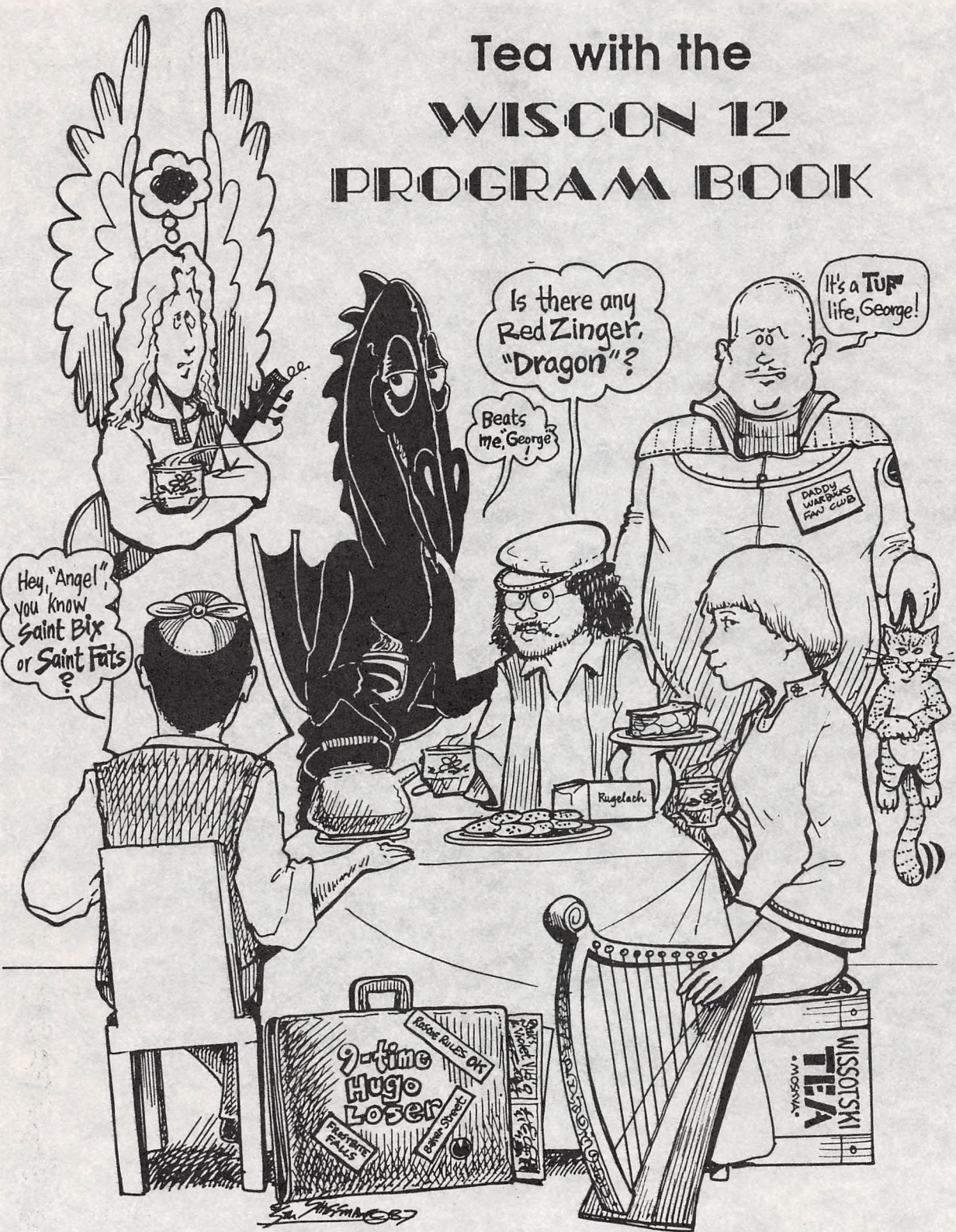


Tea with the WISCON 12 PROGRAM BOOK



KNOW YOUR CON COM

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George R.R. Martin.....Spike

Stu Shiffman..... Andrew Hooper

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Julie Gornoll

Social Department

Head..... Don Helley

Opening Ceremonies..... Don Helley

Con Suite..... Janet Lewis

Con Suite Assistance..... Dave Lawson

Con Suite Preparation..... Sue Smith

Masquerade..... Greg Rihn

Georgie Schnobrich

Mixer..... Andrew Hooper

Filksing..... John Woodford

Role Playing Games..... Shari Spennette

Word Games..... Mike DuCharme

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We would like to extend our gratitude to our Special Guest Stu Shiffman, who produced not only the art for the cover of the Program Book, but the illustrations for the name badges as well. Thank you, Stu.

Illustration on Page 14 by Jeanne Gomoll.

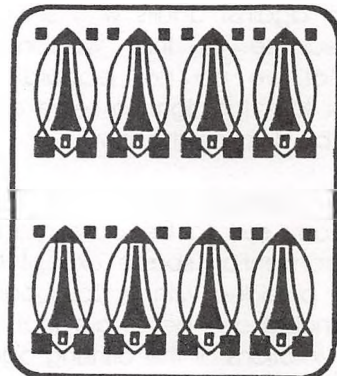
Additional interior art, Program Book back cover, layout and design by Nevenah Smith.

We gratefully acknowledge Softcraft, Inc. for the use of their desktop publishing equipment and software (Fancy Font™) for production of this Program Book.

Type is set in Avant Garde Gothic 10pt., with headings set in Modern 14pt.

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.....Pete Winz
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OPERATIONS AND POLICIES

You will have noticed by now that we are at a new hotel. Because of the size and location of the Holiday Inn Southeast, there is a very good possibility that WisCon may be able to take over the hotel facilities for the weekend. Wouldn't that be wonderful?

Let's make sure it is also enjoyable. We have a beefed up Badger Squad (identifiable by their Doom Patrol buttons) but here is other information that you may need to make this a pleasant and memorable WisCon 12 for all attendees.

REGISTRATION FOR WISCON 13

For those of you who plan far ahead, registration for next year's WisCon will be accepted at the Convention Registration desk on Sunday from 10am to 1pm (approximately). Memberships will be selling for the 1987 Pre-registration price of only \$15. Buy now and save!

ALCOHOL POLICY

The legal drinking age in the state of Wisconsin is 21. Violations of the legal drinking age are 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 Holiday Inn Southeast take a dim view of excessive, violent, or drunken 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 or obnoxious 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.

SIGNS

You can put up signs just about anywhere in the hotel, 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.

GOPHERS AND BADGERS

WisCon runs on the muscles and energy of Gophers. We couldn't do it without them. If you'd like to get involved, and see what this smoothly run convention really looks like from the inside, introduce yourself to Margaret Hooper in the Gopher Hole or to Michael DuCharme at or around Con HQ by 4pm on Friday afternoon.

If you're interested in Badger work, please keep in mind that by this point we're looking for experienced security types. Just in case we need you, look up Greg Wood, or again, Michael DuCharme, ASAP on Friday.

SMOKING

In general, smoking is prohibited in WisCon convention areas. This leaves lobbies, corridors and private rooms available for smokers. Smoking is prohibited in the main Con Suite, but there is a Smoker's Room attached.

LOST AND FOUND

The Hotel's housekeeping staff will label any lost articles they find and turn them into the Hotel Front Desk. If you have lost something, check there or at the WisCon Information Table. Try again later if you don't recover it there on the first try.

VANDALISM

Science fiction fans are generally liked by hoteliers because we do not tend to carve mystic runes into the walls or bust up the place 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 near Convention Registration.

THEFT

WisCon cannot be held responsible for the theft of any items left unattended at the convention. Recent WisCons have had a problem with theft, which has hurt many different members of the convention, from the convention administration itself, to hucksters, to individual attendees. The Badgers will do their best, but we ask for your cooperation in making this a safer convention. Suggestions:

- 1) 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. Space for this is limited.
- 4) Keep your eyes open, and don't be afraid to call attention to a thief in the act.
- 5) Madison is a relatively safe city for its size, but please don't take chances.

MEDICAL EMERGENCIES

In a medical emergency (and only a medical emergency) pick up any hotel house phone and dial 666. You will be immediately connected with the Emergency Room of Meriter Hospital. This is not a joke, this is a coincidence -- but we're sure you'll be able to remember the number. Have a safe convention.

POOL AND GAME ROOM HOURS

The pool and game room will remain open until 2am each night, re-opening at 7:30 the following morning. No lifeguards, you're on your own.

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 Table for \$.25 each.

