.goodreads.com/book/show/8335785-it-takes-two>
- [This also refers to "Paradiso Lost" by Albert E. Cowdrey] "Both Mr. Cowdrey and Ms. Griffith ultimately ask the same question: How much control should our bosses have over us? It helps that both stories are neatly constructed, intellectually challenging and smoothly written". Martin Morse Wooster, "Many Angles on the Future: Hard men on rough planets, sinister drug experiments and 'what if' tales", *Wall Street Journal*, 23 July 2010, <http://www.wsj.com/articles/SB1000142405274870372410457538009125184832>
2

Eileen Gunn, "Coming to Terms" (2004)



EILEEN
GUNN

PLACE OF BIRTH Dorchester,
Massachusetts, USA

DATE OF BIRTH 23 June 1945

WIKIPEDIA

https://en.wikipedia.org/wiki/Eileen_Gunn

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?737>

OFFICIAL WEBSITE

<http://eileengunn.com/>

KNOWN FOR...

■ *Stable Strategies for Middle Management* (collection, 1989)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Eileen_Gunn

Nebula: 2005, "Coming to Terms"

STORY TITLE:

"Coming to Terms" (short story, brief)

ORIGINAL PUBLICATION: *Stable Strategies and Others*,
Ellen Datlow (ed.). San Francisco: Tachyon, 2004.

SUB-GENRE: Mortality, time passage

WHERE TO FIND IT...

At the author's own website:

http://www.eileengunn.com/StableStrategies/coming_to_terms.html

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?306201>



PLOT SUMMARY: Her father is dead. Even though they were not very close, she feels rather uneasy when she has to clean up his house: it's hard to decide which fragments of her father's life to keep, which to throw away. But when she goes into the house she starts finding little notes written on yellow paper, here and there, in his father's hand-writing. Through these notes she will be able to start a conversation with her father's memory. The process is disturbed by an unexpected visitor.

READ IT BECAUSE...:

- of how it questions whether the desires of the recently dead should be respected.
- of the delightful role played in the narrative by the contents of father's notes.
- of the final shock, and the reflection it forces you to engage in.

WHAT OTHERS HAVE SAID

- “Serious readers of the ephemera and marginalia of genre already know that this story, in which a woman returns to her dead father's house to sort through and clear away his possessions, was inspired by Gunn's experience helping to sort through and clear away Avram Davidson's possessions after he died. (...) So it would be easy for them to conclude that this work is about the relationship between the two writers. Easy, but wrong. ‘I didn't have a relationship with Avram’, Eileen told me, and that's exactly why ‘Coming to Terms’ took her years to write. She needed that long to figure it out”. Michael Swanwick, “A Celebration, an Appreciation, a Meditation and Possibly Even a Shamelessly Blatant Promotion But by No Means a Review of Eileen Gunn's *Stable Strategies and Others*”, *MichaelSwanwick.com*, 2005, <http://www.michaelswanwick.com/nonfic/strategies.html>
- “[*Stable Strategies and Other Stories*] is rather a self-regarding book (...). Take ‘Coming to Terms’. A little bit ghost, a little bit fantasy, a little bit horror—and wholly Hallmark”. Simon Barrett, reader's comment, *Amazon.com*, 3 November 2013, <https://www.amazon.com/Stable-Strategies-Others-Eileen-Gunn/dp/189239118X>
- “Order versus chaos appear again in ‘Coming to Terms’. A daughter sorting through her estranged father's belongings starts to wonder what pattern is created by those left-behind things—especially the books with their dated handwritten annotations. And which direction does time flow, anyway? It's more a mood/slipstream piece than sf/f, drawing its strength line by line”. Tomas Marcinko, “*Stable Strategies and Others* by Eileen Gunn”, *Tangent*, 21 February 2005, <http://www.tangentonline.com/print--other-reviewsmenu-263/collections-reviewsmenu-337/324-stable-strategies-and-others-by-eileen-gunn>

Robert Heinlein, "All You Zombies..." (1958)



ROBERT A. HEINLEIN

PLACE OF BIRTH Butler, Missouri, USA
DATES OF BIRTH AND DEATH 7 July 1907 - 8 May 1988

WIKIPEDIA

https://en.wikipedia.org/wiki/Robert_A._Heinlein

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?29>

OFFICIAL WEBSITE

<http://www.heinleinsociety.org/>

KNOWN FOR...

■ *Rocket Ship Galileo* (1947), *The Puppet Masters* (1951), *Double Star* (1956), *Starship Troopers* (1959), *Stranger in a Strange Land* (1961), *The Moon Is a Harsh Mistress* (1966), *Friday* (1982)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Robert_A_Heinlein

Career Awards

Grand Master (SF & Fantasy Writers of America officers), 1975

Science Fiction Hall of Fame (Science Fiction Museum), 1998

Awards

Hugo Awards: 1966, *The Moon Is a Harsh Mistress*; 1962, *Stranger in a Strange Land*; 1960, *Starship Troopers*; 1956, *Double Star*

STORY TITLE:

"All You Zombies..." (short story, brief)

ORIGINAL PUBLICATION: *Fantasy and Science Fiction*,

March 1959

SUB-GENRE: Time travel paradoxes, queer SF

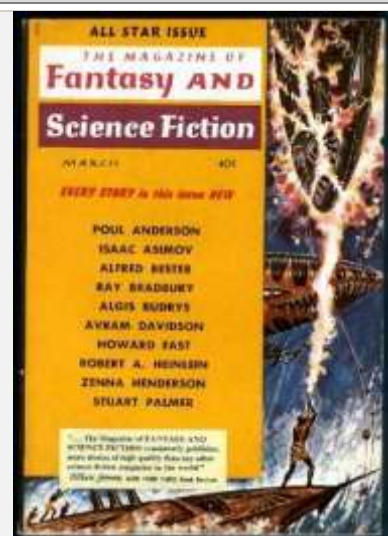
WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?58494>

<http://www.isfdb.org/cgi-bin/title.cgi?51148>



PLOT SUMMARY: A man walks into a bar and starts telling his story; he is known as the 'Unmarried Woman', his signature for the confession stories he publishes in a

magazine. Actually, he used to be a woman, training to work in a corporation called W.E.N.C.H.E.S. She got pregnant after casual sex with a stranger, and during her delivery the doctors noticed that she is, in fact, intersex. Complications lead to her having to endure a sex re-assignment operation, consequently becoming a man. One night, a man, presumably the father, steals her baby. Thus, with no job, no baby and no life, he decides to take revenge on this man who got him pregnant. The bartender suggests the perfect solution: time travel.

READ IT BECAUSE...:

- it is a plausible, clever story built on a solid paradox with an unexpected ending; time travel has never been this consistent.
- its unusual approach to gender and sex-reassignment, even though it may fall short for contemporary readers.
- it inspired an interesting film version, the Spierig Brother's *Predestination* (2014), with Ethan Hawke.

WHAT OTHERS HAVE SAID

- Not all science fiction writers are clear-headed, to be sure, and inconsistent time travel stories have often been written. But some writers have thought the problems through with great care, and their stories are perfectly consistent. I have particularly in mind two of the time travel stories of Robert A. Heinlein: "By His Bootstraps". (...) and "—All You Zombies—" (...)". David Lewis, "The Paradoxes of Time Travel", *American Philosophical Quarterly*, 13.2, April 1976, pp. 145-152, <http://www.csus.edu/indiv/m/merlinos/paradoxes%20of%20time%20travel.pdf>
- "Robert Heinlein's 'All You Zombies—' a study of the infinite richness of a single character, is perhaps the most famous exploration of [the] paradoxes of [time travel]". Eric S. Rabkin, presentation of the story in his edited volume *Science Fiction: A Historical Anthology*. Oxford and New York: Oxford University Press, 1983, p. 402
- "*Playboy* bounded *Glory Road* as 'too romantic', and Robert concluded that somebody was confused about their editorial policy (the same editor had rejected 'All You Zombies—' as too sexy) (...)". William H. Patterson, Jr., *Robert A. Heinlein: In Dialogue with His Century: 1948-1988*, vol. 2. New York: Tom Doherty Associates, 2014, p. 229.

Nina Kiriki Hoffman, “Futures in the Memory Market” (2010)



NINA KIRIKI HOFFMAN

PLACE OF BIRTH San Gabriel, California, USA
DATE OF BIRTH 20 March 1955

WIKIPEDIA

https://en.wikipedia.org/wiki/Nina_Kiriki_Hoffman

ISFDB

[http://www.isfdb.org/cgi-](http://www.isfdb.org/cgi-bin/ea.cgi?Nina_Kiriki_Hoffman)

[bin/ea.cgi?Nina_Kiriki_Hoffman](http://www.isfdb.org/cgi-bin/ea.cgi?Nina_Kiriki_Hoffman)

<http://www.isfdb.org/cgi-bin/ea.cgi?171>**OFFICIAL**

WEBSITE <http://books.ofearna.us/hoffman.html>

KNOWN FOR...

- *The Thread That Binds the Bones* (1993), *The Silent Strength of Stones* (1995), *A Red Heart of Memories* (1999), *Catalyst: A Novel of Alien Contact* (2006)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Nina_Kiriki_Hoffman

Bram Stoker Award: 1994, *The Thread That Binds the Bones*

Nebula: 2009, short story, “Trophy Wives”

STORY TITLE:

“Futures in the Memory Market” (short story, brief)

ORIGINAL PUBLICATION: *Clarkesworld Magazine*, June 2010

SUB-GENRE: Memory manipulation, media technologies

WHERE TO FIND IT...

Available by permission from the author from *Clarkesworld*:

http://clarkesworldmagazine.com/hoffman_06_10/

Also, See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?1128533>



PLOT SUMMARY: In a world where memories can be physically stored, sold and bought, Geeta’s hypersensitivity and perception are beyond valuable. The ‘memods’ of her experiences and adventures throughout the universe are the most successful ones, for she seems to be aware of the most intricate details that surround her at all times. Itzal, one of her bodyguards, also possesses one of her memods, and he treasures it for those times in which he is feeling down. However, he is obliged to hide it from Geeta,

for she has no memory of her own experiences and thoughts. Her corporate masters carefully delete them from Geeta's mind after recording them into a memod so as to keep her as innocent and pure as possible. Tired of this situation, Geeta turns to Itzal for help.

READ IT BECAUSE...:

- of the disturbing way in which future technology turns memories into experiences that can be purchased: it seems so likely!
- of the beautiful and heart-breaking portrait of what memory consists of.
- of its examination of how the notion of identity is rooted directly in one's memories, which connects the story with Philip K. Dick's 'We Can Remember It for You Wholesale' and with Kathryn Bigelow's SF film *Strange Days* (1999), with Ralph Fiennes.

WHAT OTHERS HAVE SAID

- "As far as plot goes this is slight but if you consider the inventive and enchanting future described in the story, you can't help but be impressed. Hoffman's prose is descriptive and a little poetic. She writes with a subtlety befitting the subject matter and it makes for a really good read". Mario Lebel, "Short Story Sunday 03: Benjamin Crowell, Nina Kiriki Hoffman, and Vernor Vinge", *Shared Universe Reviews*, 11 October 2015, <http://shareduniversereviews.blogspot.com.es/2015/10/short-story-sunday-03-benjamin-crowell.html>
- "Geeta's situation inspires strong sympathy, in part because of that naive and trusting innocence that makes her experiences such a valuable commodity. Hoffman's skill at creating characters is well showcased here". Lois Tilton, "Lois Tilton Reviews Short Fiction, early June 2010", *Locus Magazine Online*, 7 June 2010, <http://www.locusmag.com/Reviews/2010/06/lois-tilton-reviews-short-fiction-early-june-2010/>
- "A nice little story that looks at the cost of giving up one's memories". Robert Reed, *Best SF Website*, September 2011, <http://bestsf.net/nina-kiriki-hoffman-futures-in-the-memories-market-years-best-sf-16/>

Nalo Hopkinson, "The Easthound" (2013)



NALO HOPKINSON

PLACE OF BIRTH Kingston, Jamaica
DATE OF BIRTH 20 December 1960

WIKIPEDIA

https://en.wikipedia.org/wiki/Nalo_Hopkinson

ISFDB

http://www.isfdb.org/cgi-bin/ea.cgi?Nalo_Hopkinson

OFFICIAL WEBSITE

<http://www.nalohopkinson.com/>

KNOWN FOR...

■ *Brown Girl in the Ring* (1998), *Midnight Robber* (2000), *Whispers from the Cotton Tree Root: Caribbean Fabulist Fiction* (2000), *Skin Folk* (2001)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Nalo_Hopkinson

John W. Campbell Award: 1999, Best New Writer

Locus Award: 1999, *Brown Girl in the Ring*

Prix Aurora Award: 2008, *The New Moon's Arms*

Sunburst Award for Canadian Literature of the Fantastic: 2003, *Skin Folk*; 2008, *The New Moon's Arms*

World Fantasy Award: 2003, *Skin Folk*

STORY TITLE:

"The Easthound" (short story)

ORIGINAL PUBLICATION: *After: Nineteen Stories of Apocalypse and Dystopia*, Terri Windling and Ellen Datlow (eds.). New York: Hyperion Books, 2012.

