

# WIS·CON·18



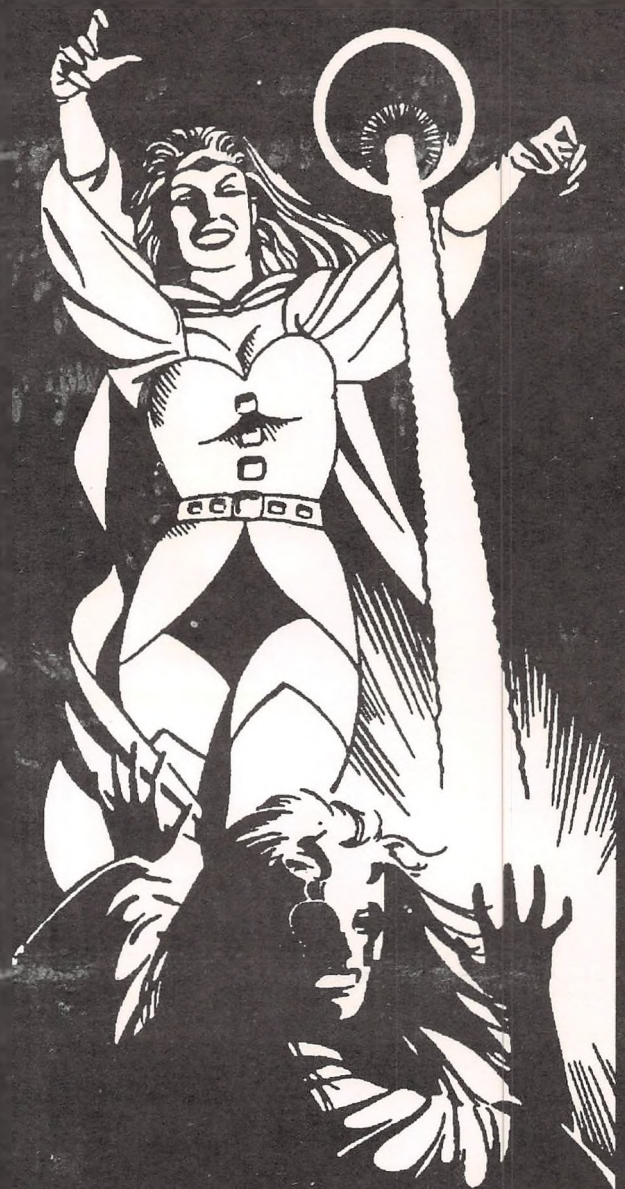
## Program Book

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# WIS CON 18

March 4-6 1994  
Madison Wisconsin

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# PROGRAM DEPARTMENT

**GREEN ROOM** The Green Room is a quiet space for program participants to get away from the hurly-burly, meet their co-panelists, plan their presentations, relax, and enjoy complimentary refreshments. If you are not a panelist, please respect the privacy of those who are.

**GAMING** Space and time for gaming of all sorts is available throughout the con (see the pocket program for precise location). If you wish to reserve time and space for role-playing, board or word games, look for the sign-up sheet in the Game Room.

**FILKSING** Filk is the music that SF fans do—mini-concerts, solos and sing-alongs. Bring your songs, lyrics, instruments, voice, or just your eager ears. Some performers don't mind being taped, but make sure you ask permission before recording anything. See the pocket program for time and place.

**DRAGON'S WING CHILDREN'S PROGRAMMING** Crafts and activities for kids five and older will include the making of magic wands and wizards' hats; Critter Commandos, a miniature role-playing game; and kit bashing—create your own spaceship or post-apocalyptic vehicle or whatever out of plastic model parts. There will be no extra charge beyond your WisCon membership. Don't worry, kids, someone else will take care of your parents! See the pocket program or Dragon's Wing flyers for schedule and location.

## VOLUNTEERING AT WISCON

If you have a couple free hours at the con and want to avoid boredom, volunteer to be a gopher, badger or wolverine. Badgers help to enforce the rules of the convention, including checking badges at the entrances to rooms like the Con Suite or Art Show. Wolverines serve food in the Con Suite. Gophers do a wide variety of jobs. Volunteering is a great way to meet people. As a volunteer, you can hang out in the Gopher Hole/Security Room with cookies, other folks and, at certain hours, pizza. It's a great place to relax.

