



WISCON¹¹ Book Program





Fiction and Video

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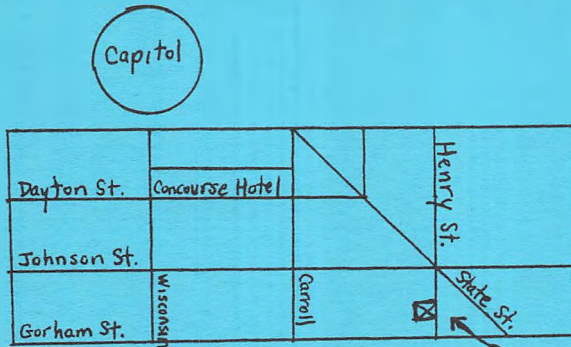
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We gratefully acknowledge the cover art produced for this program book by Welshman Rob Hansen and Madison's own Jeanne Gomoll.

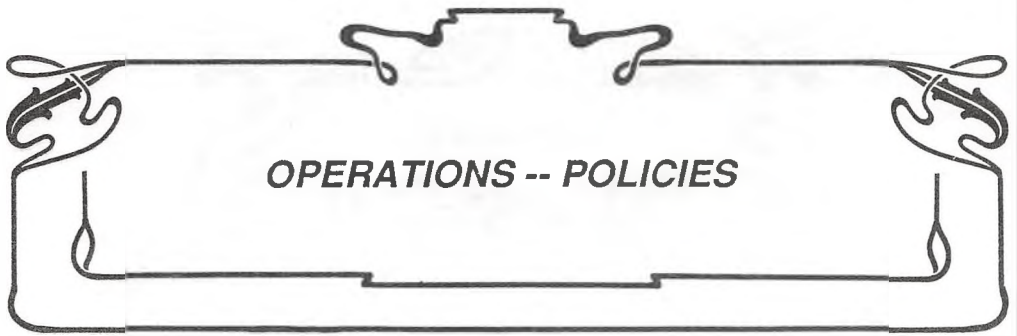
Rob pubbed the first issue of his fanzine "Epsilon" in 1976, and has contributed articles and covers to many fanzines since then. He won Nova awards for best British fanartist and best British fanzine in 1982; "Epsilon" also won the award for best European fanzine in 1984.

Jeanne's first time was "Janus", which she co-edited from 1974 through 1980. Since then, she has worked on SF3's "Aurora", her own perzine "Whimsey", and has contributed articles and artwork to many other fanzines. Jeanne was nominated for three fanzine editing Hugo awards (1978 through 1980), two fan artist Hugo awards (1979 through 1980) and won two Faan awards in 1979 - one for best fan editor and one for best fan artist.

Program book back cover, layout and name-badge design by Nevenah Smith

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

President	Peter Theron
Vice President	Pete Winz
Recording Secretary	Janice M. Bogstad
Corresponding Secretary	Jeanne M. Gomoll
Treasurer	Diane Martin



REGISTRATION FOR WISCON 12

For those who want to avoid the rush, registration for next year's WisCon will be accepted at the Convention Registration desk on Sunday until noon. Memberships will be on sale for the 1986 pre-registration price of \$14, which may well increase over the coming year. Buy now and save!

ALCOHOL POLICY

The legal drinking age in the state of Wisconsin is 21. Violations of the legal drinking age are now punished severely, and even greater penalties can be levied against adults who serve minors alcohol. Because of this, WisCon is very concerned that we do not jeopardize future conventions or lose the right to serve alcohol in our Con Suite by violating this law.

We therefore cannot allow any alcoholic beverage of any sort to be consumed in any area of the convention space except the Con Suite or areas provided with a cash bar by the hotel. Fans should also be aware that they are liable for any violations of the drinking age made at private parties.

Patrons should also note that public intoxication is illegal in Madison, and that WisCon, the Madison Police Department and the Concourse take a uniformly dim view of excessive or violent behavior.

We apologize for any inconvenience this may cause, and hope that you will co-operate with us in avoiding any legal threats to the continued existence of the convention.

Further information regarding the legal drinking age and Con Suite serving policies may be found under the heading "Con Suite".

WEAPONS POLICY

No authentic firearms of any sort may be carried in convention space, under any circumstances. Blade weapons may be carried, but must be peace-bonded at all times while in convention areas. Individuals using replica weapons, or indeed any object, in a threatening manner will be asked to leave the convention.

UNACCOMPANIED MINORS

It is not WisCon's policy to provide child care. Parents should be aware that children under 12 must be accompanied by a responsible adult at all times while in any convention area. Parents who do not provide adequate supervision for their children will be asked to leave the convention.

MEDICAL PROFESSIONALS

WisCon asks that all Doctors, Registered Nurses and EMT's identify themselves as

such when registering with the convention so that they can be contacted in the case of a life-threatening emergency.

THEFT

WisCon cannot be held responsible for the theft of any items left unattended at the convention.

In recent years, WisCon has suffered an epidemic of theft, which has hurt many different members of the convention, from the convention administration itself, to hucksters, to individual attendees. WisCon security has taken some action to deal with the problem this year, but we ask for your cooperation in making this a safer convention. Some suggestions made by security include : 1.) Although coat racks are provided by the hotel on the second floor, please leave your coat and other valuables in your room if at all possible. 2.) Hucksters are asked to never leave their tables completely unattended during business hours. 3.) If you have any items which are of extremely high value, we suggest you contact the hotel about the use of their safe. 4.) Keep your eyes open, and don't be afraid to call attention to a thief in the act. Remember, criminals are a cowardly and superstitious lot.... 5.) Madison is a relatively safe city for its size, but please don't take chances. We suggest that you travel in groups of two or more when leaving the hotel at night. Women should note that Women's Transit Authority has provided safe rides for women in Madison for nearly a decade, and that they can be reached by phone at 256-3710 during the day or at 263-1700 after 7 pm.

GOPHERS AND OTHER ESSENTIAL PERSONNEL

WisCon runs on the backs of the gophers, the long suffering young hordes that toil ceaselessly to keep the convention running smoothly. We owe them all a debt of gratitude.

If you'd like to join this crack force, report to Margaret Hooper at the Gopher Hole or Andrew Hooper at the HQ by 4 pm on Friday afternoon, and we'll see if you've got what it takes.

SMOKING

In general, smoking is prohibited in WisCon convention areas. This leaves lobbies, corridors and private rooms available for smokers. The left half of the Ballroom is designated for use by smokers, except when films are being shown. Smoking is prohibited in the main Con Suite, but it is permitted in the smoking annex.

LOST AND FOUND

Lose something? Check first at the information table. If that doesn't work, try repeating the process somewhat later.

Find something you think is lost? Please turn it in to the WisCon information table.

SIGNS

You can put up signs just about anywhere in the Concourse, including the elevators, but don't use cellophane tape, pins, nails, hot glue, tacks or rivets to do it. You can borrow a roll of masking tape from the WisCon information table.

VANDALISM

Science fiction fans are generally well liked by hoteliers because we do not tend to carve "Where's Uncle Ganja?" into the walls or bust the place up in general. Fans should be proud of this reputation and work to maintain it.

Persons found engaging in any act of vandalism will be asked to leave the convention.

MESSAGE CENTER

For your convenience, a large blackboard will be available for messages in the second floor corridor.

NAME BADGES

Please wear your name badge at all times while in the convention area. It is your pass into all convention events. If you lose your badge, report to the registration desk, and we'll work up another one for you. If you find a lost badge, please turn it in to the registration desk.

In the interest of saving money and petrochemicals, we ask that you drop off your used name badge holder at the registration desk when you go home.

POCKET PROGRAM

Pocket programs are included in your registration packet. If you lose yours, or you want an extra to take home to the kiddies, additional copies will be available at the information desk for 25¢ each.

Information Table

If you have questions about the convention, local restaurants, busses, how to get where, who's who and what's going on, ask the helpful person at the information table, located barely a stone's throw from Registration. All reasonable questions will be answered, all unreasonable questions will get a blank stare. Please don't ask "What's the average annual rainfall of the Amazon River Basin?" or "What is the capitol of Assyria?". The answers are: "Go look it up yourself" and "When?"



PUBLISHING DEPARTMENT

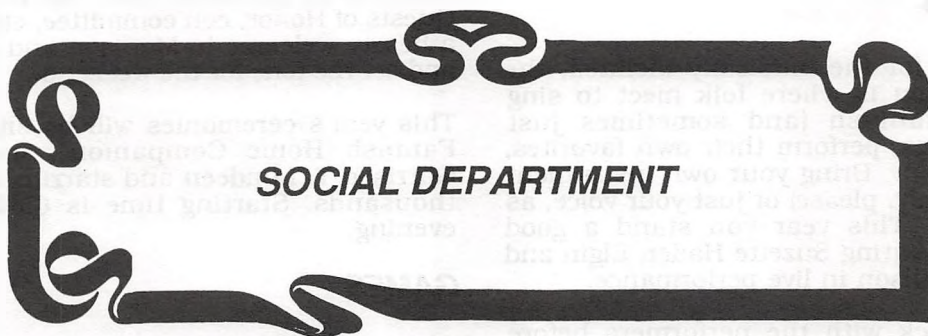
Publications this year include the Program Book, the Pocket Program and the Mad Moose Gazette. A map of the hotel is printed in the pocket program. Programming numbers in your pocket program correspond to numbers in the program descriptions. For discrepancies, see "Mad Moose Gazette."