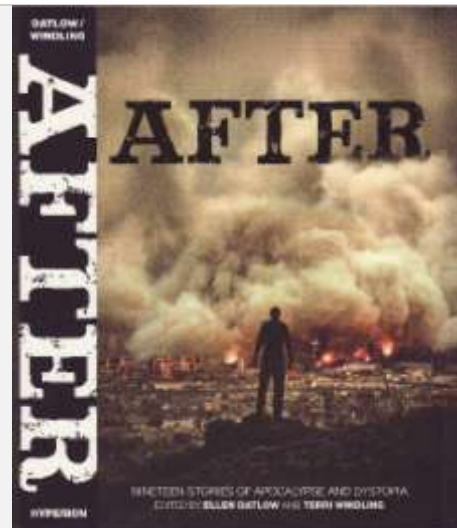
SUB-GENRE: Post-Apocalyptic, pandemic

WHERE TO FIND IT

http://www.baen.com/Chapters/9781597804608/9781597804608_8.htm

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?1508402>



PLOT SUMMARY: In a post-pandemic world, twin sisters Millie and Jolly are trying to survive a disease that transforms teenagers reaching puberty into monstrous creatures. Once they turn into these monsters, their only goal is murdering children,

no matter whether they are their friends and loved ones. Millie and Jolly are hiding with another group of children in a deserted town, fearing the moment when puberty will turn them into child murderers. If a member of the group starts showing signs of change, he or she will have to leave and go into exile, to prevent him or her from killing anyone. When Millie wakes up one morning and sees that Jolly is not around, she goes out in search of her sister, caring little whether she is risking her life.

READ IT BECAUSE...:

- it captures your attention from the very beginning: you want to know what happens to all the characters of this story even if you already know their destiny.
- the connection between the pandemic and the end of childhood, and the scary presentation of adolescence.
- how the bond of sisterhood is stronger than disease.

WHAT OTHERS HAVE SAID

- “The horrific implications of coming of age are also explored in ‘The Easthound’, whose post-pandemic, *Lord of the Flies* scenario doesn’t need originality to drive its chilling, poignant point home”. Jason Heller, “*Hominids* Is a Deeply Human Collection Of Speculative Fiction”, *NPR Books*, 11 August 2015, <http://www.npr.org/2015/08/11/431237779/hominids-is-a-deeply-human-collection-of-speculative-fiction>
- “Two of my favorites [, ‘Blushing’ and ‘The Easthound’,] were the creepiest stories (...) ‘The Easthound’ starts with a bunch of children playing a simple game and shows their fear: not just of the mysterious easthound but of eating too much, leading to growing too quickly. By the end of the story, the whole picture—and again, an even more terrifying danger than I’d been expecting—are revealed”. Kristen, “Review of *Falling in Love with Hominids* by Nalo Hopkinson”, *Fantasy Book Café*, February 2016, <http://www.fantasybookcafe.com/2016/02/review-of-falling-in-love-with-hominids-by-nalo-hopkinson/>
- Portia Subran on ‘The Easthound’: “This, along with her other stories, is heavily symbolic of the breakdown of familial relations, or children having to actively fend against their parental figures. Hopkinson also sneaks in little tidbits of Caribbean history with names and landscape. Cockpit County, Granny Nanny, Toussaint and Ti-Jean are all names that sent me back into my high school history days and had me recounting their importance within our shared Caribbean past”. “‘Being Forced Into the World’: A Roundtable on the Works of Nalo Hopkinson” by Kevin Jared Hosein, Brent Ryan Bellamy, and Portia Subran, *Strange Horizons*, 30 May 2016, <http://www.strangehorizons.com/2016/20160530/hopkinsonroundtable-a.shtml>

Kij Johnson, "26 Monkeys also the Abyss" (2008)



KIJ
JOHNSON

PLACE OF BIRTH Harlan, Iowa, USA

DATE OF BIRTH 20 January 1960

WIKIPEDIA

https://en.wikipedia.org/wiki/Kij_Johnson

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?944>

OFFICIAL WEBSITE

<http://www.kijjohnson.com/>

KNOWN FOR...

- *At the mouth of the river of bees* (collection, 2012), *Fudoki* (2003), *The fox woman* (2000), *Tales for the long rains* (collection, 2000)

MAIN AWARDS [excluding nominations]

See also **SFADB**: http://www.sfadbd.com/Kij_Johnson

Hugo: 2012, novella, "The Man Who Bridged the Mist"

Nebula: 2010, "Spar"; 2011, "Ponies"; 2012, novella, "The Man Who Bridged the Mist"

Theodore Sturgeon Memorial Award: 1994, "Fox Magic"

World Fantasy Award: 2009, "26 Monkeys, Also the Abyss"

STORY TITLE:

"26 Monkeys, Also the Abyss" (Short story)

ORIGINAL PUBLICATION: *Asimov's Science Fiction*, July 2008

SUB-GENRE: Urban fantasy

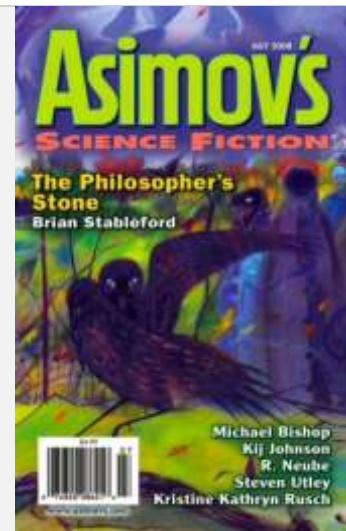
WHERE TO FIND IT...

Available from the author's own website:

http://www.kijjohnson.com/26_monkeys.htm

See also **ISFDB**:

<http://www.isfdb.org/cgi-bin/title.cgi?881326>



PLOT SUMMARY: Aimee and her 26 monkeys travel all over the place performing magic tricks. The final and most significant act of their show involves introducing all the 26 monkeys, of different types, inside a bathtub. When the last monkey (Zeb, the oldest one) gets inside the tub, they abruptly disappear. Aimee and her boyfriend Geof live with all her monkeys in the tour bus and are absolutely baffled by their regular

stage disappearance. The monkeys, however, sit tightly on the secret of where they go. To cap the mystery, they often return with food, the females having got pregnant, or in the same number but different individuals. Aimee does finally ask Zeb how the bathtub trick works, but will he explain?

READ IT BECAUSE...:

- the peculiar narrative strategy, which makes the story attractive.
- the apparent absence of technological elements placing firmly the story within SF: is this fantasy?, magic realism?, science fantasy?
- of the protagonist's sweet treatment of the monkeys, which spreads a great feeling of sympathy through the story.

WHAT OTHERS HAVE SAID

- "By keeping narrative distance, Johnson avoids the trap of protesting too much. She allows us to share Aimee's sensitive observations of the details of her life, and by showing us Aimee's fear of touching her own grief, Johnson allows readers to add their own depth to her story by accessing personal experiences of grief, and of the grieving". Juliette Wage, "'26 Monkeys: Also the Abyss' - A Ridiculously Close Look - with Comments from Kij Johnson!", *TalkToYoUniverse*, 2009.
<http://talktoyouuniverse.blogspot.com.es/2009/04/26-monkeys-also-abyss-ridiculously.html>
- Johnson's story "has no science fiction elements to this story, but it is extremely well-written (...) With minimal description, Johnson created the emotions and personas of the 26 monkeys and their handler. The set-up was nothing short of brilliant: where did the monkeys go? They always came back, often with strange objects, but what happened in between?". John Klima, "2009 Hugo Best Short Story Spotlight", *Tor.com*, 4 August 2009, <http://www.tor.com/2009/08/04/2009-hugos-short-story/>
- "The ending may seem predictable, and in some ways, what you expect is what happens. Why and how—and what it means for the future of the monkeys, the bathtub, Aimee, Geof—less so. The thing that ultimately gives meaning to this tale of slipstream serendipity may surprise you with tears". Val Grimm, "Hugo Nominee: '26 Monkeys, Also the Abyss'", *Torque Control*, 17 June 2009, <https://vecteditors.wordpress.com/2009/06/17/hugo-nominee-26-monkeys-also-the-abyss/>

Gwyneth Jones, "The Tomb Wife" (2008)



GWYNETH JONES

PLACE OF BIRTH Manchester, England, UK

DATE OF BIRTH 14 February 1952

WIKIPEDIA

[https://en.wikipedia.org/wiki/Gwyneth_Jones_\(novelist\)](https://en.wikipedia.org/wiki/Gwyneth_Jones_(novelist))

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?335>

OFFICIAL WEBSITE

There is no official website.

KNOWN FOR...

■ *Divine Endurance* (1984), the *Aleutian* trilogy (*White Queen*, 1991; *North Wind*, 1994; *Phoenix Café*, 1997), *Bold As Love* (2001), *Life* (2004)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfad.com/Gwyneth_Jones

Arthur C. Clarke Award: 2002, *Bold As Love*

British SF Association Awards: 1999, "La Cenerentola"

James Tiptree Jr. Memorial Award: 1992, *White Queen*

Philip K. Dick Award: 2004, *Life*

World Fantasy Award: 1996, "The Grass Princess"; 1996, collection *Seven Tales and a Fable*

STORY TITLE:

"The Tomb Wife" (short story)

ORIGINAL PUBLICATION: *Fantasy & Science Fiction*, August 2007

SUB-GENRE: Space opera, alien contact

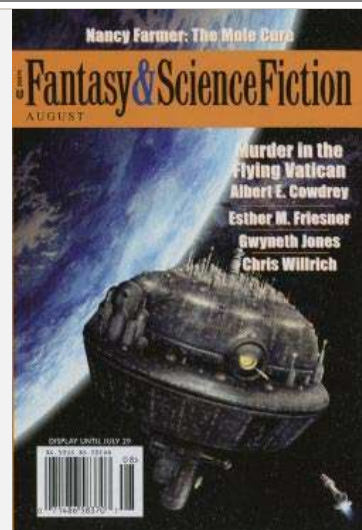
WHERE TO FIND IT...

Available from the author's own website:

<http://www.gwynethjones.uk/Tomb.htm>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?643097>



PLOT SUMMARY: Elen, the navigator, is part of a crew on an interstellar ship, together with six other Blue Planet persons. They are accompanied by Sigurt, an alien archaeologist. They are on their way to an exhibition: the ship transports an alien tomb in the hold, and other ancient artifacts from Sigurt's world. In Sigurt's Lar'sz

traditional culture, as he informs, a lady would often be buried with her husband; she married the tomb, thus giving herself to her husband for eternity. Soon, the suspicion arises that the tomb the ship is transporting might be haunted by its ghostly wife. Curious about the alien burial customs, Elen secretly enters the tomb only to find the old remnants of whatever being had inhabited it. She actually scares herself by mistaking Sigurt for the ghost, at which both laugh. Later, Elen decides, to re-visit the tomb one last time. Sigurt is waiting and Elen realizes that she has been manipulated to face a strange choice.

READ IT BECAUSE...:

- Jones questions the relationship between humans and aliens: here, the alien is perceived as good as opposed to its typical representation as the 'bad guy', yet he is certainly ambiguous.
- in this a story about time and space travel, the human mind faces serious difficulties to cope with an interstellar universe.
- of the elements borrowed from the ghost story and how the afterlife evokes horror.

WHAT OTHERS HAVE SAID

- "A good SF story isn't just about an idea, it's about taking that idea and making it do tricks. (...) In this case, the trick has to do with a ghost, the wife in the ancient tomb among the artifacts that the spaceship is transporting for an exhibition. Ghosts and time and therefore timelessness in a place that is hung between moments makes for a highly intriguing tale". Morva Shepley, "'The Tomb Wife', Short Story Review", *Thoughtful SF & F*, 23 May 2009, <http://morvahouse.blogspot.com.es/2009/05/tomb-wife-short-story-review.html>
- "'The Tomb Wife' is also—at least from the alien point of view and possibly from that of the human—a love story. Like most love stories, it focuses upon the act of communication between individuals, which is so often an act of miscommunication". Andy Sawyer, "*Grazing the Long Acre* by Gwyneth Jones", *Strange Horizons*, 5 October 2009, http://www.strangehorizons.com/reviews/2009/10/grazing_the_lon.shtml
- "The highpoints were the sheer number of ideas explored, the fascinating glimpses of alien culture and spacefaring civilization, and an ending which spoke both to character transformation and conceptual breakthrough. However, I didn't think this story was particularly even, on the whole. The cast of characters seemed large for the length of the story, and their psychological development therefore compressed". Alvaro Zinos-Amaro, "LRSF #26, 'The Tomb Wife', Gwyneth Jones", *Waiting for My Aineko*, 21 February 2008, <http://myaineko.blogspot.com.es/2008/02/lrsf-26-tomb-wife-gwyneth-jones.html>

Mary Robinette Kowal, “Evil Robot Monkey” (2012)



MARY ROBINETTE
KOWAL

PLACE OF BIRTH Raleigh, North Carolina, USA

DATE OF BIRTH 8 February 1969

WIKIPEDIA

https://en.wikipedia.org/wiki/Mary_Robinette_Kowal

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?85005>

OFFICIAL WEBSITE

<http://maryrobinettekowal.com/>

KNOWN FOR...