NAME BADGES

Please wear your name badge at all times while in convention areas. It is your only pass into all convention events. Please keep track of it. If you lose your badge, please bring ID to the Convention Registration desk and we'll work up another one for you. If you find a lost badge, please turn it in to the Convention Registration desk.

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

INFORMATION TABLE

If you have questions about the convention, local restaurants, transportation, 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. This person exists as a sort of buffer between the curious and Registration. So, if you want to know anything other than "Can I register here?", don't bother those poor, pain wracked souls. Warning... Information table staff have been trained in the Blank Stare, so please, no frivolous queries.

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Map details include:
- Lake Mendota (top left)
- Lake Monona (bottom right)
- Wisconsin State Capitol (center right)
- Streets: State St., University Av., W. Johnson St., Bad Curve, Frat City, Gorham St., 315 N. Henry, E. Johnson St., E. Washington Av.
- Landmarks: Fountain of Youth, Land of the Backpack People, Arena of the Games, Territory of the Willies, The Max-Made Cliffs of Terror
- Directions: To N.Y.C., To S.F.
- A dragon is depicted on the left side.

Open Every Day 10AM ~ 10 PM

HOSPITALITY

THE BUFFET AND GUEST OF HONOR SPEECHES

Saturday night's festivities begin with a full meal buffet with choices of three entrees (with vegetarian options), four veggies, and four salads. After the Buffet, we will open the room to all convention members and have speeches by our guests. Tickets are available at Convention Registration for only \$10 (reserve yours now, a very limited number are available), admission to the GoH speeches is free.

OPENING CEREMONIES

The Opening Ceremonies will take place between 7pm and 8pm Friday. A fast, satirical look at the near future from a faanish perspective. Such local lights as Greg Rihn, Nevenah Smith, Don Helley and Pete Winz will be joined by guests R.A. MacAvoy and Stu Shiffman. Included in this Friday night revel will be "The Faanish Evening News (February 19, 2001)", "The Three Stooges; The Role-Playing Game", "Vampire Rights", a review of "Star Trek, The Third Generation", and many more manic shorts.

MASQUERADE

The masquerade will take place between 9pm and 11pm Saturday. Georgie Schnobrich and Greg Rihn will once again be your hosts, and long time costume fan Lucy Nash will join Georgie and Greg for the judging of this year's event. Contestants are requested to register in advance by obtaining a form at the Information Table, filling it out and returning it so that the judges can determine the order of appearance.

FILKSING

Local filker, John Woodford, leads the musically inclined in an evening of song and musical merriment. Bring an instrument, a song, or just your voice, or bring all three if you wish. The filking will begin after the late night social events on both Friday and Saturday nights. Time and location will be posted at the Information Table.

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 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 room.

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 will have to show us your ID again to get your hand restamped.
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.

MIXER

Following the conclusion of the Opening Ceremonies on Friday evening, there will be a mixer with cash bar in Walnut Grove A. The dynamic trio of Andrew Hooper, Julie "Crash" Gomoll and Don Helley will be spinning discs until well after WisCon's famed "Flying Cows" come home. Don't miss the "Name that Sax Break" Trivia Contest!

GAMING

ROLE-PLAYING GAMES

The Dungeon Masters Association (DMA) is back with yet another mini-Tourney. Shari Spennette, Richard Barton, and David Stidolph will lead gamers throughout the weekend. Notices and sign-up sheets will be posted at the Information Table listing times, location, referee, and game style.

WORD GAMES

Mrs. Byrne's Dictionary is a WisCon tradition that is still going strong. Because of the change of venue, this year the World's Best Word Game can go on all night! If you're not already one of the long-time players who know why this is the World's Best Word Game, please come by and be convinced. Good company, lots of laughs, and a great workout for your creative muscles. Science Fiction Story Funnies will also be available.

SILENT SF FILMS OF 1987

OK, so there weren't any silent SF films last year. That won't stop mimes Bill Hoffman and Richard S. Russell. They're going to take turns acting out their titles; half the audience will try to guess Bill's titles, the other half will try to guess Richard's. The idea is to guess all 40+ titles in less than an hour.



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EXHIBITS

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 5 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 the "NFS" (not for sale) items, just enjoy them.

All items with at least two 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. 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 that 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 "Sunday Price" for an item if it doesn't go to auction, and you may be able to buy such an item, first come, first served.

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.

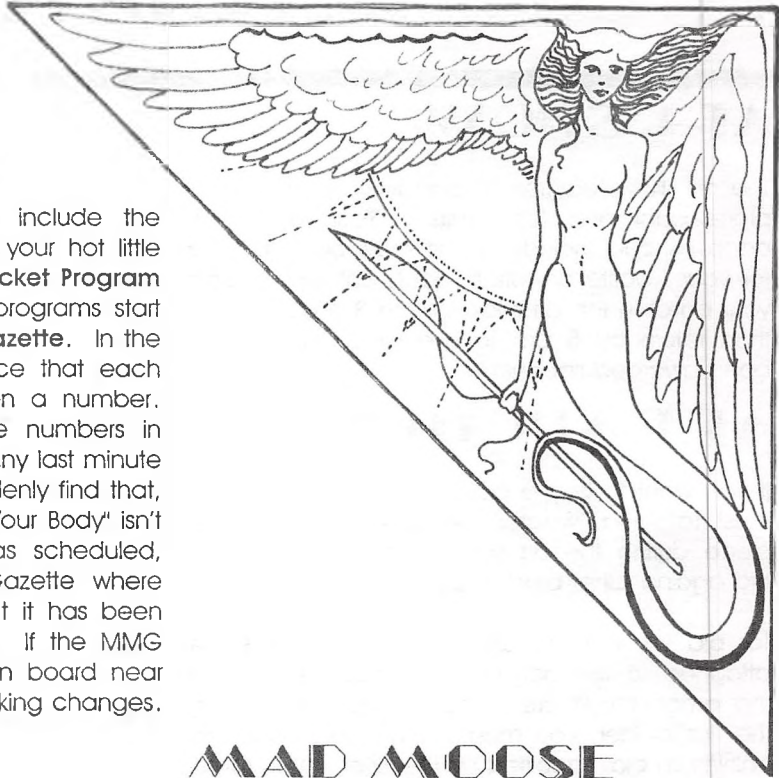
SPECIAL AUCTION ITEM

Suzette Haden Elgin, author of Native Tongue and The Judas Rose, two time WisCon guest of honor and longtime WisCon supporter, has generously offered to donate the handwritten manuscript of a short story written en route to WisCon 12 to be sold at the art auction. Proceeds will go into the WisCon Fund. Suzette will be reading the story prior to the auction (check the MMG or notice board by the Information Table for time and place) so that interested persons might get a first-hand preview. Last year, Suzette kindly donated the manuscripts of Native Tongue and The Judas Rose.



PUBLISHING

Publications at WisCon this year include the **Program Book** (which you hold in your hot little hands at this very moment), the **Pocket Program** (your guide to when panels and programs start and end), and the **Mad Moose Gazette**. In the Program descriptions, you will notice that each programming item has been given a number. These numbers correspond to the numbers in your pocket program. If there are any last minute scheduling changes, and you suddenly find that, say, "Fun Things You Can Do With Your Body" isn't going on on the pool terrace, as scheduled, simply check the Mad Moose Gazette where (hopefully) you should find out that it has been rescheduled for the bar at 11pm. If the MMG isn't out yet, just check the bulletin board near the Information Table for late breaking changes.



MAD MOOSE GAZETTE

The MMG is the daily news organ of the convention, featuring articles as well as late breaking news flashes. Star reporter Orson T. Lundeen will be out scooping the action all weekend. Two editions are planned, with deadlines Friday night and Saturday afternoon. Check at the Information Table for exact deadlines. Short articles, news items, lost and found notices, etc. will be cheerfully accepted at the Information Table.

FAN PUBLISHING

For those with ink under their fingernails and the heady smell of corflu in their nostrils, the office of the Mad Moose Gazette will be available for fannish publishing activities. Check with the Information Table staff for more details.



FILM PROGRAM

COMA - 113 min. Genevieve Bujold, Michael Douglas, Elizabeth Ashley, Rip Torn, Richard Widmark, Lance LeGault, Lois Chiles.

People are mysteriously slipping into irreversible comas, and then disappearing! A doctor bucks her male superiors to find out what is going on. Look for Tom Selleck in a cameo role.

ENEMY MINE - 109 min. Louis Gossett Jr., Dennis Quaid.