MAD MOOSE GAZETTE

Conventions are dynamic events. They are also organized by people who must use their (copious) spare time for convention activities. As a result, a number of things are still in a state of flux right up to the moment when they are supposed to happen. So how do you find out about them?

Simple! You read the Mad Moose Gazette, the official newszine of Wiscon. The Friday edition will be available at about 4:00 PM and will contain updates to the *Program Book* and *Pocket Program* as well as other newsy stuff. The Saturday edition will be available at about 6:00 PM and will contain information on art-show and contest winners, gossip, and other hot items. The existence of the Sunday edition depends on how much late-breaking news there is. The *Mad Moose Gazette*, recognizable by its distinctive nameplate, will be set out on the freebie table for pickup.

Your contributions to the *Mad Moose Gazette* are solicited, invited, and encouraged. Drop them off at the information table.



SOCIAL DEPARTMENT

DESSERT BUFFET

There will be 20 ten person tables set up for the dessert buffet again this year. The Concourse's desserts are excellent and have been selected after extensive testing by a WisCon research team; however, they are not intended as a substitute for a full meal. The selection will include peach melba, chocolate fudge pie and chocolate bavarian pie. Coffee and tea will be available as well as plenty of milk (well, at least more than last year).

Admission to the buffet is by ticket only. Tickets are on sale at the WisCon registration desk for \$3 while they last (they will probably be sold out by Saturday). The buffet is scheduled to start at 6:30 Saturday evening. Guest of Honor speeches will begin at 7:30 and are open to people who have not bought tickets. Additional seating will be provided but it is limited, so we recommend arriving early. A video tape of the Guest of Honor speeches will be shown in the Video room the next day, check the schedule on the Video room door for time.

CON SUITE

Hours: Friday	8 pm - 3 am (or later)
Saturday	12 pm - 6 pm
Saturday	8 pm - 4 am (or later)
Sunday	11 am - 5 pm

The Con Suite is the base for third floor partying. It's a good place to meet people, have a snack, or just sit down for a while. Once again we will have a variety of sodas, vegetables, chips and dips in addition to Rev. Ted's bounty. Smoking is prohibited in the main Con Suite, but it is permitted in the smoking annex.

As you have probably heard, the Wisconsin drinking age has been raised. To keep the state and the hotel happy - and us out of trouble - we have instituted the following Con Suite policies:

1. To be served beer, legal ID showing you were born on or before August 31, 1967 is required.
2. To save us time and you the inconvenience of carrying your ID around, your hand will be stamped the first time you show us your ID. If the stamp washes off, you must show your ID again to get your hand re-stamped.
3. If we see anyone without a handstamp drinking beer in the Con Suite, he/she/it will be carded.
4. No beer shall be taken out of the Con Suite.
5. No more than one can of soda per person shall be taken out of the Con Suite.

FILKSING

A haven for the musically inclined, the filksing room is where folk meet to sing along to fannish (and sometimes just folksy) songs, perform their own favorites, or just listen. Bring your own instrument (acoustic only, please) or just your voice, as you wish. This year you stand a good chance of hearing Suzette Haden Elgin and Juanita Coulson in live performance.

Please check with the performers before recording anything. This year the filksing will be held in the honeymoon suite, down the hall from the Con Suite. Remember that this event, more than most, is a non-smoking one.

LET US ENTERTAIN YOU

DANCE

There will be a mixer Friday evening between 8:00 and midnight on the Pool Terrace for those who want to dance and mingle. A cash bar will be available. Mixmeister Orson W. Lundeen promises that the dance music will have an identifiable rhythm and, if possible, a Science Fiction theme (Disco Duck vs. The Theme From Star Wars?).

MASQUERADE

Masquerade contestants are required to register in advance by obtaining a form from the information table, filling it in, and returning it in advance of the masquerade. There will be a pre-judging from 3:00 to 4:00 to determine order of appearance. The doors will open to the public at 4:00. Judges will award ribbons in the usual range of idiosyncratic categories that they invent on the spot.

For your enjoyment, during the judging interval, The Battle Of The Fan Artists, an audience participation game based on the popular Pictionary.

OPENING CEREMONIES

Opening ceremonies are a wide-open collection of serious and silly actions

designed to introduce you, the fan, to the Guests of Honor, con committee, etc.; issue a hearty welcome to Madison and WisCon; and set the tone for the weekend.

This year's ceremonies will be entitled "A Fannish Home Companion", hosted by Garrison T. Lundeen and starring a cast of thousands. Starting time is 6:45 Friday evening.

GAMES

This year's highlight will be a miniatures battle based loosely on the Warhammer system. Andy Hooper is organizing the event and supplying a large percentage of the figures (only seven hundred more to paint in two hours, Andy?). There will also be several AD&D role-playing games for intermediate to advanced players. Pete Winz will be running a challenge dungeon based on "Crunch Island" so bring your favorite demi-god character to match wits with the Cap'n and his crew.

Mrs. Byrne's dictionary will be offered again this year. A game of unusual definitions, Mrs. Byrne's has proven quite popular in past years and will be run by Mike DuCharme on Friday and Saturday nights. As usual, a variety of games are available to be checked out at the information table.



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GUS VRANAS
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EXHIBITS DEPARTMENT

ART SHOW

The art show features SF and fantasy artwork by professional and fan artists. Your registration packet should include an art show ballot to vote for your favorite artwork in each category. Cast your ballot in the art show before 3 pm Saturday, then return by 4 pm to see which items have been awarded ribbons.

ART AUCTION

If you want to buy a particular piece of art, you must follow a two-step process: 1.) bid on the piece during the art show and 2.) defend your bid against other bidders during the auction.

To bid at the art show, use the bid sheet attached to the artwork. *Print* your name and the amount you are willing to pay. If you are the first bidder, you must bid no lower than the "minimum bid" specified by the artist; if you are a subsequent bidder, you must bid higher than the person above you on the bid sheet. Don't bother bidding on "NFS" (not for sale) items, just enjoy them.

All items with bids will go to auction Saturday night. If you've bid on an item at the art show, or if there's even the faintest chance that you'll want to buy some art at the auction, you *must* register your name,

address. and phone number at the door and receive a bidder number. Artwork which won prizes will be brought up first, followed by pieces which got the most or highest bids. Bidding for each piece will open with the last amount on the bid sheet. If no one else bids, the last person on the list gets it; otherwise it goes to the highest bidder from the floor.

You must pay for artwork 1.) in cash; 2.) by personal check, with proper ID; 3.) with traveler's checks; or 4.) by money order. WisCon does not accept credit cards. As soon as you have paid, you may take your artwork with you. If you are bidding on more than one item, your earlier purchases will be set aside so you can pay for them all at once.

If, by Sunday morning, you find yourself wondering whatever happened to a certain piece that caught your fancy but didn't show up at the auction, maybe you can still get it. Some artists have authorized a "quick sale" of an item that doesn't go to auction, and Sunday morning is the time to buy such items, first come, first served.

CONVENTION EXTRA SPECIALS!

This card entitles a member of your convention to **20%** off all items from our restaurants, bakeries and bars at any time during your convention stay.

Not valid with coupons or other discounts.

Exp. **2/23/87**

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SPECIAL AUCTION

WisCon is pleased to announce a Special Auction of items donated to SF3:

* An autographed set of unbound galleys for Octavia Butler's **Survivor** (Doubleday, 1978). Originally auctioned at WisCon 5, when Butler was Guest of Honor.
Minimum bid: \$25

* The original manuscript of **Native Tongue** by Suzette Haden Elgin (DAW, 1984), complete with publisher's typemarking notes; a photocopy of the MSS, without those notes; and the first draft, plus handwritten working notes and other ancillary material.
Minimum bid: \$150

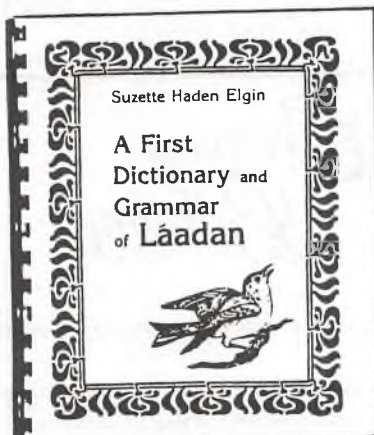
* The original manuscript of **Native Tongue 2: The Judas Rose** (DAW, 1987), plus ancillary material similar to that for *Native Tongue*.
Minimum bid: \$150

These items will be on display at the convention, in the Art Show, Friday afternoon and from 10 am to 4 pm Saturday.

All proceeds from the auction of these items will go the SF³.

HUCKSTER ROOM

A variety of dealers, including collectors and bookstores, offer new and used books, magazines, games and gaming aids, crafts, clothing, trinkets, posters, bumper stickers, incense, candy, gewgaws, and whatchamacallits in the huckster room

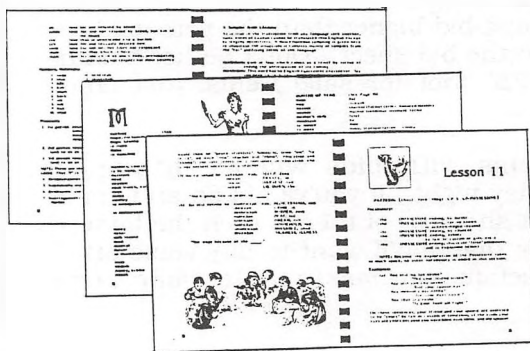


A First Dictionary and Grammar of Láadan
by Suzette Haden Elgin
\$7.00 saddle-stapled
\$8.00 spiral-bound
Please add \$1.50 per order for shipping.
(\$2.50 outside the USA)

SF³, Box 1624, Madison, WI 53701-1624

Láadan is a real language created by Elgin as background for her science-fiction novel, *Native Tongue* (DAW Books, 1984). In Elgin's words, "Láadan is a language invented by a woman, for women, to express the perceptions of women".

