

— WisCon 13 Program Book —

Capital City Comics



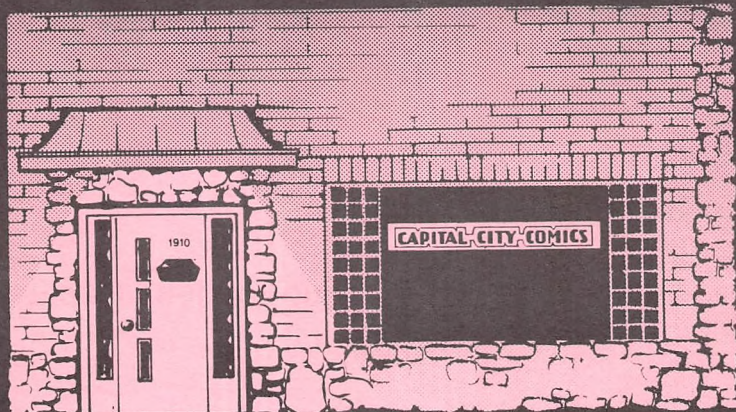
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Program Book

WisCon 13

1989 Feb. 17-19

Holiday Inn SE

Madison, WI

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.

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Contact WisCon or SF³ at Box 1624, Madison, WI, 53701-1624. After the con, phone 608+233-5640.

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A Message from the Coordinator

Welcome to WisCon 13. We hope you have a good time. Many people have put a lot of energy into WisCon this year. And the work continues still

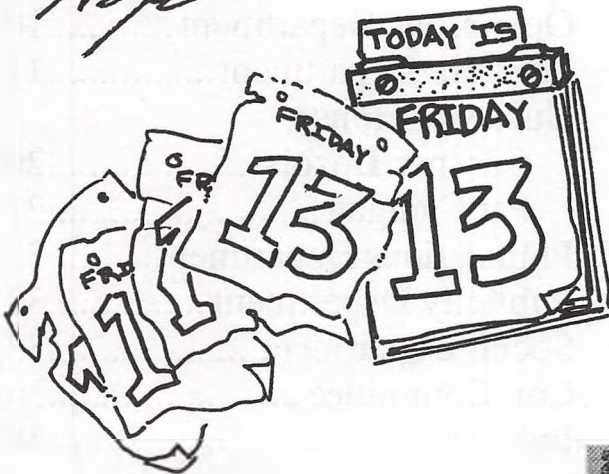
If you enjoy the convention, the fun doesn't have to stop here. Those of us putting on WisCon meet regularly for socializing at the Brat und Brau, 1421 Regent St., Wednesdays at 7:30 PM. We also hold program meetings at UW Union South, 227 N. Randall Av., at 7:30 PM the last Wednesday of each month. On the 3rd Thursday of the month we hold book discussions. The ever-popular WisCon planning meetings increase in frequency as the date draws nearer.

Our very last WisCon 13 meeting will be March 5 at 1:30 PM at Union South for the slapping of backs and the placing of blame.

If any of this sounds like fun to you, by all means join us! For more information call me at 608+233-5850.

I hope you have fun at WisCon 13. It is my lucky number, and I hope it will be yours too!

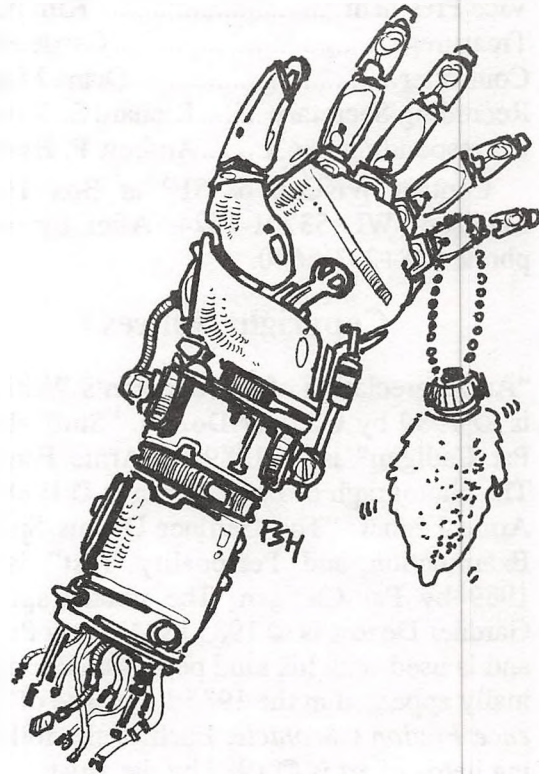
Hope



Safety First

Medical Emergencies

In a medical emergency, pick up any Holiday Inn house phone and dial 911. If you've got someone who's stopped breathing, call 911 as noted above, but then send someone to call Con HQ, and we'll try to find a person with emergency medical training to give immediate care.



Fire

In case of a fire in the hotel, your 1st and most important responsibility is to get out alive! Your 2nd responsibility is to alert oth-

ers to the danger by using the fire alarms. The alarms will summon the fire department. Any time you check into a hotel room, take a minute to find the nearest emergency exit; count the doors along the way in case you have to crawl down a darkened corridor.

If you're trapped in your room, you're probably safe as long as you keep the door closed and lined with wet towels to keep smoke from getting in. In virtually every hotel fire, 99% of the fatalities are caused by smoke, not fire. Having a personal plan in case of fire — and keeping your wits about you — will vastly increase your chances of living to tell about it.

Never, ever smoke in bed!

Personal Safety

Madison is a relatively safe city for its size, but please don't take chances. Travel in groups if possible. Women should note that Women's Transit Authority (WTA) has provided safe rides for women in Madison for nearly a decade. Rides are supplied by women for women from 7:00 PM to 2:00 AM; there is no charge, though contributions are accepted. Call 263-1700. During the day of office hours are 10:00 AM to 2:00 PM, phone 256-3710. Commercial cabs are available 24 hours a day; they're cheaper if you ride-pool.

advertisement

**Check with
Phil Kaveny or
Jan Bogstad about
Alternative
Programming**

Warnings

Children

It is not WisCon's policy to provide child care. Parents should be aware that children under 12 must be accompanied at all times by a responsible adult member of WisCon while in any convention area. Children found unattended will have their name badges confiscated for the duration of the convention. Children causing damage will be reported to the Dane County Department of Social Services.

Smoking

In general, smoking is prohibited in WisCon convention areas. This leaves lobbies, corridors, and private rooms available for smokers (although, in consideration for asthmatic fans, we'd like to discourage your use of the former two locations as much as possible). Smoking is prohibited in the main con suite, but there is a smoker's annex across the hall.

Never, ever smoke in bed!

Alcohol

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 alcohol to minors. 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.

Fans should also note that WisCon, the Holiday Inn Southeast, and the local authorities take a dim view of public intoxication and violent or drunken behavior. Out-of-control fans will be asked to leave the convention.

We apologize for any inconvenience this may cause, since we want and expect you to have a wonderful con. We hope that you will cooperate with us in making WisCon a pleasant experience for everyone and avoiding any legal threats to its continued existence.

Vandalism

Science-fiction fans are generally liked by hoteliers because we do not tend to carve inanities into the walls or bust up the place in general. Fans should be proud of this reputation and work to maintain it. If you see anyone engaging in any act of vandalism, don't hesitate to tell them directly to cut it out and to contact the Badger office or hotel front desk if they don't.

Weapons

"An armed society is a civilized society." We expect the few who bring weapons to WisCon to know how to be responsible with them. We encourage you to peace-bond your weapons at all times (except during the masquerade) to guard against the occasional idiot. Individuals using replica weapons (or indeed any object) in a threatening or reckless manner will be asked to leave the convention.

Theft

WisCon cannot be held responsible for the theft of any items left unattended at the convention. Fandom isn't as safe as it used to be. The badgers will do their best, but we ask for your cooperation in making this a safer convention:

- Please leave your coat and other valuables in your (or a friend's) room if at all possible.

- Hucksters are asked to never leave their tables completely unattended during business hours.

- 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.

- Keep your eyes open, and don't be afraid to call loud attention to a theft in the act.



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June 1988 • 65416-0 • 512 pp. • \$3.95

Distributed by Simon & Schuster
1230 Avenue of the Americas • New York, N.Y. 10020

Services

Information

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 WisCon registration. This person exists as a sort of buffer between the curious and the registration staff. So, if you want to know anything other than "Can I register here?", don't bother those poor, pain-wracked souls.

Warning: The information staff has been trained in the blank stare and will demonstrate it upon receipt of frivolous queries.

Message Center

For your convenience, a large blackboard is available near the registration desk for interpersonal messages. Please date/time messages you leave and erase messages you receive.

Ride Board

For your convenience, a large blackboard is available near the registration desk for exclusive use as a ride board, both for food forays and to get you home.

Signs

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

Lost and Found

The Holiday Inn's housekeeping staff will label any lost articles they find and turn them in to the front desk. If you have lost

something, check there or at the Con HQ. Try again later if you don't recover it there on the first try.

Name Badges

Please wear your name badge at all times while in convention areas. It is your only pass into all convention events. Keep track of it as closely as you would of \$25, because that's what it's worth. If you find a lost badge, please turn it in to the WisCon registration desk. If you lose your badge, check with the registration desk to see if anyone's turned it in.