If you wish to volunteer, come see Susan in the Gopher Hole/Security Room from 5 to 8 pm Friday and 10 am to 12 noon Saturday.



# SOCIAL DEPARTMENT



**MASQUERADE** This year's Masquerade theme is "Worlds of the Federation." Which Federation, you may ask? Any! Starfleet, Thieves, Kzin, any! If you do not come from any Federation, we'll accept you into the Masquerade, too. Human and humanoid, alien, plant or animal, even mineral entrants will be judged on their creativity, wardrobe choice and performance, if they wish to give one. Performances will be limited to on-stage theatrics of no more than three (3) minutes in length.



**BANQUET** The banquet menu for this year is:

Vegetarian Lasagna  
Teriyaki BBQ Chicken  
Fruit salad  
Veggie Relish tray  
Rolls

Other stuff not confirmed at the time of the printing of the program book. There will be speeches and such after the banquet that will be open to the general membership.



**CONSUIITE** This year the Consuite will be run as close to 24 hours a day as possible, but only if you help us. We need volunteers to help run the popcorn machine, clean at odd hours and try to beat Andrea at Hearts. Most people do not read the program book until after the convention, but if you read this before you leave, come to the Consuite and help us EAT! Susan Balliette is the volunteer coordinator and Lucy Niehouse is the Consuite official person.



**MIXER/COSTUME BALL** Techno-Tribal!!! Come and be funky in your hall costumes after opening Ceremonies! You just might get an award for what you are, or are not, wearing! Music and Fun!



**OPENING CEREMONIES** Conan the Librarian? A poker game with planets as the chips? What was the script writer thinking of? (Oh, that's right, I'm the script writer!) If you didn't see the opening ceremonies and are reading this after, it was probably safer for you!



**ROOM PARTIES** As always, WisCon guest are planning lots of room parties, with a variety of themes ranging from publishing to gay fandom. Check out the flyers and the message boards, wander the hallways, and enjoy the lively "extracurricular" activities of WisCon's nightlife.

# RULES OF THE CON

**1. WEAR YOUR BADGE** at all times. It is your pass.

**2. BE CIVILIZED.** If we are all civilized, we can avoid many problems. If necessary, we reserve the right to revoke your membership with no refund.

**3. CHILDREN 12 AND UNDER** in the convention area must be accompanied by an adult. Parents are responsible for their children's actions.

**4. SMOKING** is permitted only in the lobby, the hotel bar and certain guest rooms. Some smokers and non-smokers have been known to have problems with each other. These problems can be minimized by non-smokers allowing smokers to smoke in peace in the lobby, and by smokers not smoking outside the designated smoking areas. Please try to live in peace.

**5. THE LEGAL AGE FOR DRINKING** alcohol in Wisconsin is 21. You may drink if you are 21 or over. Don't drink if you are under 21. Don't provide alcohol to anyone under 21. The local authorities and WisCon take a dim view of underage drinking. Alcohol is not available in the Con Suite. You may obtain alcohol at the hotel bar. Public intoxication and violent drunken behavior are out. WisCon, the hotel, and local civil authorities will not be pleased by such behavior. Intoxication is no excuse. If you violate any of the drinking laws and rules you can be asked to leave the con. Please balance fun and responsibility.

**6. SEXUAL HARASSMENT:** We do not tolerate sexual harassment—not any kind to any one. Neither should you. Stand up for your right to tell someone to get lost and don't hesitate to report sexual harassment to a Security team member or to a ConCom member. Remember too to say what you mean, mean what you say, and believe what you hear.

**7. VANDALISM:** Science fiction fans generally have a good reputation with hotels. Don't ruin our reputation with this hotel. Vandalism is definitely out. If you see vandals at work please tell them to stop it and then report it to the front desk, a Security team member or a ConCom member.