Currently director of the Ozark Center for Language Studies in Huntsville, Arkansas, Elgin is widely published in both linguistics and science fiction. Her books include *The Gentle Art of Verbal Self-Defense* (and two sequels), a number of linguistics texts, and several science-fiction novels. *Native Tongue 2: The Judas Rose* will be published by DAW Books in early 1987.





CONNIE WILLIS

by Cynthia Felice

This incredible woman who won a National Endowment for the Arts Literary Fellowship, two Nebulas, and a Hugo in rapid succession--I look at her and know there's no end to what she can do, that she's one of the truly remarkable writers in science fiction.

We met in 1975 at the Colorado Springs Writers Workshop, which gathered at that time about once a month in my living room. She didn't know anyone in the workshop. Connie sat on my couch, a trifle prim with her hands folded in her lap, back straight, short dark hair neatly framing her face, and introduced herself to the group as a housewife and substitute teacher. She spoke cautiously at first, mentioning some sales to "confession" magazines and one very old sale to "Worlds of Fantasy". Connie, not having read the stories that were being critiqued that day, had to sit very quietly and listen for the rest of the meeting. I can't remember who else was at that meeting nor whose stories were on the block, but I remember that by break time, two or three hours after Connie had

arrived, she had opened like a flower and we talked about writing with her side of the conversation flowing like a river that had just broken the dam.

"Santa Titicaca" *Worlds of Fantasy*
1970-1971

In 1977 we attended the Milford Writers workshop together. The entire workshop went to the Star Wars premiere in Colorado Springs, and the movie was the springboard for discussion many nights in a row. Many Milfordians condemned Star Wars as being *mere* space opera, without the substance we strive for in *real* science fiction. Connie and I said we liked space opera. That, the more disparaging Milfordians maintained, was as bad as liking gothic romance. Connie and I said we liked gothic romance. Connie explained that everyone in the room was wrong in assuming that the space opera formula was a space ship, a boy, and a wise old uncle/scientist, and that the gothic formula was not a castle, a girl, and a hero to perform the rescue. She provided the true formula, which brought the accusations of infusing trash with imagined qualities of *real* writing. Only I extolled her incisiveness, for everything she had said about the formula was true. Some Milfordians then said that if we really believed in the space opera/gothic formula we should write one. I remember looking across the room and meeting a fixed gaze from Connie, seeing an enigmatic smile: *Let's show them!*

"Capra Corn" *Galileo*, July 1979
"And Come from Miles Around" *Galileo*,
September 1979
"Daisy, in the Sun" *Galileo*, November 1979

At the Milford Conference in 1980, Connie endeared herself to Milfordians by leading them on a "short" hike to a waterfall in Telluride Canyon. The science fiction world almost lost George R.R. Martin in his engineer boots to the scree, and Nick Yermakov in his cowboy boots (New York's version ... snakeskin leather, I think) on the moss-covered rocks above the falls. But Connie was surefooted as a mountain goat and insistent that all continue with the airing, despite the perils. She was wearing a sweater and jeans, tennis shoes without

socks. We ate sack lunches and watched the rainbow in the mist, all the better for some physical exercise after days of sitting, crowded around a table, critiquing stories. Before we left the falls, I saw her pick up candy wrappers and a potato chip bag, automatically stuff them in her pocket before heading back to town.

"The Child Who Cries for the Moon" in *A SPADEFUL OF SPACETIME*, Ace Books 1981

"Istress Call" in *THE BERKLEY SHOWCASE*, VOLUME 4, 1981

"Lost and Found" *Twilight Zone*, January 1982

"Fire Watch" *Asimov's*, February 1982

"The Father of the Bride" *Twilight Zone*, May 1982

"And Also Much Cattle" *Omni*, April 1982

"A Letter From the Cleary's" *Asimov's*, July 1982

"Mail Order Clone" *F and SF*, August 1982

"Service for the Burial of the Dead" *F and SF*, November 1982

In 1982 in Glenwood Springs, another Milford, and Connie and I put the *WATER WITCH* manuscript on the block. Connie sat with her note pad on her knees, pencil in hand. She had the innocuous look of a serious student. She looked up during the critiques only to raise her brows at me when anyone announced they'd read the whole novel or to say they'd found yet another nit-- Our hero's eyes had changed from blue to grey, or an unintentional pun. *Is this the worst of it?* she seemed to be saying. Ed Bryant summed up the critique, flat, deadpan, "It probably will sell." Connie blinked, her eyes glazed. At least half the people in the room had been at Milford in 1977, and they looked funny eating crow. Connie didn't laugh, at least, not until much later when we were alone.

Water Witch (a novel with Cynthia Felice) Ace, 1982

"The Sidon in the Mirror" *Asimov's*, April 1983

"A Little Moonshine" in *CHRYSALIS 10*, Doubleday

I couldn't be in New York in 1983 to watch Connie be called up twice to receive her Nebulas. But I did watch her accept her

Hugo in Baltimore. She was wearing a pretty dress and a big smile. She took the microphone and gave thanks that, in the way sincere gratitude often does, sounded a bit corny and made us all so glad to have known her all along. After the Hugos, Connie was the belle of the balls, her smile triumphant and ironical, her conversation carried away by whims and exhilaration. Yet before we left Baltimore the next day, she was back at work with a research trip to Menchen's grave, during which she filled a sheaf of papers with notes, returning barely in time to make it to the airport to catch our plane. She hand-carried the Hugo and the notes, protective of them as equal treasures, stories past and stories future.

"Blued Moon" *Asimov's*, January 1984

"Cash Crop" *The Missouri Review*, March 1984

"Substitution Trick" in *Whispers V*, Doubleday

"With Friends Like These" in *Berserker Base*, Tor Books

"And Who Would Pity a Swan?" *Asimov's*, January 1985

"The Curse of Kings" *Asimov's*, March 1985

"The Pony" *Mile High Futures*, November 1985

Fire Watch (short story collection) 1985, Bluejay Books

"Spice Pogrom" *Asimov's*, October 1986

It's winter in 1986. Connie and I are walking, airing ourselves after a work-session lunch, talking as we often do about our favorite subject, writing. We've just finished *Light Raid* the new collaboration, and Connie's already talking about the new solo story she's working on. I look at her. She's wearing a rust-colored Holubar parka that she sewed up herself and the wind is making her ears turn pink and mussing her dark hair. There are a few grey hairs now, and a few on my head, too. There's something shy about her smile as she talks about her new story that reminds me of the day I first met her. She doesn't look like a national treasure, or a holder of two Nebulas and a Hugo. She

doesn't look much like anything except cold out here in the wind. And yet I know there's no end to what she can write, that we'll read ever more remarkable stories from her for years to come.

"All My Darling Daughters" in *BEST SCIENCE FICTION OF THE YEAR, 1986*
Tor Books

"Chance" Asimov's, May 1986

"Lord of Hosts" Omni (upcoming)

LINCOLN'S DREAMS (novel) May 1987,
Bantam Books

LIGHT RAID (a novel with Cynthia Felice)
upcoming from Ace

"Schwarzschild Radius" in *THE UNIVERSE*
(upcoming winter 1987) Bantam Books

The short stories of Connie Willis may also be found in the following anthologies: *STARRY MESSENGER, THE BEST OF GALILEO, THE 1980 ANNUAL WORLD'S BEST SF, L'UNIVERS, TOP SCIENCE FICTION, ASIMOV'S WONDERS OF THE WORLD, THE NEBULA AWARDS #18, THE HUGO WINNERS, GREAT STORIES FROM TWILIGHT ZONE, TOP FANTASY, SPACE OF HER OWN, THE 1983 ANNUAL WORLD'S BEST SF, THE BEST SCIENCE FICTION OF THE YEAR #13, THE YEAR'S BEST SCIENCE FICTION, TERRY CARR'S BEST SCIENCE FICTION OF THE YEAR, THE 1985 ANNUAL WORLD'S BEST SF, ISAAC ASIMOV'S FANTASY, and THE 1986 ANNUAL WORLD'S BEST SF.*



X-CON XI

June 12 - 14 1987
Olympia Spa & Resort

with

Hal Clement
author of ICEWORLD and
MISSION OF GRAVITY

Erin McKee
artist guest

and

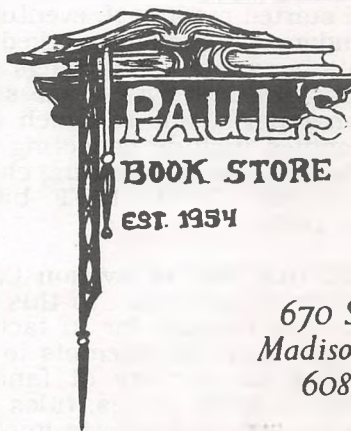
jan howard finder
fan guest, art auctioneer and (wombat)