Pilots from two warring cultures are marooned on a hostile planet, and must work together to survive. Gossett gives a remarkable performance as the alien pilot in this film about racism and acceptance.

LABYRINTH - 101 min. David Bowie, Jennifer Connely.

A young girl must defeat the Goblin-King to rescue her baby brother when he is kidnapped after her ill-spoken wish. Lots of Jim Henson's Muppets and music by Bowie.

THE POINT - 75 min.

Wonderfully entertaining film about a boy who is exiled from his homeland because his head is round, not pointed like everyone else's. Score by Harry Nilsson. Narrated by Dustin Hoffman.

THX-1138 - 88 min. Robert Duvall, Donald Pleasance, Maggie McOmie.

Story of a future dystopia where sex is forbidden, drugs are mandatory, and everyone looks the same. This is George Lucas' first feature-film, expanded from an award-winning featurette he made at USC.

VIDEO

The Video Room will be open from 8pm to 2am Friday and Saturday, and from 10am to 3pm on Sunday. Selections will include the original **Little Shop of Horrors**, the original **Invasion of the Body Snatchers**, **Young Sherlock Holmes**, and **Big Trouble in Little China**. Many more wonderful videos will be shown; watch the Mad Moose Gazette or signs posted by the Video Room for a full listing and schedule.

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LIGHT YEARS

Rene LaLux. From the creator of *Fantastic Planet*, this visually stunning animated feature wisks us to the planet Gandahar for a thrilling adventure complete with mutants, monsters and the defender of good. **Nightly:** 5:30, 7:00, 8:30; **Saturday & Sunday Matinees:** 2:30, 4:00

MAJESTIC THEATRE

115 King Street, Madison

255-6698

TWO OR THREE THINGS I KNOW ABOUT HER

A BRIEF NOTE ABOUT R.A. MACAVOY

By Jerry Kaufman



Sometime in 1973 or 1974 I rented a huckster table at a Lunacon (the New York convention) to sell some of my books. One of the browsers was a small blonde woman whose name was Berta MacAvoy. In the course of our conversation I discovered that she had come from Cleveland like me, and had attended my high school's biggest rival. (I went to Cleveland Heights High, she'd gone to Shaw.) This was good enough an excuse to start a friendship, and I saw more of Berta.

Berta was, I discovered, a writer of great persistence. She wrote novel after novel with no apparent hope or desire of publication, and filled drawers with them. I asked for permission to read one, and she handed me a manuscript with no reluctance that I can recall. It turned out to be an interesting combination of realism and fantasy, with chapters alternating between a girl's coming-of-age (with some very effective scenes of high school experiences) and a fantasy adventure set in another dimension, paralleling the realistic story.

When I returned the manuscript, I commented on the depiction of several of the protagonist's friends. "They're very much like the people I knew in high school. For instance this character reminds me of Michael G--."

"That was Michael G--!" said Berta, much surprised. "Did you know him, too?"

We compared our lives in Cleveland more closely, and found that we had hung out at the same strange store, a combination of antique store, leather goods store (in the 60's this meant sandals and purses, not bondage devices), soda fountain and Saturday night folk music venue. We must have gone there on alternate evenings, for we couldn't remember each other, but we did know many of the same people. Many of them were incipient writers, artists, musicians. There was always talk of literature or music, there was lots of high ambition, everyone knew they were going to do important things. (They even knew a bit about fantasy, everyone reading the Tolkien books when they appeared in paperback. I remember when the aforementioned Michael G-- announced that he was Gandalf.) Berta and I had already worked out that we'd both attended the Tricon, Cleveland's 1966 Worldcon, without meeting. This wove the web of near-misses, anti-coincidences, even tighter.

(You may be wondering about names by now: What does R.A. stand for? Isn't she "Bertie"? The "R" is for Roberta, the "A" is veiled. She was "Berta" to everyone when we first met, and didn't become "Bertie" until sometime later, in California, so I'm following that usage here. To my knowledge she's been "Roberta" only once, on her very first published piece.)

I'm a little vague about her circumstances at the time we met, but I was then, too. I think she lived with people who were fascinated with Japanese culture and were friends of Ivan Morris, the scholar and translator of Japanese classics. I have pictures of her at this time, taken at a party; she's dressed all in black, with hair a severely cut, burnished gold helmet. That didn't

last long: Berta let the hair grow out, and switched the black for running gear. On more than one occasion she ran from her apartment around 105th street to ours on 181st, rested briefly, and ran downtown again.

Berta's first published work was a letter to *The Spanish Inquisition*, a fanzine that Suzanne Tomkins and I used to publish. We'd published a column, in issue #4, in which John Curlovich had mauled the contributors to a current anthology. Berta wrote to defend one of those contributors, and we published the letter in #5 (June 1975).

The defendant was Ron Cain, whose story "Telepathos" so impressed Berta that she not only broke into print, but also contacted the publisher to get Ron's address. (I used to think that Curlovich's review triggered the contact; now I think that was ego driving my memory.) When he came to New York years later (late 1977 or early 1978, I think), the two met at last. Berta was still impressed. She moved to California immediately to be with him, and soon married him.

Between the letter and the departure came more writing. Berta appeared in *Spania* three more times with short pieces, including "It Was Them," *Spania* #6, September 1975 (Pronouns are so overused that they disappear from speech) and "A Tale," *Spania* #7/8, June 1976 (Berta grows a tale). She also took her first steps toward getting her fiction published. A small press magazine, *13th Moon*, printed her short story, "Business Venture," in its Winter 1975 issue. Berta also began to show her manuscripts to book editors. The first was a well-meaning vastly encouraging soul who urged Berta to let him read just one of her books--then held the manuscript for well over a year. Although this didn't help Berta immediately, it did break the ice, I think. No more skating. Now she was going to fall into the cold pond of publishing.

The first book sale came years later, in California. So did the transformation to Bertie. So did many other things, like her intimate knowledge of Silicon valley. She and Ron seemed to move every nine months: Mountainview, Redwood City, Menlo Park. At last they settled on Nelson Farm near Scotts Valley, with interesting neighbors and enough room for Bertie to keep horses, ponies and other equines.

Bertie caught computer fever from Ron, who is a researcher in Artificial Intelligence for SRI. She learned computer programming and all the necessary jargon, and worked at SRI for awhile, too.

In 1979 or so Bertie took up the Irish harp, finding herself an expert harpist as a teacher (Martha Blackman, whose "Martha's Homemade Tape" I'm playing as inspiration) and a beautiful lap-sized harp, a Caswell Wren, she carried with her in a fleece-lined harp-case. She came to Seattle in 1980 and entertained Seattle fandom with it, then, a year or two later went to Ireland and entertained the Irish, including Walt and Madelaine Willis, who personify for fandom the ancient Irish custom of saints acknowledged in their own lifetimes. Bertie's article about this trip, "The Harp Harpside," appeared in Patrick and Teresa Nielsen Hayden's *Izzard* #8 (March 1984). Other articles appeared in other fanzines from the Nielsen Haydens and from Suzle and me: pieces on harps, bowing, martial arts, orthodontia and bondage, and the mixed blessings of becoming a professional writer. She also wrote pieces for a folk music magazine.

And she began to sell books. Early in 1982 Bantam bought the book Bertie called *Oolong* and published it in May, 1983, as *Tea with the Black Dragon*. She has published six more: a trilogy (at the urging of her agent), a sequel to *Tea*, and two books set in Ireland. I don't intend to review them here, since you're likely to have read more of them than I (I've only read five of the published works, though I've also read two and a third of the unpublished ones.) I can safely say that none of the ones I've read could be mistaken for pot-boiled. They've all been deeply felt works, all have been about characters she's cared about, all have grown out of one aspect of her life or another, and all have put a spin on what I usually think of as fantasy: The *Mayland Long* books in which the fantastic only peeps through small tears in the fabric of life; the *Damiano* books in which angels, demons, little dogs, horses--and even humans--are shown to us as no one has shown them before, all of them all too human.

I feel lucky to know Bertie as well as I do (as slight as that may be--I don't know where she went to college, for instance); I think you're lucky to have this chance to meet and know her yourselves. Treat her kindly and well--she still doesn't believe she deserves all this attention. But you and I share the knowledge that she 's going to have to adjust to it. She's going to get a lot more before she's through.

Bibliography:

Awards:

John W. Campbell Award for Best New Writer, 1984.

Novels:

Tea With the Black Dragon, Bantam Books, 1983.

Damiano, Bantam Books, 1983.

Damiano's Lute, Bantam Books, 1984.