Pool and Game-Room Hours

The hotel's swimming pool, sauna, and game room will remain open until 3:00 AM each night. The hotel security guard will pass through 15 minutes ahead of time to give you fair warning of closing. They will reopen at 7:30 the following morning. No lifeguards, so you're on your own. Please help maintain the pH level where you found it, or the pool may be closed prematurely.

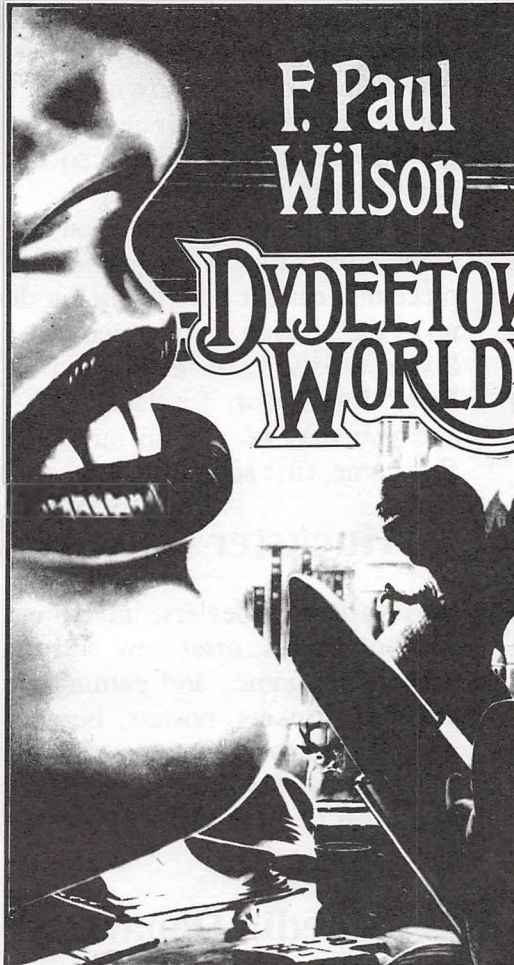
Exhibits Department

Freebie Tables

Things to be given away *en masse* to those who want them should be placed on — and may be picked up from — the freebie tables in the Foyer. Keep stopping back periodically throughout the con to see what new items have materialized.

Displays

There is room to set up a limited number of standing displays in the Foyer. Clear these with Department Head Rebekah Rogge (probably to be found in the art show) before setting them up.



F. Paul
Wilson

DYDEETOWN WORLD

When all
the good people
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What's left is a bizarre mix of humans and...others. Bio-engineered dinosaur replicants, playthings for those who can pay the price. Cloned movie stars of yesteryear, also playthings for those who can afford to own human genes. But Earth pays a price for these pleasures: the literal underbelly of its cities teem with Urchins, children born in defiance of the Bureau of Population, who have no rights, not even to exist.

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The sequel to the
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July 1989 • 69830-3 • 308 pages • \$3.50

Art Show

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

Art Auction

If you want to buy a particular piece of art, you must follow a 2-step process:

- (1) Bid on it during the art show.
- (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 2 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.
- (4) By money order.
- (5) By Visa or Master Card.

WisCon will collect 5% state sales tax on all purchases. 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 Department

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. Many of these items can't be found anywhere but at an SF con.

Media Department

Brazil • Perhaps the most original science-fiction film to come out in the last 20 years, Terry Gilliam's masterpiece won Best Film

advertisement

WisCon T-Shirt Closeout Sale

They're odd sizes and colors, which is why we're only asking \$4 for them. See Phil Kaveny in the huxteroom.

of the Year from both the East and West Coast Critics Associations, before it was released to the public! Cut for American release, then brutally edited for TV, with a new "happy" ending, this may be your only chance to see it uncut. We are attempting to get a British copy, though at press time we have no guarantee of getting it. We will announce at the con whether we will be showing the 131-min. or 162-min. version.

Making Mr. Right • Susan Seidelman's comedy about a successful advertising executive who is hired promote a new android, designed to replace men for lengthy space missions. New York performance artist Ann Magnuson stars as the executive, who tries to make the android more human, and ends up falling in love with him. John Malkovich plays both the childlike android and the arrogant scientist who creates him. This movie is more like the screwball comedies of the '30s than the usual Hollywood fare. (98 min.)

Outland • The ultimate "Western" in space stars Sean Connery, Peter Boyle, and Francis Sternhagen. Connery, the new chief of security at a mining colony on one of Jupiter's moons, battles against forces unknown, who are intent on controlling the workers through a combination of drugs and murder. Sternhagen turns in an excellent performance as a hard-edged doctor. (109 min.)

Resurrection • Starring Ellen Burstyn and Sam Shepard, this film deals with a young woman who "dies" momentarily after a car accident, and recovers with the power to heal by mere touch. Neither an exploitation nor an exposé of religious fanaticism, this film shows the potentially destructive blindness of narrow-minded fundamentalist beliefs and rigid morality. (103 min.)

Stranded • Peace-loving extraterrestrials are stranded on Earth in this offbeat science-fiction thriller. A vicious alien assassin is

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hot on their trail, and only a friendly farm owner and her granddaughter can save them. (84 min.)


Testament • A powerful drama depicting the aftermath of a nuclear war. Jane Alexander portrays a mother who is determined to hold her family together, even as she watches them weaken and die. (89 min.)

Village of the Damned • British SF film based on *The Midwich Cuckoos* by John Wyndham (*Day of the Triffids*). 12 superintelligent, emotionless, blond, fair-skinned children with telepathic powers are born at the same time in a small village. (78 min.)

Children of the Damned • This sequel to the above film has 6 of the children captured by the government and studied by scientists. The children, however, have decided to work toward the destruction of the Earth! (90 min.)

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& Horror books!



★★★★★

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Operations Department

Registration

If you're reading this, you're already registered for WisCon 13. You need only return for lost name badges or purchase of buffet tickets. Questions should be addressed to the information table, as noted above under "Services".

For those of you who plan far ahead, registrations for WisCon 14 will be accepted at the convention registration desk Sunday morning.



Volunteers

WisCon runs on the muscles and energy of gophers, badgers, wolverines, and other essential personnel. We couldn't do it without you. If you'd like to get involved (and see what this allegedly well run convention really looks like from the inside), introduce yourself to Andy Hooper at the Gopher Hole, Tom Campbell in the Badger Den, or Michael DuCharme around and about Con HQ by Friday evening, when we really need to hear from you. Workers are entitled to a partial refund of the membership fee.

Program Department

Green Room

The green room is provided as a quiet space for program participants to get away from the hurly-burly, meet their co-panelists, plan their presentations, relax, and gain physical and mental sustenance.

Program Descriptions

Check the pocket program for rooms and times. The item numbers here match the ones there. Panelists are listed in parentheses; moderators are underlined. To find out what panels a particular person is on, check the index of program participants.

1. Be a Better Reader • People think that reading is an ability that you either have or you don't, not a complex skill with many grades of accomplishment. Expect lively discussion of "good" vs. "bad" reading, cliches and stereotypes, and how SF/F fits into all of this. (Larsen, Emrys, Roberts, D. Pavlac)

2. Social Mores in Fandom • Fandom is famous for tolerating (willingly or not) people who lack many of the basic social graces. Why is this? Who are these geeks, and why am I hanging out with them? (Krueger, Kiefer, B. Coulson, Lowrey, Webber)

3. British Fantasy/SF TV Shows: Are the Oldest the Best? • While *Dr. Who*, *Blake's Seven*, *Monty Python*, and *UFO* will probably all be mentioned, it's likely that *The Prisoner* will be the show of the hour. Deconstructionist motifs will be highlighted. (Peacock, Quale, C. Fisher, Burnett)

4. Women in Small Press/Fannish Publishing • The opportunities and limitations of small press, especially for women, will be discussed. Why is this an integral part of the

feminist network? Come and ask our experienced panelists about the nuts and bolts of small press, and how to get involved. (Gar-ey, J. Dennis, Bull, Hinchliffe)

5. Art-o-Rama • Live artists create in front of our studio audience. A series of games strains the inventiveness and talent of our "panel" of artistes under Spike's cruel and relentless direction. (Spike, Shiffman, Gommoll, P. Hoffman, G. Fregni, Bumett)



6. Young Adult and Juvenile SF Crossover Novels • The subgenre will be tentatively defined, the major publishers and many specific works identified. This will be a discussion of good stories for all ages. (DeWeese, Blood, Kinast-Porter, Lewis)

7. In and Out of the Genre: Books You Should Be Reading • Many F/SF authors

write books that fall into more than one genre; some writers work on the fringes of F/SF; others write great books that defy categorization; still others write outside the genre, but have the appeal of excellent fanwriting. Really good fiction transcends the genre into which it is forced, and our panelists will cite examples. (Kaufman, Larsen, Quale, B. Coulson)

8. Why Don't Men Write K/S Fiction? • The evolution of K/S as a subgenre of *Trek* fiction, and an exclusively women's realm will be discussed. Who is writing, how is it published, and why? Caution, this program may be X-rated. (Nash, Decarnin, J. Coulson, Kozak, T. Porter)