Pre-Registration: \$15.00

For more information write to:

X-Con Ltd
P O Box 7
Milwaukee
WI 53201-0007





670 State Street
Madison, Wisconsin
608-257-2968



AVEDON CAROL

by Patrick Nielsen Hayden

"My credentials for [TAFF] are that once upon a time I started reading sf, eventually discovered fandom, went to (and worked on) some conventions, wrote some things and built some fanzines, and even wrote some creditable con reports, one of which was fake. My hobbies include collecting the humour of Hemingway and wearing cheap shoes." --Avedon Carol, TAFF ballot platform, Fall 1982

THE PROSAIC HISTORY of Avedon Carol reveals less than it conceals. In this one aspect she is not unique, for in fact all fanhistorical narrative--all attempts to pin the timebinding subjectivity of fandom down to a grid of dates, places, titles and proper sequence--all such efforts imply a concept of progression and mounting achievement which is inimical to our real experience of the microcosm. I cannot detail Avedon's Fannish Career because

fandom is not about careers; fandom is more like a cocktail party on a Moebius strip. Linear history tells us only that she entered the Washington (DC) Science Fiction Association in 1974, hobnobbed around local cons and get-togethers for a couple of years, and then burst like a thunderclap onto the general fannish scene with a sudden storm of funny, feminist, polemical, and hip letters, articles, and fanzines. But this is mere chronology. By 1977, when the Women's Apa hit its stride as the focus for a new generation of talented (and politically outspoken) fans, it was as if Avedon Carol had always been there: a seasoned BNF from the 1950s one felt, perhaps a veteran of the Staple Wars and a combatant in the first Worldcon's Exclusion Act. There was more truth to this subjective perception than may be found in mere facts.

"Why you should vote for AVEDON CAROL FOR TAFF, meyer, is what this is about. Avedon should win TAFF because she liberated Europe, and saved Great Britain during World War II. She assassinated George Lincoln Rockwell, and created the Doors. She's been publishing Fine Fanzines for years. She's done splendid programming for Disclaves, and is working on fan stuff for the upcoming Worldcon in Baltimore. She has given her life for rock and roll, and now refuses to listen to anything post-1972. [...] She's a con fan, and a fanzine fan, and she knows Where It's At, boss." -- Gary Farber, EPIPHANY #1, December 1982.

What inspired such reactions? Simply, to many of us Avedon Carol represented a new synthesis of *attitude* (an important concept, despite its corruption into a trendy buzzword). In fandom, we already had mundane political debate, but all too often it bogged down in overabstraction (hard to get too concerned when everyone in the debate is comfortably middle-class anyway) and died in terminal humorlessness. We already had dedication to fanac as a pursuit inherently worthy for its own sake, but even among the most energetic fans this approach tended to collapse into internecine squabbling for lack of anything further to talk about. And of course we'd already had periodic

intrusions of hip sensibility into fandom, something we'd always needed ("Fans are squares," said F. Towner Laney in 1946, and he's still right) but which we'd never known quite how to react to.

Somewhere in the interstices of Avedon's first explosion of fanac, however, many fans of the period 1976-1978 abruptly realized that all those half-ried elements, all that disparate stuff might in fact combine into a workable mix, a new approach to fandom, a new style which integrated our impulses as fannish fans *and* as political radicals *and* as participants in popular culture. A crucial part of this was our amazement that someone as patently, um, *cool* as Avedon would *want* to be so involved in fandom in the first place--for, then as now, even the most talented fans tended to labor under the delusion that somewhere outside of fandom there existed scads of hip mundanes having a much better time than we were, rocking and rolling their way through brilliant lives while we hung around hotel corridors reinforcing each other's social inadequacies. Through no fault of her own Avedon bore several resemblances to the dynamic mundanes depicted in this hallucination, yet here she was: energetically getting *into* fandom, taking all its idealistic promise with perfect seriousness, attempting to Be A Fan exactly the way all the received fannish wisdom recommends. Well, since then the heavens have shaken and the earth trembled several times each at least, and from this vantage in 1987 it's hard to make out the shape the crater took upon first impact. Shrubs and grass have sprouted, and we've become used to seeing that mile-wide dent as part of the landscape. But it was one hell of an impression at the time, let me assure you.

"If you are young, you are too young to know any better. If you are old, you must be getting senile. When I was four years old, I told them school was fucked up, grownups were unfair, and that they were doing it

wrong. They said I would think different when I got older. But they weren't as old as A.S. Neill, and he said the same things I said.

"21 years later, I still think school is fucked up, grownups are unfair, and they are doing it wrong."

--Avedon Carol, MACHO, September 1977

"During one panel [on feminism in fandom, at Suncon] Ann Weiser said to the men in the audience, 'Hey, we don't want to be called girls, or chicks, or broads, or ladies, or any of those. Call us...' 'Dykes,' said Avedon Carol. 'Right! Dykes!' Ann cried, raising a clenched fist and then collapsing under the table in laughter."

--Terry Carr, DIASPAR #19, November 1977, reprinted in *Between Two Worlds* (Boston: NESFA Press, 1986)

"'You're some kind of idealist, right?' I asked myself. 'You think *someone* should write good fanzines, just like *someone* should be a good president, or *someone* should write to their congressperson, or *someone* should complain to the networks about censoring the not-so-dirty words -- but it shouldn't be you, because other people are supposed to make this an already-perfect world for you to enjoy.'

"'Right,' I answered myself. 'Dan Steffan can make the perfect fanzine. Or Teresa and Gary and that crowd.'

"'Who said anything about it being *perfect*? Anyway, Ted says you ought to have a mission, and he ought to know.'

"'Oh.'"

--Avedon Carol, BLATANT #8, Spring 1981

"Life is just like high school, only there's more places to eat."

--Avedon Carol, WSFANAC #2, Fall 1980

Tone is important: tone, timing and connotation. Style *is* content. Within fandom, Avedon has never specialized in discrete Major Works: while we remember several longer fanzine articles she's

published over the years, most of her writing of that sort has appeared outside of fandom. In the context of our microcosm, Avedon's most concrete achievement has been the use of her role as a performer to promulgate a discourse which encourages and validates the kind of idealism that's gradually leached out of mainstream society during the last decade.

Yet for all that idealism, through Avedon's polemic there has always run an underground stream of clear thought, "common" sense of a sort that anyone can relate to no matter what their social or political prejudices may be. "I spend a lot of time imagining that I'm on a TV talk show," she once explained, "and I've got three quick bites in which I've got to explain, say, why hiring lesbians to be teachers isn't going to destroy the moral fiber of American kids." As a result, whenever the argument gets too abstracted from primary reality, Avedon will be the one who brings it back to earth. However she comes by this rhetorical skill, in fandom it's a quality beyond price.

"Now, in 1977, we're still hearing that tired old refrain 'but men are oppressed by the system too.' We know it, Charlie, that's how we got here."

--Avedon Carol, THE INVISIBLE FAN #4, Fall 1977

"This fanzine is a fanzine. It is produced for the purpose of fanac. Real fanac. You remember that stuff? We do it for fun. Why? Because we like you (c'mon, pick up your cues)."

--Avedon Carol, colophon to LIFE SENTENCE, November 1984

"Nah, you don't understand. 'Tolerance' is just a word people use when they're trying to avoid an issue. It's easier than confronting that issue. All them hippies saying it's cool to be queer, man, I know a guy who's queer and he's really OK, just like a real person, and like that. Beats thinking' about it."

--Avedon Carol, PROFESSIONAL VIRGIN, February 1981

"But I agree completely with your idea that we should stop downplaying fandom as a 'literary society.' I have come to the conclusion that the biggest mistake fandom ever made was to let the idea of Party Land overtake the image. 'Come to Fandom and Talk Seriously About Science Fiction'--that should be the image. After we lure in the elitist little intellectual bastards, we'll shut the doors and have a party. But don't fucking tell anyone, or they'll want our beer."

--Avedon Carol, letter in FLASH POINT #8, February 1986

A seeming disjunction obtains in the quotes from Avedon presented thus far: those from her first several years in fandom come largely from discussions of feminist issues, whereas those from more recent years concern fandom and fans. In increments, the committed feminist became an equally committed fan, just as concerned with the well-being of the microcosm (which is to say: her friends, her home) as she had ever been with the macrocosmic political questions that she arrived in fandom discussing. In this new concern, certainly, her background in Movement debate has stood her in good stead, has enabled her to confront ancient and tangled disputes (some of which must have seemed eerily familiar) with overdue doses of good sense. What, indeed, is consciousness-raising but a technique for making people recognize common experience despite major differences in background and outlook? By now, if the fannish discourse didn't already have Avedon Carol in it, it would be desperately necessary to invent her. One more example should suffice. Not long ago, a number of fans charged that too much writing in fandom consisted of nothing more than "celebrity-style gossip" about other fans, and that furthermore the only true art in fandom lay in writing material on subjects completely outside the social experience of fandom which most of us share. To this Avedon, herself no slouch at the sort of writing these critics were praising, replied:

"The social network in which I find myself so mired is one composed largely of people who write, and what they write about most often is themselves, each other, and their passions. To read each piece, or the body of work of each author, as no more than a discrete work of art [is] to deny the fundamental humanity of the creators of these works. These are people who reach us frequently, and who respond to our writings as well; to deny the interrelationship we have with each other, as friends, would be to deny our own humanity. Yours is not just the meaningless byline of some stranger who writes for the Sunday newspaper; we write together in a conspiracy of creative friendship that combines the cocktail party with the jam session and transcends any distinction between 'art' and a society of friends, acquaintances, and lovers."