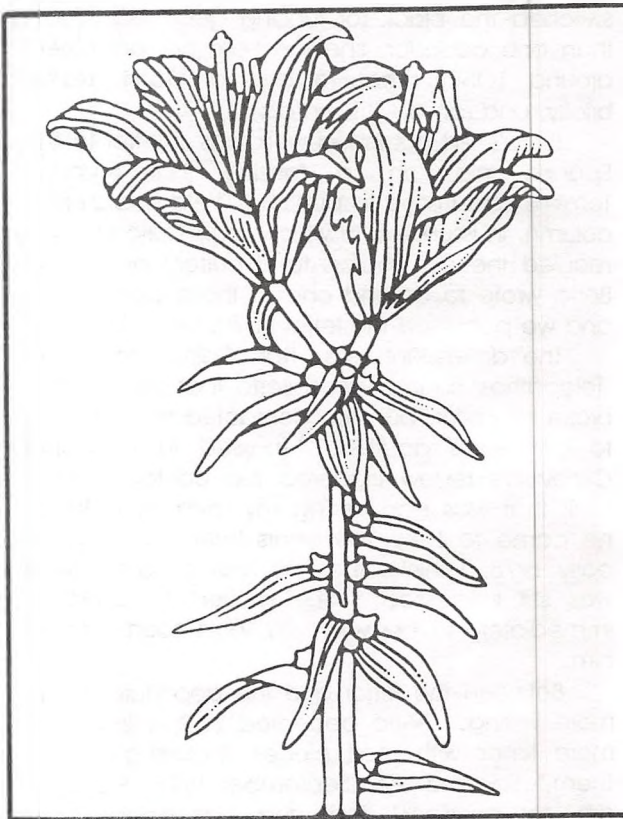
Raphael, Bantam Books, 1984.

The Book of Kells, Bantam Books, 1985.

Twisting the Rope, Bantam Books, 1986.

The Grey Horse, Bantam Books, 1987.

The Third Eagle, Bantam Books, to be released in 1988.



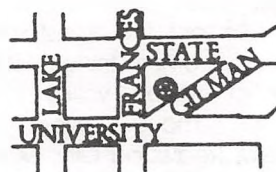
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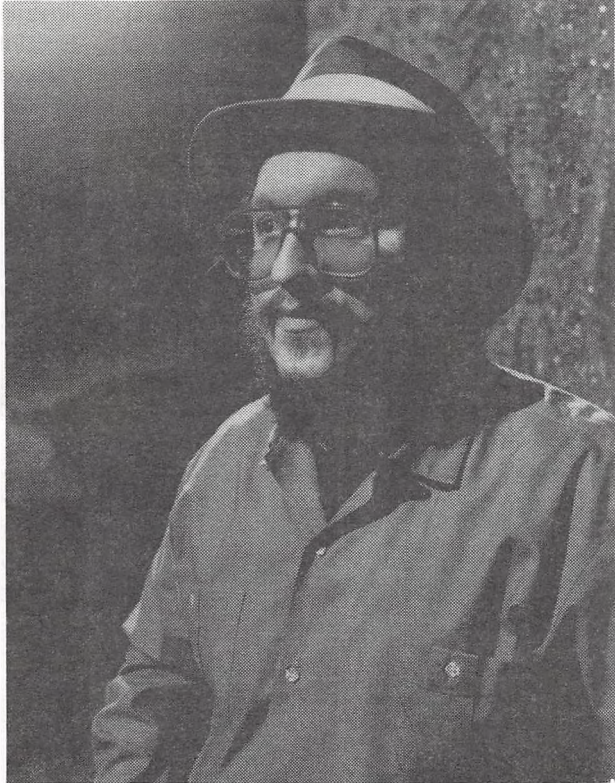
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GEORGE R.R. MARTIN, MY PART IN HIS DOWNFALL

By Lisa Tuttle



Back in 1973, George R. R. Martin was as sweet a guy as you'd ever hope to meet. He still had his gall bladder then, and his innocent dreams. His face was smooth and bare, his eyes were clear and bright as he talked about his plan to become "a famous Sci-Fi guy." His middle initials stood for Roger Ramjet.

Then he met me.

There are photographs of our memorable first encounter in Dallas. In one, I'm snarling as I hit him on the head. In the other, his hands are locked around my throat in what should have been, but was not, a death-grip.

It was Fate, if we'd only recognized it. But George went back to Chicago, back to his cats and his comic books and his endless cups of coffee, back to his typewriter, his dreams of other planets, and his part-time profession of running chess tournaments.

But he couldn't forget me. How could he, when I kept sending him letters? He had his gall bladder removed. He began to grow a beard. His hats became stranger and more exotic. He started scheduling chess tournaments in far-flung corners of the States, like Houston and Los Angeles, which had in common only the not-irrelevant fact that I happened to be there at the time. And eventually the inevitable happened. We wrote a story together.

It was called "The Storms of Windhaven," and it was, like most of George's stories (but few of mine) a tale of adventure set on another planet, and destined to be published in *Analog*.

The years passed. George moved from Chicago to Dubuque and gave up running chess tournaments to teach journalism. I moved from Los Angeles to Austin and got a job on a newspaper. Both of us having made some slight impression on the science fiction field with our short stories, we responded typically in our different ways. George won a Hugo, wrote a science fiction novel, *Dying of the Light*, and sold two collections of science fiction stories (*A Song for Lya* and *Songs of Stars and Shadows*). Although I was the one who had won the John W. Campbell Award for Best New Science Fiction Writer in 1974 (he'd lost, the year before), it was George who went on to edit the "New Voices" series of anthologies of works by Campbell Award winners. He was becoming a big name in science fiction. I, meanwhile, was writing horror stories.

But we were still collaborating on *Windhaven*, which gradually, over the years, had become a novel. But it was going slowly. It's a difficult business, collaborating at a distance, having to send everything through the mail. And it is impossible to hit somebody on the head when they're hundreds of miles away. So George agreed to come to Austin. We'd spend a month working on *Windhaven* and nothing else, and we would finish it.

It concentrates the mind wonderfully, having someone glare balefully every time you try to get up from the typewriter. but it's also very boring, watching someone else type. During my writing sessions George, for want of anything better to do, read all my unpublished stories. It was a pretty concentrated dose of horror — the poor boy was unable to sleep that night, but lay awake brooding. And in the morning, while I went back to Windhaven, he got out his own typewriter, and wrote, in one sustained burst, his very first horror story, "Remembering Melody."

After that, there was no stopping him...not even discovering, as I already had, that there were far fewer markets for short horror fiction than for science fiction. "Remembering Melody" was not published until 1981 — two years after it had been written. But George knew what he wanted to do. He adopted J.R.R. Tolkein's middle initials, and decided to write a novel about vampires.

This turned out to be Fevre Dream, published to great acclaim in 1982. Set on a Mississippi steamboat during the 1850's, this was a successful hybrid of fantasy, horror and historical fiction which George would argue was really science fiction because of his rational and realistic treatment of vampirism.

His next book confused the categories still more: Armageddon Rag is about the 60's, and about 60's survivors in the 80's; it's about rock music and black magic, about murder and politics, about love and hate and friendship, and it combines fantasy, horror and social commentary.

And he still writes science fiction (Tuf Voyaging is his latest) and horror, and fantasy, and he's involved in what appears to be a whole new genre, combining comic books, role-playing games and fantasy writing, and taking collaboration to absurd lengths in something called a "mosaic novel." Look for the Wild Card series which George has edited and written with about a dozen other authors.

Meanwhile, I had discovered that all really successful fantasy writers lived in England, so I moved there in 1981. But George, who always refused to believe me when I told him he would have a much more exciting love life if he

shaved, showed the same stubborn disbelief when I talked to him about England. He seemed to think he could have more fun, and make more money, in Hollywood. And so, despite his fondness for his adobe hut in Santa Fe, he's been spending more and more time in Lala Land lately, writing television scripts. First for a series called Beauty and the Beast, which sets the classic fairy-tale romance on (and under) the mean streets of present day New York. The Beauty is a crusading lawyer working for the DA's office; the Beast, who lives a very civilized life among other outcasts in tunnels beneath New York City and has an empathic link with the lady lawyer, is a mysterious man with leonine features and more hair than Ed Bryant. Fantasy on television! Now there's an idea that'll never work. But the show hasn't been cancelled yet, and George tells me that it is doing fairly well in the ratings. He also claims that for working on this TV series, he's being given wheelbarrows full of money, which get bigger every week, and that he's making it faster than he can spend it. Poor George. I knew I shouldn't have hit him so hard on the head...