9. Thoughts on SF in the Third World • Program participants will have more questions than answers on this topic. Science as mythos, pulp publishing in Indonesia, Asia as a venue for Western writers' stories, and magical realism are possible areas for discussion. The audience will be invited to share ideas and cite examples for further study. (Spike, M. Bodden, Moylan)

10. Juggling Writing and Real Life • It's often difficult to be a writer and live a "normal" life. What pressures does the job put on the writer? Friends and family vs. that 3rd chapter. Does touching Mommy's computer really mean the House of Pain? (Boettcher, Cadigan, Mills, Shetterly, Hodgell)

11. Drugs in SF from Huxley to Bordertown • Exploration of the various ways that SF/F authors have treated drugs (miracle, recreational and otherwise) and drug use in their writing. (Winz, Cadigan, Klaehn, Shetterly, Rihn)

12. Heinlein: Spank That Fascist Groove-Thang • Panelists will discuss the faults and merits of one of the giants of SF. Topics will

range from Heinlein's views on world politics to the politics of men and women. Not for the faint of heart or the truly sentimental. (Davenport, Spiess, Woodford, Rihn, Lowrey)

13. Takin' it to the Streets: Fantasy Moves from the Shire to Nicollet Mall • In recent years, fantasy authors seem to have grown tired of setting their stories in imaginary worlds and have begun to rely more heavily on current urban settings or settings inspired by contemporary urban life. What are the basic elements of this new subgenre? Examples include *Bull's War for the Oaks*, Lindholm's *Wizard of Pigeons*, and *Borderland*. (Schnobrich, D. Rittenhouse, Bull, Shetterly, Scrivner)

14. Worldcon Envy: How Important Is Size in Con Running? • Is the general trend of pushing for larger and larger cons that contain "something for everyone" necessarily good? What are the implications for hotel relations and committee burn-out? What experience is necessary to put on a worldcon or large regional convention? (Rihn, Krueger, Boettcher, S. Dennis, Shechter)



15. Villains: Writing Characters We Love To Hate • Almost every novel and many short stories have clearly identifiable villains, but not all villains are created equal. Some are cardboard cutouts, while others are carefully crafted characters with as much validity and sense as the heroes. What makes a good villain bad? (Roberts, J. Coulson, Bergstrom, Karr, Hodgell)

16. From Depression to Recession: What the '30s Thought the '80s Would Be • There's a tendency to imagine that the future will be much like the present, only with bigger fins. The fiction and predictions of the 1930s and 1940s had its own vision of the future. (Hooper, B. Coulson, Waldrop, Dozois, Peacock)

18. Veiled Women and Slant-Eyed Foreigners: Lovecraft and His Times • A possibly heated discussion of HPL's views on the world in which he lived, from sexuality to racism to politics. We'll attempt to place them within their historical context, trying to pinpoint their impact on Lovecraft's writing. (B. Bodden, Everts, Schepartz, Larsen, Quale)

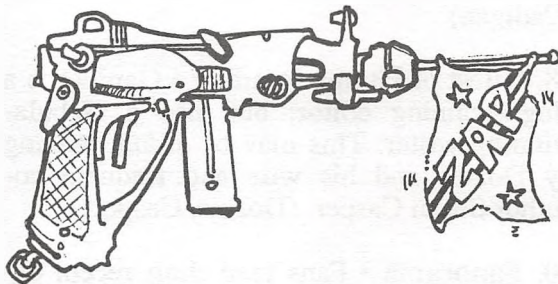
19. Fanzine Reviewing: Touching the Fannish Nerve • Some fans define their fanac in fanzines. For some, fanzine fandom is a Way Of Life, and tempers and emotions can flare when it comes to fanzine criticism. How can we critique these published egos? (Gomoll, Romm, Kaufman, Hooper)

20. Women's Cultures: SF/F Models for a Female Society • Models of female societies that can be drawn from SF/F will be compared with similar models found in other feminist and lesbian literature, as well as real-life examples like the Womens' Music Festival. Focus will be on the basic needs and goals of women's communities. (Kolney, Gilligan, Vedder-Shults, Karr)

21. Comics Morality • In the early years, it was easy: law and order was good, Commies were evil, the family was nuclear, sex didn't exist, and God was in His heaven. Now we have "fuck" and "damn" rather than "gosh" and "darn", unwed mothers and crack addicts, disregard for the law and ultraviolence. Where did it start and where will it stop? (Koch, R. Pavlac, Davenport, Woodford, Shiffman)

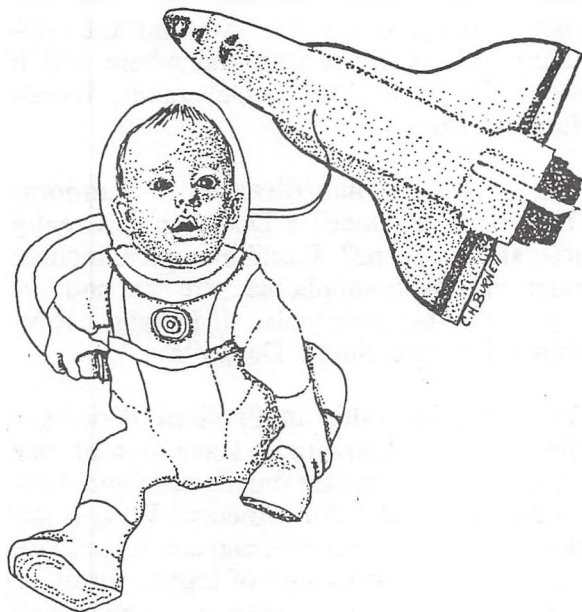
22. Gay/Lesbian/Bisexual Fandom: Threat or Menace? • Does fandom really tolerate everyone? Possible topics include relationships, homophobia, safe sex, and living with heterosexuals. (Madigan, Raymond, Krueger, Smith, Decarnin)

23. Self-Censorship in Pro/Fan Writing • What do we knowingly leave out of our writing? Do we censor ourselves to avoid offending an editor? An audience? What is the definition of "offensive", and can it really be applied to a broad range of topics, forms of expression, and creative situations? (McGuff, Kaufman, Decarnin, Hinchliffe, J. Coulson)



24. Images of the Great War in Fantasy Literature • Discussion of how real-life experiences shaped Tolkien's depiction of war in Lord of the Rings, and foreshadowing of World War 1 in the works of William Hope Hodgson and H. G. Wells. (M. Fisher, Everts, Waldrop, R. Pavlac)

26. Space: It's Not Just for Astronauts Anymore • Panelists will discuss recent changes in space-related activities, including who uses it and why. (Sargent, Neder, Klaehn, Formiller, Ott)



27. Guest of Honor Reading • Maybe Pat will read from her new novel, *Synners*. (Cadigan)

28. Guest of Honor Reading • Gardner is a Hugo-winning editor, but also a Nebula-winning writer. This may be a dual reading by Dozois and his wife and frequent co-author Susan Casper. (Dozois, Casper)

30. Fanorama • Fans read short recent examples of fan-writing, by themselves and others. British fan-writing will be highlighted. (Gomoll, Hooper, Spike, McGuff, Sullivan, Prince, Webber)

31. Coffee Mills and Chocolate Grinders: Dada, Surrealism, and SF • That's right — they're back and they're bringing real literature of invention with them. Take a look

back and forward at the pioneers on the edges of reality, who laid (and continue to lay) tracks out of the safe regions of culture. We'll have howling and dada hats, history to refresh and instruct, anecdotes to amuse, and art to terrify. (Larsen, G. Fregni, Schimanski, McGuff, Jones, Waldrop)

32. Thoughts on Tolkien • We will look at the works of J. R. R. Tolkien from points of view both familiar and unfamiliar. Topics will include the history and development of the books and myth-cycle and Tolkien as a "modern" writer of the 20th Century. (M. Fisher, Anderson, Rateliff, Flieger, Santoski)

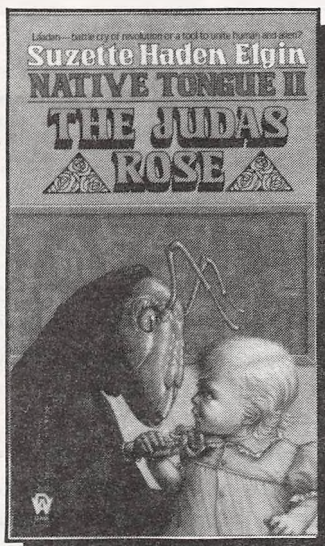
33. Sheri S. Tepper: 20 Books through Feminist Country • Panelists will walk the line between discussing and giving away the plots, as they range across Sheri Tepper's 20 books. The mystery, horror, magic, and utopian elements will be considered. (Emrys, Badami, Collins, Axness)

34. World of Psychotronic Films • What are psychotronic films, and are they really trash? Why do we cringe at titles like *I Married a Monster from Outer Space* but continue to view them? (Burnett, Peacock, Waldrop, Katzenberger)

35. Celtic Fantasy • From the Ulster Cycle, the Mabinogion, and Arthur to modern writers such as R. A. MacAvoy, Kenneth Flint, Emma Bull, and Robert Holdstock, we'll look at Celtic themes and motifs. The role of women, the heroic ideal, and structural and narrative elements are some of the topics that may be touched on in this discussion. (M. Fisher, Bull, Pietrusz, Thomas)