--Avedon Carol, CHUCH #1, February 1986

Feminist polemicist to fannish critic: a *seeming* disjunction, I called it, but not a real one. In the final analysis, life, politics, art, and performance are one; dichotomous analyses serve only to muddy the central question of how we should treat with one another. As macrocosmic centrist and microcosmic critic, Avedon Carol has kept the attention of those around her on that central question; for her ability to do so, and to entertain and provoke us in the process, she has been honored before and, here at WisCon, is honored again.

Program book Guest of Honor appreciations usually focus on a resumé of their subject's specific works and accomplishments, sometimes garnishing the result with effusions about what a warm, lovable party animal the guest is. So far I have attempted instead to explain how it is that Avedon Carol is significant in fandom: exactly where she fits in with the endless cocktail party on the Moebius strip. But here at the end, a quick resumé and description would probably be in order.

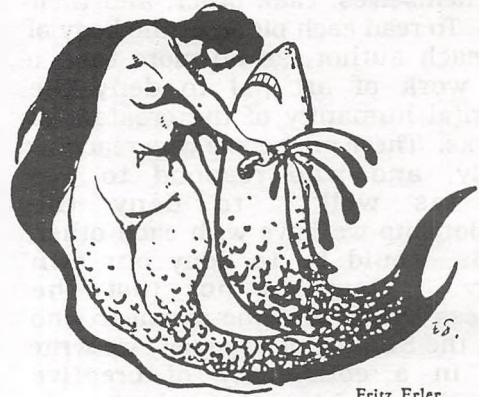
Officially, Avedon Carol lives in London with her husband since 1985, artist, writer, and editor Rob Hansen, with whom she co-edits two fanzines: CHUCH, their own joint project, and PULP, which they co-edit with A. Vincent Clarke and Pam Wells. In addition she continues to publish her own solo personalzine BLATANT, which has appeared since 1981. Since 1976 she has contributed articles, substantial letters, and reviews to many major fanzines, including MYTHOLOGIES, JANUS, RAFFLES, TELOS, DEADLOSS, FOUNDATION, GAMBIT, and XENIUM. In the late 1970s she edited the genzine THE INVISIBLE FAN; later, she co-edited HARLOT with Anne-Laurie Logan and Ken Josenhams, and in 1983-84 she co-edited the award-winning (and deplorably funny) one-shots RUDE BITCH and DEAR RUDE BITCH with Lucy Huntzinger. She has also been a member of A Women's Apa since its inception. For many years she was a driving force in the Washington (DC) Science Fiction Association, and arranged much of the programming for that group's convention, Disclave; in 1983 she ran the fannish programming track (under budget!) for the Worldcon in Baltimore, ConStellation. That same year she travelled to the British National SF Convention in Glasgow as the elected delegate of the Trans-Atlantic Fan Fund; she moved to London permanently two years later.

Unofficially, Avedon Carol is short, dark, loud, vulgar, funny, smokes too much, complains incessantly about cold weather, and takes forever getting out of the bathroom in the morning. WisCon attendees who haven't previously met her are very likely to find her friendly, provided that they speak to her as if she were a human being rather than a giant and powerful Big Name Fan. Regarding this dubious status, she has recently written, "I don't feel like being called a BNF is necessarily any kind of useful achievement...seeing as how it seems to mean I'm no longer expected to operate as if I had ordinary human emotions and motivations. I had a pretty good time when I was just a neo who had to introduce myself to everyone." Interesting people (some new

ones, even), good conversations, the usual low-rent good time of an American convention: one suspects that these elements, more than any Guest of Honor hoopla, would make Avedon feel really honored here. Well, how would *you* feel?

"A few days [after the 1980 Worldcon] I looked at the Noreascon program book for the first time, and found I was listed in the 'Who's Who.' It said 'Avedon Carol is a provocative letterwriter, editor of THE INVISIBLE FAN, and one of fandom's most knowledgeable and articulate feminists.' Ha ha. No one who met me at Noreascon will ever recognize me from *that*."

--Avedon Carol, HARLOT #2, Spring 1981



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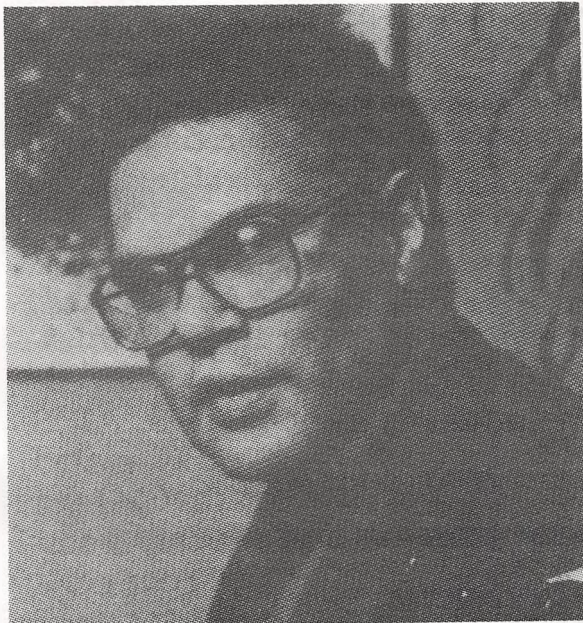
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SAMUEL R. DELANY

by Janice M. Bogstad

"We read not the flame
But the ashes left
From the conflagration"

William Carlos Williams: Patterson

"What Strikes a Writer at the heart of a sentence so that at last, when it lies limp on the page, clarity and contour are gone, along with energy and precision?" S. R. Delany, WisCon 5 panel transcript of "The Early Delany", *New Moon*, no.3.

It is given to most wordsmiths to write either fiction or criticism and we in fact sometimes feel more like masons who stick word-bricks together with thin lines of mortar. To reflect as a critic on the processes operating within a fictional work is expected. To reflect as a writer of fiction on the critical process within a fictional

work is more rare and has caused the invention of words like meta-fiction. To reflect both processes upon one another is the continual practice of S. R. Delany. One can learn as much about critical thinking from his fiction as one does from most people's critical writing. Whereas I sometimes feel like a mason, sticking words together, or a coroner left with the remains of a once live entity after the flame of inspiration has burned out the possibilities of language, my experience of Delany's writing is that of an explosion sending consciousness off in many directions. We hear words such as meta-fiction, meta-linguistics, or meta-criticism, and these are applied to the literary processes by which one is made to step back from writing and indeed consciousness itself and contemplate their relation to other systems. Whatever elementary understanding I have of these meta-processes comes in part from the study of Delany's fiction and criticism, for in his attempts to exemplify certain critical systems in his fiction, he demonstrates their strengths and their weaknesses.

It is hard for people of my generation to imagine SF without Delany, without his unique perspective on the ideal mechanics and the ambiance of a genre which comes across in both of his kinds of writing. He has been a significant part of the maturation of science fiction into its ideal forms virtually from the publication of his first book, *The Fall of the Towers* (1962). At the time, he was 20 and describes in some of his later essays the enthusiasm he had for literature and his attempts to create a modern American novel in science fiction form. He has been at the forefront of several developments in SF over the last two-and-one-half decades. The novel *Babel 17* (1966) dealt with linguistics and consciousness at a time when structuralism (which focuses on these questions) was virtually unknown in America. This same novel has a female protagonist, an even more rare development in SF of that time. *Nova* (1968) transforms an adventure tale with

the conventions of a space journey into a unique literary experience, but equally as interesting were his collaborations with Marilyn Hacker and the *Quark* anthologies, introducing SF that displayed experimentation with literary technique, now sometimes called the "New Wave". *Empire Star* (1966) has been read as an investigation of the personal implications of time-dilation theories of physics, but also as an illumination of the destructive social implications of white subjugation of blacks. His longer and most republished novel *Dhalgren* uses parallel narratives, found manuscripts, and a geographical free-space identifiable as nowhere but recognizable as a decaying inner-city.

The more recent fantasy works, *Tales of Neveryon* (1979), *Neveryona*, and *Flight From Neveryon* (1985) and his latest novel, *Stars in My Pocket Like Grains of Sand* (1986) resemble each other as little as they do the earlier books. And yet they are all unmistakably Delany. One finds some reflections on a modular calculus in the science fictional *Triton* and again in the fantastic *Flight from Neveryon*. They carry on as does the structuralist endeavor itself into post-structuralist concerns with ever-expanding sign systems (semiotics) on the social, and psychological planes. Yet they are science fiction and fantasy, using the conventions of a genre with an established readership to their full potential. And then there is the critical writing for which he recently received the Crawford Award to add to the many Nebula and Hugo awards he already possesses. And like Lacan, one critic he has quoted, his spoken and written words often rest somewhere between the level of intensity we usually associate with the casual inspiration of the spoken and the controlled expression of the written. Do not expect that you know what he will say or write next. I don't.



Works by Samuel R. Delany

Criticism:

The American Shore. Elizabethtown, NY: Dragon Press. 1978.

The Jewel Hinged Jaw. Elizabethtown, NY: Dragon Press. 1977.

Fiction:

"Aye, and Gomorrah", in *Complete Nebula Award...*, below.

Babel-17. NY: Ace, 1966. (Also in *Complete Nebula Award*, below).