IT WAS FATE ...

Bibliography:

Awards:

Hugo Award, Best Novella of 1974 for "A Song for Lya"

Nebula Award, Best Novelette of 1979 for "Sandkings"

Hugo Award, Best Novelette of 1979 for "Sandkings"

Hugo Award, Best Short Story of 1979 for "The Way of Cross & Dragon"

Nebula Award, Best Novelette of 1985 for "Portraits of His Children"

Daikon (Japanese Hugo) Award, Best Short Fiction in Translation of 1982, for "NightFlyers"

Balrog Award, Best Fantasy Novel of 1983, for The Armageddon Rag

Five-time winner of the Locus Award.

Novels:

Dying of the Light; Simon & Schuster, 1977; Pocket Books, 1978.

Windhaven (with Lisa Tuttle); Timescape, 1981; Pocket Books, 1982.

Fevre Dream; Poseidon Press, 1982; Pocket Books, 1983.

The Armageddon Rag; Poseidon Press, 1983; Nemo Press, 1983; Pocket Books, 1985.

Black and White and Red All Over; in progress.

Collections:

A Song for Lya and Other Stories; Avon, 1976.

Songs of Stars and Shadows; Pocket Books, 1977.

Sandkings; Timescape, 1981.

Songs the Dead Men Sing; Dark Harvest, 1983.

Nightflyers; Bluejay Books, 1985.

Tuf Voyaging; Baen Books, 1986.

Portraits of His Children; forthcoming/Dark Harvest.

Twice as Tuf; forthcoming/Baen Books.

Anthologies Edited:

New Voices in Science Fiction; Macmillan, 1977; HBJ/Jove, 1978.

New Voices II; HBJ/Jove, 1979.

New Voices III; Berkley, 1980.

New Voices 4; Berkley, 1981.

The Science Fiction Weight-Loss Book (co-edited w/Isaac Asimov & Martin Harry Greenberg); Crown, 1983.

The John W. Campbell Awards, Vol.5; Bluejay Books, 1984.

Night Visions 3; Dark Harvest, 1986.

Wild Cards; Bantam Books, 1987.

Aces High; Bantam Books, 1987.

Jokers Wild; Bantam Books, 1987.

Aces Abroad; forthcoming/Bantam Books.

Film & Television:

"Remembering Melody" -- Short story adapted as an episode of The Hitchhiker on Home Box Office, November 1984.

"The Last Defender of Camelot" -- Teleplay based on the short story by Roger Zelazny, Twilight Zone, April 1986, nominated for the WGA award, best teleplay, anthology series, 1986.

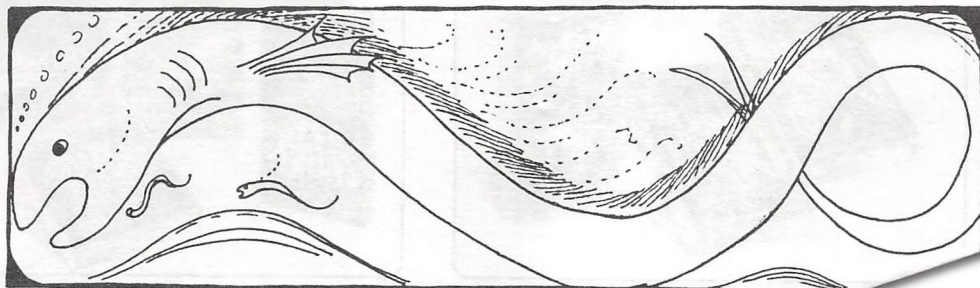
"The Once and Future King" -- Teleplay based on an idea by Bryce Maritano, Twilight Zone, September 1986.

"Lost and Found" -- Teleplay based on the short story by Phyllis Eisenstein, Twilight Zone, October 1986.

"The Toys of Caliban" -- Teleplay based on the story by Terry Matz, Twilight Zone, December 1986.

"The Road Less Travelled" -- Original teleplay, Twilight Zone, December 1986.

Nightflyers -- Feature film, Vista Films 1987, screenplay by Robert Jaffe, directed by Robert Collector.



Starting the year with a bang

The 1988 Spectra list is the most exciting science fiction and fantasy list Bantam has ever published (he said modestly). And the first four months get it off to quite a start.

JANUARY: Margaret Weis and Tracy Hickman write incredible epic fantasy sagas. I mean, you could *live* in their *Dragonlance Legends* trilogy. Well, now they're publishing with us and their new novel, ***Forging the Darksword*** begins their *Darksword Trilogy* in grand fashion. Lots of people had wonderful things to say about George Alec Effinger's ***When Gravity Fails*** when it was published in hardcover. It's now available in paperback and if you haven't read it yet, you're in for a real treat. Speaking of treats, readers were absolutely amazed that a work as accomplished as Robert Charles Wilson's ***A Hidden Place*** was a first novel. But now his new novel, ***Memory Wire*** is out and they're realizing that his first book just gave a hint at how extraordinary he was going to be (Orson Scott Card called ***Memory Wire*** "a profound and beautiful work of art"). Also out this month is ***The Rebel Dynasty, Volume Two***, two of F.M. Busby's terrific Hulzein novels (***The Alien Debt*** and ***Rebel's Seed***) in one book.

FEBRUARY: Ian MacDonald is a one-of-a-kind writer. His short fiction was so distinctive that it garnered him a nomination for the John W. Campbell Award. His first novel, ***Desolation Road*** is simply brilliant. *Locus* calls it "spectacular," and Philip José Farmer said it was "extraordinary and more than that." Who's to argue? In February, in addition to publishing ***Desolation Road***, we've collected Ian's stories (including some never before in print) in a volume entitled ***Empire Dreams***. The month hardly stops there, though. There's Parke Godwin's gorgeous contemporary fantasy, ***A Truce with Time*** in hardcover. It's touching, poignant and funny. And there's Warren Norwood's first fantasy novel, ***True Jaguar***, which Anne McCaffrey calls "smashing good." And there's the second volume in Roger Zelazny's exciting *Alien Speedway* series, ***Pitfall***, written by Thomas Wylde.

JANUARY



FEBRUARY



MARCH: F.M. Busby's been writing power-packed sf novels for years (*Rissa Kerguelen*, *Star Rebel*, *Rebel's Seed* and *The Demu Trilogy*, to name a few). In March, he really stretches out with his most ambitious work to date, *The Breeds of Man*. It's a knockout story about humanity's next step on the evolutionary ladder which Janet Morris calls "a major accomplishment by a writer of real ability." March also marks the publication of the second volume in Jonathan Wylie's *Servants of Ark* fantasy trilogy, *The Center of the Circle*. Responses to the first volume in this series, *The First Named* (which we published in November) have been uniformly enthusiastic. We also have Richard Bowker's cunning novel of psychic detection, *Marlborough Street*, and two Elizabeth Scarborough humorous fantasies (*Bronwyn's Bane* and *The Christening Quest*) in one volume, which we call *Songs from the Seashell Archives, Volume Two* (we published Volume One in October).

APRIL: A while back, I called Frederik Pohl's *Chernobyl* one of the most important novels of the year. It seems that quite a few people agree with me. Everyone from the *New York Times Book Review* to the *Chicago Sun-Times* to the *San Francisco Chronicle* to the *Los Angeles Times Book Review* has said wonderful things about it and *The Magazine of Fantasy and Science Fiction* even said it was "arguably the best Frederik Pohl has ever written." This April, it will be available in paperback and, if you haven't read it yet, you'll have a chance to find out what all the fuss is about. There are also two very strong novels by terrific young writers in April. *Neon Lotus* by Mark Laidlaw is a fascinating journey to the roof of the world. And Daniel Keys Moran's *The Armageddon Blues* is a truly gripping tale about a woman who travels 700 years to prevent a nuclear disaster. Also this month is the first one-volume publication of three of Robert Silverberg's finest, *The Masks of Time*, *Born with the Dead* and *Dying Inside*.

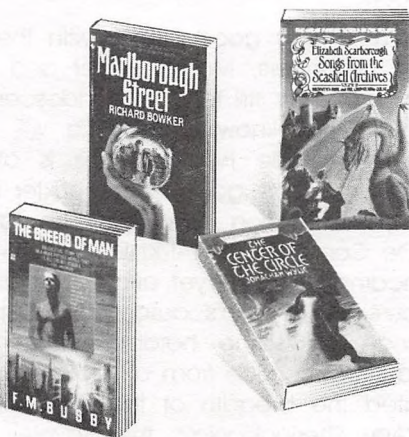
There's a lot of great stuff here. And you'll be *amazed* to hear what's coming in the spring. But that's for another letter...