36. Guest of Honor Interviews • Cadigan and Dozois will interview each other! (Cadigan, Dozois)

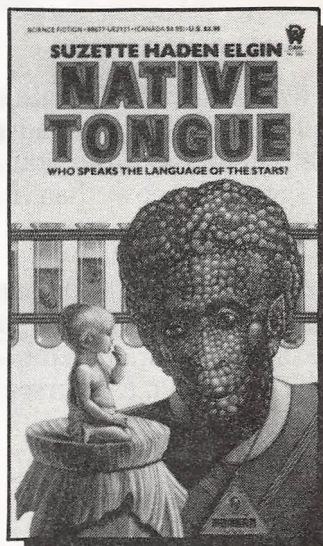
Suzette Haden Elgin



THE JUDAS ROSE: NATIVE TONGUE II Suzette Haden Elgin

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37. **Women Writers You've Probably Never Heard of** • A WisCon tradition. You will be introduced to a wide spectrum of female writers who, for any number of reasons, have not received the attention they deserve. (T. Porter, DeWeese, Scrivner, Axness)

38. **Guide to *Roger Rabbit*: Female in Animation** • A presentation of animation from its roots to the present day. Are women portrayed more favorably now than in years past? (G. Fregni)

39. **The Annotated Hobbit** • The author of *The Annotated Hobbit* will give a presentation and slideshow on various editions and translations of *The Hobbit*. (Anderson)



40. **Fantasy and SF in the Comics of Carl Barks** • A combination panel discussion and slideshow, this program looks at the creator of Uncle Scrooge McDuck and Gyro Gearloose and his use of mythology, fantasy, and science-fiction elements. (West, Shiffman, Waldrop)

43. **Alice Sheldon, AKA James Tiptree Jr.** • The story-teller has died, and we are left with the mystery of Tiptree/Sheldon's identity. Under cover of a male pseudonym, Sheldon for years felt safe to reveal the complex and contradictory aspects of her inner self. She will always be one of SF's most brilliant writers, but we will never completely unveil all the secrets of her writing. (Gomoll, Roberts, Dozois, Garey)

44. **Octavia Butler's Vision — Our Future?** • One of the more inventive and talented SF authors, Octavia Butler is just beginning to gain the critical notice she deserves. She paints a unique, disturbing future, worthy of our deeper examination. (Kiefer, Gomoll, DuCharme, Martin, Gilligan)

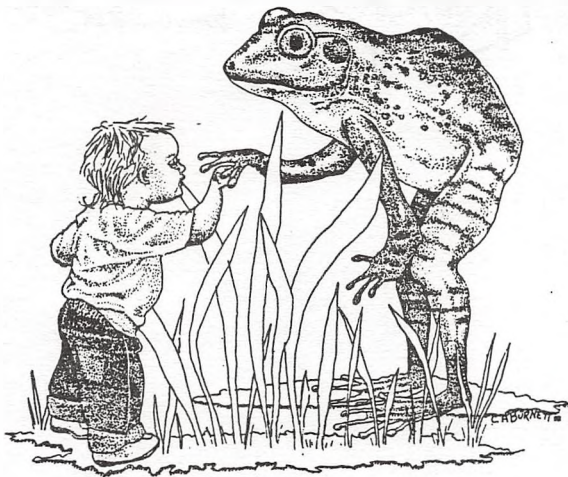
45. **Fiction of Joanna Russ** • Without Russ, SF would not exist in its current form. Yet many people remain unaware of the full extent of her *oeuvre*. Discussion will center on the fiction of this prolific writer and its impact. (T. Porter, Vedder-Shults, Decarnin, Axness)

46. **Midnight Vampire Panel** • We will cover the four major new releases (by Yarbro, Rice, Hambly and Lichtenberg) and other new material that panelists and audience have read. Focus will be on the evolution of the morality of vampires. (DuCharme, Bergstrom, B. Bodden, Katzenberger, Rihn)

47. Selling Your Writing • So you've written a story or novel. How do you go about getting it published? How do you go about getting paid for it? Our panel of writers will offer insights. (Bergstrom, Kozak, Mills, Casper, Bull)

48. Women in the Health Sciences • Women in a variety of health-related fields discuss recent scientific developments and how women in these fields can affect the way in which we view the world. (Spiess, Testen, Kinast-Porter, N. Cox)

50. Kids Read SF • A panel by kids, for kids, in which they discuss the F/SF they've been reading. What elements or ideas do kids look for, and which authors consistently deliver the desired qualities? (D. Pavlac, G. Harris, H. Harris, B. Cox, E. Fregni)



51. Costume Workshop • Participants will learn and develop their own ideas on producing really interesting and inexpensive costumes. Costuming difficulties will be worked out in a group discussion. (Coloni)

52. New British Writers — and a Few Olde Faves • The Brits have always been a substantial voice in SF, but lately that voice

seems reduced to a whisper. Our panelists will discuss writers to watch for and the problems of obtaining their work in the US. (Jones, Spike, Hooper, Larsen, Webber)

53. Revenge on the Pencil-Necked Geek: Women and Role-Playing Games • In a hobby that has been largely dominated by men, women are finally enjoying a modest amount of acceptance. Is it too little too late, or the beginnings of great equality? Lively discussion of gaming's mores, socialization process, and (briefly) women in the gaming industry. (B. Bodden, Aitken, Erlandsen, Testen, Jorenby)



54. SF and the Future of Psychotherapy • Has SF kept pace with the changing fields of psychology and psychiatry? Panelists may discuss books like *Mindplayers*, *Gateway*, *As on a Darkling Plain*, *Lincoln's Dreams*, and *The Bridge*. The book *Women and Madness* may provide the basis for discussion of these issues from a feminist perspective. (Root, B. Hoffman, Cadigan, Klachn)

55. Censorship Today: Life in the Reagan Years • In an age when information transfer is instantaneous, censorship still exists. Discussion of how censorship affects our lives and what we read, and what we can do about it. (G. Fregni, J. Rittenhouse, Schnobrich, R. Pavlac, Lowrey)

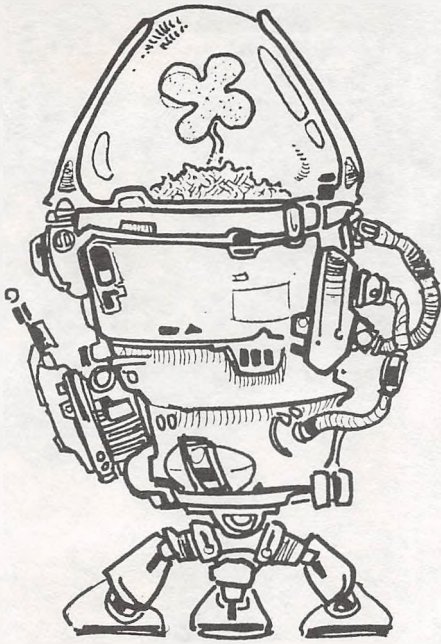
57. Art Runner Training • Brief overview of art auction procedures and display techniques for those volunteering to be art runners. Please attend if you're planning to work at the WisCon art auction. (G. Fregni)

58. Toon In: SF Films of 1988 • Animation is probably the natural medium for fantasy, but it's long been the poor relation of special effects and make-up. Will *Who Framed Roger Rabbit?* change the course of filmmaking or is it just a flash in the pan? WisCon's most opinionated movie reviewer gives you his thoughts on this and other flicks, complete with film clips, and will be disappointed if there isn't lots of sass. (Russell)

59. WisCon Wrap-Up • Here's your chance to fling that mud you've been saving. Lively discussion of the good and bad of WisCon 13. (Kiefer, assorted concom members)



Autographs



Guest of Honor Gardner Dozois

The Gardner Dozois Spring Examination and Personality Test

By Pat Cadigan

They tell me it's not what you know, it's who you know. But if there's any truth to that at all, it's not really who you know, it's how much you know about them. In the interests of raising everyone's level of knowledge, at least for the weekend in the case of those who suffer from post-convention blackouts, I've compiled this short quiz designed to test your true knowledge of Gardner Dozois. I hope that, in the process, you will learn more about Gardner Dozois, and perhaps about yourself, too.

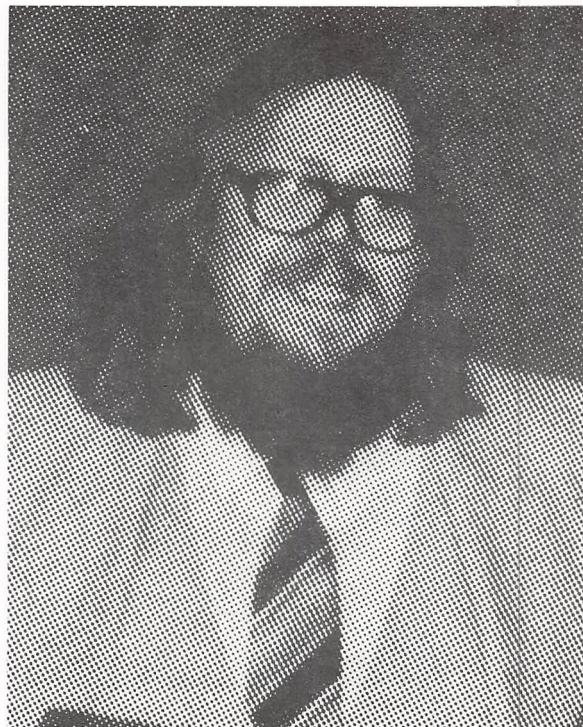
1. Gardner Dozois was born in:
 - A. Salem, MA.
 - B. Circumstances since covered up by the CIA.
 - C. Full formal evening wear.