Ballad of Beta-2. NY: Ace, 1965.

"Cage of Brass", *IF*, June 1968.

The Complete Nebula Award Winning Fiction of S. R. Delany. NY: Bantam, 1986.

"Corona", in *Distant Stars*, below.

Dhalgren. NY: Bantam, 1975.

Distant Stars. NY: Bantam, 1981.

"Dog in a Fisherman's Net", *Quark* 3, May, 1971.

Driftglass: Ten Tales of Speculative Fiction. NY: Signet, 1971.

The Einstein Intersection. NY: Ace, 1967.

Empire. NY: Byron Press Visual Publ, 1978.

Empire Star. NY: Ace, 1966. Also in *Distant Stars*, above.

"A Fabulous Formless Darkness", in *Complete Nebula Award*, above.

Fall of the Towers Trilogy. NY: Ace, 1970.

Flight From Neveryon. NY: Bantam, 1985.

Heavenly Breakfast. NY: Bantam, 1979.

"High Weir", *IF*, October 1968.

"House of Fire", *Amazing Stories*, July 1968.

The Jewels of Aptom. NY: Ace, 1968.

Neveryona. NY: Bantam, 1983.

"Night and the Loves of Joe Dicostanzo". In *Alchemy and Academe*. Comp. by Anne McCaffrey, Garden City, NY: Doubleday, 1970.

Nova. Garden City, N.Y.: Doubleday, 1968.

"Omegahelm", in *Distant Stars*, above.

"The Power of the Nail." *Amazing*, November 1968. Co-authored with Harlan Ellison.

"Prismatica", in *Distant Stars*, above.

"Ruins", in *Distant Stars*, above.
Stars in My Pockets Like Grains of Sand. NY: Bantam, 1985.

"Star Pit". *IF*, February 1967.

Tales of Neveryon. NY: Bantam, 1979.

Tides of Lust. NY: Lancer, 1973.

"Time Considered as a Helix of Semi-Precious Stones", in *Distant Stars and Complete Nebula Award*, above.

Triton. NY: Bantam, 1976.

"We, In Some Strange Power's Employ, Move in a Rigorous Line", in *Distant Stars*, above.

Delany, S.R. and Marilyn Hacker, eds.
Quark 1. NY: Paperback Library, 1970.
Quark 2. NY: Paperback Library, 1971.
Quark 3. NY: Paperback Library, 1971.
Quark 4. NY: Paperback Library, 1971.

A Few of the Critical Studies on S. R. Delany:

Janus, 12-13. Vol 4, No. 2/3, Summer/Autumn 1978. Various articles by and about Delany.



New Moon. Vol. 1, No. 3. Spring, 1983. Transcripts of WisCon V panel discussions, with Badami, Bogstad, Delany, Kaveny, McClenahan, Moylan.

Moylan, Thomas P. *Demand the Impossible*. London: Methuen, 1987. Study of modern heterotopias including *Triton*.

Slusser, George Edgar. *The Delany Intersection*. Milford Series: Popular Writers of Today. Vol. 10. San Bernardino, CA: The Borgo Press, 1977.

Weedman, Jane Branham. *Samuel R. Delany*. Mercer Island, WA: Starport House, 1982. Includes bibliography of fiction and criticism which follow brief analyses of Delany's fictional works up through *Tales of Neveryon*.

The following individuals and businesses have contributed to the WisCon special guest travel fund.

 Karen Axness
Janice Bogstad
Chris Key, Bookseller
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Steve Johnson
Phillip Kaveny
Hank Luttrell
Midwest Book Review
Diane Martin
Lucy Nash
Carrie Root
Richard Russell
Greg Wood


PROGRAMMING DEPARTMENT

Panel moderators are indicated in boldface.

1. CLARION (& OTHER WRITERS WORKSHOPS?) 1 hr. **S. Blom**, L. McGuff, J. Cooke

Former participants in Clarion and other workshops discuss their experiences, of what value the workshops were to their writing and what they think the ideal student should be like.

2. DEBATE: IS MEN'S CULTURE DUMBER THAN WOMEN'S? 1hr. **H. Kiefer**, A. Carol, R. Russell, G. Rihn

A not-too-serious examination of the differences between men's and women's habits and social activities. We intend to hold the sexual politics to a minimum, and have some fun looking at ourselves and our passions.

3. INTERVIEW WITH AVEDON CAROL 1hr. **P. Nielsen Hayden**, A. Carol

The best way to get acquainted with one of WisCon's GoH, here from England to sample the delights of a Wisconsin winter.

4. FANORAMA, Part I 1.5hr. **Jeanne Gomoll**, G. Farber, R. Hansen, L. McGuff, T. Nielsen Hayden, S. Shiffman.

5. FANORAMA, PART II 1.5hr. **Jeanne Gomoll**, D. Howard, P. Nielsen Hayden, T. Weber, M. Feder.

Just for you, WisCon has imported rare examples of the genus *fanus fanzinus* for your edification. Many specimens of this breed will read short fanzine pieces of their own, or a favorite fanwriter.

6. FILMS OF FRANK CAPRA 1hr. **H. Kiefer**, C. Willis, A. Widner, R. Russell

Connie Willis and her cohorts will discuss the screwball comedy films of Frank Capra from which she draws inspiration. What are his films like? How would Capra have directed a science fiction film? Clips of those scenes Ms. Willis identifies as most significant to her will be provided via videotape.

7. MEN IN SF (WHAT ARE THE STEREOTYPES?) 1hr. **L. Spiess**, S. Blom, S. Gazdecki

The panelists will discuss male stereotypes in SF. Women's stereotypes have been discussed, but at times it seems to be assumed that real-life (mundane?) men really are like the typical SF protagonist.

8. IS AMERICA STANDING TALL IN EUROPE? 1hr. **Spike**, R. Hansen, P. Nielsen Hayden, A. Carol, R. Stokes

Have you ever wondered how the other half lives? European reactions to U. S. politics and foreign policy will be explained and discussed.

9. WHAT IF HITLER HAD WON OUR CIVIL WAR? 1.5hr. **S. Shiffman**, C. Willis, W. Shetterly, J. Singer. A. Hooper

This is last year's "Mucking About with History for the Fun of It", an action-packed alternate universe/alternate history panel. The audience will be invited to participate in this brainstorming in paratime event.

10. COMMON SENSE SELF-DEFENSE 1hr. **K. Scheller**, K. Werner, E. Olsen

Women do not have to be victims. Our hour will be used to present simple techniques that can be used by women to protect themselves in everyday life. We emphasize a common-sense approach geared towards women, with first a discussion and then a demonstration with a volunteer aggressor.

11. FANZINE PUBLISHING: WHAT'S NEW? 1hr. **J. Gomoll**, R. Hansen, R. Byers, M. Feder, L. McGuff

Faneds and others from around the U.S. and the U.K. get together to try to put their collective finger on the pulse of this oldest type of fanac.

12. HOW TO SUPPRESS WOMEN IN SF 1hr. **J. Gomoll**, D. Howard, T. Nielsen Hayden

According to Joanna Russ it's not necessary to practice sexual apartheid to suppress women's creations. A distracting sleight of hand and abracadabra! The illusion is created that none exists. Easy.

13. THE CRITICAL DIFFERENCE: WHEN IS FICTION THEORY? 1.5hr. **J. Bogstad**, S.R. Delany, T. Moylan, R. Stokes

The expected relationship between theory and fiction is that theory is used to explain fiction, but in many cases a theoretical stance is startlingly expressed in a fictional work. The interpenetration of two types of writing forms the backdrop for our discussion of Delany, Dick, Russ and other writers and critics.

14. HARD SCIENCE: A WOMAN'S PLACE? 1hr. **B. Gilligan**, L. Spiess, J. Hawkins, S. Kinast-Porter

Do you need a Ph.D to write Science Fiction with Real Science? Is good science a requirement for writing science fiction? Are fans too critical?

15. THE FREE AMAZONS OF DARKOVER 1hr. **T. Kolney**, E. Krueger, G. Balter

Join a free-wheeling discussion on Marion Zimmer Bradley's controversial Renunciate Guild. Can the Oath have meaning on Terra? What can feminists learn from this parallel society? If a Guildhouse opened tomorrow, would you be there?

16. CYBERDYKES, CYBERDRONES AND CYBERCLONES: MACHINE IMAGES OF WOMEN IN THE MASS MEDIA/MASS MARKET 1hr **N. Moody**, J. Bogstad, R. Stokes, B. Friend

OK No, these are not terms for another new SF subgenre. They were extrapolated by some of the panelists to describe the many images of women in mass media and mass market SF of today which rely on militaristic or mechanistic metaphors. Why was Ripley encased in an exoskeleton in the battle of the *Aliens*? Why did *Star Trek*, *The Movie* use a cybernetic female in skimpy shift and high-heels? What do Halo Jones and Laser Eraser mean in the context of British and American comics? Can a cyberdyke be a feminist figure or a cyberdrone a believable male or female hero? Our answers to these questions may not be the same as yours.

17. CYBERPUNK 1hr. **P. Kaveny**, M. Fisher, I. Rogers, H. Kiefer, K. Axness

What are we talking about? Is this just a marketing catch word or a useful framing term for the leading edge of SF, the genre of the late 20th Century?

