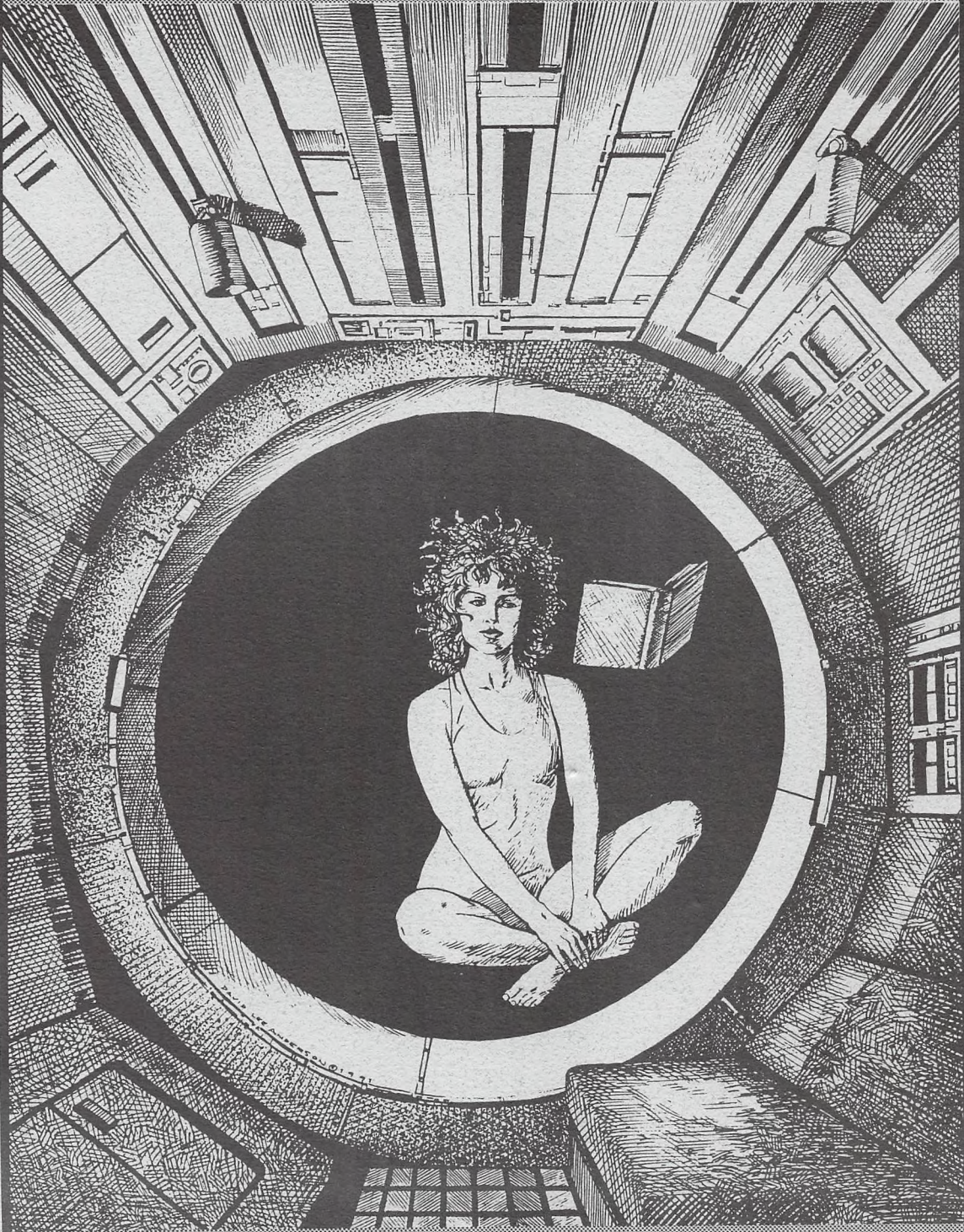


WISCON 75 PROGRAM BOOK



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- Articles: Lew Shiner, t. Winter-Damon and
John Moore
- Zaniness: Mike Sumbera, Lawrence Person,
Dwight Brown, Jill Engel, Glen Cox and
Richard Simental (who had nothing to
do with this ad, nosireebob!)

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Welcome to WisCon 15. Once again the intrepid group of loons what live in Madison have put together a con for your enjoyment. This, however, may be the last WisCon. Entropy is taking its toll. Many of the same people who have been doing the work year after year are growing weary. Unless a major influx of people willing to sacrifice one or two hours once a month (and one weekend a year) shows up WisCon 16 is in trouble. Sorry for the gloom and doom but that's the way it is. On to the adverts....

This year things are pretty much the same as last year. If you were here you know what to do. If you weren't; keep reading.

Wiscon is brought to you by SF3, also known as the Society for the Furtherance and Study of Fantasy and Science Fiction. And by the dozens of people who attend countless meetings to dissipate their boundless energy .

If you think Wiscon is fun and you live in the Madison area you might want to stop in at the Brat und Brau, 1421 Regent Street, some Wednesday night around 7:30 and see us in our native habitat. Any Wednesday, that is, except for the last Wednesday of the month when we hold program meetings at Union South, 227 N. Randall Avenue.

If you can read we hold book discussions on the 3rd Thursday of every month at some hapless soul's house. Places to be announced in Cube, the official organ of SF3. So why not subscribe to Cube and find out.

Good, you're back, while you were subscribing to Cube did you join SF3? Not much else to say but have fun. Talk to us, let us know what you think.

Kim Nash, Co-ordinator

ART CREDITS

Cover: David Lee Anderson
Page 1: Don Helley
Page 10: Wes Simpson
Page 16: Don Helley

WISCON 15

**March 1-3, 1991
Holiday Inn Southeast
Madison, Wisconsin**

**Pat Murphy and Pamela Sargent, Guests
of Honor, Special Guests Joan Vinge and
Jim Frenkel**



Printed in Madison, Wisconsin at Lakeside Press, an IWW Shop, on minimum impact paper with soy inks.