Answer: A.

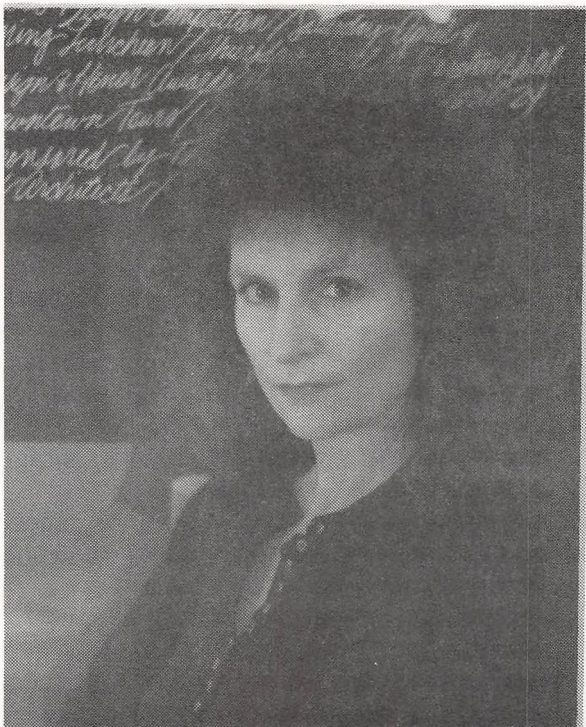
OK, that was an easy one, but I felt I had to give that to you. Though Gardner has lived in Philadelphia since the early 1970s, I don't think it's generally known that he's a native New Englander. Come on, now, how can you say you know someone if you can't name a birthplace?

If you answered B, you probably suffer from undue dependence on conspiracy theories to explain what's wrong with modern life. You might go so far as to say that Gardner was born in Hangar 18. He wasn't. I don't know who's responsible for this late-20th-Century squalor we find ourselves in, but it isn't Gardner's fault.

If you answered C, you're most likely a snappy dresser and a great dancer, but you're still wrong.



Please jump to Page 26.



Guest of Honor Pat Cadigan

Stuff about Pat Cadigan

By Arnie Fenner

OK. So lemme tell you about my wife.

I guess I should cover some of the basics first for those meeting her for the first time this weekend. Ready? All right. Pat Cadigan was born in Schenectady, NY, but spent her childhood in Fitchburg, MA. (I like to refer to Fitchburg as Boston's armpit; Pat rarely disagrees.) She was awarded a scholarship to UMass at the tender age of 16, futzed around for a few years and eventually transferred to the University of Kansas, where she received her degree. During her college years Pat held down the usual variety of jobs, including waitress, radio DJ, and belly-

dance instructor.

It was while attending James Gunn's classes at KU that Pat first learned of organized SF fandom and something called "worldcon". Kansas City had recently won the bid for the 1976 convention — Mid-AmeriCon — and Pat immediately wrote to the committee, foolishly ... uh, enthusiastically volunteering her services. Because of her intelligence, outgoing personality, and organizational skills she quickly became a member of the Big MAC committee and special liaison to Guest of Honor Robert A. Heinlein. And although she had always written, always wanted to be a writer, and had been a devoted SF reader since her early childhood, it was the experience of working on and attending Mid-AmeriCon that pushed her toward her dreams of having a career in the field. It was because of MAC that she became friends with the people who would provide her with the needed encouragement during the Years of Struggle ahead: Gardner Dozois, Howard Waldrop, Tom Reamy, Robert Heinlein, and that devilishly handsome, witty, and (dare I say?) godlike creature that would become her husband: me.

Shortly before, during, and for about a year after the convention Pat worked as a typesetter for Tom Reamy's Nickelodeon Studio. While her influences are numerous, I think it's safe to say that Tom's friendship and enthusiastic willingness to "talk shop" (IE writing) all day were the most important influences on Pat's fledgling career. Tom's talent for setting a scene and establishing believable characters are only two of the more obvious skills that rubbed off. Her Hugo- and Nebula-nominated story "Angel", Pat's homage to Tom's stunning "Under the Hollywood Sign", is a fitting tribute to the Reamy legacy.

Anyway, Pat started selling stories, first to *New Dimensions*, then to *F&SF*, *Shadows*, *Asimov's*, *Omni*, and tons of others. Her first novel, *Mindplayers*, came out from

Bantam in 1987, and she has a collection (*Patterns*, Ursus) and a second novel (*Synners*, Bantam) due out later this year.

That's the basics. Now for a little personal insight.

You don't want to be around Pat when she's writing. No, no, no. Writing is Pat's all-consuming passion, and since she was able to quit Hallmark Cards* one does not come between her and her word processor.

Imagine Pat as a slim Charles Laughton, dressed in white, whip coiled in hand, our son Bobby and I sitting on the floor, looking respectfully at her feet. "What is the law?" she asks.

"Not to touch the computer, the good tool that makes Mommy/Pat write faster. Are we not kin?"

"What is the law?"

"Not to make fun of sushi, for it is the brain food that helps Mommy/Pat to think. Are we not kin?"

"What is the law?"

"Not to criticize the music Mommy/Pat plays to inspire her writing, that is the law. Are we not kin?"

The whip cracks near our ears. "And if you break the law?" Pat whispers.

"The House of Paaaaaiinnnn!!!" we wail miserably.

Now Pat and I have pretty similar musical tastes: Sting, Talking Heads, stuff like

*I didn't mention Hallmark earlier, where Pat edited and wrote cards and posters and stuff for 10 years? Understandable. It is The Place That Must Not Be Named.

that. But when she's writing you never know what you might hear playing on her office stereo. I'm tolerant" I don't ask. If it helps, great. But there was one night when I was reading and Pat was burning the midnight oil on her book when I heard ... something ... playing in her office. Without thinking — fools rush in, as the saying goes — I flung open her door and was nearly driven to my knees by ... George Michael singing "Father Figure", for chrissakes!

No! Not this! And stacked next to her desk were albums by Toto! And, and ... Prince!! Aaarrggh!

"What is this shit?" I bellowed in indignation. As I say, I wasn't thinking.

Pat calmly finished typing a sentence, switched off her computer, looked up at me and said four words:

"The House of Pain".

I'm kidding. I'm making it up. And I can walk without a cane now, thank you very much.

You'll enjoy meeting Pat. She's warm, funny, and bright. And look out if she and Howard Waldrop get out on the dance floor. Hold on!

And don't give a second thought to her lonely little family, stuck back in Kansas City, with nothing to do but stare at her picture and ...

Play frisbee! Come on, Bobby-Mike; Mommy left us a whole office full of shiny black ~~reer~~ frisbees to play with! No, son, we don't catch them: we just sorta throw them real hard against the wall.

Yeah. That's my boy.

An Appreciation of Pat Cadigan's Writing

By Gardner Dozois

While at WisCon, one person you should really make a point of speaking with, if you wish to derive maximum benefit from your convention experience, is GoH Pat Cadigan. Why should you speak to Pat?

Well, for one thing, it's fun. Pat is one of the truly witty people in our field. Occasionally, when things work out just so and my mood is just right, I can be "funny" (and when they aren't and I'm not, it can fall as flat as a balloon made of neutron-star material, too) — but that's not what I'm talking about. No, I'm talking about wit now, real wit, something Pat possesses, as opposed to those of us who merely tell jokes and sing comic songs and make funny faces (as witness the zany and inventive article about me that Pat wrote — back on Page 20 in this program book — as opposed to the plodding and dully earnest piece that I'm writing about her). Pat's creative intelligence and wit infuses everything she does, even if she can't tell a dialect joke very well. (She can, however, under extreme provocation, do a mean imitation of the Balrog, as documented recently in *Locus*.)

Her talent is so evident, in fact, that it constantly amazes me that she is underappreciated. Perhaps, like other highly original writers (Howard Waldrop, Avram Davidson, R. A. Lafferty), she suffers for her eclecticism — for no Pat Cadigan story is ever much like another ... and my experience has been that the harder a writer is to critically pigeonhole, the easier that writer is to ignore.

Did you know, for instance, that she has written an impressive body of quiet-but-scary supernatural horror stories? Stuff like "The Boys In The Rain", "The Pond", "Ee-

nie, Meanie, Ipsateenie", "The Edge", "Heal", "Two", "My Brother's Keeper" (one of the most terrifying modern urban vampire stories I've ever read), and the hair-raising "It Was the Heat" (which not only is really scary and uses local color to masterly effect, but also is deliciously erotic). Enough stuff, in other words, to establish Pat as one of the rising young stars of the horror genre — were it not for all her other stories that don't happen to fit into that particular category.