18. DOCTOR WHO AND WOMEN 1hr. **D. Daemmrich**, M. McFall, P. A. Karr, T. Benton

Like any popular television series, "Doctor Who" presents stereotypical images reflecting cultural assumptions about gender. The panel will look at examples of gender roles and the underlying assumptions behind those images.

19. MEDIA: DISCUSSION OF WISCON FILM PROGRAM 1hr **H. Kiefer**, M. DuCharme, I. Rogers

Your chance to tell us what you think of this year's film program. Perhaps we will even get into why media fans buy so many books.

20. SF FILMS OF 1986: THE YEAR OF THE FAMILY 2hr **R. Russell**

Videotapes and handouts will be distributed. The annual movie-review program will look at more than 40 F&SF films from 1986, rate each one, show clips of some of them, and feature the presentation of the Muffy to the worst movie of the year. Everything from *Aliens* to zombies is fair game. Audience participation isn't just encouraged, it's required.

21. MIDNIGHT PANEL: VAMPIRES 1hr .
G. Rihn, K. Koenigsberg , M. DuCharme, J. Shivers

The vampire genre from fresh as well as jaded perspectives. We'll swap stories about authors and movies. The best way to appreciate your favorite night creatures!

22. K/S FICTION: WOMEN'S FANTASIES
1hr. **D. Daemmrich**, E. Kozak, E. Bjorklund, C.K. Hinchliffe

Why do women write erotica? And why do they write erotica based on characterizations from the television series "Star Trek"? A panel of erotic literature that promises to go "where no man has gone before!"

23. WOMEN AND MASS-MARKET GENRES
1hr **J. Bogstad**, P. A. Karr, M. Snyder, B. DeWeese, J. Coulson

Librarians and writers discuss the all-too-common relegation of genres in which women are published to the position of 'marginal' literature. (SF / Fantasy / Mystery / Romanace)

24. CONTEMPORARY SF MODELS OF SEX AND GENDER 1hr. **J. Bogstad**, L. Steele, M. O'Brien, S. Haden-Elgin, G. O'Malley

When LeGuin wrote *The Left Hand of Darkness*, she claimed to be getting at what it means to be human rather than male or female. When Russ wrote *The Female Man*, she explored various social settings for the same basic character. Much fiction has been written in recent years that participates in the ongoing debate on the precise nature of the relationship between one's physiological sex and one's social gender. Books by writers such as Elgin, Steele, Felice, Kellogg, Tepper, Lindholm, and others will be discussed in light of this question.

25. SHAPE-CHANGERS IN FRENCH AND ENGLISH LANGUAGE SF 1hr **J. Bogstad**, P.C. Hodgell, G. Rihn, G. Schnobrich

The shape changer is an old figure in sf and fantasy as well as in mythology. The werewolf is only one of the many which have been reshaped in books by Butler, De Lint, Hodgell, Lindholm, Tepper, Rivkin, Drummond and De Quebecois. Shapechangers in general, as well as their history, will be discussed along with the use of these figures as loci of power for women.

26. STAR WARS 1hr **E. Larson**

The DEATH of STAR WARS; was there hope after the Ewoks?

27. WOMEN WRITERS YOU PROBABLY SHOULD BE READING 1hr. **T. Porter**, K. Axness, J. Scrivner

In this year's manifestation of the longstanding WisCon panel, "Writers you probably haven't heard of," participants will bring to your attention books by new or neglected women writers of SF and fantasy.



28. UNICORNS IN ANCIENT MYTH AND MODERN FANTASY 1 hr. **C. Currier**, B. Friend, T. Benton

A discussion of classical unicorn lore in the Western tradition by a dyed-in-the-wool unicorn enthusiast, as well as a look at what modern fantasy authors like Scarborough, Beagle and others have done with this lore.

29. THE REAL ALTERNATIVE HISTORY 1 hr. **P. Kaveny**, B. Coulson, J. Lobdell, M. Greenberg, A. Budrys

A discussion of the development, direction and potential of this seemingly inexhaustible theme in SF and Fantasy.

30. COLONIAL SF: AUSTRALIA, CANADA, INDIA 1 hr. **N. Moody**, J. Scrivner, J. Bogstad

It's time to look at SF from places other than America or Britain. Each of the panelists has informed themselves about the genre fiction of one or more of those literatures mentioned above and would also appreciate trading titles and authors with you.

31. THE GENERIC TOLKIEN: LOOKING BACK FROM WEATHERTOP OR A PREVIEW OF MYTHCON-1987 1.5 hr. **R. West**, J. Rateliff, J. Lobdell, R. & D. Pavlac, T. Santoski

Mythcon: the annual conference of the Mythopoeic Society, will take place at Marquette University, Milwaukee, WI on July 24-27, 1987. Come to the panel and find out about Mythcon.

32. WHY WRITE MODERN FANTASY? 1 hr. **C. McClenahan**, P. C. Hodgell, M. Snyder, S. Delany

Critics and writers will examine reasons behind their interest in fantasy as a medium for their expression of contemporary interests and ideas. This

topic is also of interest where a writer chooses to work in two genres and writes such very different works in these genres. Delany is one example of this phenomenon. And there are many others.

33. DELANY INTERVIEWED 1 hr. **G. K. Wolfe**, S. R. Delany, T. Moylan.

Two SF critics collaborate in interviewing Mr. Delany about his cumulative works.

34. COSTUMING FOR THE LARGER FAN 1 hr. **P. Kaveny**, J. Watson, G. Fregni, A. Bloczynski, C. Merrill

What can you do after you have left the bargain table at the fabric store with a few square yards of fake fur, velour, drapes, or how to make that bear suit that is really adorable.

35. MRS. BYRNE'S DICTIONARY: Fri/Sat eve, 3+hr. **M. DuCharme**

The word game for fans. Creativity and deceit are all you need to bring -- we supply the rest. Veteran players, welcome back to the uncomplicated rules. (We're gonna have fun now!) New players can find us by listening for the hysterical laughter.

36. WEAPONS IN SF 1 hr. **G. Rihn**, L. Schneider, Iron Monger J. O'Donoghue

Discussion of weapons policy at WisCon and other SF conventions, some of the controversies, accidents and near disasters that have caused most conventions to severely restrict their sale and use as well as practical suggestions for their safe incorporation into one's costume.

37. THE COMICS REVOLUTION 1 hr. **R. Rogge**, D. Tiedt, M. & D. Thompson

The comics explosion of 1986. Where'd they all come from? Are they as hot as they say they are? Will any of them be here next year?

38. CHEATING THE READER 1 hr. **R. S. Russell**, P. Winz., L. Spiess, P. Davenport

The panelists will contend that readers have certain reasonable expectations when they pick up a new book, and that books which fail to meet those expectations have cheated the reader. Examples include conclusionless books, inadequately researched books, and remakes.

39. PSEUDOSCIENCE REVISITED 1.5 hr. **S. Haden Elgin**, R. S. Russell (astrology), D. Tiedt (UFO), S. V. Johnson (UFO)

The WisCon 10 panel on pseudoscience ended just as the discussion was really getting going. This year we've narrowed the focus somewhat, from pseudoscience generally to astrology and UFOs in particular, and balanced the panel between pro and con viewpoints, with a moderator whose authorship of *The Gentle Art of Verbal Self-Defense* allows her to maintain decorum.

40. POST-HOLOCAUST NOVELS AS A SUBGENRE OF THE SUBGENRE OF ALTERNATIVE HISTORY 1 hr. P. Kaveny, R. C. West, K. Thompson, D. Martin

The post-holocaust novel has become pervasive in contemporary S.F. Why does it fulfill such a dark nihilistic impulse? We will be starting with the Victorian Scientific Romances, moving through several classic works, and looking at such authors as David Brin, then moving into the world of the Road Warrior films.

41. DUNSANY AS A FANTACIST? 1 hr. **J. Lobdell**, J. Rateliff, R. C. West

Some critics claim that Dunsany is responsible for our rediscovery of fantasy as legitimate adult fiction in the 20th century. A turn of the century writer, he used British legends to form his tales. Fantasy critics will relate his earlier achievement to that of Tolkien and other 20th century fantasy writers.

42. WOMEN AND LANGUAGE WORKSHOP 1 hr. **T. Porter**, S. Haden Elgin, S. Kinast-Porter, T. Garey, C. Willis

Far more than the pronoun question, the issue of women's existence in the stream of language can be engaged at the level of the word, the sentence, the dissertation, and on the written or the spoken word. Panelists have interests in this issue which range from techniques to survive a verbal encounter to whether women have a unique poetic language. Come and add your voice to the discussion.

43. INTRODUCING THE NEW FANTACISTS 1.5hr. **K. Axness**, P.C. Hodgell, C. Cooke, E. Arnason, W. Shetterly, J. Peterson

Perhaps you haven't yet read all the people listed on this panel, but each has been writing for several years. They will, under the direction of Ms. Axness, a longstanding bookseller, and Ms. Peterson, a librarian, talk about their experiences as writers breaking into SF/fantasy publishing.

44. STAR TREK: THE NOVELS 1 hr. **K. Williams**, G. DeWeese, T. Kolney, D. Tiedt

Some of these panelists collect and read Star Trek novels, and at least one writes them. Their discussion will encompass the expansion of the Star Trek universe that is allowed by the creation of this long series of novels and the talents of the many writers who created them.