■ *Shade of Milk and Honey* (2010), *Evil Robot Monkey* (2008), *For Want of a Nail* (2010).

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Mary_Robinette_Kowal

Hugo: 2011, “For Want of a Nail”; 2014, novelette “The Lady Astronaut of Mars”

John W. Campbell: 2008, Best New Writer

STORY TITLE:

“Evil Robot Monkey” (short story, brief)

ORIGINAL PUBLICATION: *Solaris Book of New Science Fiction*, vol. 2, George Mann (ed.). Oxford: Solaris Books, 2008.

SUB-GENRE: Intelligence enhancement, animal manipulation

WHERE TO FIND IT...

Available from the author’s own website:

<http://maryrobinettekowal.com/journal/evil-robot-monkey/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?879489>



PLOT SUMMARY: “Evil Robot Monkey” narrates the miserable existence of Sly, a chimp. His brain implant makes him much smarter than other chimps but has also stranded him in “a hellish limbo” between humans and animals. All he likes is to shape clay on a potter’s wheel but when a group of ill-behaved kids makes him act out in anger, Vern, his sympathetic carer, is asked to take away his clay in punishment.

READ IT BECAUSE...:

- of Kowal's beautiful and touching narrative style.
- of the immensity of emotions that Kowal expresses with just a few words.
- of the presentation of the animal protagonist and how Kowal makes his enslavement to humans—and to thoughtless scientific experimentation—so sad.

WHAT OTHERS HAVE SAID

- "(...) the story is awesomely depressing. It's a great examination of art and the creative process, and what it feels like to be an artist who's looked at merely as a curiosity or as a momentary amusement for child barbarians. And art as a containment device for impotent rage". Charlie Jane Anders, "2009 Hugo Best Short Story Spotlight", *Tor.com*, 4 August 2009, <http://www.tor.com/2009/08/04/2009-hugos-short-story/>
- "A title which shows humanity's ignorance in every word. The main character, a chimpanzee, is not evil, but merely frustrated with being used for human amusement when all he wishes is to create pottery. He's alive and intelligent, not a robot. (...)". Dione Basseri, reader's comment, *GoodReads*, 12 October 2015, <http://www.goodreads.com/book/show/18758214-evil-robot-monkey>
- "Oh, this is a beautiful and heartbreaking story. In fewer than 1000 words Mary Robinette Kowal just killed me". Joe Sherry, "Hugo Award Nominee: 'Evil Robot Monkey'", *Adventures in Reading*, 14 April 2009, <http://joesherry.blogspot.com.es/2009/04/hugo-award-nominee-evil-robot-monkey.html>

Nancy Kress, “Out of all them Bright Stars” (1985)



NANCY KRESS

PLACE OF BIRTH Buffalo, New York State, USA

DATE OF BIRTH 20 January 1948

WIKIPEDIA

https://en.wikipedia.org/wiki/Nancy_Kress

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?35>

OFFICIAL WEBSITE

<http://nancykress.com/>

KNOWN FOR...

- *Beggars in Spain* (1993), the *Probability* series (*Probability Moon*, 2000; *Probability Sun*, 2001; *Probability Space*, 2002)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Nancy_Kress

Hugo: 1992, novella “Beggars in Spain”; 2009, novella “The Erdmann Nexus”

John W. Campbell Memorial Award: 2003, *Probability Space*

Locus Award: 2013, novella, “After the Fall, Before the Fall, During the Fall”; 2014, novella, “Yesterday’s Kin”

Nebula: 1985, “Out of All Them Bright Stars”; 1991, novella, “Beggars in Spain”; 1998, novelette, “The Flowers of Aulit Prison”; 2007, novella, “Fountain of Age”; 2012, novella, “After the Fall, Before the Fall, During the Fall”; 2014, novella, “Yesterday’s Kin”

Theodore Sturgeon Memorial Award: 1997, “The Flowers of Aulit Prison”

STORY TITLE:

“Out of All Them Bright Stars” (short story, brief)

ORIGINAL PUBLICATION: *The Magazine of Fantasy and Science Fiction*, March 1985

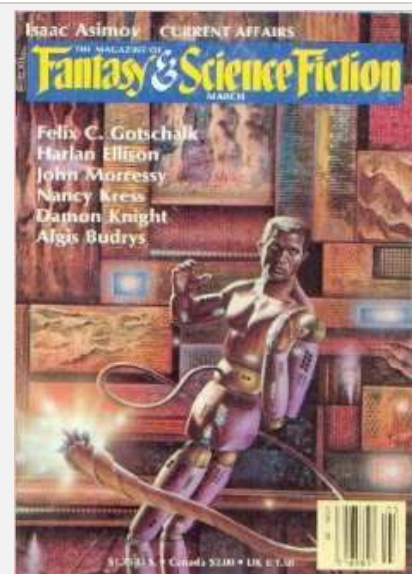
SUB-GENRE: Alien contact

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?48406>



PLOT SUMMARY: Sally Gourley is a waitress at a truck stop. She is filling the catsup bottles when an alien comes in for dinner. This is not the first time she sees an alien, she has seen them on television, where they are always seen next to a professor or a Government men. However, this alien is alone. Her workmate, Kathy, reacts with fear to the alien presence; her boss, Charlie, with anger and disgust. Sally, the only one who reacts with normality, serves the blue guy. Their friendly conversation is closely monitored with distrust by Charlie and by the Government men, who soon appear ready to take 'John', as he calls himself, away.

READ IT BECAUSE...:

- its first person narrator, who brings you totally inside the story from the first sentence.
- of Nancy Kress' capacity to examine in depth human nature and to explore racism through the motif of alien contact in just 6 pages.
- of the lovely, non-violent interaction between an ordinary girl and the polite alien.

WHAT OTHERS HAVE SAID

- "Out of All Them Bright Stars" is "a tale so real and fragile and lovely that to say more about it would be to risk damaging it, like touching a butterfly's wing or the petals of a camellia". Orson Scott Card (ed.), *Future on Ice*. New York: Tom Doherty Associates, LLC, 1998, p. 397.
- "My favourite story here, and in my opinion one of the best SF stories of all time, is Nancy Kress's 'Out of All Them Bright Stars' (...). This quiet, quiet, story, about a waitress in a diner and her encounter with an alien, illustrates as clearly as I can imagine the use of SF to examine human nature. It's a story that simply wouldn't work without being SF, without aliens, or without the implication of star travel, but its theme is all about what's within us. Lovely writing, perfect characters (...)". Rich Horton, "*Future on Ice*, edited by Orson Scott Card", *SF Site*, 1998, <https://www.sfsite.com/11a/fut44.htm>
- "'Out of All Them Bright Stars' conveys the 'what if' idea of aliens visiting Earth in a very positive way. John's humble endurance of the owner's hostility is unexpected. His people's kindness is something to be admired. Although he says he makes "so little difference", by the end of the story we realize that his people may have something to teach us (...)". Davis Nate, "'Out of All Them Bright Stars': An Analysis", *Science and Technology*, 16 April 2015, <https://nadavis.exposure.co/out-of-all-them-bright-stars>

Yoon Ha Lee, “A Vector Alphabet of Interstellar Travel” (2011)



YOON HA LEE

PLACE OF BIRTH Houston, Texas, USA
DATE OF BIRTH 26 January 1979

WIKIPEDIA

https://en.wikipedia.org/wiki/Yoon_Ha_Lee

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?17574>

OFFICIAL WEBSITE

<http://www.yoonhalee.com/>

KNOWN FOR...

■ *Conservation of Shadows* (collection, 2011)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Yoon_Ha_Lee

Yoon Ha Lee has not yet received a major SF award for his works



STORY TITLE: “A Vector Alphabet of Interstellar Travel” (short story, brief)

ORIGINAL PUBLICATION: *Tor.com*, August 2011

SUB-GENRE: Space exploration, alien contact

WHERE TO FIND IT...

Available from *Tor.com*:

<http://www.tor.com/2011/08/10/a-vector-alphabet-of-interstellar-travel/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?1388679>

PLOT SUMMARY: “A Vector Alphabet of Interstellar Travel” is a series of short vignettes describing different cultures that have invented interstellar travel. Each vignette explains the means of travel of each culture, place and civilization. Seemingly, not all aliens have invented interstellar travel for the same reasons...

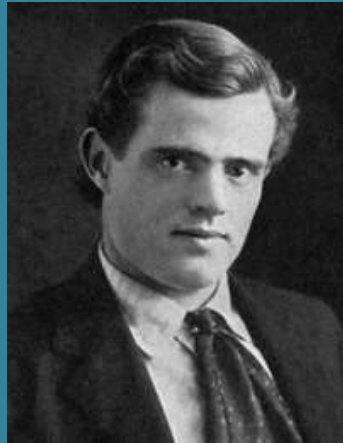
READ IT BECAUSE...:

- of Yoon Ha Lee’s wonderful, poetic, allegoric prose.
- of Lee’s inventiveness when imagining alien points of view.
- it demonstrates that whole civilizations can be imagined in the brief span of the short story.

WHAT OTHERS HAVE SAID

- [The author explains]: “‘A Vector Alphabet of Interstellar Travel’ doesn’t have characters, only civilizations, which was inspired by Italo Calvino’s *Invisible Cities*”. In Jeremy L. C. Jones, “A Conversation with Yoon Ha Lee: Assassinating the Reader”, May 2013, *Clarkesworld*, http://clarkesworldmagazine.com/lee_interview/
- “In this wonderful, poetic short story, Yoon Ha Lee explores the truly alien—literal aliens this time, but some of the most non-human aliens I’ve ever had the pleasure to read about. After all, humans are not at all consistent in their reasons for doing things—it stands to reason that not all aliens would invent interstellar travel for the same reasons”. Jen Moore, “Saturday Shorts: ‘A Vector Alphabet of Interstellar Travel’ by Yoon Ha Lee”, *The Hopeful Librarian*, 10 December 2011, <http://www.thehopefullibrarian.com/blog/about/>
- “There’s an inevitability of destruction present in any intelligent discourse about history; a sort of civilizational entropy, the idea that what goes up must come down (...) This here is perhaps a key to understanding *Conservation of Shadows*, as a love letter to scribes and historians even as the whole enterprise is doomed to failure—beautiful, perhaps, because of the way history ultimately folds into itself, an origami sculpture of stories upon stories, the truth buried somewhere therein”. Richard Larson, “Conservation of Shadows by Yoon Ha Lee”, *Strange Horizons*, 5 July 2013, http://www.strangehorizons.com/reviews/2013/07/conservation_of.shtml

Jack London, “The Scarlet Plague” (1912)



**JACK
LONDON**

PLACE OF BIRTH San Francisco, California, USA

DATES OF BIRTH AND DEATH 12 January 1876 - 22 November 1916

WIKIPEDIA

https://en.wikipedia.org/wiki/Jack_London

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?1975>

OFFICIAL WEBSITE

<https://jacklondonsociety.org/>

KNOWN FOR...

■ *The Call of the Wild* (1903), *White Fang* (1906), *The Iron Heel* (1908) and his many short story collections

MAIN AWARDS [excluding nominations]

Jack London never received a main award for his SF

STORY TITLE:

“The Scarlet Plague” (novella)

ORIGINAL PUBLICATION: *London Magazine*, June 1912 (cover: February 1949, *Famous Fantastic Mysteries* re-issue)

SUB-GENRE: Post-apocalyptic, pandemic

WHERE TO FIND IT...

As published in *London Magazine*, no. 28 (in the public domain):

<http://london.sonoma.edu/writings/Scarlet/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?57647>



PLOT SUMMARY: Professor James Howard Smith, now a decrepit old man, narrates the story of how civilization came to an end in the summer of 2013 due to a fatal, incurable plague known as the Red Death, which killed its host in a matter of hours after contagion. His audience, a bunch of savage kids and also his grandchildren, listen to him rather impatiently as they try to make sense of what to them are only the ramblings of an old man. As James tries to make an accurate depiction of the last days of the world as we know it, the children keep questioning him about concepts such as money, writing and numbers, highlighting thus the unconquerable breach between him and the new generations and at the same time revealing the fragility and the

transient nature of civilization.

READ IT BECAUSE...:

- London is not habitually connected with SF, and this is an excellent SF story.
- of its appealing but scary account of the quick downfall of civilization (caused by unstoppable disease).
- the author's critical examination of basic human values, which always resurface when not restrained by law and order.