There are a number of stories by Pat, for instance, that are hard to categorize at all, that explore the borderlands between science fiction, fantasy, and a vision uniquely her own: "Second Comings — Reasonable Rates", "Another One Hits the Road" (the ultimate jogging story), "Criers and Killers", "In the Shop" (perhaps the ultimate Stephen King satire — absolutely spot-on — and only about 1,000 words long), "The Coming of the Doll", "The Sorceress in Spite of Herself" (a sprightly and funny modern fantasy with a unique idea at its heart), "Death from Exposure", and "The Day the Martels Got the Cable".

And then, just to confuse things further, there is her large body of real, honest-to-gosh, undeniable, pure-quill, no-argument science fiction — much of it hard science fiction at that!

Within the field, Pat may be best known, at the moment, for her sequence of hard-edged and elegant stories about "Deadpan Allie", a sort of high-tech psychoanalyst of the future who can hook directly into another person's mind to seek out the root causes of her or his psychological troubles. Some of these stories have been expertly melded into Pat's very well received first novel, *Mindplayers*. (A new Deadpan Allie story, "Dirty Work", has just appeared in Ellen Datlow's anthology *Blood Is Not Enough*.) But Pat has turned out much other science fiction as well, stories not related to that series. Stories like "Patterns", "Roadside Rescue" (a close

encounter of a very different kind — and a genuinely mean story), “After the Days of Dead-Eye ’Dee” ... and three recent stories that, to me, represent Pat’s best work to date, and some of the best work done by anyone at shorter lengths in the 1980s: “Rock On”, “Angel”, and the amazing “Pretty Boy Crossover” — which is on my own personal shortlist of the 10 Best Stories of the ’80s, and not toward the bottom, either.

Besides being jazzy and hard-edged, tough-minded and compassionate, and elegantly and incisively written, these three stories share another quality with Pat’s best work — they are marvels of compression and economy; in each of them, Pat creates a new and unique future society, jam-packed with enough new ideas and background concepts and colorful bits of business that most other writers could have milked a 400-page novel out of any of them; some writers would get a 3- or 4-book series out of one of them, in fact. But Pat is much more likely to compress a 400-page novel down into a 6,000-word story than to blow a 6,000-word story up into a 400-page novel.

Perhaps that works against her as well: the theory today seems to be that the more sheer volume of work you can parade in front of the public eye, the better, even if many of the novels on the bookshelf today are enormously bloated creatures that would have worked better as novelets instead. I also find it bitterly amusing that several recent articles on cyberpunk (including an entire magazine full of nothing else) have managed to discuss the subject without once

even mentioning Pat’s name, in spite of the fact that Pat’s work is esthetically much more central to that canon than the work of a couple of the core writers inevitably mentioned in the usual cyberpunk litany ... or that Pat was the one writer to be officially read out of the cyberpunk movement by an imperious critic. It seems clear to me that some critics and theorists — not the cyberpunk writers themselves, by the way, who are friends of hers — are made very uncomfortable by the idea that Pat should be allowed to play in the boys’ exclusive clubhouse.

But never mind. Pat is still growing as a writer. She has just finished her second novel, and is at work on another. Her day is coming. My prediction is that it will not be too much longer until she collects one or more major awards, instead of merely imitating them — already, last year, she lost the Nebula Award, the Hugo Award, and the World Fantasy Award, all for the same story (an interesting accomplishment all by itself). Pat takes these loses with equanimity and dismisses the idea that she could be a serious contender ... but her day is coming, mark my words. 10 years from today, if Pat can manage to escape from the runaway trucks and incompetent dentists of the world, she is going to be one of the Big Name Writers of the ’90s. And then you’ll wish you’d spoken to her here at WisCon, when the damn line wasn’t so long!

So take my advice and talk to her. It’s fun, and it’s good for you, and it’s not fattening, either. What else can you say that about?

A Pat Cadigan Bibliography

Compiled by Cathy Gilligan

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- "After the Days of Dead-Eye 'Dee" (ss), *IASFM*, 1985 May.
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- "Eenie, Meenie, Ipsateenie" (ss), *Shadows* 6, ed. by Charles L. Grant, Doubleday, 1983.
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- "Patterns" (ss), *Omni*, 1987 Aug.
- "The Pond" (ss), *Fears*, ed. by Charles L. Grant, Doubleday, 1983.

- "The Power and the Passion" (ss), *Omni*, forthcoming.
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- "Rock On" (novelet), *Light Years and Dark*, ed. by Michael Bishop, Berkley, 1984; also in *The Year's Best Science Fiction, 2nd Annual Collection*, ed. by Gardner Dozois, Bluejay, 1985; also in *Mirrorshades: The Cyberpunk Anthology*, ed. by Bruce Sterling, Arbor House, 1986, and Ace, 1988.
- "Second Comings — Reasonable Rates" (ss), *F&SF*, 1981 Feb.
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Dozois biography, continued from Page 20.

2. Gardner Dozois was removed from the very first John W. Campbell Award for the Best New Writer ballot because:

- A. His first story, "The Empty Man", appeared in *If* in 1966, so he wasn't "new" enough.
- B. Of circumstances since covered up by the CIA.
- C. The voters couldn't spell or pronounce his last name correctly and didn't want the hassle if he won.

Answer: A.

Precocious as all get-out, Gardner made his first sale at 17, the same year he went into the Army, which accounts for the three-year hiatus before his next sale. During this time, he was stationed in Europe as a military journalist. No doubt it was this job which contributed to the development of what the *Village Voice* has termed his "gimlet eye", his special sense of the absurd, and his almost supernatural ability to determine that "Stopping by the Woods on a Snowy

Evening" by Robert Frost can be sung to the tune of "Hernando's Hideaway".

B answers: We covered this in the previous question and you're still looking under the bed for conspirators? Look, maybe Elvis is alive, but he's not living at Gardner's. There's just him, his wife (Author Susan Casper), son Christopher, and the cats. Really.

C answers: Good guess, but this answer identifies you as a guesser, and it probably hurt your ACT scores just like they said it would. So, here's one thing you won't have to guess at this weekend — it's "Doze-wah". If you're Howard Waldrop, you can say "Doze-wah" if you want. If you say "Doze-oyce", 50 points will be removed retroactively from your College Board verbal scores, and you can't afford that.

3. Which of the following did Gardner Dozois not write during his stint as a military journalist?

- A. An article warning soldiers not to sleep directly under a tank half-track, since it might drive over them.
- B. An article warning soldiers not to relieve themselves out the windows of electrified European trains, because if an electric stanchion was in the line of fire they would be electrocuted.
- C. An exposé of Army food called "That's Inedible!".

Answer: C.

This doesn't even qualify as an exposé. Answers A and B are absolutely true synopses of articles Gardner really had to write to reduce the number of non-combat casualties in the armed forces. Over the ensuing years, thousands, even millions of military personnel have not died in camp or aboard European trains, and they all have Gardner to thank. Gardner, with his characteristic gentle-natured modesty, has probably never looked at it that way.

4. After living a year in Germany after his discharge, where he wrote and sold several more stories, Gardner returned to the US and:

- A. Spent a couple of years in the East Village



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writing and serving as slushpile reader for *Galaxy*, *If, Worlds of Tomorrow*, and *Worlds of Fantasy* to keep himself in veal cutlets.

B. Spearheaded the brief "Adopt an Orphaned Flamenco Dancer" movement before resuming his writing career.

C. Did secret work for the CIA code-named "Zotz!"

Answer: A.

Gardner's writing and editing careers began to flourish almost simultaneously. Not only are most people unaware of this, Gardner himself was probably unaware of it at the time. One imagines him sifting through utterly bad New Wave pastiches and "Adam and Eve and it's really Earth" novellas, and then going home to write something like the exquisite "Chains of the Sea", the title novella in a book of three edited by Robert Silverberg, in which a young boy learns, via communication with aliens only the very young can see, that the world is finished. It happens to be one of my all-time favorite Dozois stories, and this takes nothing away from his more recent pieces, such as the Nebula winners "Morning Child" and "The Peacemaker", and "Dinner Party", in which a father buys a dinner for the Guardsman who shot his son at a protest rally, just as he'd promised he would.

There have been writers who edit, and editors who write, and some have been pretty good and some have been fair. Gardner Dozois is the only one in my direct experience who is truly ambidextrous. You've seen what he's done with *Asimov's*. There will be a new story from him, "Solace", in *Omni*; please don't miss it.

If you answered B, you are creative. Be a writer.

If you answered C, you're a stubborn little devil, aren't you?

5. During his time as *Galaxy's* slush reader, Gardner fished out manuscripts by new writers who would later become Names. Which of the following was not discovered by Gardner in *Galaxy's* slushpile?

A. George R. R. Martin

B. Michael Bishop

C. Alexander Solzhenitsyn

Answer: C.

Come on — you know the difference between a Soviet dissident and the decidedly talented!

[WisCon 12 GoH] George R. R. Martin and Michael Bishop did indeed surface in a Dozois-filtered slushpile and so got their starts under Gardner's attention. It hasn't stopped there. As the Hugo-winning editor of *Asimov's*, Gardner continues to discover writers who will undoubtedly become SF's best. And through the *Isaac Asimov Presents* series, he gave us first novels by Campbell Winner Judith Moffet (*Pennterra*) and John Barnes (*The Man Who Pulled Down the Sky*); David Skal's new novel (*Antibodies*); and Neal Barret Jr.'s best novel to date (*Through Darkest America*). It may say "*Isaac Asimov Presents*" on the cover, but that man behind the curtain is Gardner.

