

THE 1995 HUGO AWARDS

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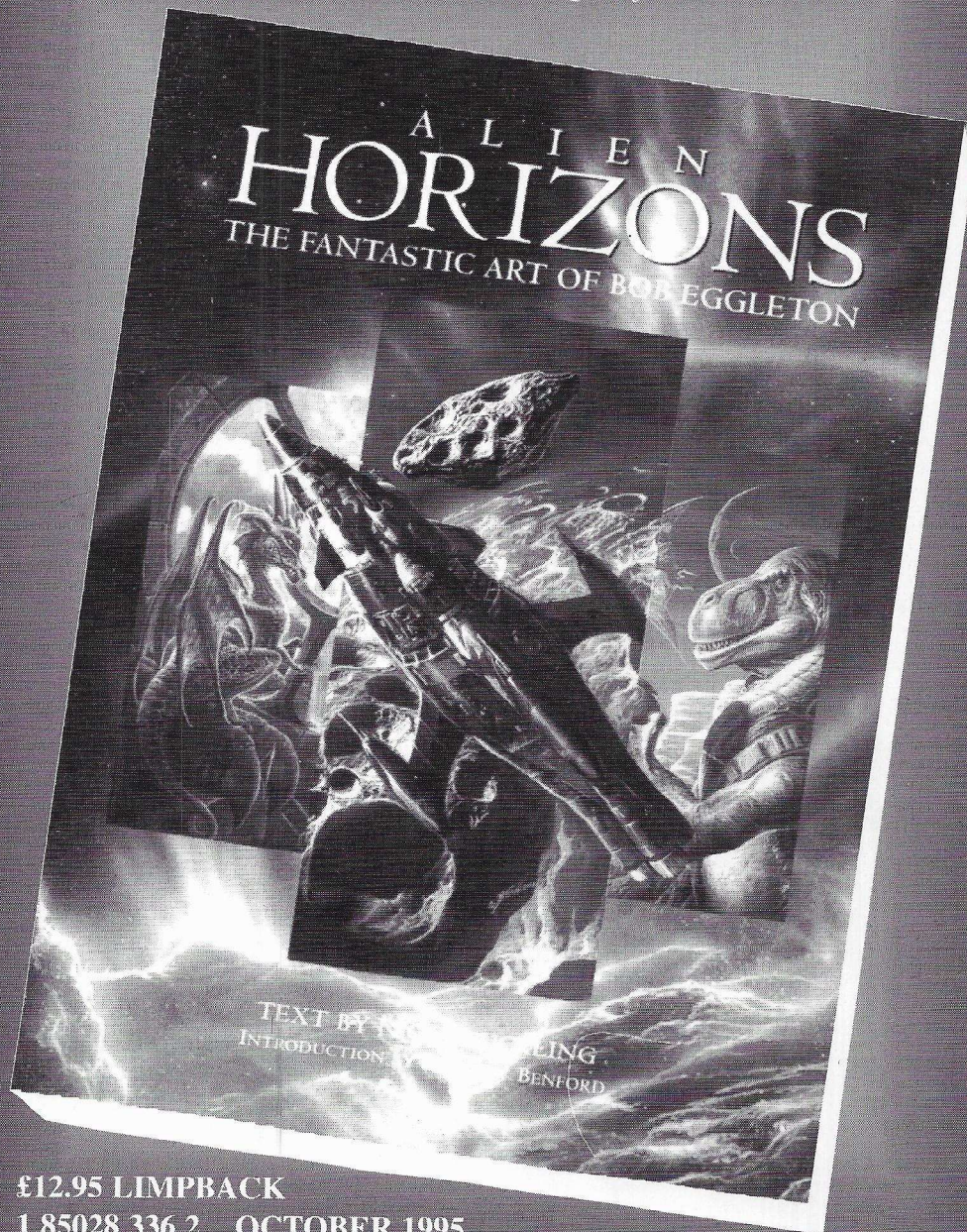


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While you're waiting for the Hugo Awards Ceremony to begin, please read an Editorial Opinion by Andrew Porter, *Science Fiction Chronicle's* editor/publisher...

What's Wrong with the Hugo Voting?