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WISCON 15 CONVENTION COMMITTEE AND VOLUNTEER STAFF

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Operations: Kathi Scheller

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Liz Howard
Diane Martin
Kim Nash
JulieBata Shivers
Laura Spiess
Mary Ellen Testen

Social: Tracy Shannon

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Pat Haibucher
Lucy Niehaus

Opening Ceremonies: Andy Hooper
Greg Rihn

Mixer DJ's: Andy Hooper
Margaret Hooper
Don Helley

Masquerade: Greg Rihn
Georgie Schnobrich

Judges: Pat Murphy
Lucy Nash
Greg Rihn
Georgie Schnobrich

Banquet Cake: Georgie Schnobrich

Programming: Lorelei Manney

Bill Bodden
Andy Hooper

Green Room: Margaret Hooper
Simba Blood

Video: Michael Shannon
Robert St. Louis

Exhibts: Lucy Nash

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Uncle Don Helley

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Publications: Bill Humphries

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SF^3 Members

Mad Moose Gazette Editors:
Karen Babich
Andrew Hooper
Nevenah Smith

Café Fandom:

Logo designed by Don Helley

Jophan says: "One year ago I was a weakling neo-fan with no track record, then I joined Wiscon as a volunteer."

Now Jophan is admired by his peers and works for one of the hottest conventions in the Midwest. You can emulate Jophan just by volunteering.

Visit the Gopher Hole or contact Tom Campbell at ConCom HQ.

You can also join the Wiscon 16 convention committee — check out the Wiscon Wrap-Up Sunday afternoon.

THE RULES

There are two simple rules, which we borrow from the Armadillocon 12 program book:

1) **WEAR YOUR BADGE AT ALL TIMES WHEN ATTENDING THE CONVENTION. THE BADGE IS YOUR PASS.**

2) **DON'T BE AN IDIOT. WE TRY TO TREAT EVERYONE AS AN ADULT AND EXPECT YOU TO ACT LIKE ONE. WE RESERVE THE RIGHT TO REVOKE YOUR MEMBERSHIP WITH NO REFUND.**

WHAT THAT MEANS

WEAPONS POLICY

All weapons — swords, knives, bows, numchuks, throwing stars, fake weapons, anything which resembles a weapon, anything which we think is a weapon — must be peace bonded. Drawing or brandishing a weapon violates rule #2 (above.) Bringing in an actual firearm is a violation of rule #2.

SMOKING POLICY

Look, I used to be a smoker and I know that smokers get treated like they were Nazis, Stalinists or Republicans. Smoking is permitted in:

Individual guest rooms

The smoking section of the hotel's restaurant

The Pilsner Pub

The Smoking Consuite

Or the two smoking areas in the lobby of the convention hotel.

CHILD POLICY

Wiscon does not provide baby-sitting for members. Parents are encouraged to make their own arrangements such as an impromptu baby-sitting co-op or barter.

Children under 13 years should be accompanied by a parent or guardian at all times.

If you want baby-sitting for next year, check the questionnaire in your registration packet.

EMERGENCIES

If you need emergency assistance do the following:

Pick up the nearest phone and either dial the hotel operator (0) or 9-1-1.

Send someone for a member of the convention committee so they may know what is happening. Convention Headquarters is in the same corridor as the Con Suite.

In case of fire, pull a fire alarm. These are mounted in all rooms and along corridors.

Take time to consult the fire escape route maps which are on the rear face of every guest room door.

Do Not Smoke In Bed.

SEXUAL HARASSMENT

Sexual harassment of Wiscon members, staff and other guests of the Holiday Inn Southeast, its employees or anyone else for that matter will not be tolerated and violates rule #2. If you are assaulted in this manner, seek out a member of the convention committee.

ALCOHOL

If you aren't 21 years old, you can't drink at Wiscon. Write your congressperson, and in the meantime enjoy the pop, coffee, and tea available at the Con Suite.

If you drink, don't drive.

Wiscon members who are intoxicated and an annoyance or threat to others will be placed aboard a cab and shipped home stripped of their membership.

PETS

Pets are not allowed in the restaurant, sauna or pool areas. Respect the allergies of other fans.

THE CONVENTION COMMITTEE

Members of the Convention Committee or ConCom wear blue badges. If you have a problem or question which is not answered here or in the *Mad Moose Gazette* please seek them out. Members of the ConCom may be found in the Con Suite, Convention Headquarters or the Publications Room. ★

THE ART SHOW

The art show features SF and fantasy works by professionals and fans. Vote for your favorites. Winners will be announced at the Banquet and in the Mad Moose Gazette.

THE ART AUCTION

Sign in at the Art Show desk to get your bidder number.

A BID IS A COMMITMENT TO BUY. IF YOU BID, YOU IMPLICITLY STATE YOU WILL PURCHASE THE PIECE FROM THE ARTIST FOR THE BID YOU MADE. THE ONLY WAY YOU MAY BE RELEASED FROM THIS OBLIGATION IS IF SOMEONE OUT-BIDS YOU.

There are three items of importance on the bid sheet.

1. The reservation price: you must bid at least this much. A reservation price of 'NFS' means the item is for exhibition only.
2. The current bid.
3. The "Sunday" price: if the item receives no bids, you can buy it

from the artist on Sunday for this price.

Items with more than two bids will go to an oral, ascending bid (or English) auction Saturday evening. You may pay for items won at auction that evening.

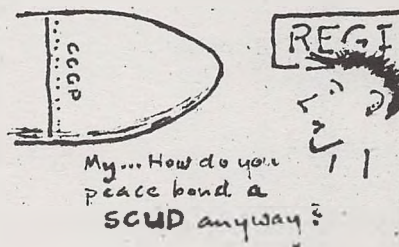
Wiscon accepts: cash; personal check, or money order with proper ID; or Visa and Master Card.

FREEBEE TABLE

There is a table with free handouts and information on everything from pizza discounts to feminism in the Foyer. Organizations stocking the table should check frequently to see if you need to put out more material.

FREE-STANDING DISPLAYS

All free-standing displays for the Foyer should be cleared with Lucy Nash at ConCom HQ. ☉



Paid Advertisement

WHAT WAS WRONG ON THE 15TH OF JANUARY WAS WRONG ON THE 16TH OF JANUARY AND IS STILL WRONG TODAY.

We, the undersigned denounce the defacto declaration of war by the United States of America as a response to Iraq's invasion of Kuwait.

- Karen Babich • William Bodden • Joe Caparulla • Scott Custis • Jeanne Gomoll • Patricia Hario • Don Helley • Andy Hooper • William E. Humphries • Lucy Nash • George Perkins • Michael Shannon • Nevenah Smith

We call for a cease fire and negotiated settlement to this and all other disputes in the Middle East, and for the safe homecoming of our friends and family caught in this war.