Enjoy,

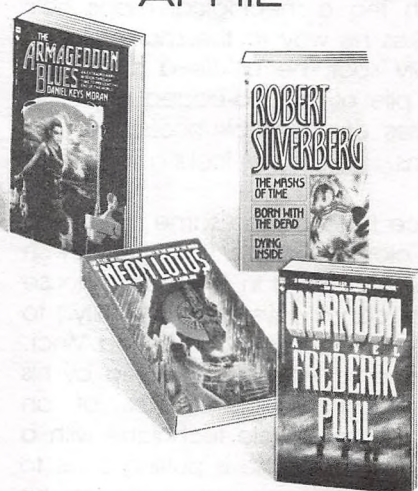
Publisher, Bantam Spectra Books



MARCH



APRIL



THROUGH TIME AND SPACE WITH STU SHIFFMAN

By Moshe Feder



A chariot goes by. Screened by the cloud of dust it raises, a youthful looking man steps out from between two buildings. His complexion is too fair for a native of this clime, but he wears the Babylonian garb without self-consciousness. He is, at least, a seasoned traveler. Walking a ways to get his bearings, he correlates the busy street scene with the archeological maps he's studied and makes his way to the marketplace. Finding an empty spot, he unrolls a cloth and sets out on it a pile of ragged-edged paper, a row of clay bottles of vegetable-based ink and some simple pens. He begins looking for his first customer.

In Renaissance Florence the same man, now in very different clothes, hurries from the Jewish quarter where he is a guest in the rabbi's house (Traveling scholars can always find hospitality.) to an appointment with young Leonardo da Vinci. The great artist and scientist is fascinated by his visitor's generation of multiple copies of an image by a remarkably simple technique with a grecolatin name. Soon he is putting stylus to stencil himself, nodding appreciatively as his visitor explains the use of a shading plate.

In 1971, a figure we at first don't recognize because of his ordinary 20th century costume comes to a science fiction club meeting at Queen College in Flushing, New York. Two skinny, rather hyper, sophomores, their Adam's apples bobbing in syncopation, interrupt each other to explain the slides of Noreascon One they are showing. After the slide show, the visitor, who has expressed interest in joining the club, is shown a badly duplicated publication on cheap orange paper. "PLACEBO" the logo on its cover says. "This is a fanzine — our first fanzine!" the two neofan club organizers proudly tell him. "Can you use an artist?" their newest member asks in his best John Wayne voice. They look at each other in delight at having found a sucker so easily and enthusiastically pump his hand. "My name's Stu Shiffman," he says in his normal voice, as he opens his notebook. Later, he walks to class, his notebook a bit thinner, whistling tunelessly between his teeth, a strange knowing look in his eyes.

His travels have brought him to the decisive fork in the time stream; now he knows what he has to do. Activating the chronophore secretly implanted in the back of his head during what his friends believed was just an ordinary lifesaving operation in 1985, he moves forward in time to what will have his first out-of-town convention: Philcon in 1972.

By that time, he is good friends with the two gawky club organizers, Moshe Feder and Barry Smotroff, though they still tend to condescend to him at times, little knowing that he will soon surpass them. While his 1972 self is at the artshow with them, he goes to the huxter room and buys a first edition of one of his favorite books — De Camp's LEST DARKNESS FALL — that his 1972 incarnation can't yet afford. He rushes off to secure De Camp's autograph, stopping only to snap up some hardboiled detective novels at a bargain price from a dealer who has overestimated the breadth of the Philcon-goers tastes. "Any Sherlockiania?" the traveler asks, moving on when the answer is no. He must hurry to return to Hexacon in 1979 where he is

enjoying his first fan-GoH-ship, before his energy reserves run out. His plan is proceeding on schedule.

In 1979 he begins what will become the longest-running continuous host-ship of New York's fabled Fanoclasts. In that same year, without the benefit of any transchronal trickery, he will get his first Hugo nomination, beginning an unbroken string that by 1987 will set a record for most consecutive nominations in the fanart category without a win. In 1981, he does win TAFF, representing North American fandom at YorCon II in Leeds, not worrying too much about note-taking for his trip report, since he can always zip back down the time stream to refresh his memory. Three more trips to England at his own expense will follow, but somehow Leeds in 1981 is not among his stops, and the trip report remains uncompleted.

Sometime in the late '80's, having donned one of his favorite period outfits and stuck a Walkman into an inner pocket, Stu concentrates and slides back down the time stream to colonial Philadelphia. Ben Franklin has been curious about the Klezmer music Stu keeps talking about. Ben had never contributed to RAFFLES, Stu's first fanzine, coedited with Larry Carmody. (Something about Carmody put him off, he'd always say.) Now that Stu is publishing a zine of his own, POTSHERD, he's hoping to use the music as a lever to pry an article out of the polymath. Stu wants him to write a speculative piece about the course of history if mass-produced paper had not been introduced by the Babylonians.

Later, walking away from Franklin's with the freshly mimeoed copy of POOR RICHARD'S ALMANAC Ben has given for his zine collection, Stu is too absorbed in reading it to notice that he has wandered off the sidewalk and into the path of a wagon that is all too suddenly upon him. Knocked to the ground, he hits the back of his head and his chronophore goes crazy. Before the astonished eyes of the good people of Philadelphia who have gathered around him to offer assistance, he dematerializes. His chronophore oscillates like a cartoon gong; sending him up, down, and across the time streams like a caroming pinball.

Mailings of D'apa-M, Vootie and Oasis flit by like the pages of a calendar used to indicate the passage of time in one of the screwball comedies he enjoys so much, issues of CAPTAIN CONFEDERACY (in which his first professional comic work appears as a back-up feature) follow like falling leaves. He sees himself as artist GoH at MiniCon, then working at his pattern-making computer in the garment district, laughing out loud when he gets his site selection ballot from Iguanacon and sees that they've used his Flushing in '80 hoax bid as the no-preference option, enjoying Steeleye Span concerts in New York, Philadelphia and in London, sweating over contributions to SF 5-YEARLY and HYPHEN in fulfillment of fannish dreams, driving Moshe to yet another meeting or convention, reading his first issue of ANALOG discovered while on library squad duty at Francis Lewis High School, and then, slipping further back, curled up with his first Heinlein juveniles and Tom Swift, Jr. books. He's coming dangerously close to February 12, 1954, the day of his birth. Just in time, he begins to think more clearly. "I feel like Daffy in Duck Amuck," the groggy anachronist mutters as he begins to pull himself together. "Swing is great in music, but it's hardly the heppiest way to travel through time. I've got to regain control!"

Calling upon his idols, Powers, DiFate, Maitz, Whelan, and Kidd; Fletcher, Chamberlain, Waller, Taral, and Schirmeister, he prays to Roscoe, whose cult he has done so much to renew, and the Great Beaver responds. Stu concentrates on his memory of the stained glass image of fandom's patron upon his living room wall and chants his mantra, "Fandom's a way of life that's just a goddamn hobby."

Slowly, the ringing in his ears, and in his chronophore, begins to damp out, the mad rush of temporal cross-sections begins to slow. As the multiple images before his eyes merge and stabilize, he finds himself at an SF con. Glancing at a passing nametag he sees that it is WisCon 12. "I'm special guest here, I think," he says to himself. "Quite an honor following Delany. Might as well relax and have a good time while I recover from that wild ride. The master plan can wait. That'll teach me to jaywalk in the colonial era!" Putting aside for the

moment his scheme to twist world and fannish history to his own ends, he heads for the green room to find out when his next program item is. Maybe he has time for a hamburger first. With the help of his chronophore he opens an aperture to the 24th Chorp dimension: "Thanks again Roscoe! I knew you'd come through. Buy ya' a beer or a Pepsi? Hungry?..."