We all know there are lots of things wrong with the Hugo voting, including the perennial problem of including apples and oranges, as it were, in the Semiprozine category. How *do* you choose between *Interzone* and *Science Fiction Chronicle*?

More to the point, problems in categories and definitions are exacerbated by how few people actually vote for the awards. Of 8,000 members of 1993's Worldcon, less than 10% actually voted. The weird thing is that the presentation of the Hugo Awards was attended by thousands who applauded their favorites but couldn't be bothered to fill out and send in the ballot, although it cost them nothing except a few minutes and a postage stamp.

Here are some ways to increase the number of people who vote. Pay people to vote. Offer them \$2 (or £2) back when they show up at the convention, or mail them a \$2 bill (or a Scottish £1 note) when their votes are received. Or give them something special, if nothing as crass as money. But the important thing is to penalize those who *don't* vote: make it to their advantage to vote. Given the already high cost of registering for the convention, a cash back offer might appeal to everyone's greed.

Many people object to offering money for voting. However, voters in both the *Science Fiction Chronicle* and *Locus* reader polls are "paid" with a 1-issue subscription extension. Does this invalidate readers' votes?

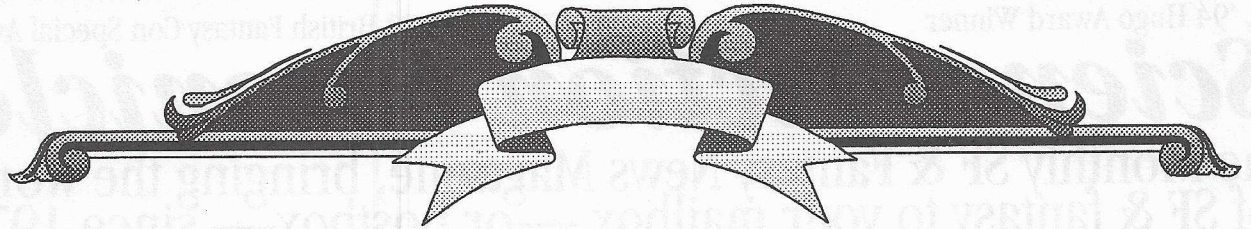
How about preferred seating for Hugo voters at the Hugo ceremony? Printing voter names in the program book? Making them eligible for a special program item, like a reception with the Guests of Honor, or the Hugo nominees? Or a freebie—perhaps a tote bag or some other merchandise—for them alone. How about a rebate on the next year's worldcon membership, paid for by the current worldcon?

I've written about this for years in editorials in *Science Fiction Chronicle*. The World SF Convention and the Hugo Awards are and must continue to be a participatory democracy: you, the members of the convention, have the tools, and the responsibility, to make both all they can be.

—A fairly altruistic message from Andrew I. Porter

Mind the gap! (Londoners only)

Current issues and subscriptions are on sale at my table along Hadrian's Wall in the Dealers' Room, or send a check for \$30 for 1 year, \$57 to 2 years to *Science Fiction Chronicle*, P.O. Box 022730, Brooklyn NY 11202-0056 USA. In the UK, post a cheque for £29/£55, payable to Algol Press, to Algol Press c/o Ethel Lindsay, 69 Barry Road, Carnoustie, Angus DD7 7QQ.



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as we hope that you'll give us a chance to count the Hugo ballots in the year 2000.