ATTACK OF THE OPENING CEREMONIES

Meet the Guests of Honor and the evil ConCom! This year the Faanish Radio Company of the Air starts off WisCon with a dull thud and the splash of rotten tomatoes hitting the performers. Also...a performance by Madison's premier oddly-named band...Swamp Thing!

KING CON SUITE

Come on down and stuff your face in the Foxridge Room. If we don't have it, you wouldn't want to eat it anyway. There's soda, veggies, chips, hot popcorn...and say...don't spread this around...but there's even more chocolate this year! We will also have free condoms available. And if you're lucky, you'll stop in when there's a con member hosting the con suite (and remember, if they're trapped in there they have to listen to your comments).

And as a general reminder — there is no smoking allowed in the main Con Suite. If you must breathe particulate gases, please visit the smoky Son of Con Suite down the hall.

PLANET OF THE FILKSINGERS

Although the filksingers at WisCon are in no way managed by the Concom, an amazing amount of talent is drawn by unknown forces to that room. If the songs of fandom are your favorite tunes, visit the filksing room. Sometimes you'll listen — sometimes you'll sing along — you'll always enjoy yourself. Please don't record anything without asking permission — and please don't request "Banned

from Argo" more than eight times. Thank you.

THE DAY THE BANQUET STOOD STILL

The reason it's standing still this year is because we're having birthday cake! It's WisCon's fifteenth birthday, in case you didn't notice. By the time you read this, most of the Saturday night banquet tickets will be gone, so we hope you got yours early. We'll be having chicken, roast beef, vegetarian

lasagne, and lots of other goodies...plus, we get prime seats for the Guest of Honor speeches. Hope you'll be joining us.

THE MASQUERADE... IT'S NOT DEAD YET, JIM

This year, in honor of the twenty-fifth anniversary of the first aired episode of Star Trek, the judges will be awarding a special "Best Star Trek" costume award. The Saturday-afternoon costume competition will also feature awards for Best Presentation and Best Workmanship,

among many other categories. Come out and exhibit your creativity on stage!

DANCE OF THE DEAD

Waggle your gruesome appendages frantically to tunes spun by Faanish DJ's on Friday night. You don't want to have any energy left for the rest of the convention, do you? Relax and get into the groove. But watch out for that Tango Zombie! ♣

THE ABSOLUTELY FINALIST HINDERMOST WORD ON ALCOHOL IN THE CON SUITE

We don't have free bbeer, it's true, but if you would like to procure it elsewhere — The Pilsner Pub has a great selection — you are perfectly welcome to bring it along to the Con Suite and enjoy the food. That is just fine. HOWEVER... we don't want to see any pitchers, barrels, or sixpacks brought in for general consumption in the Con Suite. That could get us in serious trouble.

VIDEO ROOM

There are two noteworthy additions to the video room at Wiscon 15, which will run all night both Friday and Saturday. The first is a projection system with stereo sound, a great improvement over the usual VCR plus TV system. The second is that on Friday, alternating with our normal programming, members of the Neo-Tokyo Animation Guild will be showing some of their favorite animated features.

Our normal video programming will show a wide range of movies. As a tribute to the late Jim Henson, we will be showing some of his movies Saturday and Sunday morning, including *Dark Crystal* and *The Witches*. Other highlights will include: *Star Trek IV*, which many people consider the best of this series of movies; *Buckaroo Banzai*, which gained cult status almost as soon as it was released; *Alien* and *Aliens*, two movies which feature a strong female lead; *Metropolis*, Friz Lang's classic dystopia; and *The Princess Bride*. For fans of the undead, *The Lost Boys* will be shown after Saturday's Midnight Vampire Panel. For further scheduling information, check your pocket program and the easel outside the video room. ☼


 The logo for the Neo-Tokyo Animation Guild features the word "NEO" in a stylized, blocky font with a small figure inside the letter 'O'. To its right, the word "TOKYO" is written in a large, bold, black font. Below "TOKYO", the words "ANIMATION GUILD" are written in a smaller, clean, sans-serif font.

NEO-TOKYO ANIMATION GUILD

The Neo-Tokyo Animation Guild is a group which supports the further understanding, appreciation, and enjoyment of all animation, with an emphasis on Japanese anime. Among the selections they will be showing are the following:

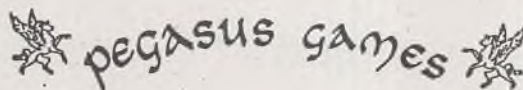
Bubblegum Crisis I (Subtitled) — The Knight Sabers, a team of women clad in battle suits, patrol the streets of Mega-Tokyo in attempt to stop the Terminator-like Buma which threaten the city. (1987) (55 min.)

Crying Freeman — Based on the comic of the same name. The sad story of an oriental assassin and a young woman who sees him kill a man. The assassin must therefore kill her, but, instead, the two fall in love. (1988) (60 min.)

Dragon's Heaven (Subtitled) — An ancient robot is reactivated after many years and befriends a young woman. The two work together to protect a desert city and encounter an enemy who covets the robot's secret weapon -- the Dragon's Fire. Style reminiscent of the french artist Moebius. (1989) (30 min.)

Madox 01 - Metal Skin Panic (Subtitled) — Koji's got problems. He's stuck inside an experimental battlesuit he doesn't know how to drive, and the army has turned downtown Tokyo into a battlezone trying to get the suit back. Worst of all Koji finds himself a little overdressed and late for his date with Shiori. (1989) (50 min.)

If you would like more information on Neo-Tokyo, write to: Neo-Tokyo Animation Guild, 2605 Smithfield Drive #3, Madison, WI 53719.


 The logo for Pegasus Games features the word "pegasus" in a lowercase, cursive font, followed by "games" in a similar but slightly more upright cursive font. The word "games" is underlined. On either side of the text is a stylized pegasus head facing outwards.

pegasus games

Games of skill, chance, history,
fantasy, science fiction . . .
. . . And other friendly diversions

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(608) 255-3267

6640 Odana Road
Madison, WI 53719
(608) 833-GAME

THE MAD MOOSE GAZETTE

The Mad Moose is the official propaganda organ of the convention. Published three times during the convention, it will list schedule updates, information on parties, rumors and the numbers of hostile armor units which suffered 100% degradation.