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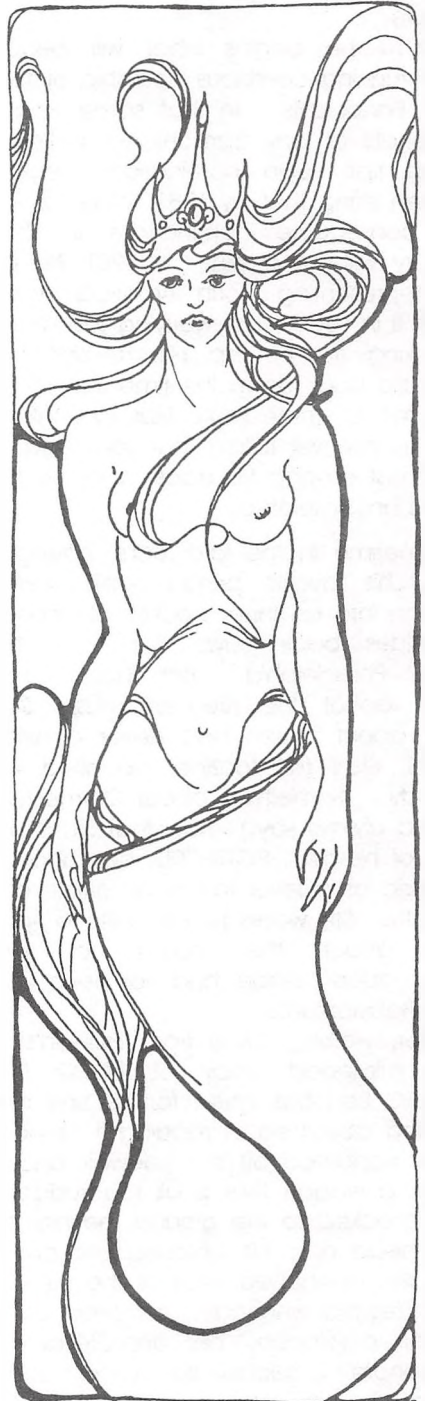
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Ginger
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PROGRAM DESCRIPTIONS

Boldface denotes program moderator.

1. **The Artists' Jam**

Artists turn ideas and images provided by the moderator and audience into pictures. Watch them sweat! Watch them draw! Several approaches may be used to keep it interesting.

Spike, Gomoll, G. Fregni, Fletcher, Burnett, Shiffman

4. **Classics of Alternative History (30 Seconds over Cibola)**

A favorite from past WisCons returns, as panelists consider what makes good alternate history and cite classics of the genre. Possible topics for this discussion include the Moslem occupation of Brazil, and the question: did Roosevelt know about the Armada?

Hooper, Shetterly, Shiffman, Winz

5. **Computers and Fiction Writers: Friends or Adversaries?**

Writing and the role of computers. Is a computer a useful tool, or is it more trouble than it's worth? Several different perspectives are represented.

Schepartz, G. DeWeese, Blom, Boettcher, D. Pavlac

6. **After Dinner Delight: R. A. MacAvoy (GoH) Remarks**

7. **Costuming for the Larger Fan**

What are the problems that people with odd body-types have when attempting to put together costumes? General tips on make-up and inexpensive ways to create costumes will be shared.

G. Fregni, Hinchliffe, Mildebrandt, Kaveny, Merrill.

8. **Current Popularity of Mad Victorian Fantasies**

What's the next "wave" in SF/F? It's a subgenre they call "steampunk." Stories are set in Victorian to Edwardian London, featuring clockwork men, electric wonders, and secrets "man was not meant to know." Authors to be discussed include K.W. Jeter, James T. Blaylock, Tim Powers, Michael Moorcock and others.

Hooper, Burnett, Larsen, Rihn, Winz

9. **Year of the Hereafter: SF Films of 1987**

From ANGEL HEART to HELLO AGAIN, from THE LOST BOYS to MADE IN HEAVEN, 1987 showed that the afterlife is not just the domain of schlock and sleaze (though NIGHTMARE ON ELM STREET, HELLRAISER, FROM BEYOND, and their ilk continue unabated). WisCon's most opinionated moviegoer gives his opinions (complete with film clips) and asks for yours in a freewheeling discussion.

Russell

10. **Sex and Drugs and Egoboo (and the REAL Reasons Fans Publish)**

The amateur fan press produces a wide range of zines. Panelists representing different perspectives will discuss the uses and abuses of fanzines, and their own publishing goals (or lack of same).

Kaufman, MacAvoy, McGuff, Decarnin, A. Porter

12. **Fanorama Two (A & B)**

Following the great success of last year's fan readings, WisCon will present another series of readings from the best in recent fan writing. This year's program will be presented "in the British manner," that is, in the hotel bar.

Hooper, Gomoll, McGuff, Spike, Shiffman, Kaufman, A. Porter

13. Fantasy and the Feminine

Starting from Charlotte Spivack's MERLIN'S DAUGHTERS: CONTEMPORARY WOMEN WRITERS OF FANTASY, this panel will discuss a number of women fantasists and address the relationship between "feminine" and "fantasy."

West, MacAvoy, D. Rittenhouse, D. Pavlac, Flieger

14. Fantasy Role-Playing: Going Beyond D&D

Can the gaming hobby free itself from the shadow of TSR? A panel of gamers considers alternatives to AD & D, both in mechanics and style. RUNEQUEST, ROLEMASTER, and the HERO SYSTEM will be among the games discussed.

Woodford, D. Rittenhouse, J. Rittenhouse, Bodden, Raymond

16. From Fay Wray to Sigourney Weaver: Women in SF Films

Discussion of the changing (and unchanging) roles of women in SF films from the 20's and 30's to the present day.

Burnett, Kiefer, Noble, J. Coulson, Emrys

17. Future Histories: How and Why?

Almost all SF set in the future gives some consideration to the history of that future. How do various SF writers use historical trends in setting the scene for their writing? Does the writer need to build a future that is historically "solid," and should it be explicit or implicit?

Lowrey, Raymond, Karr, Elgin

18. George R. R. Martin Interview

We'll be asking George about how he got started writing, changes (good and bad) that he's seen in the genre, and his plans for the future. That latter topic will doubtless lead into a few questions about his current project, the successful television show BEAUTY AND THE BEAST.

19. The Graphic Novel: Haven't We Seen This Dark Knight Before?

Discussion of the current trend in comic publishing to produce large, slick "graphic novels" aimed at a wider audience. Is this something new, or is it a re-occurring fad?

Scrivner, Fletcher, Shiffman, Shetterly

20. Lesbian Vampire Spaceship Captains: Homosexuality in Written SF/F

Focus will be on homosexual characters in SF/F literature, those that are believable and positive, as well as others. Works by Bujold, Lynn, Cooke, Duane, Scott and others will be mentioned. Bring your examples, good and bad.

Krueger, Burnett, Paleo, Cooke, Kolney

21. Horror and SF

There is a place where horror and SF overlap. Who are the writer-inhabitants of this space? George R.R. Martin, Ian Banks, K.W. Jeter, Clive Barker, Chelsea Quinn Yarbro . . .

Rihn, Bergstrom, Martin, Larsen

22. How To Think up and Make Extraordinary Costumes

This event will begin with a discussion of gender-specific costumes, and ways to work with individual strengths and weaknesses in costuming. A hands-on problem-solving "workshop" for beginners will follow.

Coloni

23. I Still Want to Go

In the wake of the Challenger disaster, why would anyone in her or his right mind want to climb aboard another space shuttle? This panel will start with a representation of the National Space Society previewing likely developments between now and 2001, followed by reactions of people who've been watching space exploration avidly for years.

Russell, L. Nash, Lowrey, Klaehn, T. Jones

24. James Tiptree, Jr.: A Retrospective

The life and works of Alice Sheldon/James Tiptree.

Roberts, Gomoll, Kolney, T. Porter

25. Kids Look at Kids' SF/F

What do younger fans read and why? Is this "juvenile" literature worth looking into? Are adults missing out? The sons and daughters take a look at the genre.

DuCharme, E. Fregni, B. Cox, G. Harris, H. Harris

26. Lovecraft as a Modernist

Lovecraft continues to be an influence in the field. Does he belong with the 19th century Romantics or 20th century Modernists? What effect does this have on the understanding of Lovecraft? Who are his disciples?

Bodden, Schepartz, Larsen, Hoffman

27. Lowbrow Film Gems of the Year

Discussion of the low-budget and/or just plain bad but fun films of 1987, the ones Richard didn't see. These little wonders, like SHADEY or NEAR DARK, played barely a week in a theater not too near you. Our pale panelists will bring their recommendations of "lost" films of the past year that are worth your time to seek out.

DuCharme, Burnett, Peacock, G. DeWeese

28. Bork's Wet Dream: A Handmaid's Tale

Are women winning the fight to control their own bodies? Or, are our victories being wrestled from our complacent grasp? Margaret Atwood's horror story for feminists, THE HANDMAID'S TALE, suggests that the most dangerous attitude is passive disinterest.

Gomoll, Davis, Rihn, Schnobrich, Kinast-Porter

29. George R.R. Martin (GOH) Reads.

30. Midnight Vampire Panel.

Our panel will examine the activities and recent changes in our favorite night creatures. It's been a busy year! We expect lots of participation from the usual overflow audience.