WHAT OTHERS HAVE SAID

- "As London shows in his novel, pandemics can bring forth deeply rooted fears and modify human behavior greatly. The American novelist used the plague topos to criticize contemporary social structure: the destruction that follows the plague is both to be welcomed and despised. Indeed, the pandemic breaks the class barriers, but it also leads to the ruin of civilization. According to London's socialist values, only human brotherhood enables society to survive". Marta Benedetti, Giancarlo Cesana, and Michele A. Riva, "Pandemic Fear and Literature: Observations from Jack London's 'The Scarlet Plague'", *Emerging Infectious Diseases*, 20.10, October 2014, http://wwwnc.cdc.gov/eid/article/20/10/13-0278_article
- "The Scarlet Plague (...) was not the first American post-apocalyptic work. John Ames Mitchell's *The Last American* (1889), Herbert Ward's *Republic Without a President* (1891), and a few other works came first, not to mention the many early British post-apocalyptic novels, beginning with Mary Shelley's *The Last Man* (1826). It may be the first American story, though (...), to deal seriously and philosophically with society's decline, and to have a protagonist with a desire to rebuild civilization". Kelly Robinson, "Book Review: 'The Scarlet Plague' by Jack London", 31 October 2013, <http://bookdirtblog.blogspot.com.es/2013/10/book-review-scarlet-plague-by-jack.html>
- "However, if the Marxist message is quite transparent in *The Iron Heel*, 'The Scarlet Plague' resists a simple socialist interpretation. London appears to have been conflicted in his socialism when he was working on the novella. On the one hand, he expresses sympathy for those perishing in the slums, and sees the inevitability of social revolution. On the other, however, he views those rebelling as mechanistic products of capitalist exploitation, strips them of humanity and reduces them to human beasts". Ewa Barbara Luczak, *Breeding and Eugenics in the American Literary Imagination: Heredity Rules in the Twentieth Century*. New York: Palgrave, 2015, p. 91.

H.P. Lovecraft, “The Colour Out of Space” (1927)



H. P. LOVECRAFT

PLACE OF BIRTH Providence, Rhode Island, USA
DATES OF BIRTH AND DEATH 20 August 1890 - 15 March 1937

WIKIPEDIA

[https://en.wikipedia.org/wiki/H. P. Lovecraft](https://en.wikipedia.org/wiki/H._P._Lovecraft)

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?165>

OFFICIAL WEBSITE

www.hplovecraft.com

KNOWN FOR...

- “Herbert West, Reanimator” (1922), “The Call of Cthulhu” (1926), “The Case of Charles Dexter Ward” (1927); *The Shadow out of Time* (1936), *At the Mountains of Madness* (1936)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/H_P_Lovecraft

H.P. Lovecraft never received a major award for his SF

STORY TITLE:

“The Colour Out of Space” (short story)

ORIGINAL PUBLICATION: *Amazing Stories*, September 1927

SUB-GENRE: Horror SF, alien contact

WHERE TO FIND IT...

Available from *The H.P. Lovecraft Archive*:

<http://www.hplovecraft.com/writings/texts/fiction/cs.aspx>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?41541>



PLOT SUMMARY: The narrator, a surveyor from Boston, visits a zone in Arkham to run a survey. Soon he hears about something abnormal in the ‘blasted heath’. This leads him to ‘crazy’ old Ammi, who tells him the story of the ‘strange days’. A meteorite fell in the 1880s, when the heath was ground owned by farmer Nahum Gardner. Several experiments were run on this meteorite but it shrunk until it disappeared. Suddenly, monstrous animals started to appear near the farm, as well as strange plants

(including Gardner's crop) with colors unseen on Earth. Mrs. Gardner and one of her sons went mad, raving in an alien language. Nahum locked them up in the attic; the other son disappeared. Only Ammi dared approach the fast decaying farm. When he checked on its inhabitants, Ammi found something in the attic which eventually took the whole farm with it—also, something else in the well. Arkham citizens agreed never to discuss any of these matters, which Ammi discloses to a stranger for the first time ever.

READ IT BECAUSE...:

- of Lovecraft's ability to make explicit the implicit through fantastic descriptions.
- of the thrilling account about the fear of the unknown and its consequences in a quiet little town.
- of the originality of the 'Other' in this story.

WHAT OTHERS HAVE SAID

- This is "one of the most frightening stories that Lovecraft ever wrote (...). Although it's influenced a number of films (see: 1965's *Die, Monster, Die!* or 1987's *The Curse*), the story has never received a direct adaptation on the silver screen". Michael Roffman, "H. P. Lovecraft's Terrifying Short Story 'The Colour Out of Space' to Receive Film Adaptation", *Consequence of Sound*, 9 September 2015, <http://consequenceofsound.net/2015/09/h-p-lovecrafts-terrifying-short-story-the-colour-out-of-space-to-receive-film-adaptation/>
- "Lovecraft's creature is a symbol of something that, at the time he wrote, was just coming into being. The prophecy develops through a number of rifts in the text, some of which align the extraterrestrial entity with technical innovations still nascent at the time the novella was written. For one we learn that the meteorite fell in 1882, which happens to be the year Thomas Edison switched on the world's first commercial power station in New York City". J. F. Martel, *Reclaiming Art in the Age of Artifice: a Treatise, Critique, and Call to Action (Manifesto)*. California: Evolved Editions, 2015, p.141.
- "Lovecraft's prose can be riper than corpses, but in 'The Colour Out of Space' he displays an uncommon degree of control. Here, the most extraordinarily disquieting phrases bloom beside one another". Chris Powers, "Scary Stories for Halloween: 'The Colour Out of Space' by HP Lovecraft", *The Guardian*, 25 October 2012. <http://www.theguardian.com/books/2012/oct/25/scary-stories-halloween-hp-lovecraft>

Ken MacLeod, "Who's Afraid of Wolf 359?" (2007)



KEN MACLEOD

PLACE OF BIRTH Stornoway, Isle of Lewis, Scotland, UK

DATE OF BIRTH 2 August 1954

WIKIPEDIA

https://en.wikipedia.org/wiki/Ken_MacLeod

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?2220>

OFFICIAL WEBSITE

There is no official website.

Author's blog 'The Early Days of a Better Nation':

<http://kenmacleod.blogspot.com.es/>

KNOWN FOR...

■ The *Fall Revolution* series (*The Star Fraction*, 1995; *The Stone Canal*, 1996; *The Cassini Division*, 1998; *The Sky Road*, 1999), the *Engines of Light Trilogy* (*Cosmonaut Keep*, 2000; *Dark Light*, 2001; *Engine City*, 2002), *The Execution Channel* (2007)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Ken_MacLeod

BSFA: 2000, *The Sky Road*; 2008, "Lighting Out"; 2009, *The Night Sessions*

STORY TITLE:

"Who's Afraid of Wolf 359?" (short story)

ORIGINAL PUBLICATION: *The New Space Opera Anthology*, Gardner Dozois & Jonathan Strahan (eds.). London: Eos/HarperCollins, 2007.

SUB-GENRE: Space opera, humor SF

WHERE TO FIND IT...

Available from *Redstone Science Fiction* by permission from the author:

<http://redstonesciencefiction.com/2011/01/wolf359/>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?534225>



PLOT SUMMARY: The story is set in a post-apocalyptic future when Earth is a dead world because of a climate catastrophe. Humans have moved elsewhere and live under a multi-planetary tyrannical government. The unnamed male protagonist gets in trouble because of his adulterous affairs, for which he is fined a lot of money and is forced to go on a mission to pay off his debt. The mission consists on traveling to a planet in orbit around star Wolf 359. This world used to be managed by a company

which expected to avoid the errors committed on Earth. However, the company crashed, contact was lost and this civilization has been a mystery since then. When the narrator lands, he finds himself in an unexpected position to take radical measures.

READ IT BECAUSE...:

- of the humor MacLeod uses in this piece of tongue-in-cheek space opera.
- of how deftly the arrival of the protagonist in the new world and what he wants to achieve with his mission is described.
- of how an entire civilization can change sides with the intervention of a single human being.

WHAT OTHERS HAVE SAID

- “What appealed to me in the story was the kind of clever play with political systems characteristic of his work”. Nader Elhefnawy, *Cyberpunk, Steampunk and Wizardry: Science Fiction Since 1980*. New York: Eos, 2015, p. 656.
- “Here’s a fast-paced, freewheeling, frenetic romp that demonstrates that if life hands you lemons, make lemonade—no matter who gets in your way or what extremes you have to go to get them out of it”. Unsigned introductory note to MacLeod’s story, <http://outofthiseos.typepad.com/blog/files/KenMacLeodWhosAfraidofWolf359.htm>
- “Ken MacLeod packs a whole lot into a little package, and while the story is conceptually interesting, I felt that there was too little actual story for the grander tale that MacLeod sort of told. ‘Who’s Afraid of Wolf 359?’ could easily have been expanded to twice its size, but instead we are given an almost *deus ex machina* conclusion and the story wrapped up rather abruptly”. Joe Sherry, “Thoughts on Hugo Nominees 2008: Short Stories”, *Adventures in Reading*, 5 May 2008, <http://joesherry.blogspot.com.es/2008/05/thoughts-on-hugo-nominees-2008-short.html>

Anne McCaffrey, “The Ship Who Sang” (1961)



ANNE McCAFFREY

PLACE OF BIRTH Cambridge, Massachusetts, USA

DATES OF BIRTH AND DEATH 1 April 1926 — 21 November 2011

WIKIPEDIA

https://en.wikipedia.org/wiki/Anne_McCaffrey

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?176>

(UN)OFFICIAL WEBSITES

<http://www.pernhome.com/aim/>

<http://mccaffrey.srellim.org/>

KNOWN FOR...

- *Restoree* (1967), the series *Dragonriders of Pern* (*Dragonflight* 1968, *Dragonquest* 1970, *The White Dragon* 1978, *Dragonsong* 1976, *Dragonsinger* 1977, *Dragondrums*)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Anne_McCaffrey

Career Awards

British Fantasy Awards (Karl Edward Wagner Award), 2000

Grand Master (SF & Fantasy Writers of America), 2005

Science Fiction Hall of Fame (Science Fiction Museum), 2006

Awards

Balrog: 1980, *Dragondrums*

Hugo: 1968, novella, “Weyr Search”

Nebula: 1969, novella, “Dragonrider”

STORY TITLE:

“The Ship Who Sang” (short story)

ORIGINAL PUBLICATION: *The Magazine of Fantasy and Science Fiction*, April 1961

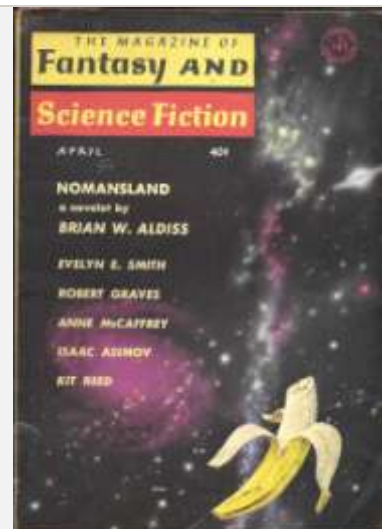
SUB-GENRE: Cyborg, post-humanism, space travel, disability

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?40947>



PLOT SUMMARY: Helva is a girl born with severe bodily malformations. This is why she is transformed with the aid of advanced technology into a 'shell person': her brain is to be used as a super computer and in this way she will be a normally employable citizen. Later, after graduation, Helva becomes a brainship, that is to say, her brain is attached to a spaceship, which becomes 'her body'. In this way she can go on missions to other planets, for which she has to choose a partner: her 'brawn'. After considering a series of candidates, Helva chooses Jennan. Now they're both ready for their first mission.

READ IT BECAUSE...:

- Helva is a very witty, funny, smart and sympathetic character that will make you want to travel with her.
- this is a beautiful story about the relationship between half-human Helva as the spaceship and her human pilot Jennan; their missions that will make you laugh and cry at the same time.
- although in a controversial way, McCaffrey made room for disability in SF, presenting disabled people as quite capable of action thanks to her imagined futuristic technologies. This connects her with the more optimistic view of post-humanism.

WHAT OTHERS HAVE SAID

- [This refers to *The Ship Who Sang* as the first book in the series *Brainship*] "The heroine of this book would have been helped by a future shaped by the actions of today's disability activists. Because, at its heart, this series of books tells the story of the enslavement of extremely promising children who have the bad luck to be born—or in this one case alone, become—disabled". Sarah Einstein, "The Future Imperfect", *Redstones Science Fiction.com*, 5 June 2010, <http://redstonesciencefiction.com/2010/05/einstein-essay-june2010/>
- "The choice that Helva's parents are offered—death or life as a cyborg—indicates that there is no space for disability in that culture. For Helva to remain as she is quite literally is not an option. A culture capable of interfacing human bodies with spaceships would surely be able to develop assistive technologies to support people with severe impairments in communicating and living independently". Ria Cheyne, "'She was born a thing': Disability, the Cyborg and the Posthuman in Anne McCaffrey's 'The Ship Who Sang'", *Journal of Modern Literature*, 36.3 (Spring 2013): 138-156, p. 143.
- [This refers to *The Ship Who Sang* as the first book in the series *Brainship*] "The second way McCaffrey slips past the ethical concerns of a society dependent on human supercomputers is through her characterization of the various shell people themselves. (...) Even our heroine, sensitive, funny Helva, is a bit of a braggart, although she generally keeps her pride to herself. Time and again, brainships sneer and joke about the limitations of their non-shell-person peers—trying to imagine a life in which they couldn't see everything at nearly any angle or magnification, in which they couldn't soar between the stars, in which they could only hear with two ears". Unsigned, "Women of Science Fiction: Anne McCaffrey's *The Ship Who*

Sang", *Persephone Magazine*, 29 May 2013,
<http://persephonemagazine.com/2013/05/women-of-science-fiction-anne-mccaffreys-the-ship-who-sang/>

China Miéville, “An End to Hunger” (2001)



CHINA MIÉVILLE

PLACE OF BIRTH Norwich, Norfolk, England, UK

DATE OF BIRTH 6 September 1972

WIKIPEDIA

https://en.wikipedia.org/wiki/China_Mi%C3%A9ville

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?2180>

OFFICIAL WEBSITE

<https://www.panmacmillan.com/authors/china-mieville>

Author's blog, *Rejectamentalist Manifesto*:

<http://chinamieville.net/>

KNOWN FOR...