Publishing Schedule Vol. 15:

No. 3

Editor: Bill Humphries

Copy and Art Deadline: 3 PM, Friday

Distribution Time: 5 PM, Friday

No. 4

Editor: Nevenah Smith

Copy and Art Deadline 9 PM, Friday

Distribution Time: 1 AM, Saturday

No. 5

Editor: Andy P. Hooper,

Copy and Art Deadline: 1PM, Saturday

Distribution Time: 5 PM, Saturday

No. 6

Editor: Karen Babich

Copy and Art Deadline: 10AM, Sunday

Distribution Time: 1 PM, Sunday

CAFE' FANDOM

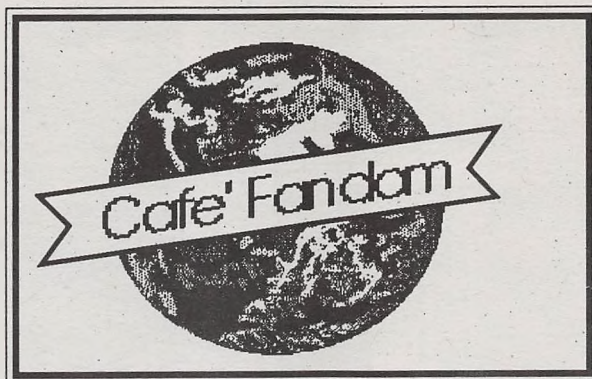
This is the first year for Cafe' Fandom, the Wiscon Fan Lounge. Come by and visit fen, help out with the Mad Moose, or pull up a Macintosh and put out your own fanzine.

Selections from the SF3 Fanzine Library will be available for your perusal and inspiration.

THE TURBO CHARGED DITTO MACHINE

In another Wiscon first, publications has its own photocopier. It is intended for the Mad Moose and one-shot-fanzines produced in Cafe' Fandom, but if you

need to make flyers for your room party, check with the publications staffer present. Please contribute a few pennies.



As always, Wiscon uses recycled paper. Please dispose of copy paper in the recycling bin.

DEFINITIONS

Sortie: a single errand by a ConCom member. If the MMG announces that the ConCom ran 500 sorties, then 75% were trips to the Pilsner Pub, the remaining 25% were either combat or surveilance.

Fanzine or 'zine: a publication written by SF fans. Contents usually are 70% text on how they got to the convention, 20% on what they ate at the convention and 10% about SF.

TruFan: term used by other fen to describe people who write about going to SF conventions and who don't have time to read SF novels.

OneShot: A fanzine written at or about a convention which covers how the writers got there and what they ate since they were too busy writing the OneShot to attend any panels.

Fringe Fan: Anyone who reads SF, thus doesn't have time to be a TruFan.

Gaffiate: When a TruFan locks herself in a room and reads all those books which came out over the last 10 years.

Amateur Press Association: A collection of 'zines written by TruFen which comment on the trip reports everyone wrote in the last issue. ★

Pat Murphy



DRIVING IN A HURRICANE

MARK L. VAN NAME

I once had to drive home in a hurricane. The hurricane wasn't directly hitting St. Petersburg, where I lived, but it was coming close enough to make people all over the city board up their windows. One minute the rain was pounding the earth, the winds gusting to forty or fifty miles an hour, trees literally falling onto the road. A few minutes later the air went completely calm, as still as death. Then the storm again. I got drenched just running from my car to my front door. Afterward, I saw the hurricane's pattern, the movement of its edge across the city, but during the experience nothing was so clear.

That's pretty much what it was like writing a story with Pat.

We alternated long phone calls of plotting and criticizing each other's work, stormy conversations full of barely held tempers and egos poised on the brink, with equally long calls of reassurance, conversations brimming with enough "sharing" to make a Beverly Hills therapist puke. We spent more on phone bills than we could ever possibly make from the story.

You see, we had to have the rough talks because Pat's a demanding writer. She wants everything to be just right. If she sees something that she thinks isn't perfect, she'll worry at it until she's comfortable. She's precise, obsessed with the little things, willing to do research at the drop of a setting detail—you know what I mean, a real pain in the ass.

Of course, the results justify all the work. If you don't believe me,

just check out her stories, like "Rachel in Love" or "Dead Men on TV," or her novels, like *The Falling Woman* or *The City, Not Long After*. Or even our story, "Desert Rain," in the upcoming Full Spectrum III.

Pat is also, however, an intensely caring writer. That's why we had to have the second kind of talk. Pat's not the type of science fiction writer who uses math problems or the latest issue of *Science* for story inspiration. She digs deep into herself, down into the rough parts that most of us try to avoid. Sometimes what comes up is painful, as in her touching story, "Good-bye, Cynthia." Other times, it's a rage that makes you glad she doesn't feel like practicing her karate on you; check out "His Vegetable Wife" if you've missed that side of her fiction:

I'm glad I had to drive once in a hurricane, although I don't want to do it again. I'm also glad I wrote a story with Pat, but I do want to do that again. In fact, we're already starting on another one.

You probably won't get a chance to write a story with Pat, but you do have the next best thing: an opportunity to spend some time with her. Do yourself a favor and take advantage of that opportunity this weekend. Get to know the storm that is Pat. Hell, you won't even need a raincoat. ★

PAMELA SARGENT APPRECIATED

GEORGE ZEBROWSKI

I can now safely repeat the praise of George Alec Effinger, Gregory Benford, James Morrow, Michael Bishop, and many others, who have expressed in public what I have always known — that Pamela Sargent is one of the best living American writers of any kind. Although she has never been nominated for a single award, and been the subject of notably misguided reviews, it is a sign of her influence and acceptance that it is widely assumed that she has been nominated for and even won awards. I've watched writers complain in her company that they have not won an award (all of them have been nominated at one time or another), and watch their jaws drop when she calmly tells them that she hasn't ever been on a final ballot.

Sargent, quite simply, does not promote herself and belongs to no clique. She finds asking another writer for a jacket blurb distasteful. She has never attended a writing workshop. At one time this was shyness on her part, but the shyness was only a sign of something deeper and stronger — an individualism that has always known that in matters of achievement we must all stand alone.

She is one of the few writers who has the array of thought, feeling, and technical skill to do justice to what some people call hard SF. This is a great rarity, since the ability to think through subtle ideas does not often go hand in hand with skills of characterization and writerly prose; too often readers are satisfied with the sheer dazzle of the ideas, and miss the equally interesting human impact of such toys. The existence of SF readers who care nothing for such considerations is what stops much SF from attaining its full potential.

She is neither technophobe nor technophilic, or ideologue. There is wonder in her stories, but no easy fantasy or wish-fulfillment. To know her characters is to suffer with them and exult over their victories. Many readers, myself included, report that it is always an experience so



convincing that one believes the author somehow managed to witness the events she has depicted.