6. Even while he edits *Asimov's*, Gardner also edits an annual anthology series, *The Year's Best Science Fiction*, and, in collaboration with Jack Dann, a series of theme anthologies for Ace. Which titles on the following list aren't among them?

A. *Unicorns!*

B. *Magocats!*

C. *Bestiary!*

D. *Sorcerers!*

E. *Demons!*

F. *Dogtales!*

G. *Ripper!*

H. *Flanksteak!*

I. *Purple!*

J. *Valium!*

Answers: G, H, I, and J.

I gave you this one, too, but I hope you didn't foul up on *Ripper!*, which is edited by Susan Casper and Gardner Dozois in collaboration, from Tor, released on Saucy Jack's centennial and containing some exceptional original work (EG, "Love in Vain" by Lewis Shiner and "Anna and the Ripper of Siam" by Somtow Sucharitkul).

If you guessed any of the others, you should sprint, not jog, to your nearest well stocked bookstore and ask for them (but don't yell like I did). They're all mixtures of

old favorites with less familiar but no less terrific stories saved from limbo by the discerning eyes of Dozois and Dann.

While I'm on the subject, that's another of Gardner's fine talents — collaboration, as an editor or as a writer. Gardner has collaborated on stories with Susan Casper, Jack Dann, Michael Swanwick, and Jack C. Haldeman 2nd and even on a novel, *Nightmare Blue*, with George Alec Effinger in 1975. Later this year, Ursus Imprints will publish several of these collaborations in a volume called *Slow Dancing through Time*. Please don't miss it, or you'll never know how superbly two (or more) writers can work together.

7. The title of Gardner's one solo novel to date is:

- A. *Strangers*
- B. *The Visible Man*
- C. *I've Got Your Novel Right Here*

Answer: A.

This was a trick question, because all three are Dozois titles. *Strangers*, an expansion of the *New Dimensions* novella of the same name, was published in 1978 and was a Nebula and Hugo nominee. It is, to my way of thinking, one of the finest explorations of the human as alien, not to mention the nature of women, men, love, sex, death — this book has everything, and the fact that it's out of print is a crime against American culture in general and SF in particular.

Answer B, *The Visible Man*, is the title of the only collection of Gardner's short fiction to date. It includes the aforementioned "Chains of the Sea" as well as "Flash Point", which still gives me the same chill every time I read it, and the title story, a vivid and moving tale involving a unique SF premise which, in the hands of a lesser writer, would have been just another gimmick story. *The Visible Man* appeared around the same time

as *Strangers* and is also, unfortunately, out of print. That's two cultural felonies. *Slaves of New York* by Tama Janowitz is in print — that's three! I say we have the revolution right now and no prisoners!

Answer C: OK, I lied. It isn't exactly a title, and it's not always a novel, either. I'm not going to explain further; you'll just have to be there.

8. Wonderful things left unmentioned about Gardner include which of the following?

- A. He and Susan Casper are practically newlyweds, having been married only 15 months.
- B. Since he became the editor at *IASFM*, the awards ballots have been dominated by work from the magazine in all categories.
- C. His critical writing on James Tiptree Jr. (Alice Sheldon) still stands as the definitive work on this extraordinary writer's career.
- D. He did not invent, nor claim to have invented, the term "cyberpunk".
- E. He is more fun in a weekend than most people have in a year.
- F. He is one of the greats and doesn't know it.

Answer: All of the above.

A, B, and C are, respectively, self-explanatory, obvious, and a booklet, *The Fiction of James Tiptree Jr.*, originally appearing as an essay in Gregg Press's edition of *Ten Thousand Light Years from Home*.

D is the pure and absolute truth, regardless of what you've heard; I don't know about you, but I first heard the word "cyberpunk" in 1977 in a context unrelated to the present connotations.

E will become obvious to you soon, if it hasn't already.

F: See E.

Regardless of how many you answered right or wrong, you now know enough to move on to the next stage, which is Gardner Dozois Appreciation and Apperception. Do it early, and avoid the rush

A Gardner Dozois Bibliography

Compiled by Cathy Gilligan

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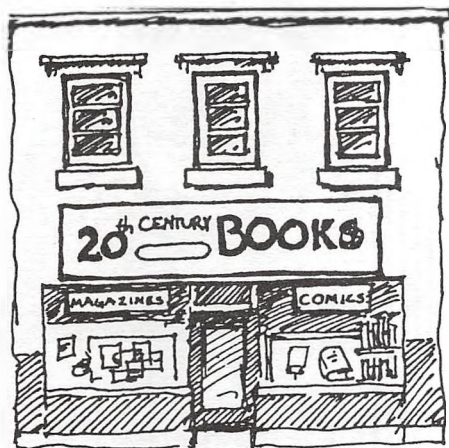
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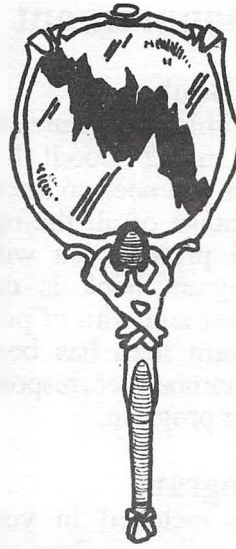


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Publications Department

Program Book

You're reading this within 10 minutes of walking into the hotel, right? Good! It's chock full of information you need to know right away to take advantage of all the opportunities WisCon will present you with this weekend. This program book is designed to tell you the what and who of program items. Each program item has been given a number. These numbers correspond to the ones in your pocket program.

Pocket Program

Pocket programs are included in your registration packet. They tell you when and where. 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.

Mad Moose Gazette

This is the official newzine of WisCon and may be found on the freebie tables. We're planning these 4 2-page issues:

#3: program and schedule changes, pre-registration report.

#4: masquerade results, synopsis of what you missed by arriving late.

#5: party reports, party announcements, personal ads, rumors, innuendoes, and similar fanwriting.

#6: final registration report, art award winners, art-auction summary, letters to the editor, testy responses from the editor.

If you have anything you'd like to contribute to the *Gazette*, drop it off in our office. We could specifically use fillos.

Restaurant Guide

40 places to eat, all within a 10-minute drive of the Holiday Inn. Plus valuable coupons. Look for these documents on the freebie tables.

Fan Publishing

If you'd like to crank out a brief one-shot fanzine at the con or if you've just got ink under your fingernails and the heady smell of corflu in your nostrils, stop by the *Gazette* office and schedule some time on the Mac. We don't have duplication facilities, but we can provide you with a dandy original and a map to Kinko's.

Publicity Department

You're here! It must have worked!

Social Department

Opening Ceremonies

The first big gathering of the tribe, where the concomm, guests of honor, and other worthies are introduced and some of them make complete fools of themselves.

Masquerade

This year the masquerade moves to Friday night. The theme will be *The Hobbit*, in honor of the 50th anniversary of J. R. R. Tolkien's fantasy classic. In practical terms, this means that there will be a special award

Oh, this is just my costume for the Wiscon masquerade!





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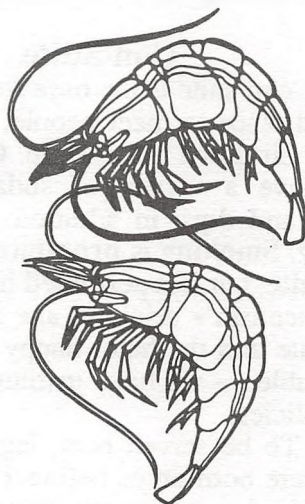
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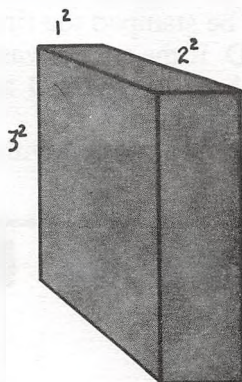
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for "Best Costume on Theme" in addition to the regular awards. If you wish to participate in the masquerade, be sure to stop by the information table well in advance to pick up a registration form.

Mixer

Following the masquerade there will be a mixer with cash bar. Andy Hooper will be spinning discs until well after WisCon's famed "Flying Cows" come home.

Con Suite

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 annex.

Wisconsin's drinking age is 21. To keep the state and the hotel happy — and us out of trouble — we have instituted the following policies:

(1) To be served beer, legal ID showing you were born on or before 1968 August 31 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 may be taken out of the con suite.



Filksing

The concom is pathetically non-musical. Consequently, we hope to import out-of-city talent to provide inspiration at the filksing. Filksongs are simply the songs of SF fandom; there's no truth to the rumor that the root word was "filthy".

Sometimes filksings operate concert style, with 1 person performing and others listening; other times it's sing-along style. Be sure to ask permission before recording anything.



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Games

Role-playing games will be organized to appeal to novices as well as old campaigners.

Board games can be conducted by anyone who's interested any time there's room in the Foyer.

Word games include "An Evening with Mrs. Byrme", where people try to come up with the most imaginative definition for the often bizarre words found in *Mrs. Byrme's Dictionary*; "Free Association", where each person says the 1st word that pops into mind after hearing the word spoken by the previous person in the circle; and "Science Fiction Story Funnies", where key words to a story are solicited from participants prior to reading the story.