■ Bas-Lag series: *Perdido Street Station* (2000), *The Scar* (2002), *Iron Council* (2004); *King Rat* (1998), *The City & the City* (2009), *Kraken* (2010), *Embassytown* (2011)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/China_Mieville

Arthur C. Clarke Award: 2010, *The City & the City*; 2005, *Iron Council*; 2001: *Perdido Street Station*

British Fantasy Awards: 2003, *The Scar*; 2001, *Perdido Street Station*

British SF Association Awards: 2010, *The City & the City*

Hugo: 2010, *The City & the City*

Locus Awards: 2013, *Railsea*; 2012, *Embassytown*; 2011, *Kraken*; 2010, *The City & the City*; 2008, *Un Lun Dun*; 2005, *Iron Council*; 2005, novelette “Reports of Certain Events in London”; 2003, *The Scar*; 2003, novella “The Tain”

World Fantasy Awards: 2010, *The City & the City*

STORY TITLE:

“An End To Hunger” (short story)

ORIGINAL PUBLICATION: *The New English Library of Internet Stories*, Maxim Jakubowski (ed.). London: New English Library, 2000.

SUB-GENRE: Cyberpunk

WHERE TO FIND IT...

Available from *The Register* with the author's permission:

http://www.theregister.co.uk/2001/01/10/the_reg_brings_you_more/

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?270151>



PLOT SUMMARY: It is 1997. The narrator tells the story of how he meets and becomes friends with an interesting, eccentric and enigmatic computer hacker who, ironically, favors old and obsolete forms of technology, entertainment and communication. The hacker, Aykan, has developed a fascinating and entertaining computer game and yet rejects any idea of gaining from it commercially. Instead, he begins to wage a virtual war against the website of a charitable organization called An End To Hunger. Aykan grows obsessed with revealing the true motives and corruption behind the company. The charity, however, fight back using unexpected means.

READ IT BECAUSE...:

- the story is unique: it is considered science fiction despite being set in the past and eschewing most technological advancements.
- the common and familiar theme of corruption and unjustness in corporations and organizations is explored through an SF text.
- the use of the unreliable narrator and characters makes it difficult to ascertain if what is happening is psychological or physical.

WHAT OTHERS HAVE SAID

- “Nice, chilling little black comedy about an anarchist hacker who runs afoul of a charitable organization whose website he keeps goofing with in an effort to expose their hypocrisy. The politics of philanthropy and the supposed democracy of the internet are run through the wringer in this short piece”, Thomas M. Wagner, *“Looking for Jake and Other Stories”*, *SFreviews.net*, 2005, <http://www.sfreviews.net/lookingforjake.html>
- “‘An End to Hunger’ will make you angry at the lukewarm efforts of contemporary liberals. But so what?” Kelly Christopher Shaw, *“Looking for Jake by China Miéville”*, *Strange Horizons*, 24 October 2005, http://www.strangehorizons.com/reviews/2005/10/looking_f.shtml
- “This is another of Miéville’s overtly political texts, relating the relationship between the protagonist and a radical Turkish hacker named Aykan, who becomes obsessed with bringing down the website of a charity known as ‘An End to Hunger.’ This story reflects Miéville’s own disdain for shallow corporate gestures of charity, and he does an excellent job of buoying you along with his outrage”. Unsigned, *“Looking for Jake and Other Stories by China Miéville”*, 10 September 2012, *Frivolous Waste of Time*, <https://frivolouswastesoftime.wordpress.com/tag/an-end-to-hunger/>

C.L. Moore, "Shambleau" (1948)



C.L.
MOORE

PLACE OF BIRTH Indianapolis, Indiana, USA
DATES OF BIRTH AND DEATH 24 January 1911 - 4 April 1987

WIKIPEDIA

[https://en.wikipedia.org/wiki/C. L. Moore](https://en.wikipedia.org/wiki/C._L._Moore)

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?453>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

■ *Earth's Last Citadel* (1943, with Henry Kuttner); *Vintage Season* (1946, with Henry Kuttner); *The Mask of Circe* (1948, with Henry Kuttner), *Beyond Earth's Gates* (1949), *Judgment Night* (1952), *Shambleau and Others* (1953); *Northwest of Earth* (1954)

MAIN AWARDS [excluding nominations]

See also SFADB: [http://www.sfadb.com/C L Moore](http://www.sfadb.com/C_L_Moore)

Career Awards

Cordwainer Smith Rediscovery Award (for writers deserving renewed attention), 2004

Gandalf (Grandmaster of Fantasy), 1981

Science Fiction Hall of Fame (Science Fiction Museum), 1998

World Fantasy Awards (life achievement), 1981

STORY TITLE:

"Shambleau" (long short story/novelette)

ORIGINAL PUBLICATION: *Weird Tales*, November 1933

SUB-GENRE: Alien contact

WHERE TO FIND IT...

Available from *Archive.org* (public domain):

<https://archive.org/details/Shambleau19331948>

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?40951>

<http://www.isfdb.org/cgi-bin/title.cgi?51148>



PLOT SUMMARY: On Mars, a smuggler named Northwest Smith rescues a girl who is

being chased by a mob, which is shouting repeatedly at her ‘Shambleau!’; strangely, the mob seems relieved but also revolted that Smith has taken her. After rescuing the girl, who plainly is not human, Smith decides to let her stay at his home for a while, completely confident that she poses no danger at all. Nevertheless, she starts exhibiting a strange behavior, until one night Smith discovers that instead of hair, she has worms—which she uses for peculiar purposes. From that moment onwards, strange things start to happen, making Smith the perfect victim of what he assumed to be just an innocent female. Luckily for Smith, his Venusian partner in crime Yarol is not as gullible as he is; he is also learned enough to know that once shambleaus walked the Earth.

READ IT BECAUSE...:

- it is an thrilling retelling of the Medusa myth, mixing it with features from other creatures such as the succubus and the vampire, in a classic space-opera setting.
- female sexuality, though of a very controversial type, is a central point in the story.
- since the woman becomes the subject and the man the object, the story is open to feminist interpretation.

WHAT OTHERS HAVE SAID

- “Moore injects her own disturbing elements into what begins as a conventional adventure story. Played out against the background of her raucous frontier, Mars is the nearly silent and intensely erotic seduction of Northwest Smith by the Shambleau in her role as exotic femme fatale”. Unsigned introduction to C.L. Moore, “Shambleau”, *The Wesleyan Anthology of Science Fiction*. Ed. Arthur B. Evans, Istvan Csicsery-Ronay, Jr., Joan Gordon, Veronica Hollinger, Rob Latham and Carol McGuirk, Middletown, Connecticut: Wesleyan University Press, 2010, p. 111.
- “‘Shambleau’ deals with themes of sexuality and addiction as the male protagonist is drawn into a deadly web of desire and ecstasy (...). The Shambleau is a marvelous creation, a mythical creature that is part lamia and part gorgon, and arguably the most memorable alien vampire in all of SF literature” Paul Meehan, *The Vampire in Science Fiction Film and Literature*. Jefferson, NC: McFarland & Company Inc., 2014, p. 47.
- “‘Shambleau’ begins magnificently, on just the right note of terror and with black intimations of the unknown (...) It has real atmosphere and tension—rare things amidst the pulp tradition of brisk, cheerful, staccato prose and lifeless stock characters and images”. Sam Moskowitz, *Seekers of Tomorrow*. New York: Ballantine, 1967, pp. 303-304.

Andre Norton, "All Cats Are Grey" (1953)



ANDRE NORTON

PLACE OF BIRTH Cleveland, Ohio, USA
DATES OF BIRTH AND DEATH 17 February 1912 - 17 March 2005

WIKIPEDIA

https://en.wikipedia.org/wiki/Andre_Norton

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?209>

OFFICIAL WEBSITE

<http://us.macmillan.com/author/andrenorton>

(UN)OFFICIAL WEBSITE

<http://www.andre-norton-books.com/>

ANDRE NORTON AWARD

<http://www.sfga.org/nebula-awards/the-andre-norton-award/>

KNOWN FOR...

- *Star Born* (1957), *Star Gate* (1958), *The Time Traders* (series started 1958), *The Beast Master* (series started 1959), *Witch World* (series started 1963)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Andre_Norton

Career Awards

- Balrog Fantasy Award (life achievement), 1979
- Grand Master (SF & Fantasy Writers of America), 1984
- Grand Master of Fantasy (Gandalf Award), 1977
- Science Fiction Hall of Fame (Science Fiction Museum), 1997
- World Fantasy Award (life achievement), 1998
- World Fantasy Awards (special convention award), 1987

STORY TITLE:

"All Cats Are Gray" (short story)

ORIGINAL PUBLICATION: *Fantastic Universe Science Fiction*, August-September 1953

SUB-GENRE: Space opera

WHERE TO FIND IT...

Available from Project Gutenberg (public domain):

<http://www.gutenberg.org/ebooks/29019>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?62629>



PLOT SUMMARY: Steena of the Spaceways is neither beautiful nor seductive, but she is still chased by men. However, she isn't interested in accepting any of their gifts except for one: the cat Bat. Steena sets out on a new mission with faithful Bat: saving the Empress of Mars, a pleasure-ship carrying untold wealth and, so, the biggest prize a spacer could aim for. This ship had been abandoned by passengers and crew without any explanation and since then it has been drifting in space. Steena seeks Cliff Moran's help. When they reach the ship they do find the reason why it was abandoned...

READ IT BECAUSE...:

- it presents, unusually for its time, a strong female character as the (female) hero of the story.
- this is a well-constructed story, with accurate descriptions and an action-driven plot, which tells a lot in just a few pages.
- the story will keep your attention until the end, when the mystery is solved.

WHAT OTHERS HAVE SAID

- “The reason why this early work of Alice Mary (‘Andre’) Norton’s is significant is the ways in which it specifically violates a major convention or character and plot, normal to the pulps of that era. Namely, while the story has a hero and heroine, it is clearly the *heroine* who is the protagonist. (...) What’s more, Steena lacks many of the attributes of a typical pulp science fiction heroine. She’s neither beautiful nor seductive, and to the extent that she’s being chased by men it’s primarily for her knack at ferreting-out valuable information”. Jordan S. Bassior, “‘All Cats Are Gray’ (Andre Norton, 1953), with a Commentary”, *FantasticWorld*, May 2011, <http://fantasticworlds-jordan179.blogspot.com.es/2011/05/all-cats-are-gray-andre-norton-1953.html>
- “‘All Cats are Gray’ is a very short story by Andre Norton. It can easily be read in a half an hour, perfect for those times when readers want an excellent story yet just do not have a lot of time to spare. The story rockets along from the beginning when the unnamed narrator sets up the story to the chilling adventure on the mysteriously abandoned pleasure ship, Empress of Mars. Andre Norton is a master storyteller and ‘All Cats are Gray’ is a classic Norton story with strong characters and a hair-raising adventure”. Havilah Vaskeritchin, “‘All Cats Are Grey’”, *Genxposé*, 15 May 2015, <http://genxpose.blogspot.com.es/2015/05/all-cats-are-gray.html>
- “The story’s memorable, but more important than that, it has that Norton sensawunder feel”. Kristine Kathryn Rusch, “‘All Cats Are Gray by Andre Norton’”, *Women in Science Fiction*, 1 August 2015, <http://www.womeninsciencefiction.com/?p=166>

Joanna Russ, "When It Changed" (1972)



JOANNA
RUSS

PLACE OF BIRTH Bronx, New York City, New York, USA

DATES OF BIRTH AND DEATH 22 February 1937 - 29 April 2011

WIKIPEDIA

https://en.wikipedia.org/wiki/Joanna_Russ

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?222>

OFFICIAL WEBSITE

There is no official website

KNOWN FOR...