Many of Sargent's earlier novels will be re-discovered, especially *The Golden Space*, the technical adroitness of which is surprising. Her three Venus novels will become essential to any understanding of this century's SF, as will the *Shore of Women*, which has been given the sincerest form of flattery: imitation. Her newest novel (to be published in 1992), *Ruler of the Sky*, will reveal her as a historical novelist of the first rank.

I've described what kind of writer Pamela Sargent is, from a reader's point of view. I've also observed her as an editor, and as a fellow writer. What I've seen happen over the years is the growth of a vehement talent finding its own way, while I've had to find mine. Something awesome has come to life within the person I love. To see this happen in a human being in whom one has also known frailties and faults is doubly impressive. When I read a new story or novel by Pamela Sargent, I forget that I am a writer. She sometimes comes into the room and interrupts me. I ask this intruder Pam person to leave, so I can read the writer I admire. ♣

Pamela Sargent

Joan Vinge and Jim Frenkel

WISCON 15

JOAN D. VINGE

Joan Vinge finds her training in anthropology and work in salvage archeology useful in writing: "Anthropology is similar to science fiction in many ways — they both offer fresh viewpoints for looking at 'human' behavior: Archeology is the anthropology of the past, and science fiction is the anthropology of the future."

Joan Vinge sold her first story, the novelette "Tin Soldier," to the *Orbit 14* anthology in 1974. For many years she was the token woman hard SF writer in *Analog*, the premiere technological SF magazine. She wrote the cover story for their mid-1970 'All-Woman-Issue.' The story, "Eyes of Amber" won the 1977 Hugo Award for Best Science Fiction Novelette. Her novel *The Snow Queen* won the 1981 Hugo and she has been nominated for several other Hugo and Nebula awards.

Her most recent story, "R and R," was published in the July, 1990 issue of *Omni*. Warner Books will publish the third book in the Snow Queen Cycle, "The Summer Queen," this year. She reports that it will be her longest work yet: "I think of it as my *War and Peace*." ☆

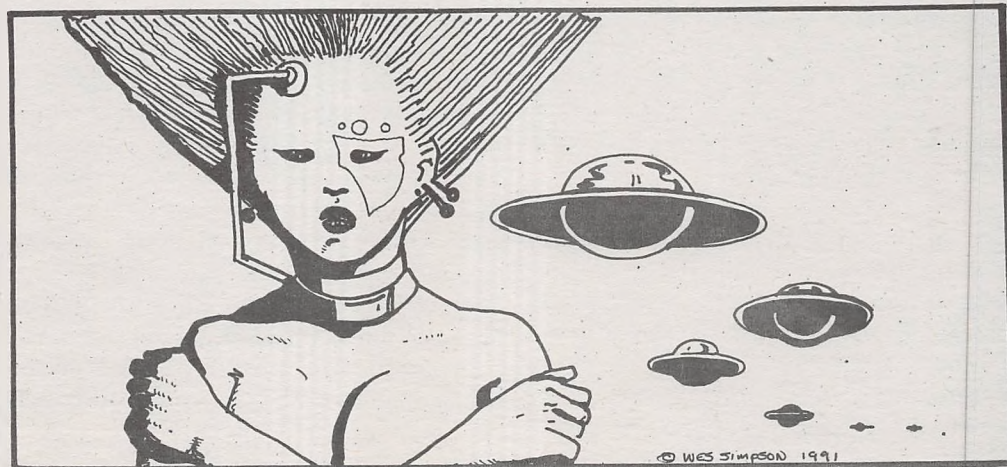
JAMES FRENKEL

"Having been in the publishing business for over nineteen years," says Jim Frenkel, "I've come to the conclusion that my attraction to editing books must be the result of infection by a persistent virus."

Between 1971 and 1981 he worked for several publishers: Award Books, Grosset and Dunlap, and Dell. At Dell he started working with popular and respected writers such as Orson Scott Card, Vonda N. McIntyre, Spider Robinson and John Varley.

Jim Frenkel founded Bluejay Books in December of 1983. In three years he had brought out books by some of the women and men who have defined the field of SF during the 1980's: Greg Bear's *Eon*, Connie Willis' *Firewatch*, Dan Simmons' *Song of Kali*, Joan Vinge's *World's End*, and John Shirley's *Eclipse*.

After Bluejay he became a consulting editor for Tor where he edited books by Robert Bloch, Diane Duane, André Norton, Judith Tarr, and others. ☆



WISCON 15 has 50 program items: workshops, panel discussions, games and readings. Many of these have a feminist emphasis, look for the ♀ next to the title. Other items feature one of our guests of honor, look for **GoH** next to those. As always, the program list and presenters are subject to change so check the Mad Moose Gazette for changes. The underlined name is the moderator of a panel discussion. ♀

1: WHAT HAVE WOMEN EDITORS DONE TO SCIENCE FICTION? ♀

Ever since Judy del Rey started editing SF in the 70's, there have been a steadily increasing number of women in the field. How have women editors changed the course of science fiction? Can women editors fairly edit men writers? Have women editors made it easier for women writers? All these questions and more, debated by a panel of those who know. Jim Frenkel, Susanna Sturgis, Terry Garey, Jan Bogstad

2: "I HAVEN'T SPENT 20 YEARS GETTING SCIENCE FICTION WHERE I WANT IT JUST TO LET YOU SCREW IT UP..."