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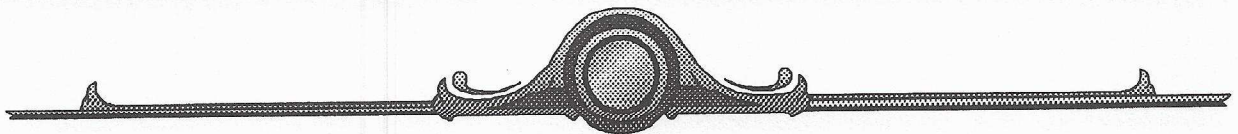
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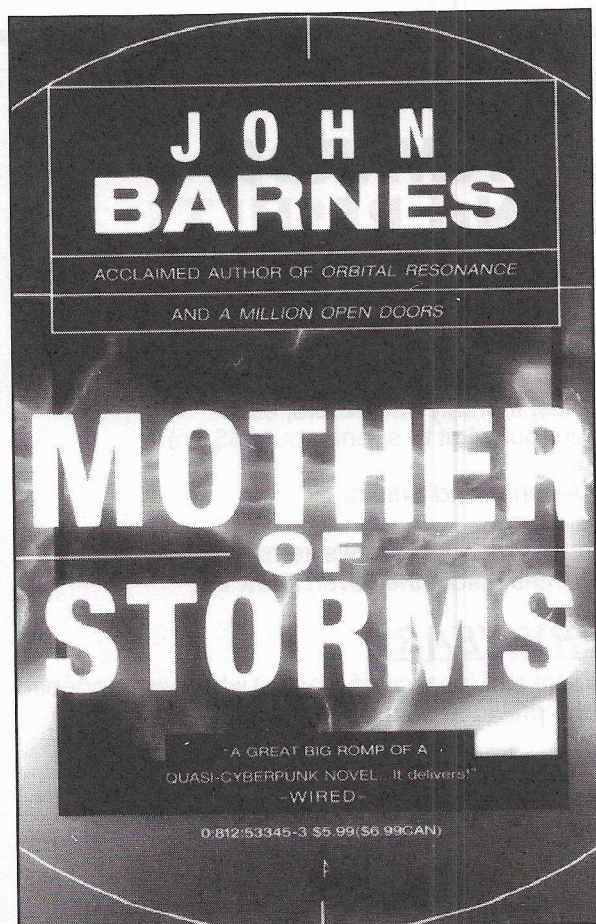
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First Fandom Hall of Fame

Big Heart

John W. Campbell Award

Hugo Unveiling

**The Presentation of the 1995 Hugo Awards
For Achievement In Science Fiction And Fantasy**

Fanzine

Fan Artist, Fan Writer

Semi Prozine, Dramatic Presentation

Original Artwork, Professional Artist

Professional Editor, Non Fiction

Short Story, Novelette

Novella, Novel

The 1995 Hugo Nominees

Best Novel

- ◆ **Mother Of Storms** by John Barnes (Tor)
- ◆ **Brittle Innings** by Michael Bishop (Bantam)
- ◆ **Mirror Dance** by Lois McMaster Bujold (Baen)
- ◆ **Beggars And Choosers** by Nancy Kress (Tor)
- ◆ **Towing Jehovah** by James Morrow (Harcourt Brace)

Best Novella

- ◆ **'Cri De Coeur'** by Michael Bishop (*Asimov's*, September 1994)
- ◆ **'Melodies Of The Heart'** by Michael F. Flynn (*Analog*, January 1994)
- ◆ **'Forgiveness Day'** by Ursula K. Le Guin (*Asimov's*, November 1994)
- ◆ **'Seven Views Of Olduvai Gorge'** by Mike Resnick (*F&SF*, October/November 1994)
- ◆ **'Les Fleurs Du Mal'** by Brian Stableford (*Asimov's*, October 1994)

Best Novelette

- ◆ **'Cocoon'** by Greg Egan (*Asimov's*, May 1994)
- ◆ **'The Martian Child'** by David Gerrold (*F&SF*, September 1994)
- ◆ **'The Singular Habits Of Wasps'** by Geoffrey A. Landis (*Analog*, April 1994)
- ◆ **'Solitude'** by Ursula K. Le Guin (*F&SF*, December 1994)
- ◆ **'The Matter Of Seggri'** by Ursula K. Le Guin (*Crank!*, Spring 1994)
- ◆ **'A Little Knowledge'** by Mike Resnick (*Asimov's*, April 1994)

Best Short Story

- ◆ **'Mrs Lincoln's China'** by M. Shayne Bell (*Asimov's*, July 1994)
- ◆ **'Dead Man's Curve'** by Terry Bisson (*Asimov's*, June 1994)
- ◆ **'None So Blind'** by Joe Haldeman (*Asimov's*, November 1994)
- ◆ **'Understanding Entropy'** by Barry Malzberg (*SF Age*, 7/1994)
- ◆ **'Barnaby In Exile'** by Mike Resnick (*Asimov's*, February 1994)
- ◆ **'I Know What You're Thinking'** by Kate Wilhelm (*Asimov's*, November 1994)