■ "When It Changed" (1972), *The Female Man* (1975)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Joanna_Russ

Career Awards

Pilgrim Award (SF and fantasy scholarship), 1988

Science Fiction Hall of Fame (Science Fiction Museum), 2013

Awards

Hugo: 1982, novella "Souls"

James Tiptree Jr. Memorial Award (Retrospective): 1996, *The Female Man*; 1996, "When It Changed"

Locus Awards: 1983, novella "Souls"

Nebula Awards: 1983, novella "Souls"; 1973, "When It Changed"

STORY TITLE:

"When It Changed" (short story, brief)

ORIGINAL PUBLICATION *Again, Dangerous Visions*,

Harlan Ellison (ed.). New York: Doubleday, 1972

SUB-GENRE: Separatist utopia (female), space exploration

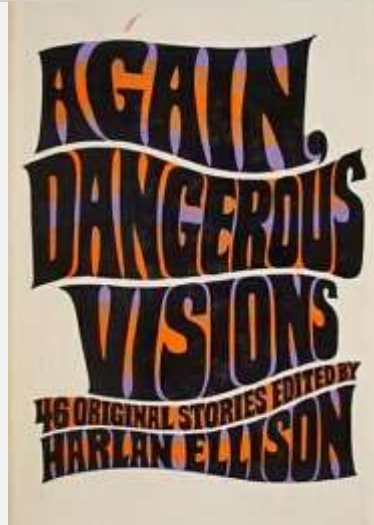
WHERE TO FIND IT...

Available from the *SciFi.com* website:

https://www.lexal.net/scifi/scifiction/classics/classics_archive/russ/russ1.html

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?40791>



PLOT SUMMARY: The story begins with the narrator riding a car which wife Katy is

driving very fast; their three little girls are sitting in the rear. The news are rather worrying: four big, bulky men from Earth have arrived. Their first contact with the members of the Whileaway colony in that faraway planet leaves nobody indifferent: the visitors will learn about a totally different way of living, and the residents will discover the peculiarity of their, as they see it, completely normal society.

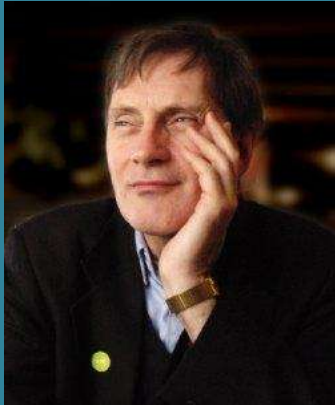
READ IT BECAUSE...:

- of the enormous importance of this story in the history of SF, and in particular of feminist SF.
- Russ's militant use of science fiction to explore gender issues from an openly feminist point of view by reversing, as she does here, the well-known plot of male conquest.
- Russ's clever use of narrative, allowing her to surprise the reader by dismantling his/her taken-for-granted expectations.

WHAT OTHERS HAVE SAID

- "According to Joanna's terms, Janet, the narrator of 'When It Changed' (...) [is a] female man. (...) Russ and Tiptree create new feminist versions of old science fiction plot formulas, and (...) manipulate words to convey patriarchy's distortion of their female characters (and real women), [and how it transforms] women of substance into invisible female men". Marlene Barr, *Lost in Space: Probing Feminist Science Fiction and Beyond*. Raleigh, NC: The University of North Carolina Press, 1993, p. 60.
- "As the examples from 'My Dear Emily' and 'When It Changed' demonstrate, ineffectual attempts to kill a man in Russ's fiction mark and confirm women's failure to attain agency as individuals or as a group. A deliberate and effectual killing, then, makes all the difference". Jeanne Cortiel, *Demand My Writing: Joanna Russ, Feminism, Science Fiction*. Liverpool: Liverpool University Press, 1993, p. 57.
- "(...) one must think about all those space operas from the 'Golden Age' of science fiction (...) How many stories, written by men for men (or perhaps written for thirteen-year-old boys?) have there been where a group of astronauts crash land on a planet made up entirely of women? (...) One way or the other, in so many of these adventure stories, the women appeared ONLY as figures to titillate and create sexual tension. You know, if I were a woman growing up with this portrayal of women, I might be pretty angry, too. I personally don't like anger. I think it pollutes the soul and can stifle communication, but anger can be understandable as long as it is taken in context". T.J. McIntyre, "A Manly-Man's Reaction to Joanna Russ's 'When It Changed'", *T.J. McIntyre: A Southern Fried Weirdo*, 17 June 2011, <http://southernweirdo.livejournal.com/139076.html>

Geoff Ryman, "Have not Have" (2001)



GEOFF RYMAN

PLACE OF BIRTH Canada (place unspecified)
DATE OF BIRTH 9 May 1951

WIKIPEDIA

https://en.wikipedia.org/wiki/Geoff_Ryman

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?1027>

OFFICIAL WEBSITE

There is no official website.

KNOWN FOR...

■ *Air: Or, Have not Have* (2005), *The Unconquered Country* (1984)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadb.com/Geoff_Ryman

Arthur C. Clarke Award: 1990, *The Child Garden*; 2005, *Air*

British SF Association Awards: 2006, *Air*; 1988, "Love Sickness"; 1985, "The Unconquered Country"

BSFA: 1984, novella "The Unconquered Country"; 2005, *Air*

James Tiptree, Jr. Memorial Award: 2005, *Air*

John W. Campbell Memorial Award: 1990, *The Child Garden*

Nebula: 2012, novelette, "What We Found"

Philip K. Dick Award: 1998, *253: The Print Remix*

World Fantasy Award: 1985, novella "The Unconquered Country"

STORY TITLE:

"Have not have" (short story)

ORIGINAL PUBLICATION: *The Magazine of Fantasy & Science Fiction* June 2001

SUB-GENRE: Mundane SF, impact of technology

WHERE TO FIND IT...

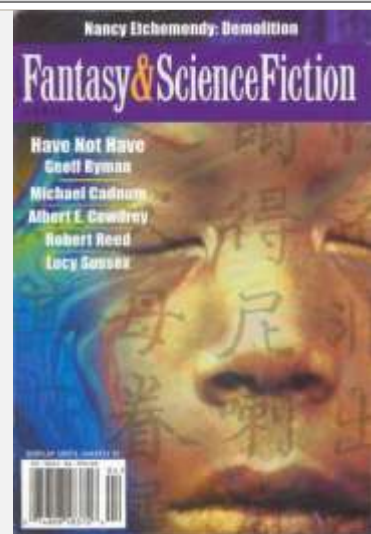
Available from *Infinity Plus* by permission:

<http://www.infinityplus.co.uk/stories/air.htm>

<http://www.isfdb.org/cgi-bin/title.cgi?51148>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?99933>



PLOT SUMMARY: Mae Chung is a self-appointed fashion expert who lives in a small

town in an Asian country named Karzistan. She is the only connection which this small village has with the more advanced technology, lacking in their everyday lives. Even though Chung Mae is illiterate, she is very smart which is why she has been given the mission to introduce the new technology AIR to the villagers. AIR is some kind of telepathic Internet already spread all over the world. However, Mae comes to doubt its benefits, resenting to be seen as part of the 'have-nots'.

READ IT BECAUSE...:

- of Ryman's bold decision to use a smart but illiterate female character to discuss the impact of technology.
- although women have been usually presented as disempowered by technology, Chung Mae understands very well its uses.
- the setting goes beyond the urban West, to explore how an advance very similar to the internet changes rural life in developing countries.

WHAT OTHERS HAVE SAID

- "Air is an extrapolation of Ryman's 2001 short story (originally published in *The Magazine of Fantasy and Science Fiction* and a Gardner Dozois selection for his annual *Year's Best*) 'Have Not Have'. (...) The original short story serves as the opening chapter of the novel". David Soyka, "Air by Geoff Ryman", *SF Site*, 2007, <https://www.sfsite.com/02a/ai241.htm>
- "While we shouldn't over-privilege the present or neglect the achievements of the past, neither should we undervalue the artistic mastery of contemporaries such as Liu, Hand, Ryman, or Bacigalupi. Such writers of today are by no means pygmies, though they stand on the shoulders of giants". "Introduction", Gordon Van Gelder (ed.), *The Very Best of Fantasy and Science Fiction, Vol 2*. San Francisco: Tachyon Publications, 2014, [the volume includes 'Have not Have']
- "As the poignant and disquieting story that follows demonstrates, progress always comes—whether you want it or not". Presentation of 'Have or Have Not', Gardner Dozois (ed.), *The Best of the Best: 20 Years of the Year's Best Science Fiction*. New York: St Martin's Griffin, 2005. E-book edition.

Robert Silverberg, "Passengers" (1970)



ROBERT SILVERBERG

PLACE OF BIRTH Brooklyn, New York City

DATE OF BIRTH 15 January 1935

WIKIPEDIA

https://en.wikipedia.org/wiki/Robert_Silverberg

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?54>

OFFICIAL WEBSITE

<http://www.robert-silverberg.com/>

KNOWN FOR...

■ *Nightwings* (1969), *The Book of Skulls* (1971), *The World Inside* (1971), *Dying Inside* (1972), *The Majipoor Series* (1980-)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Robert_Silverberg

Career Awards

Grand Master (SF & Fantasy Writers of America), 2004

Science Fiction Hall of Fame (Science Fiction Museum), 1999

Awards

Hugo Awards: 1990, novelette "Enter a Soldier. Later: Enter Another"; 1987, novella "Gilgamesh in the Outback"; 1969, novella "Nightwings"; 1956, most promising new author

John W. Campbell Memorial Award: 1973, *Dying Inside*

Locus Awards: 2000, anthology *Far Horizons*; 1999, collection *The Avram Davidson Treasury*; 1999, anthology *Legends*; 1993, collection *The Collected Stories of Robert Silverberg, Volume 1: Secret Sharers*; 1988, novella "The Secret Sharer"; 1981, *Lord Valentine's Castle*; 1976, anthology *Epoch*; 1975, novella "Born with the Dead"; 1971, anthology/collection *The Science Fiction Hall of Fame Volume 1*

Nebula Awards: 1986, novella "Sailing to Byzantium"; 1975, novella "Born with the Dead"; 1972, *A Time of Changes*; 1972, "Good News from the Vatican"; 1970, "Passengers"

STORY TITLE:

“Passengers”(short story)

ORIGINAL PUBLICATION: *Orbit 4*, Damon Knight (ed.) New York: G.P. Putnam’s Sons, 1968.

SUB-GENRE: Alien invasion

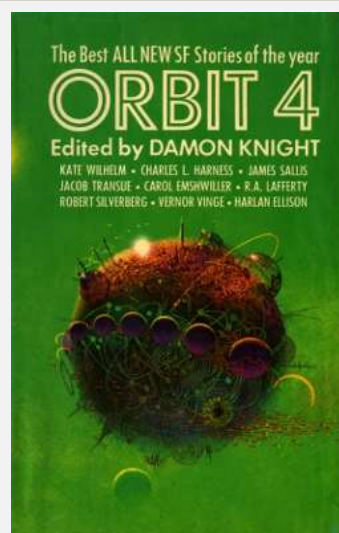
WHERE TO FIND IT...

Available from *Escape Pod* [legality of uploading unverified]

<http://escapepod.org/2012/11/08/ep369-passengers/>

See also **ISFDB:**

<http://www.isfdb.org/cgi-bin/title.cgi?41078>



PLOT SUMMARY: The narrator wakes up to notice that an alien ‘Passenger’ has been in control of him for a number of days. He also realizes that a woman has spent time in his apartment. With little recollection of what happened over the past days, he takes a walk through the city. While walking, he can see other people also carrying Passengers with them. He eventually reaches the library, where he somehow recognizes the woman who had been with him in his apartment. He decides then to talk to her, although speaking about their Passengers is against the norm. The two form a relationship over the ensuing days, never knowing whether they or the Passengers are in control.

READ IT BECAUSE...:

- the story offers a critical social commentary on the time and presents the author’s concerns about the future.
- it raises fundamental questions about individual autonomy and how free we actually are.
- the first person narrative gives the text a personal, intimate sense which connects with the reader.

WHAT OTHERS HAVE SAID

- “The story of phantom passengers taking control is of course a powerful concern, especially for American culture where we place such high value on the individual will. Of course, Silverberg brings up these questions of free will and determinism within the story, asking the question of whether or not once taken possession of, are we ever really free”. Lance Eaton, “Short Story #150: ‘Passengers’ by Robert Silverberg”, *By Any Other Nerd*, 31 March 2014, <http://www.byanyothernerd.com/2014/05/short-story-150-passengers-by-robert.html>
- “‘Passengers’ is, on the surface, a story about incorporeal alien beings who invade

our planet and frequently take over our bodies for their own use and amusement. A little deeper, it's about not being afraid to connect with other people and seek happiness, even in a chaotic and unpredictable world, and about living life during the time you have available". Bill, "A 'Best of' Worthy of the Name", *From a Sci-Fi Standpoint*, 4 December 2008, <https://scifistandpoint.wordpress.com/tag/robert-silverberg/>

- "‘Passengers’ (...) is one of the most characteristic works of its period, showing how the genre was beginning to adapt its modes of futuristic speculation to countercultural trends". Unsigned introduction to Robert Silverberg, "Passengers", *The Wesleyan Anthology of Science Fiction*. Eds. Arthur B. Evans, Istvan Csicsery-Ronay, Jr., Joan Gordon, Veronica Hollinger, Rob Latham and Carol McGuirk, Middletown, Connecticut: Wesleyan University Press, 2010, p. 430.