If you've been paying attention, you've noticed that science fiction and fantasy have been digging themselves into a deep genre hole for at least the last two decades. Manipulation of convention and cliché often replace writing ability and real creativity. There are authors with something to offer, though, loose cannons on the edge of the genre ghetto, pursuing very compelling personal visions. This panel is intended as a guide to some of the best of those visions, from Ballard to Acker to Murphy. Spike Parsons, Peter Larsen, Janet Lafler, Bob Webber, Richard Kadrey

3: WOMEN, MORALITY AND HORROR ♀

As a rule, it is the female characters in horror novels and movies who get, so to speak, the shaft. Why is this the case? Is it because society is more comfortable with the concept of women as victims? Must truly scary horror be misogynistic? Panelists will explore these issues and offer examples of good feminist horror. Elaine Bergstrom, Jim Frenkel, Mike duCharme, Nevenah Smith

4: MIDNIGHT VAMPIRE PANEL

The expected annual critical bloodletting with an expanded panel of "experts" in an expanded time slot so we can cover it all this year. The moderator expects more audience participation this time, too! 1990 had another bumper crop of novels (there were two Quinn Yarbro novels), and then there was that other media explosion. Includes Vampire Bibliography, part 3. Mike duCharme, Greg Rihn, Phyllis Ann Karr, Elaine Bergstrom, Nevenah Smith

5: WOMEN, SEXUALITY AND SF ♀

While it may or may not be true that SF writers and fans are primarily heterosexual, it certainly is true that the majority of relationships portrayed in SF are heterosexual. Is this a fair portrait of either present or future? This panel will consider both fact and fiction, and will delve into what fascination "slash" fiction holds for women. Susanna Sturgis, Laura Spiess, Joan D. Vinge, Kathleen Madigan

6: SOCIAL SF AND THE 90'S: AN AGENDA GoH

SF, unlike science doesn't have to pretend to be value-free. The panel considers and recommends recent works which deal with pressing issues such as: the poverty gap, health care, militarism, and ecology. Bill Humphries, Jan Bogstad, Don Helley, Jim Frenkel

7: SF, CENSORSHIP, AND THE NEA

What is this entity, the NEA, anyway? How does it affect what you read, what you see, what you are? Is censorship, and self-censorship, encouraged by its mere existence, even in those not funded by it? Panelists will consider the effect of censorship and the NEA on the SF community. Mike duCharme, Pat Murphy, Pam Sargent, Susanna Sturgis, Ross Pavlac, Greg Ketter

8: F&SF AND THE ADDICTIVE PERSONALITY

Fandom, for better or worse, seems to attract a certain compulsive personality-type which we might call, for want of a better word, addictive. What are the special monkeys which fans find on their backs? This panel will discuss our compulsions for reading, costumery, movie-going, and fan-writing, and will consider how fandom seems to be moving away from more mundane addictions, as evidenced

by the dry consults at more and more major conventions. Mike duCharme, Richard Russell, Bob Klaehn, Sue Blom

9: SF JEOPARDY

Watch as local trivia sharks try to give the questions to our answers, in pursuit of fabulous ephemeral prizes! Come prepared to help hum that Final Jeopardy theme music! Andy Hooper

10: SF FILMS OF 1990: THE YEAR THAT WASN'T

Did it seem to you that the only SF films that didn't have a "2" after the title were the ones with even higher numbers? What can we say about the state of fantasy when the best fantasy film of the year was made in 1940? We'll discuss these ideas and the state of genre films in general, with the help of film clips and lots of audience participation. Richard Russell

11: FANORAMA '91

For the fifth consecutive year, Wiscon will present its annual showcase of readings by fan-writers. Here's your opportunity to find out about fanzines without actually having to read them! Andy Hooper, Jeanne Gomoll, Peter Larsen, Bob Webber, Bill Hoffman, Tom Becker, Spike Parsons

12: THE RIGHTS OF ROBOTS

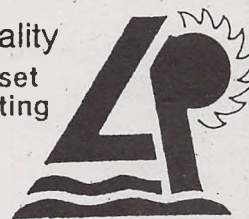
Recent advances in artificial intelligence and advanced robotics have paralleled SF's fascination with machine beings. But now, far from imposing a simple, rigid code of conduct upon artificial persons, SF has become more interested in the conduct of society towards such beings. What are the rights of robots, and who will be assigned to protect them? Marge Roberts, Tom Becker, Lee Schneider, Richard Kadrey

13: THE SMALL PRESS RODEO

Small Press Editions: from Tanith Lee to Piers Anthony, everyone in SF and Fantasy seems to have had work released in small press editions in the past decade. What is behind the proliferation of small presses in

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genre fiction? This panel will consider the special strengths and problems of the small press. Bob Klaehn, Greg Ketter, Richard Kadrey, Terry Garey

14: MASCULISM

If men are really different from women, what is the appropriate male counterpart to feminism? What are the right ways for men to relate to themselves, each other, women, and the social institutions of today's world? Tom Becker, Tom Porter, Bob Klaehn, Richard Kadrey, Andrew Hooper

15: SELF DEFENSE

No matter what your age, sex or physical condition, experienced karate instructor Kathi Scheller will teach you some simple, effective methods to help you to better defend yourself in a variety of situations. Kathi Scheller

16: WOMEN WRITING ABOUT THE ALIENS — MEN ♀ GoH

There are male and female writers who write unconvincing characters of the opposite gender. We know some of the cliched female characters written by men: the Young

Man's Fantasy, the Man in Drag. What are the cliched male characters written by women? Who writes them, who reads them, and why? Georgie Schnobrich, Will Shetterly, Emma Bull, Pamela Sargent, Pat Murphy, Kris Jensen

17: PERSONAL ETHICS AND THE WRITER/ARTIST

Explore how morals, ethics and personal convictions affect our writing and art. When is the story/art more important than our ethics, and vice versa? Should publishers publish stories and art destined to offend large segments of the population? Ellen Kozak, Giovanna Fregni, Kris Jensen, Darlene Coltrain, George Zebrowski

18: COSTUMING FOR ALL AGES ♪

This workshop offers the opportunity for costuming fans to exchange ideas as well see a few examples and get some hands on experience under the guidance of our panel of experts. Participants are encouraged to bring ideas for strong female characters for costuming! Cindi Coloni, Janet Schmidt, Lee Schneider, Nancy Mildebrandt

19: ATTACK OF THE KILLER HOME VIDEO

So you've videotaped your vacation, the kids' antics, and a host of people who hid their faces and told you to "put that thing away". Where can your video camera take you from there? In this workshop, discover how you can produce documentaries, informational videos, even music videos, plus learn useful tips about cable access TV. Cindi Coloni, Kitty Mulhern, Janet Schmidt, Dan Wilson, Lee Schneider



20: WOMEN WRITERS YOU'VE PROBABLY NEVER HEARD OF ♪

Wiscon's annual review of new women science fiction writers. What more can be said? Come and fill your reading list for the upcoming year! Tom Porter, Bev DeWeese, Marsha Valance, Karen Axness

21: STAR TREK: THE NEXT PANELIZATION

Dedicated Star Trek fans discuss the show, where it's going, where it's been, and why. Books, character development, and rampant speculation on the upcoming movie will be presented, and audience participation encouraged. Laurie Tauchen, Marie Koch, Lucy Nash, Rich Ambler