45. MERVYN PEAKE'S FANTASY 1 hr. **M. Fisher**, L. Huyck, P. A. Karr

Mervyn Peake's imagination, as exemplified in the trilogy, *Titus Groan*, *Gormenghast* and *Titus Alone*, follows more the Byzantine than the medieval model. Peake experts and enthusiasts give their perspectives on his work.

46. AUTHOR READINGS 1 HR. EACH,
FOLLOWED BY AUTOGRAPHING

Listen to what authors at WisCon are writing now.

47. CRUELTY, SLAVERY, THE DOUBLE
BIND AND LOVE IN WOMEN'S SF 1 hr. **E. Arnason**, T. Kolney, T. Garey, L. Steele

All of these terms in the title of this panel are metaphors for the kinds of traps women find themselves in day by day. Writers discussed include Lynn, Cherryh, Hambly, Yarbrow, Bradley, as well as newer writers such as Steele and Felice, and perhaps even Star Trek fan fiction.

48. WHY WRITE SF? OR ART IN THE
GUTTER 1 hr. **T. Garey**, E. Arnason, C. Willis

What is the point of trying to write fiction that is artistically and morally serious in a genre that is not taken seriously, either by establishment critics or by most of the SF writers and fans?

49. E. R. EDDISON 1 hr. **T. Santoski**, V. Fleiger

One of the three non-Tolkienesque fantacists to receive attention at this year's WisCon, Eddison was the author of numerous short stories and a four-book grouping which takes place in the same fantastic setting, *The Worm Ouroboros*, *A Fish Dinner in Memison*, *Mistress of Mistresses*, and *The Mezentian Gate*.

50. WHAT'S HAPPENING TO SF CRITICISM
AND WHY 1 hr. **A. Hooper**, A. Budrys, M. Greenberg, M. Roberts, P. & T. Nielsen Hayden

Critical writers discuss the literature of SF criticism: Encyclopedias, books of criticism, book reviews, review columns and critical articles.

51. LAADAN WORKSHOP **S. Haden Elgin**
2hr.

Previous WisCon participants have been able to attend this workshop on Elgin's 'women's language' in its earlier incarnations. The women's language that was first presented in *Native Tongue* and can be studied in *The Láadan Dictionary* will be further illuminated. And this year, with the publication of a sequel, *The Judas Rose*, you have even more reasons to learn and learn about Láadan.

52. BRITFANDOM MADE EASY 1 hr. **R. Hansen**, P. and T. Nielsen Hayden, Spike, S. Shiffman

Thinking of attending Conspiracy (the Worldcon) to be held in Brighton, England this August? We've persuaded Rob to provide pointers on language and cultural differences you will encounter, and talk a bit about fanac in the UK. Other past TAFF travelers -- Americans who have traversed the Big Pond--will be on hand to kibitz.

53. FILKSONG WORKSHOP 1 hr. **S. Haden Elgin**, **J. Coulson**

Juanita Coulson, famous as a fan filksinger, writer and organizer will also be in charge of the filksong room for WisCon. She is joined by Suzette Haden Elgin, who combines her other talents as a writer with those of a guitarist, singer and writer of filksongs. The panelists will talk about filkers in general as well as demonstrate their crafts.



Julius Diez

54. GAY MEN IN MODERN SF 1 hr. **D. Smith**, S. R. Delany, B. Hoffman, D. Howard

As with other minority groups, gay men have written about their concerns by creating alternative settings in which to represent their dreams or nightmares. Some of the topics explored in SF and fantasy include gay erotica, personal choice and freedom, perspectives on teenagers in relation to gay culture, and more recently, AIDS and its potential social implications. Panelists will also discuss gay fandom and publisher responses to fantasy and SF that describes gay lifestyles.

55. YOUNG TURKS OF PUBLISHING 1 hr. **D. Martin**, R. Everts, G. Farber, M. Feder, P. Nielsen Hayden

This group will discuss making the transition from fan to professional publisher or editor. Our participants hail from Chelsea House Library of Literary Criticism, Avon Books, Science Fiction Book Club, Strange Company Press and SF-3.

56. PERSPECTIVES ON SF/FANTASY GAMING 1 hr. **N. Moody**, I. Rogers

The marketing and the sociological perspectives on gaming combine to explore this cultural phenomenon. Of course, the participants are also gamers themselves and will add this third perspective to their discussion with the assistance of the audience.

57. OVEREATERS ANONYMOUS MEETING. 1 hr.

This is a program for those who are Overeaters Anonymous members or those who are interested in the program. This is no joke and is only for those who feel that overeating has made their lives unmanageable.

58. A REAL CLOSE ENCOUNTER 1.5hr.

An alleged case of extra terrestrial contact documented in a videotape presentation. "The Meier Chronicles" documents the case of a Swiss farmer who allegedly was intentionally contacted by extra-terrestrial(s). Whether you believe or not see this video presentation and decide for yourself: is there an element of accuracy in this incident or is it a clever hoax!

59. CONNIE WILLIS INTERVIEWED 1 hr.

C. Willis, **T. Porter**, **S. Kinast-Porter**.

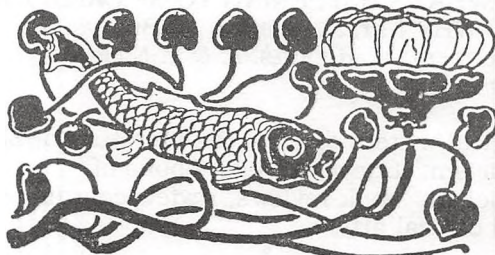
And finally, the writer GoH will be interviewed by two of her most avid fans. Not to be missed as a preview of the GoH speeches to be heard after the dessert buffet on Saturday evening.

60. AN SF MENAGE 1 hr. **J. Pettengill** and others

A free-for-all type discussion of various topics concerning SF and fantasy. Come add your voice to the others.

FAN ACCESS PROGRAMMING

Do you have a program or discussion that you'd like to see at WisCon, but nobody's doing it? Do it yourself! There are open program slots available, mostly in the evening and early morning hours. Contact the person in charge at the WisCon office for assistance in scheduling and publicizing your event.



B. Pankok

Numbers following program
participant's names indicate on which
panels they appear.

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Films Schedule

A list of additional films as well as videotapes will be available at the information table. Times for major films will be listed in the Pocket Program. Times for all films and videotapes will be posted at the film and video rooms, respectively.

Friday :

The Secret of NIMH
Quest for Fire
Cat People

Saturday :

Night of the Comet
2010
The Hunger

Night Owl Program : The films listed above will be repeated from 1 am to 5 am.

Film Descriptions

Night of the Comet (1984) (94 min.) - Campy film about two Valley-Girl-type sisters among the survivors of an apocalyptic comet. They do the traditional "we are the only people left in the world" things, like shopping, fighting off zombies with automatic weapons, and cruising for guys.

The Hunger (1983) (97 min.) - An offbeat film many consider a cult classic. Catherine Deneuve is a vampire who needs fresh blood to survive. David Bowie is her companion and Susan Sarandon is a scientist Bowie turns to for help when he begins aging rapidly. Sarandon and the vampire are drawn to each other and soon discover they don't need Bowie to have fun in bed. Special appearance by Bauhaus.

Quest For Fire (1981) (97 min.) - The only thing most people remember about this film is the missionary position, but it has more to it than that. Rae Dawn Chong makes a spectacular film debut as a woman from an advanced tribe who befriends two men whose tribe has lost its fire (literally). She aids them in their travels, and teaches them many things, including how to make fire.

Secret of NIMH (1982) (82 min.) - Animated feature film by Don Bluth (American Tail) based on the award-winning book Mrs. Frisby and the Rats of NIMH. Frisby has been changed to Brisby, but the film follows the novel faithfully. Mrs. Brisby is a mouse who embarks on a quest to find the rats of NIMH (National Institute of Mental Health), to get help for her ailing son.

2010 (1984) - Less cerebral, but more exciting sequel to 2001. Roy Scheider and HAL join a crew of Russian cosmonauts, with a strong-willed female commander, and try to save the Discovery before it's too late. But, there is something alive on Io, and the black obelisk doesn't want anyone to know! Answers all those tricky questions from 2001, and poses some new ones!

Cat People (original) (1942) (73 min.) - This black and white thriller focuses on one woman's struggle to overcome the superstitions of her past in "the old country". She is faced with questions about her sanity from her modern fiancée, and disturbing evidence that her darkest fears may not be strictly fantasy.

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NOTES

A decorative border made of repeating leaf-like motifs surrounds the word "NOTES".

NOTES

WHO'S WHO ON THE CON COM

WisCon Co-ordinator	Carrie Root
Guest of Honor advocates :	
Tom Porter & Susan Kinast-Porter	(Connie Willis)
	Spike (Avedon Carol)
Jan Bogstad & Carrie Root	(Samuel R Delany)
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Hotel Liason	Richard Russell
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Routing	Spike
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Audio-Video	Karen Jones
Projection	A Cast Of Thousands
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	Jan Bogstad & Debra Daemmrich
Secretary	Philip Kaveny
Facilitating	Nikki Ann Moody
	Dennis Tiedt
	Rebekah Rogge
Fan Programming	Spike
Social Department Head	Kim Koenigsberg
Con Suite	Janet Lewis
Filksing	Juanita Coulson
Reception	Susan Kinast-Porter
Opening Ceremonies	
	Garrison T Lundeen
Masquerade	Greg Rihn
Games	Pete Winz
	Andrew Hooper
Mixer	Orson W Lundeen

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