Best Non Fiction Book

- ◆ **I, Asimov: A Memoir** by Isaac Asimov (Doubleday)
- ◆ **Spectrum: The Best In Contemporary Fantastic Art** by Cathy Burnett & Arnie Fenner (Underwood Books)
- ◆ **Silent Interviews: On Language, Race, Sex, Science Fiction And Some Comics** by Samuel R. Delany (Wesleyan University Press)
- ◆ **Making Book** by Teresa Nielsen Hayden (NESFA Press)
- ◆ **The Book On The Edge Of Forever** by Christopher Priest (Fantagraphics)

Best Dramatic Presentation

- ◆ **'All Good Things'** (*Star Trek The Next Generation*) (Paramount); Producer, Ronald D. Moore; Director, Winrich Kolbe; Writer, Ronald D. Moore & Brannon Braga.
- ◆ **Interview With The Vampire** (Geffin Pictures release (Warner Bros.)); Producer, Stephen Woolley & David Geffin; Director, Neil Jordan; Screenwriter, Anne Rice.
- ◆ **The Mask** (New Line Cinema); Producer, Bob Engleman; Director, Chuck Russell; Screenwriter, Mike Webb.
- ◆ **Stargate** (Nieuw Constantine); Producer, Roland Emmerich & Dean Devlin; Director, Roland Emmerich; Screenwriter, Roland Emmerich & Dean Devlin
- ◆ **Star Trek Generations** (Paramount Pictures); Producer, Rick Berman; Director, David Carson; Screenwriter, Ronald D. Moore & Brannon Braga.

Best Professional Editor

- ◆ Ellen Datlow
- ◆ Gardner Dozois
- ◆ Mike Resnick
- ◆ Kristine Kathryn Rusch
- ◆ Stanley Schmidt

Best Professional Artist

- ◆ Jim Burns
- ◆ Thomas Canty
- ◆ Bob Eggleton
- ◆ Don Maitz
- ◆ Michael Whelan

Best Original Artwork

- ◆ **Lady Cottington's Pressed Fairy Book** by Brian Froud & Terry Jones (Turner/Pavilion)
- ◆ Cover for *Gun, With Occasional Music*; Jonathan Lethem by Michael Koelsch (Harcourt Brace/NEL)
- ◆ Cover for *Foreigner*; C. J. Cherryh by Michael Whelan (DAW/Legend UK)

Best Semi Prozine

- ◆ **Interzone** edited by David Pringle
- ◆ **Locus** edited by Charles N. Brown
- ◆ **The New York Review Of Science Fiction** edited by David G. Hartwell, Donald G. Keller, Robert K. J. Killheffer and Gordon Van Gelder.
- ◆ **Science Fiction Chronicle** edited by Andrew I. Porter
- ◆ **Tomorrow Speculative Fiction** edited by Algis Budrys

Best Fanzine

- ◆ **Ansible** edited by Dave Langford
- ◆ **File 770** edited by Mike Glyer
- ◆ **Habakkuk** edited by Bill Donaho
- ◆ **Lan's Lantern** edited by George "Lan" Laskowski
- ◆ **Mimosa** edited by Dick & Nicki Lynch

Best Fan Writer

- ◆ Sharon Farber
- ◆ Mike Glyer
- ◆ Andy Hooper
- ◆ Dave Langford
- ◆ Evelyn C. Leeper

Best Fan Artist

- ◆ Brad W. Foster
- ◆ Teddy Harvia
- ◆ Linda Michaels
- ◆ Peggy Ranson
- ◆ Bill Rotsler

John W. Campbell Award

- ◆ Linda Dunn (2nd year of eligibility)
- ◆ David Feintuch (1st year of eligibility)
- ◆ Daniel Marcus (2nd year of eligibility)
- ◆ Jeff Noon (2nd year of eligibility)
- ◆ Felicity Savage (1st year of eligibility)