22: SILENT SF FILMS OF 1990

Every year there are about 50 SF/F films released, and every year Richard Russell and Bill Hoffman try to act out the titles of all of them in less than 50 minutes. Yes, it's skiffy charades! You can help. Bring a brain. Possibly even your own. Richard Russell, Bill Hoffman

23: THE FILMS OF DAVID LYNCH

So all you've seen is *Twin Peaks*, huh? Well, come explore the other worlds of David Lynch. Find out everything you've ever wanted to know about films like *Eraserhead*, but were afraid to ask. Featuring a panel of those who have seen them all, and lived to tell the tale. C.H. Burnett, Jeff Ford, Nancy Mildebrandt, Glen Boettcher

24: CHICON V INQUISITION

Yes, folks, this year Worldcon is in Chicago, and Chicon V committee members will be on hand to answer your every question, and give you some idea of what you can expect. Ross will have his receipt book handy, if you'd like to buy a membership! Ross Paylac, Greg Rihn, Debra Wright, Darrell Martin, KT Fitzsimmons

25: MORE FORGOTTEN FANTASY

Between Sturgeon's Law and the tendency of folks to try and clone Tolkein, life can be a bit grim for the fantasy reader looking for something different. Over the past 100 years or so, there have been some absolute gems that have been written and then quietly fade into the background. Panelists will share some of these treasure that more people should be aware of. Matt Fisher, Verlyn Flieger, Paul Thomas, Taum Santosky, Georgie Schnobrich, Jared Lobdell, John Rateliff

26: FANTASY IN NON-WESTERN SETTINGS

Increasingly, fantasy writers are beginning to explore various non-western settings for their stories. These include Arabic, Chinese, Japanese, Australian Aboriginal, and African. The panel will explore what this trend has to offer fantasy writers and readers. John Rateliff, Emma Bull, Jan Bogstad, Richard West, Matt Fisher

27: WAR VS CONFLICT IN SF

Conflict, fighting, war—are these situations the same basic process that differ only in scale? Or are there more fundamental differences between them? Join us as we look at how some SF writers have explored the connections and differences between con-

flict and war. Matt Fisher, Phil Kaveny, John Woodford, Buck Coulson

28: THE STATE OF FEMINISM IN SF ♀ GoH

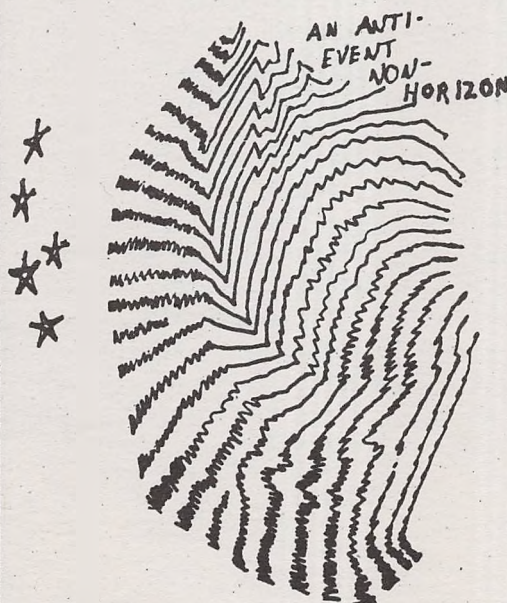
Feminist SF exploded on the literary scene in the late 60's and early 70's. It seemed that the best writers were women and the most exciting SF was feminist. Today many women writers benefit from that revolution but relatively few focus upon feminist themes; rather feminist ideas function in the background. Do we still specifically need feminist SF — or did the revolution serve its purpose? Ieanne Gomoll, Pat Murphy, Pam Sargent, Susan Kinast-Porter

29: MAGICAL REALISM

Much has been made in the recent past about a new trend in literature, referred to as "Magical Realism." For those of us who have been reading genre fiction since we had to hide under the covers with a flashlight, the form is more familiar as simply realistic stories with one or two fantastical elements inserted for interest, ala Ray Bradbury. What can we say about the current state of the art? Is the vocabulary of SF and fantasy finally entering the language as a whole? Is *Twin Peaks* magical realism for the masses? Attend this panel to find out! Rick Oehling, Kris Jensen, Anne Harris, Mary Ellen Teston, Emma Bull

30: WOMEN OF WONDER ♀ GoH

There have been three *Women of Wonder* anthologies, beginning with women SF writers of the 40's and 50's, and moving onward. They are perhaps most famous for their introductions by Pamela Sargent. The introductions laid out an historical perspective on women in SF as writers, characters, and the reading audience. This year Ms. Sargent herself will join us in a discussion of these anthologies, and perhaps explore the possibility that it is time for a new *Women of Wonder* anthology. Ieanne Gomoll, Pam Sargent, Terry Garey, Mary Kenny Badami



31: THE ARTIST AS VISIONARY

Inspired by Pat Murphy's *The City, Not Long After*, this panel explores the idea that artists, far from merely reflecting their societies, actually shape them. How do artists and writers shape what society is, and what it will become? Don Helley, Darlene P. Coltrain, Dan Wilson, Lucy Synk

32: CHILDHOOD AND FANTASY

Almost everyone can recall a favorite childhood book that is actually a work of fantasy. Panelists will explore the connection between childhood and fantasy through the works of such authors as Kenneth Graham, E. Nesbit, and F.H. Burnett. Jared Lobdell, Richard West, John Formo, Susan Kinast-Porter

33: MATRIARCHY VS PATRIARCHY IN WORLD-BUILDING Q GoH

Why does one society worship a male god, while another turns to the Ladies? Panelists debate the issues. Jim Frenkel, Susanna Sturgis, Tom Porter, Kris Jensen

34: OUR FAVORITE WRITER #1: ALICE SHELDON

Jeanne Gomoll, Diane Martin, Bill Hoffman, Nancy Vedder-Schultz

35: OUR FAVORITE WRITER #2: FRITZ LIEBER

Greg Rihn, Tom Becker, Kim Nash, George Zebrowski, Andrew Hooper

36: OUR FAVORITE WRITER #3: OCTAVIA BUTLER

Diane Martin, Mike duCharme, Jan Bogstad, Nancy Vedder-Schultz

37: OUR FAVORITE WRITER #4: IAIN M. BANKS

Spike Parsons, Andy Hooper, Bob Webber, Pat Cadigan, Bill Humphries

38: HOW TO SELL YOUR ART AT CONVENTIONS

Tips on creating art for convention art shows and maximizing your chance of successfully selling it once there. Also some pointers on bidding at art show auctions, to get what you want once you find it! Lucy Nash, Darlene P. Coltrain, Steve Johnson