DuCharme, Rihn, Bergstrom

31. Minnesotan Writers of Fantasy and SF

Writers from the Twin Cities area discuss their writing, how they got their start, their aspirations, their interests. Some time might also be spent discussing writers from the area that aren't on hand for the panel.

Garey, Bull, Shetterly, Kolney

32. Music in a Future Key

How do you express future music and make it believable? Who does it well, and what will last? Authors Martin and Bull will discuss their own work (ARMAGEDDON RAG and WAR FOR THE OAKS), and the work of Patricia McKillip, Brad Denton, John Shirley, Pat Cadigan and others.

McGuff, Martin, Bull

33. Novels of the Pleistocene

There's a current and continuing interest in the prehistoric past as a setting for SF/F (e.g., May) and mainstream (e.g., Auel) writing. Why is it so popular? Do these writers present their period accurately?

Noble, Karr, N. Cox, J. Rittenhouse, Spiess

34. Feminism vs. the Male Paradigm: Women in Science

Science and technology are disciplines dominated by the male point of view, as relatively few women have entered the "hard" sciences. How do their structure and traditions make entering the sciences difficult for women? As more women work in these disciplines, will they change? Short presentations by science professionals will precede a discussion of science as a male paradigm, and the prospects for change.

Spiess, Denton, Testen, Webber

35. Science Fiction's Use of Artificial Intelligence

How close is science fiction to current theories on AI?

Kaveny, Fisher, Hinchliffe, Davenport

36. Scientists Writing SF

Can we have both quality science and quality fiction? Scientific training may help or hinder good writing. Benford, Sagan, Foreward, and other modern science fiction writers will be discussed.

Root, Hoffman, R. Jones, Webber

38. Sexuality in Fantasy

How did authors like E.R. Eddison, David Lindsay, William Hope Hodgson, and William Morris treat sexuality in their writing? What influence have they had on later fantasy writers and their treatment of sexuality, for example, Donaldson or Eddings?

Fisher, Thomas, Rateliff, Santoski, Flieger

39. Shared World Anthologies

For the past 10 years, SF/F authors have been writing "shared world anthologies." A panel of writers and readers will discuss the shared world idea, its present condition and likely future. The recent WILD CARDS and LIAVEK series will receive special attention.

West, Shetterly, Martin, Smith

41. Tanith Lee: Sensualism in SF and Fantasy

Discussion of the work of Tanith Lee and her themes. Is she a feminist writer? Consideration of sex roles, social interaction, utopian/dystopian images, and predestination vs. free will.

Smith, Scrivner, Gilligan, Blood

42. Terror Couple Kills Colonel: Dada, Surrealism, and SF

"The work of art is a stuffed crocodile," said Alfred Jarry, and he might as well have been talking about SF, right? A bunch of artistic intellectual possessors will rattle on about the Dada and Surrealist movements of the early 20th century, and their influence on SF. Grist for the mill includes: J.G. Ballard, Lisa Goldstein, Alfred Jarry, Lautreamont, Monique Wittig, and a cast of dozens.

Larsen, Shiffman, G. Fregni, McGuff, R. Jones

43. Trashing Books by Women Authors

Reviewing and staying politically correct. When should gender be considered by the critic? Reviewing on the merits of the writing rather than the merits of the writer.

T. Porter, Elgin, Blom, J. Coulson, Axness

44. Piers Anthony: Master or Menace?

Discussion of the writing of Piers Anthony. He writes a great deal, but how much of it is worth reading? What are his flaws and values? How many Xanth books can there be? What is it that separates his best work from his worst.

Spiess, Testen, Woodford, DuCharme, Gilligan

45. We're OK: Positive Views of Women in SF and Fantasy

Discussion of positive role models for women in SF/F writing. What books give a positive view of women? On the other hand, what books give a positive view on the surface, but contain problems?

Blom, Hinchliffe, J. Coulson, Emrys

46. **Godzilla vs. the Ninja Death Squad**

WisCon film gurus preview the film program for WisCon 12, and answer question like "Why is it so difficult to put together a feminist-oriented film program?" and "What's going to be shown?" (LABYRINTH, THE POINT, THX 1138, ENEMY MINE, COMA).

Bodden, Kiefer, Gomoll, Shivers

47. **WisCon Wrap-Up: What's Yer Beef?**

Discussion of the positive and negative aspects of WisCon 12. What went right? What went wrong? How can WisCon 13 improve over this year's con?

Winz (and you)

48. **Women Who Write Horror**

In the last 200 years, lots women, from Mary Shelly on up, have used images of horror in their writing. Who are the best? Which of the unknowns deserve more attention? Do female and male approaches to horror differ? Possible authors for discussion: Charlotte Gilmans, Shirley Jackson, Joan Aitken, Katherine Gerould, Kathryn Ptacek, Joan Samson, Esther Forbes, Lisa Tuttle. We hope to show a short film adaptation of Gilman's "Yellow Wallpaper."

Cooke, Scrivner, B. Coulson, Bergstrom

49. **Women Writers You've Probably Never Heard of #10**

Continuing past tradition, another discussion of works by women that have not received the attention that they deserve.

T. Porter, B. DeWeese, Axness, Scrivner

50. **Works of Phillip K. Dick**

Dick's reputation continues to grow. Possible topics for discussion: the nature of Dick's reality, his portrayal of interpersonal relationships, his influence on SF.

Fisher, Fletcher, Warrick

51. **Three Men and a Worldcon**

The past, present and future: discussion of Worldcon bidding and running. Is it worth 10,000 hours of your life over the next three years of planning that's required?

Kiefer, R. Pavlac, J. Rittenhouse, Boettcher

52. **Writing About Women: How to Get it Right**

How are realistic female characters constructed? How do writers, both male and female, go astray in their creation and presentation of women?

Elgin, MacAvoy, Bull, Karr

53. **Samuel Delany's Neveryon Books: Fiction or Theory?**

Is there really a shared universe in this series of four novels? Do they build directly on one another, or is the relationship more indirect? What is significant about each? Where do we, and where does Delany draw the line between fiction and cultural theory?

Daemmrigh, Moylan, Bogstad

54. **Sex Change and the Shapechangers**

Which of the shapechanging characters in contemporary SF/F also use sex-changing? What are the implications of the simultaneous use of these character devices? Works discussed will include those by: M. A. Foster (Morphodite series), Sherri Tepper (Mavin books), P. C. Hodgell (GODSTALK, etc.), Tanith Lee (DRINKING SAPPHIRE WINE), Elizabeth Vonarburg (SILENCE OF THE CITY).

Bogstad, Kolney, Smith

55. **Bladerunner and the Genesis of Cyberpunk**

The film BLADERUNNER will be compared with the book on which it is based, DO ANDROIDS DREAM OF ELECTRIC SHEEP. Also considered is the way that this film has changed SF cinema and writing, with special attention given to Cyberpunk.

Kaveny, Peacock, Davenport, Raymond, R. Jones

56. What's New in Alternative History?

What is the alternative history concept, and which recent writers who make use of it? What are the techniques? What are the advantages and what are the pitfalls? Is good historical sense more important than a strong imagination?

Kaveny, B. Coulson, Fletcher, Lowrey, Raymond

57. La'adan Workshop

Elgin

58. Religious Themes in SF

Many writers use religion and images of spirituality in their work, sometimes woven into the fabric of the story, other times as mere ornamentation. If a religion is invented, is it important that it be plausible?. Sometimes the religious underpinnings are there, but may easily go unnoticed.

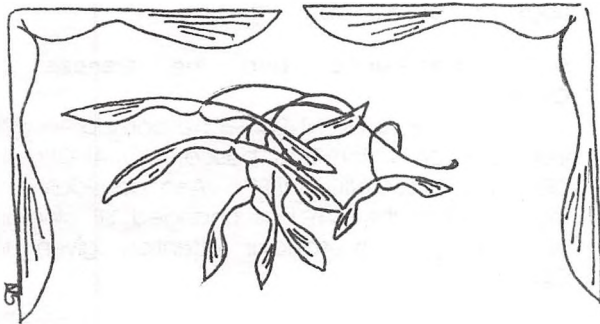
Levy, Roberts, R. Pavlac

59. Huxter Panel

Issues and priorities in organizing SF convention vendor rooms.

Luttrell, B. Coulson, Shandra, Woodward, Bohl, Spelman

60. R. A. MacAvoy (GoH) Reads



"The Blasphemy"

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