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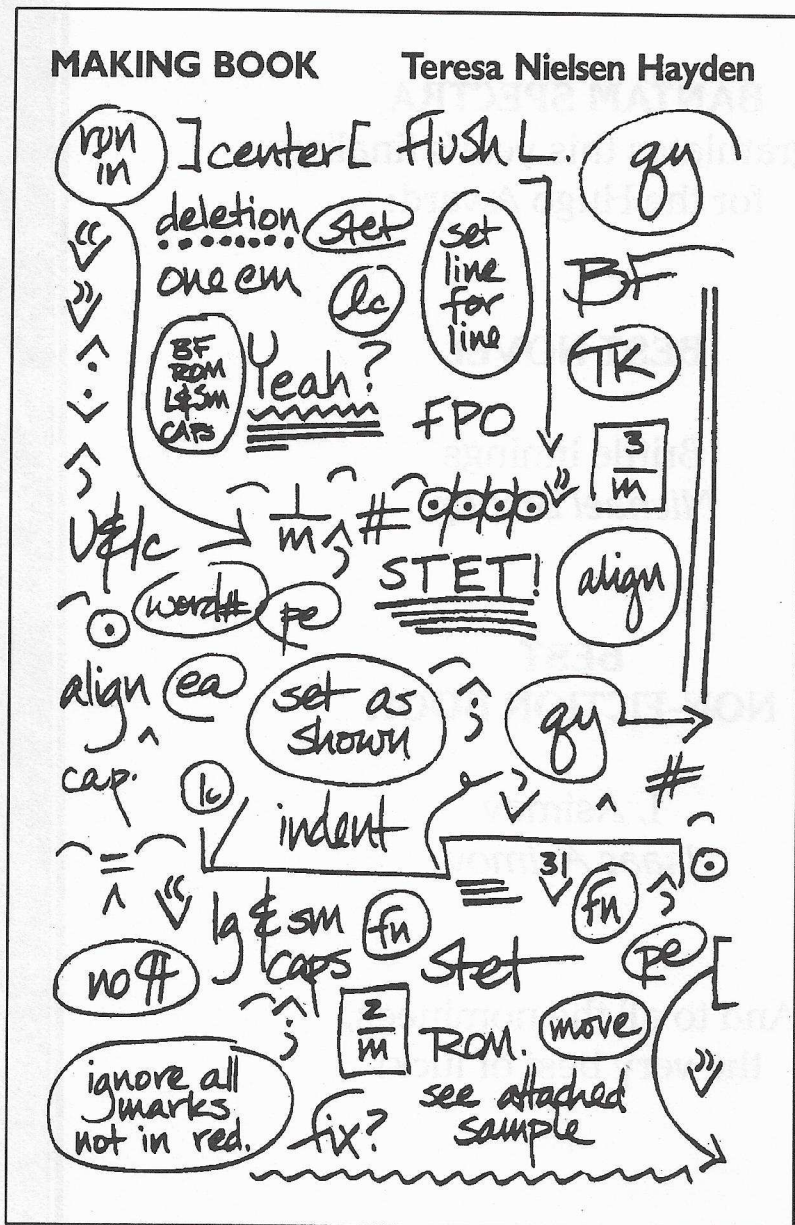


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On Her Hugo Nomination

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And to all the nominees,
the very best of luck!



Introduction

Welcome to the 1995 Hugo Award Ceremony and more particularly to the Award Ceremony Programme book. In addition to the usual lists of awards, nominees, thanks and congratulations, I thought it would be different to spare some space for trying to get some answers to the eternal question; *What do awards mean?*

I asked Stan Robinson, who received last year's Hugo for novel, to write a few words about how he heard the news and what it felt like. I also asked John Clute, critic, encyclopedist and co-recipient of last year's non fiction Hugo to write something about how critics view awards and the people who get them.

As well as these expert views I thought the views of an awards amateur might also be valid.

Nearly 25 years ago, long before I had heard of Fandom and before UK Science Fiction book shops escaped from the dodgy back streets of Soho, book hunting could be hard. About the only place a keen teenage SF reader could get a decent choice of SF, in London, was the famous Foyles in Charing Cross road. I remember going there one June day when London was too hot for anyone except tourists and school kids. I overheard this conversation between a forthright American dad and his timid son, not much younger than me.

"Daddy can I have this book? *Please?*"
Holding up a copy of one of my favourite books.

"What's it won son?"

"I don't know daddy."

"Well I'm not having you read any of this science fiction rubbish unless its won something."

Mike Moir

Duly 'Do androids dream of electric sheep?' was returned to the shelf and something else, award winning, replaced it. I won't say what, it would be unfair, but needless to say I didn't approve.