39: COMICS DISCOVER SF

Recently, graphic storytellers have turned back to hard SF subject matter. Books like *Give me Liberty*, and *The Last American*, have built upon the SF tradition in comics to break new ground in portraying SF plots and settings. This panel will consider the current state of the art. Panelists TBA

40: IMPERIAL DREAMS

Recent years have seen a surge in the popularity of classic space opera, and a concurrent proliferation of new fantasy and science fiction which feature "robe and blaster" cultures, societies stratified by class and status. Why do writers persist in assuming that future or alternative societies would submit to levels of oppression that we would never dream of enduring? A consideration of the continuing attraction of empires and aristocracy. Emma Bull, Victor Raymond, C. H. Burnett, Anne Harris

"OUR FAVORITE WRITER" TRACK

WISCON 15 will present a series of panel discussions focusing on the work of four authors who have done much to shape the course of science fiction though Wiscon's 15-year history. We make no claim that these have been the "most important" writers of the time — merely that they hold that place in the minds of the panelists. The authors whose work will be examined this year are: Iain Banks, Octavia Butler, Fritz Leiber, and the late Alice Sheldon (aka Raccoona Sheldon & James Tiptree Jr..)

WISCON 15

41: NOW THAT WE CAN'T DEPEND ON THE BOMB, WHAT DO WE DO?

Now that the Soviets are more of a threat to themselves than to us, what other sort of cataclysms can we look for to disrupt the social order, destroy technology and cause the rampant mutations that "post-holocaust" writers have always depended upon? Glaciation? Toxic contamination? More episodes of "War of the Worlds?" Bill Humphries, Richard Russell, Don Helley, Pat Cadigan

42: STEAMPUNK: IS THERE NO CURE?

This panel will examine the degree to which "steampunk" — clockwork horrors and victorian fantasy — has pervaded every corner of the genre. Did you know that even GOH Pat Murphy has written a story that could be called steampunk? Perhaps the sun never sets.... Bill Humphries, Joe Caparulla, Peter Larsen, Bill Bodden, Tom Becker

43: ARE WOMEN WRITERS KLEENEX? ♀ GOH

We have seen many talented women writers published during the Wiscon epoch, but very few have managed to gain lasting success. Are there any female SF writers who have become virtual institutions, like Asimov, Clarke and Piers Anthony have? Does the genre, in fact, treat women writers more harshly than men? Financially and artistically, can a woman writer find equality in SF? A panel of experts debate the issue. Hope Kiefer, Jim Frenkel, Joan D. Vinge, Nancy Vedder-Schultz

44: WHAT HAPPENED TO THE "S" IN SF? GOH

ESP, FTL, time travel — these are all conventions in SF. Why don't we call them fantasy, since they're no more scientifically based than magic or unicorns? After Larry Niven, Robert Forward, and Hal Clement, who's putting real science into SF? What is the nature of pseudoscience, and why is it viewed as an acceptable substitute for real science? Richard Russell, Pam Sargent, Sue Blom, Bob Webber, Tom Becker

45: HUMOR IN SF/F

If you think that science fiction is all pretty serious stuff, think again! Panelists will share some works of SF that will have you rolling in the aisles. Mary Ellen Testin, John Woodford, Julie Shivers, Lee Schneider, Ellen Kozak

46: LOIS McMASTER BUJOLD: SPACE OPERA FOR FEMINISTS ♀

Bujold is a prolific new writer whos works include *Falling Free*, *Ethan of Athos*, and *Brothers in Arms*. Discussion will center on Bujold's treatment of bioethics and military ethics in her work. Grace O'Malley, Sue Blom, Richard Russell, Laura Spiess, Greg Rihn

47: JOAN D. VINGE READING

48: PAT MURPHY READING

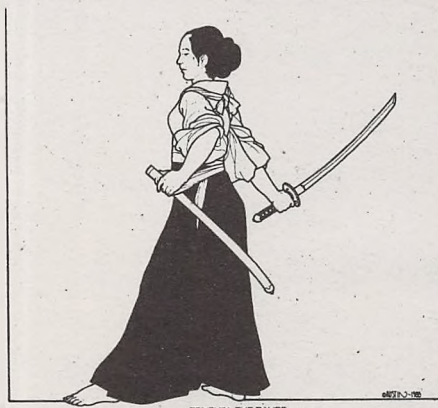
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50: ELAINE BERGSTROM READING

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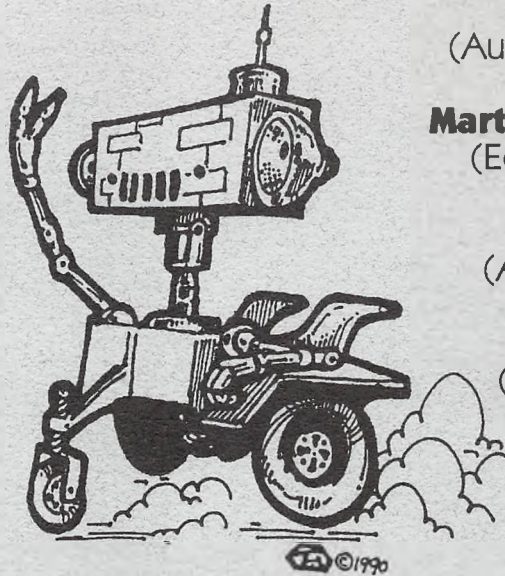
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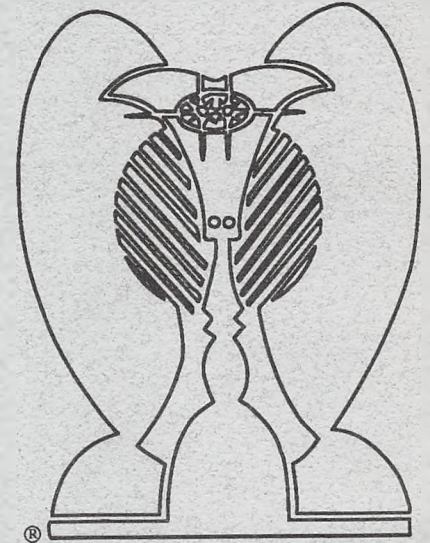
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Activities

Chicon V will have all of the usual
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