James Tiptree Jr., “The Women the Men Don’t See” (1972)



**JAMES TIPTREE JR.
(ALICE SHELDON)**

PLACE OF BIRTH Chicago, Illinois, USA
DATES OF BIRTH AND DEATH 24 August 1915 -
24 August 1987

WIKIPEDIA

https://en.wikipedia.org/wiki/James_Tiptree_Jr.

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?57>

OFFICIAL WEBSITE

There is no official website

JAMES TIPTREE JR. MEMORIAL AWARD:

<https://tiptree.org/>

KNOWN FOR...

- “The Women Men Don’t See” (1973), “Houston, Houston, Do You Read?” (1977),
Up the Walls of the World (1979)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/James_Tiptree_Jr

Career Awards

Science Fiction Hall of Fame (Science Fiction Museum), 2012

Awards

Hugo: 1974, novella “The Girl Who Was Plugged In”; 1977, novella “Houston, Houston, Do You Read?”

Locus: 1984, “Beyond the Dead Reef”; 1986, novella “The Only Neat Thing to Do”

Nebula: 1974, “Love Is the Plan the Plan Is Death”; 1977, novella “Houston, Houston, Do You Read?”; 1978, novelette “The Screwfly Solution”

World Fantasy Award: 1987, collection *Tales of the Quintana Roo*

STORY TITLE:

“The Women Men Don’t See” (short story)

ORIGINAL PUBLICATION: *The Magazine of Fantasy and Science Fiction*, December 1973

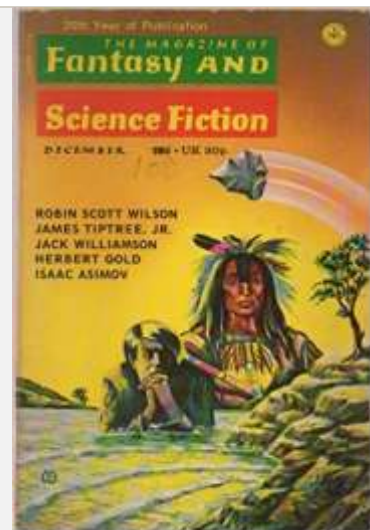
SUB-GENRE: Alien contact, feminist SF

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?50661>



PLOT SUMMARY: Two American women, mother and daughter, are travelling in Mexico by plane. The narrator, Don Fenton, joins them but their journey soon goes wrong. The Mayan pilot, Captain Estéban, cannot control the plane and they crash on what seems to be a deserted island surrounded by swamps. Fenton is impressed by the serenity of the women throughout their dangerous situation. He believes that Mrs. Parsons is protecting her daughter from the men, the 'male predators', as a passionate speech which she delivers seems to suggest. Trying to get fresh water, Fenton and Mrs. Parsons are assaulted one night by a group of individuals. Soon, Fenton realizes that Mrs. Parsons has lost her stoic calm. Paranoia overwhelms him, until he hears her scream and realizes that she is being taken away by nothing else than extraterrestrials. Ruth makes a deal with them, but not the kind that Mr. Fenton would ever have expected.

READ IT BECAUSE...:

- of the depth of characterization in spite of the lack of descriptions.
- the unexpected plot twist reserved for the end of this odd story about alien contact.
- of Tiptree's ability to catch the reader's attention with extraordinary situations that call for some kind of reaction: indifference is not an option.

WHAT OTHERS HAVE SAID

- In this story, Tiptree is "quite outspoken against patriarchal oppression". David Galef, "Tiptree and the Problem of the Other: Postcolonialism versus Sociobiology", *Science Fiction Studies*, 28.2, July 2001, 201-222, p.202.
- "'The Women the Men Don't See' received a rapturous response and was nominated for both the major science fiction awards, the Nebula and the Hugo. Tiptree, however, withdrew the story from consideration. At the time 'he' said that it was because 'he' wanted to give the younger writers a turn; however, it has been argued that Tiptree was reluctant to win an award for the 'masculine' feminism it supposedly displayed [as she was not known then to be a woman]". Justine Larbalestier, *The Battle of the Sexes in Science Fiction*. Middletown, Conn.: Wesleyan University Press, 2002, p. 145
- "Crucial to 'The Women Men Don't See' is the turning of science fiction's alien convention to feminist use. (...) How you read this story depends on how and where you see the author. If you're relating to Tiptree as he was known at the time of writing—a tough, mysterious man, sympathetic to feminism, if in an odd fashion— it reads like an insightful piece that never quite reaches its zenith. If you're reading Tiptree as a woman—bright, confused, going ever onward — you can see it as a beautiful, layered game". Chally Kacelnik, "Review: 'The Women Men Don't See' by James Tiptree Jr", *Zero at the Bone*, 1 September 2009, <https://zeroatthebone.wordpress.com/2009/09/01/review-the-women-men-dont-see-by-james-tiptree-jr/>

Kurt Vonnegut, "2BR0TB" (1962)



KURT VONNEGUT JR.

PLACE OF BIRTH: Indianapolis, Indiana, USA.
DATES OF BIRTH AND DEATH: 11 November 1922 - 11 April 2007.

WIKIPEDIA:

https://en.wikipedia.org/wiki/Kurt_Vonnegut

ISFDB:

<http://www.isfdb.org/cgi-bin/ea.cgi?62>

(UN)OFFICIAL WEBSITE:

<http://www.vonnegut.com/>

KNOWN FOR...

■ *Player Piano* (1952), *The Sirens of Titan* (1959), *Mother Night* (1961), *Cat's Cradle* (1963); *Slaughterhouse-Five* (1969), *Galapagos* (1985), *Bluebeard* (1987)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Kurt_Vonnegut_Jr_Career_Awards

Science Fiction Hall of Fame (Science Fiction Museum), 2015

STORY TITLE:

"2BR02B" (short story)

ORIGINAL PUBLICATION: *Worlds of If*, January 1962

SUB-GENRE: Ageing, over-population

WHERE TO FIND IT...

Available from Project Gutenberg (public domain):

<http://www.gutenberg.org/files/21279/21279-h/21279-h.htm>

See also ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?59971>



PLOT SUMMARY: 21st-century Earth is a place with no poverty, no wars, no prisons, and no diseases, where death is no longer caused by getting old. The average age is one hundred and twenty-nine, which is why the population of the USA must be kept stable at forty million souls by the Federal Bureau of Termination. This means that for every new-born a volunteer has to die. They just need to call 2BR02B, the phone number of the Municipal Gas Chambers. One bright morning Edward K. Wehling, Jr.

awaits the birth of his triplets in the Chicago lying-in hospital. A two-hundred-year-old artist is painting a mural depicting a happy garden in the waiting room. Dr. Hitz appears to ask Wehling which child he is going to keep since he only has one volunteer, his grandfather. Wehling faces then the hardest decision of his life as the old painter looks on.

READ IT BECAUSE...:

- of its extreme view of what would happen if people lived in the future for much longer and the Earth could not cope.
- of Vonnegut's cold, in-your-face interpretation of the inter-relation between life and death.
- of the anxiety that the father-to-be faces when having to make the decision of killing a living person to give his children a chance to live. The reader must necessarily sympathize.

WHAT OTHERS HAVE SAID

- “‘2BR02B’ features Kurt Vonnegut’s absurd sense of black humor. This is great entertainment, but these stories also vividly point out the problems we’ll have if we ever conquer the aging process, something that seems so much more possible today than it did when Kurt Vonnegut wrote these stories”. Kat Hooper, “Kurt Vonnegut Jr. Collection: The Big Trip Up Yonder, 2BR02B”, *Fantasy Literature*, 1 January 2013. <http://www.fantasyliterature.com/reviews/kurt-vonnegut-jr-collection-the-big-trip-up-yonder-2br02b/>
- “‘2BR02B’ is not among Vonnegut’s most ingenious works. It is a short story, after all—limited in scope and scratching the surface of the serious issues it introduces. Nevertheless, it is a quirky, absurdist tale with a harsh bite, written by a major author of the 20th century”. Nick DiChario, “2BR02B by Kurt Vonnegut”, *Philosophy Now*, 2008, https://philosophynow.org/issues/70/2_B_R_0_2_B_by_Kurt_Vonnegut
- “At first I was not pleased with the sudden ending and how weird it was, but it grew on me. I reread it again and started realizing how condescending some characters were, and how oblivious some characters were. I really liked how well Vonnegut made his characters attitude so clear cut. Also, I enjoyed how well Vonnegut made it seem like this kind of world may not be that far away. This short story showed how even the grandest utopia can not solve all problems. There will always be problems such as death and over population”. Jake Nippins, “Blog Post #7- ‘2BR02B’”, *English for Honors*, 18 December 2013, <http://jakenippinsblog.blogspot.com.es/2013/12/blog-post-7-2br02b.html>

Kate Wilhelm, “Mrs. Bagley Goes to Mars” (1978)



KATE WILHELM

PLACE OF BIRTH Toledo, Ohio, USA

DATE OF BIRTH 8 June 1928

WIKIPEDIA

https://en.wikipedia.org/wiki/Kate_Wilhelm

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?66>

OFFICIAL WEBSITE

<http://www.katewilhelm.com/>

THE KATE WILHELM SOLSTICE AWARD (FORMERLY THE SOLSTICE AWARD)

<http://nebula.sfwa.org/award/solstice-award/>

KNOWN FOR...

- *The Clone* (1965), *The Infinity Box* (collection 1975), *Where Late the Sweet Birds Sang* (1976), *Juniper Time* (1979)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Kate_Wilhelm

Career Awards

Science Fiction Hall of Fame (Science Fiction Museum), 2003

Awards

Hugo: 1977, *Where Late the Sweet Birds Sang*; 2006, related book, *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop*

Locus: 1977, *Where Late the Sweet Birds Sang*; 2006, non-fiction *Storyteller: Writing Lessons and More from 27 Years of the Clarion Writers' Workshop*

Nebula: 1969, “The Planners”; 1987, novelette “The Girl Who Fell into the Sky”; 1988, “Forever Yours, Anna”

STORY TITLE:

“Mrs. Bagley Goes to Mars” (short story, brief)

ORIGINAL PUBLICATION: *Somerset Dreams and Other Fictions*, Kate Wilhelm. New York: Harper & Row, 1978.

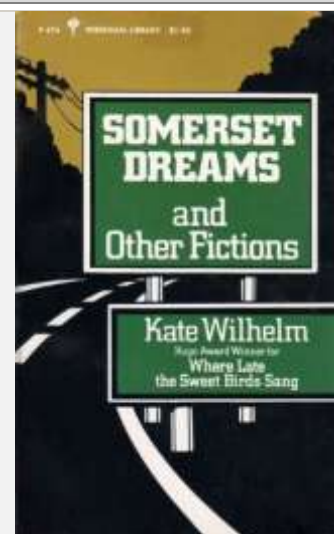
SUB-GENRE: Feminist SF, space exploration

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?78106>



PLOT SUMMARY: Mrs. Bagley is a working mother who lives with her indifferent teen son and husband, who never pay any attention to what she says or does. Bored with her routine, she decides to visit Mars to see whether she'll find something different to do there: a better job, a new existence. When she lands, however, she notices that life is not that different. Mrs. Bagley next discusses human life on Earth with some Martians and realizes that they do not even understand that women are not like men. Perhaps, after all, she needs to escape elsewhere.

READ IT BECAUSE...:

- of Wilhelm's description of the absurd routine in the life of contemporary working mothers, who can only escape by literally leaving Earth.
- of the delicate touch of humor that Wilhelm gives to her tongue-in-cheek SF story.
- of its indirect message: alien contact will bring women no relief (unless what other feminist writers expect).

WHAT OTHERS HAVE SAID

- "Both 'Mrs. Bagley Goes to Mars' and 'State of Grace' are full of humour, a quality that is not ordinarily associated with Ms. Wilhelm's writing. " R. Glenn Wright, "Foreword", Kate Wilhelm, *Somerset Dreams and Other Fiction*. London: The Orion Publishing Group Ltd, 2011. E-book.
- "'Mrs. Bagley Goes to Mars' (...) decidedly Wilhelm's most 'feminist' story, skates briskly along the sharp edges of black humor (...)". Introductory note to Wilhelm's story, *The Magazine of Fantasy & Science Fiction*, 56.332-337, 1979, p. 38.
- "'Mrs. Bagley Goes to Mars' (...) has a moment of horror illustrative of the hairpin turns perspective can take in Wilhelm's writing. The titular Mrs. Bagley returns from space to find her guide to Mars left behind a grizzly corpse that more resembles a hobo with a knife in his chest than a transcendent being. This is her at her cheekiest". Arpad, reader's comment, *GoodReads*, 23 November 2014, http://www.goodreads.com/book/show/890501.Somerset_Dreams_and_Other_Fictions

Connie Willis, “Daisy in the Sun” (1982)



CONNIE
WILLIS

PLACE OF BIRTH Denver, Colorado, USA

DATE OF BIRTH 31 December 1945

WIKIPEDIA

https://en.wikipedia.org/wiki/Connie_Willis

ISFDB

<http://www.isfdb.org/cgi-bin/ea.cgi?99>

OFFICIAL WEBSITE

<http://www.sftv.org/cw/>

KNOWN FOR...