It had never crossed my mind until then that award 'winning' meant anything to anyone, let alone readers. I knew people bought books by their covers, and sometimes because of the blurbs. I had always bought by author (and of course genre, but at 15, I would have disputed that point).

Since that day I have been fascinated by all awards, but most especially by those given for 'literary achievement'. Not only about who won them, but what winning means and how winners are chosen. In the period since then, the British Booker prize has gone from obscurity to guaranteeing best seller riches for the author. Even within our own field of SF a book dealer can be sure that a signed first edition of a Hugo winner will be a very good investment in only a few years.

However the question remains, does 'Hugo Winner' blazoned on a novel or story make it any better? I don't really know. I know Hugos have gone to recognise some very great achievements and, in my opinion, some not so great achievements. The one thing I have learnt is that the occasion is undeniably exciting and that is what tonight is all about.

I hope everyone enjoys this evening; The 1995 Hugo Ceremony for Achievement in Science Fiction and Fantasy.

Winning The Hugo

I was very happy that **Green Mars** was given the Hugo Award for novel in 1994. At the Worldcon in San Francisco in 1993, as part of the award ceremonies, they did a slide show of the covers of all the novels that had won the Hugo since its beginning thirty years before, and I thought then that it would be a wonderful list to join; many of the sf novels I most love are on it. So when I heard the news that **Green Mars** had been added to the list, I was thrilled.

I wish I had heard the news in person, but for me the way it turned out was almost as good. Going to Winnipeg had become a logistical problem, and I decided not to go, a decision that I now regret. But this mistake did allow me to join an overnight backpacking trip with a couple of my oldest friends, and on Sunday of the convention we hiked up into the Sierra Nevada, near Lake Tahoe. Dick I met in Cub Scouts, Vic in fifth grade; Dick is a biologist, Vic a defense lawyer, and on this trip Vic brought his new cellular phone. Sunday afternoon during our rests he called almost everyone he knew.

That evening we camped by an unnamed pond, perched in a saddle on the long ridge known as the Crystal Range, between Rockbound Pass and peak 9441. It was a beautiful high camp - above treeline, with long views everywhere - right on the spine of California. We played some windblown frisbee golf around the saddle, and ate dinner facing the sunset over the central valley to the west. After dinner we sat in our sleeping bags watching the stars, also trying to drink some Scotch I had brought along — Scotch which I had put in plastic flasks the year before, in preparation for an earlier backpacking trip. Aged thus it tasted odd, almost poisonous you might say, and it defeated our efforts to drink it even though

Kim Stanley Robinson

we were highly motivated.

Around ten I roused myself from near sleep and got out of my bag, and took Vic's cellular phone out away from the camp, and after a few tries got my wife Lisa on the phone, thinking to find out if my editor Jennifer Hershey had perhaps contacted her. "You won!" Lisa said through loud static "What?" "You won!"

I don't remember the rest of the conversation. I do remember that it was shouted through loud static, and that it felt weird to be in the Desolation Wilderness at night talking on the phone. As I went back to the camp the science fictional nature of the communication was not lost on me — linked you up anywhere you go — an awful idea, isn't it? But on this occasion I was happy to have done it.

When I got back to camp I found my two friends had gone to sleep. I toed them awake and gave them the news. "That's very good Stan" Dick said while still asleep. It was cold and I got back in my bag. Vic sat up, and we toasted the news with plastic Scotch. I drank more of it than I otherwise would have. After that Vic too went back to sleep, and I laid out on the rock, looking up at the stars — a context perhaps too large even for the Hugo Award, yes, but it was great fun anyway. And nice to think that the award had been given by people who likewise love to look up at the stars and tell stories about them. Many thanks.

The Hugo And The Head Of The Pin

John Clute

The question that has been posed is: How do critics deal with Hugo Winners? The answer that comes first to mind is: How can they fail to? Let me show why. I'm sure this has been done many times before, but I thought I'd do it again: I counted the number of Hugos that have been awarded to date, and though my eyes began to fail, and dusk fell in medias res like a dead but opened umbrella upon the labours of the half-asleep, I did manage to get a rough count. Somewhere between 450 and 500.

So if the community life of science fiction is a story, it is not a tale which is begging to be told. The story of the sf world is a story of attention paid inward, the tale of constant inbound acclaim, and it would be difficult for any critic to erect a counter-story, a counter-canon of writers who had been unduly unged, texts unjustly neglected. At the same time, something *can* be said.