"Silent SF Films of 1988" will feature mimes Bill Hoffman and Richard S. Russell taking turns acting out movie titles; half the audience will try to guess Bill's titles, the other half will try to guess Richard's.



Buffet

There are 150 seats available at \$11 each for the buffet, but most of them will probably be gone by the time you read this. The WisCon registration staff can tell you for sure. You serve yourself, and you can keep going back while the food lasts. There are 4 entrees available, including at least 1 vegetarian specialty. Those who attend the buffet get ringside seats for the guest-of-honor speeches immediately thereafter.

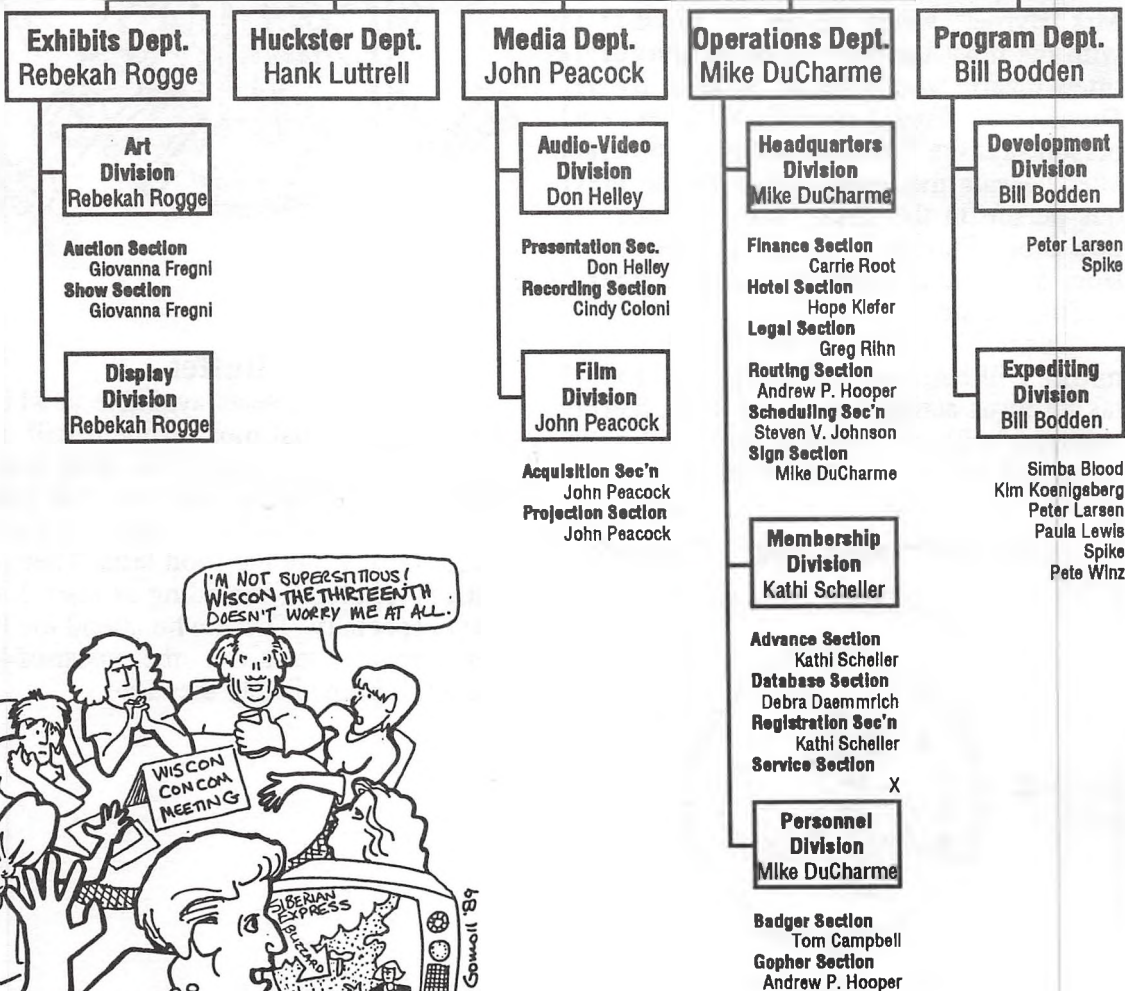
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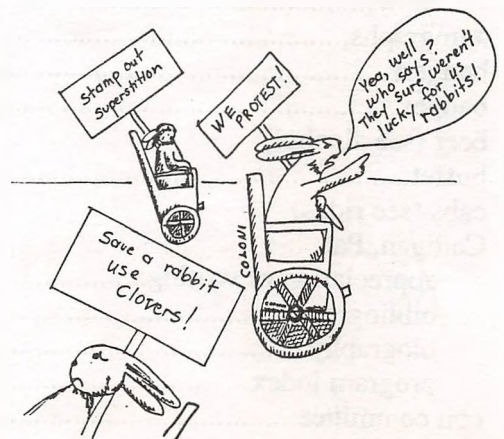
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Nevenah Smith
(Gardner Dozole)
Spike
(Pat Cadigan)

Selection
Richard Russell

Debra Daemmrich
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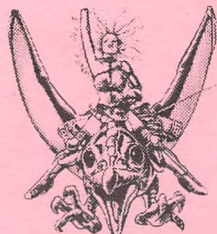
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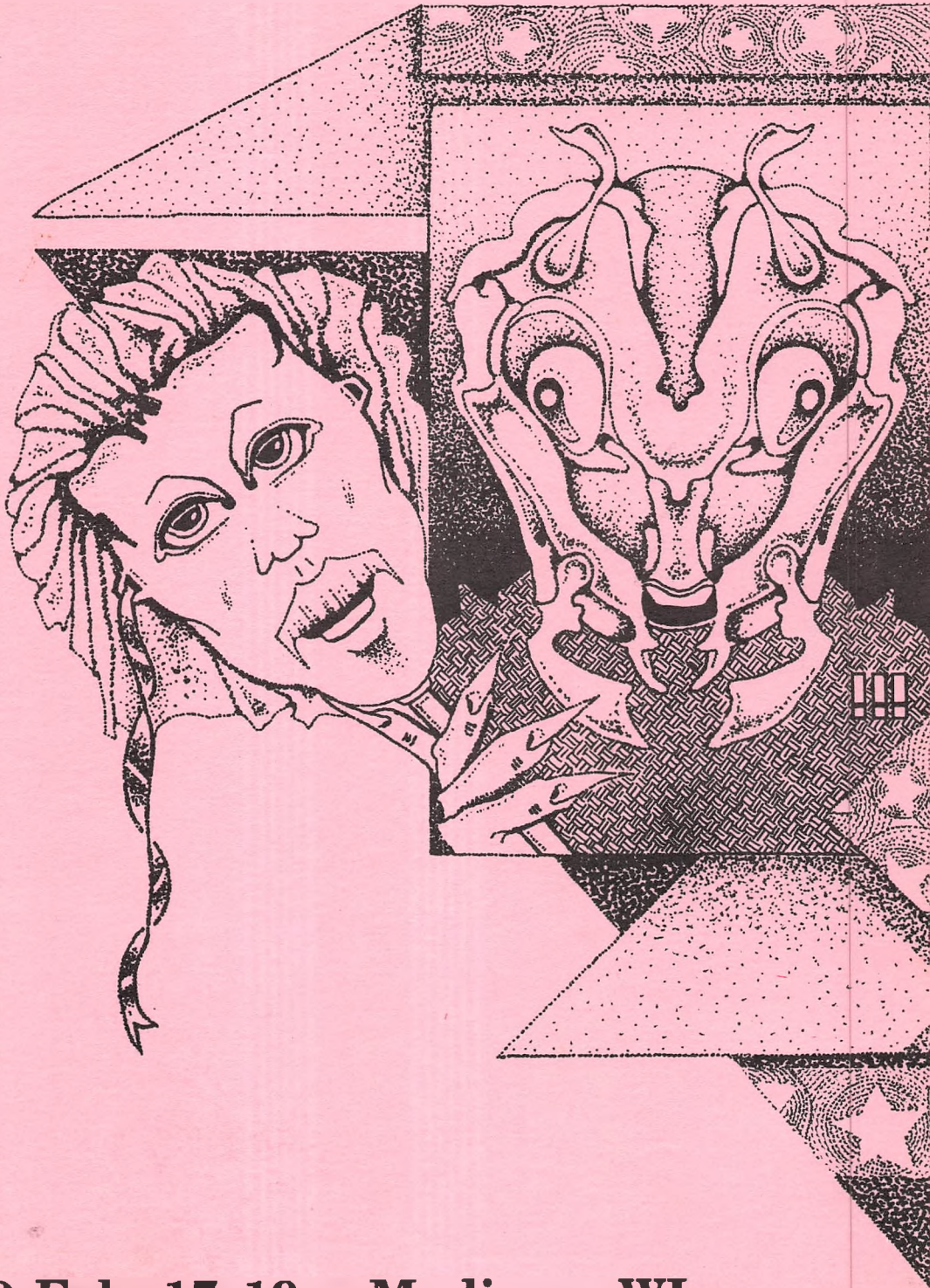
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