■ *Doomsday Book* (1992), *Bellwether* (1996), *To Say Nothing of the Dog* (1998), *Blackout/All Clear* (2010)

MAIN AWARDS [excluding nominations]

See also SFADB: http://www.sfadbd.com/Connie_Willis

Career Awards

Grand Master (SF & Fantasy Writers of America), 2012

Science Fiction Hall of Fame (Science Fiction Museum), 2009

Awards

Hugo: 1983, novelette “Fire Watch”; 1988, novella “The Last of the Winnebagos”; 1993, *Doomsday Book*; 1993, “Even the Queen”; 1994, “Death on the Nile”; 1997, “The Soul Selects Her Own Society: Invasion and Repulsion: A Chronological Reinterpretation of Two of Emily Dickinson’s Poems: A Wellsian Perspective”; 1999, *To Say Nothing of the Dog*; 2000, novella, “The Winds of Marble Arch”; 2006, novella, “Inside Job”; 2008, novella, “All Seated on the Ground”; 2010, *Blackout/All Clear*

Nebula: 1983, novelette, “Fire Watch”; 1983, “A Letter from the Clearys”; 1988, novella, “The Last of the Winnebagos”; 1990, novelette, “At the Rialto”; 1993, *Doomsday Book*; 1993, “Even the Queen”; 2010, *Blackout/All Clear*

Locus: 1993, “Even the Queen”; 1993, *Doomsday Book*; 1994, *Impossible Things*; 1996, novella “Remake”; 1997, *Bellwether*; 1998, “Newsletter”; 1999, *To Say Nothing of the Dog*; 2002, *Passage*; 2008, collection *The Winds of Marble Arch and Other Stories*; 2010, *Blackout/All Clear*; 2014, collection *The Best of Connie Willis*

John W. Campbell Memorial Award: 1998, *Lincoln’s Dreams*

STORY TITLE:

“Daisy, in the Sun” (short story)

ORIGINAL PUBLICATION: *Galileo*, November 1979

SUB-GENRE: Apocalyptic, mortality

WHERE TO FIND IT...

Online copies appear to be illegal.

See ISFDB:

<http://www.isfdb.org/cgi-bin/title.cgi?41517>



PLOT SUMMARY: 15-year-old Daisy is not afraid of the sun, because she loves it. She has always loved it. But the sun has suddenly disappeared from her life and her memories, and she cannot remember why. She jumps from memory to memory and gets glimpses of her life through the words of her family and of her eventual boyfriend, Ron. Then she remembers: her beloved sun had caused her memory loss—but how? Her brother David, a bookworm, offers Daisy a clue: the sun may not have been as harmless as she assumes.

READ IT BECAUSE...:

- of the original narrative structure of the story.
- of Willis’s skill to make the story work even though it is deliberately fragmented.
- of the perfect parallelism between the growth of the protagonist and the final revelations of the story.

WHAT OTHERS HAVE SAID

- “It’s one of the better constructions of an apocalypse that I’ve seen and held my attention even though the details of the end of the world aren’t horribly interesting once finally revealed. One of those stories that feels thin looking back on it, but which kept me turning the pages while I was reading it”. Ross Allbery, “*Fire Watch* by Connie Willis”, *The Eyrie*, 20 October 2007, <https://www.eyrie.org/~eagle/reviews/books/0-553-26045-6.html>
- ‘Daisy in the Sun’ “marked [Willis’s] first appearance on major award ballots, and was her first story to be selected for a Best of the Year anthology (...)”. Gardner Dozois, “Introduction”, Connie Willis, *Impossible Things*. London: Hachette UK, 2013, p. 1.
- “With lyric ellipses Willis describes a world in the grip of epidemic schizophrenia precipitated by news that the sun is going nova. The heroine is a sexually disturbed adolescent girl in a condition of fugual amnesia. All the way through I thought, ‘This won’t work’, but it did. What a great way to begin a career”. Thomas M. Disch, *On SF*, Chicago, IL: University of Michigan Press, 2005, p.100.

Author List (and Student Collaborators)

Aldiss, Brian. "Super-Toys Last All Summer" (1969) by Araceli Mesegué Molina
Asimov, Isaac. "Nightfall" (1941) by Lidia Garrido Brunés
Ballard, J.G. "The Voices of Time" (1960) by James Storer
Banks, Iain M. "A Gift from the Culture" (1987) by Rubén Campos
Bates, Harry. "Farewell to the Master" (1940) by James Storer
Bear, Elizabeth. "Tideline" (2007) by Sandra Hernández Ucero
Bethke, Bruce. "Cyberpunk" (1983) by Sandra Hernández Ucero
Bisson, Terry. "Bears Discover Fire" (1990) by Araceli Mesegué Molina
Brackett, Leigh. "No Man's Land in Space" (1941) by Paige Callear
Bradbury, Ray. "A Sound of Thunder" (1952) by Anna Fluvià Sabio
Cadigan, Pat. "Is There Life After Rehab?" (2005) by Alba Pareja Comajuan
Campbell, John W. as Don Stuart. "Who Goes There?" (1938) by Rubén Campos
Cherryh, C.J. "Cassandra" (1978) by Silvia Vidal Datzira
Chiang, Ted. "Exhalation" (2008) by Araceli Mesegué Molina
Clarke, Arthur C. "The Star" (1953) by James Storer
Del Rey, Lester. "Helen O'Loy" (1938) by Anna Fluvià Sabio
Delany, Samuel "Aye, Aye, Gomorrah..". (1966) by Xènia Ros Serra
Dick, Philip K. "We Can Remember It for You Whosale" (1966) by Alicia Vázquez Sánchez
Due, Tananarive. "Patient Zero" (2010) by Anna Fluvià Sabio
Egan, Greg. "Learning to be Me" (1990) by Sandra Hernández Ucero
Ellison, Harlan. "'Repent, Harlequin!', Said the Ticktockman" (1965) by Alba Pareja Comajuan
Emshwiller, Carol. "Creature" (2002) by Laia Munné Torra
Fowler, Karen Joy. "Standing Room Only" (1997) by Laia Munné Torra
Godwin, Tom. "The Cold Equations" (1954) by Sean Hayes
Goldstein, Lisa. "The Narcissus Plague" (1995) by Paige Callear
Goonan, Kathleen Ann. "A Short History of the Twentieth Century" (2014) by Clàudia Segura Ramón
Griffith, Nicola. "It Takes Two" (2010) by Sònia Montero López
Gunn, Eileen. "Coming to Terms" (2004) by Alicia Vázquez Sánchez
Heinlein, Robert. "All You Zombies..." (1958) by Clàudia Mas Fontanet
Hoffman, Nina Kiriki. "Futures in the Memory Market" (2010) by Laia Munné Torra
Hopkinson, Nalo. "The Easthound" (2013) by Lidia Garrido Brunés
Johnson, Kij. "26 Monkeys also the Abyss" (2008) by Alba Pareja Comajuan
Jones, Gwyneth. "The Tomb Wife" (2008) by Paige Callear
Kowal, Mary Robinette. "Evil Robot Monkey" (2012) by Clàudia Segura Ramón
Kress, Nancy. "Out of all them Bright Stars" (1985) by Xènia Ros Serra
Lee, Yoon Ha. "A Vector Alphabet of Interstellar Travel" (2011) by Clàudia Segura Ramón
London, Jack. "The Scarlet Plague" (1912) by Rubén Campos

Lovecraft, H.P. "The Colour Out of Space" (1927) Laura Roca Ortiz
MacLeod, Ken. "Who's Afraid of Wolf 359?" (2007) by Silvia Vidal Datzira
McCaffrey, Anne. "The Ship Who Sang" (1961) by Clàudia Mas Fontanet
Miéville, China. "An End to Hunger" (2001) by Sean Hayes
Moore, C.L. "Shambleau" (1948) by Clàudia Mas Fontanet
Norton, André. "All Cats Are Grey" (1953) by Lidia Garrido Brunés
Russ, Joanna. "When It Changed" (1972) by Alicia Vázquez Sánchez
Ryman, Geoff. "Have not Have" (2001) by Silvia Vidal Datzira
Silverberg, Robert. "Passengers" (1970) by Sean Hayes
Tiptree jr., James. "The Women the Men Don't See" (1972) by Laura Roca Ortiz
Vonnegut, Kurt. "2BR0TB" (1962) by Sònia Montero López
Wilhelm, Kate. "Mrs. Bagley Goes to Mars" (1978) by Sònia Montero López
Willis, Connie. "Daisy in the Sun" (1982) by Laura Roca Ortiz

Selected Short Fiction in Chronological Order

London, Jack. "The Scarlet Plague" (1912)
Lovecraft, H.P. "The Colour Out of Space" (1927)
Campbell, John W. as Don Stuart. "Who Goes There?" (1938)
Del Rey, Lester. "Helen O'Loy" (1938)
Bates, Harry. "Farewell to the Master" (1940)
Brackett, Leigh. "No Man's Land in Space" (1941)
Asimov, Isaac. "Nightfall" (1941)
Moore, C.L. "Shambleau" (1948)
Bradbury, Ray. "A Sound of Thunder" (1952)
Clarke, Arthur C. "The Star" (1955)
Norton, André. "All Cats Are Grey" (1953)
Godwin, Tom. "The Cold Equations" (1954)
Heinlein, Robert. "All You Zombies..." (1958)
Ballard, J.G. "The Voices of Time" (1960)
McCaffrey, Anne. "The Ship Who Sang" (1961)
Vonnegut, Kurt. "2BROTB" (1962)
Ellison, Harlan. "'Repent, Harlequin!', Said the Ticktockman" (1965)
Dick, Philip K. "We Can Remember It for You Whosale" (1966)
Delany, Samuel "Aye, Aye, Gomorrah..". (1966)
Aldiss, Brian. "Super-Toys Last All Summer" (1969). British author.
Silverberg, Robert. "Passengers" (1970)
Russ, Joanna. "When It Changed" (1972)
Tiptree jr., James. "The Women the Men Don't See" (1972)
Cherryh, C.J. "Cassandra" (1978)
Wilhelm, Kate. "Mrs. Bagley Goes to Mars" (1978)
Willis, Connie. "Daisy in the Sun" (1982)
Bethke, Bruce. "Cyberpunk" (1983)
Kress, Nancy. "Out of all them Bright Stars" (1985)
Banks, Iain M. "A Gift from the Culture" (1987)
Bisson, Terry. "Bears Discover Fire" (1990)
Egan, Greg. "Learning to be Me" (1990)
Goldstein, Lisa. "The Narcissus Plague" (1995)
Fowler, Karen Joy. "Standing Room Only" (1997)
Ryman, Geoff. "Have not Have" (2001)
Miéville, China. "An End to Hunger" (2001)
Emshwiller, Carol. "Creature" (2002)
Gunn, Eileen. "Coming to Terms" (2004)
Cadigan, Pat. "Is There Life After Rehab?" (2005)
MacLeod, Ken. "Who's Afraid of Wolf 359?" (2007)
Bear, Elizabeth. "Tideline" (2007)
Chiang, Ted. "Exhalation" (2008)

Johnson, Kij. "26 Monkeys also the Abyss" (2008)
Jones, Gwyneth. "The Tomb Wife" (2008)
Due, Tananarive. "Patient Zero" (2010)
Griffith, Nicola. "It Takes Two" (2010)
Hoffman, Nina Kiriki. "Futures in the Memory Market" (2010)
Lee, Yoon Ha. "A Vector Alphabet of Interstellar Travel" (2011)
Kowal, Mary Robinette. "Evil Robot Monkey" (2012)
Hopkinson, Nalo. "The Easthound" (2013)
Goonan, Kathleen Ann. "A Short History of the Twentieth Century" (2014)

Disclaimer and Creative Commons License

DISCLAIMER

The text in the hands of the reader is derived from work written by the students enrolled in my elective course 'Prosa Anglesa: Considering Science Fiction (in English)' (third and fourth year, 6 ECTS, BA in 'English Studies', Universitat Autònoma de Barcelona, Winter/Spring 2015-16). As academic work this volume requires no permission or license from third parties and it is published for the only purpose of disseminating knowledge. Neither my students nor myself will receive any earnings from the online publication of the volume.

CREATIVE COMMONS LICENSE



Attribution-NonCommercial-NoDerivs (by-nc-nd)

You are free: to Share — to copy, distribute and transmit the work under the following conditions:

Attribution — You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).

Non-commercial — You may not use this work for commercial purposes.

No Derivative Works — You may not alter, transform, or build upon this work. You're specifically forbidden to generate academic research and publications based on this volume, though you may quote from it. If you wish to cite it, the correct **citation** would be:

Martín Alegre, Sara (ed.). *Reading SF Short Fiction: 100 Titles*. Bellaterra: Departament de Filologia Anglesa i de Germanística, Universitat Autònoma de Barcelona, 2016.

Followed by the URL of the Dipòsit Digital de Documentació, UAB

Notice — For any reuse or distribution, you must make clear to others the license terms of this work. If in doubt, contact the editor, Sara Martín Alegre (Sara.Martin@uab.cat)