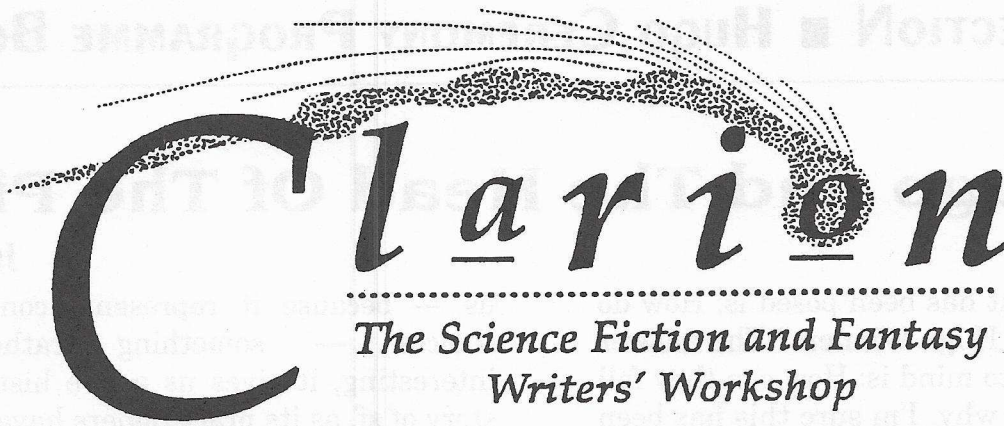
Let us restrict ourselves to novels. Let us assume that there have been a few mistakes, a few novels which should not have won; and a few lifetimesalary awards for writers whose work had not yet been noted properly, but who were unlikely to create another genuine winner, and had to be gonged for services done. These things happen in any field, and always will.

We are left with a canon. Over the years since Alfred Bester's **The Demolished Man** (1953) got the first novel award—it was given in 1953, but for the *Galaxy* serialization of the 1953 Shasta release—an edifice or canon of actively chosen texts has gradually been erected. Because it is *not* a retrospective canon, it gives us two angles of sort to pay attention to: 1) it gives us the obvious, a moderately coherent take on the best books written in the field; and 2) it gives

us — because it represents contemporary choices — something rather more interesting, it gives us a live history of the story of sf, as its practitioners have conceived that story over the years.

As for 1) above, it cannot easily be ignored by critics, though like any prize list it is inherently fragile, and the *salon des refusées* is embarrassingly full of the best sf ever written. In the end, I (as a critic) pay rather more attention to 2). I find it more interesting that Mark Clifton and Frank Riley won a Hugo in 1955 for **They'd Rather Be Right** than the fact that (say) Gore Vidal's **Messiah** didn't. I find it more telling that Lois McMaster Bujold can win two Hugos for crafty and enjoyable adventures in the galaxy, and Tom Disch can not win even one for (say) **Camp Concentration** or **334**.

The lesson is that neither Vidal nor Disch tell the story of sf to us. Clifton/Riley and Bujold do: they stoke the fire. It is right that critics note that there is a fire to stoke; that the fire still burns against the night.



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**HarperPrism proudly congratulates
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nomination for her novella, *Forgiveness Day*.**

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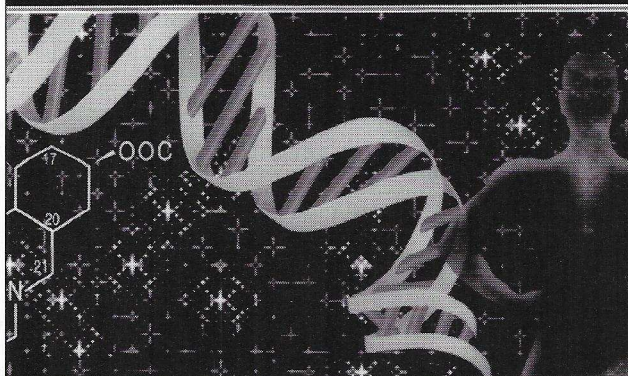
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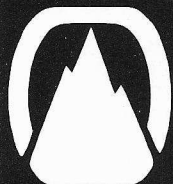
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