**8. THEFT:** Remember to leave coats and valuables locked in hotel rooms or car trunks, or keep them right with you, not out of your hands. If you have very valuable items, please contact the hotel staff about storing these in the hotel safe. If you see anyone stealing, yell, scream or whatever. Don't let them get away with it.



**9. WEAPONS:** Weapons must be peace-bonded at all times so no idiot can grab them and hurt you or anyone else. Peace-bonded means that the weapons must be secured so that no one can snatch them away from you. Threatening anyone with any weapon will cost you your convention badge; you will be ejected from the con. Weapons which must be peace-bonded include swords, knives, ray guns, lasers, throwing stars, pointed sticks, rubber band guns, bows, numchucks, other real or fake weapons not listed here, anything which resembles a weapon, or anything which we think could be a weapon. Please keep the safety of all of us in mind.



**10. MEDICAL EMERGENCIES:** Medical emergencies should be handled by dialing 9-911 from any phone in the hotel.



**11. FIRE:** If there is a fire, DON'T PANIC. If no one has sounded the alarm, do so, and then calmly make your way to the nearest exit. When you first get to your hotel room, find the nearest exit and set up a place to meet with the rest of your party outside in case of fire. Most fire fatalities are caused by lack of planning and panic. So, know your nearest exit, have a plan, and stay calm, and you'll be around to enjoy more cons.



**12. SAFETY:** Remember to walk in groups if possible, to lock your hotel room and check the peephole if anyone knocks, not to smoke in bed, and not to drink and drive. And remember, condoms are available at the Con Suite.



**13. WE HOPE YOU ENJOY THE CON.**

# ART SHOW

## CHECK-IN HOURS

Friday, March 4—10:00 am to 5:00 pm

Saturday, March 5—10:00 am to 2:00 pm

## EXHIBITION HOURS

Saturday, March 5—11:00 am to 6:00 pm

Sunday, March 6—the art show will open at 10:00 am, however, the main job on Sunday is to help the artists check out and take down the art show. Anyone who wishes to take a last tour around the show, and possibly make last-minute purchases, should plan to get to the art show as soon as it opens. Closing the art show is one of the biggest jobs on a WisCon Sunday—it takes hours, so if you want to see the art, get there early!

**AWARDS** Please remember to vote for the awards on Saturday.

## AUCTION

Saturday, March 5, 10:00 pm to midnight, or when we run out of pieces with 2 bids, whichever comes first.

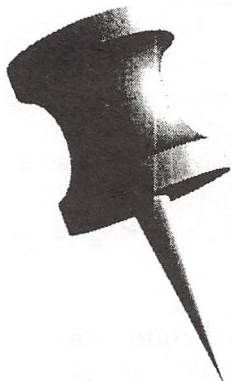
All pieces with two or more bids will go to the auction Saturday night. It is considered very bad manners to bid on a piece and not show up for the auction. All pieces with single bids will be set aside for pickup on Sunday morning (one of the reasons why Sunday is so busy). These pieces must be picked up by 1:00 pm or you will forfeit your right to purchase the piece.

**SUNDAY PRICE** The staff cannot reveal the Sunday price until Sunday morning, to be fair to the artist.





# VOODOO MESSAGE BOARD



## *How To Use the WisCon 18 VooDoo Message Board*

### *To Indicate That You're Here:*

Pre-Reg: Place an X in the box by your name.

Walk-In: Print your name in alphabetical order.

### *To Leave a Message:*

- (1) Get a blank 3x5 card from the box.
- (2) Print the person's name on top line.
- (3) Write message.
- (4) File in box under person's last name.
- (5) Stick a pin on the VooDoo list next to name.

### *To Get Your Messages:*

- (1) Remove the pin by your name.
- (2) Remove cards addressed to you from box.

### *Broadcast Messages:*

Categories:

- (A) I Want a Roommate,
- (B) I Want a Ride,
- (C) I Want a Rider,
- (D) Special Interest Groups,
- (E) Miscellaneous.

- (1) Get a blank 3x5 card from the box.
- (2) Write message.
- (3) Pin to appropriate area on right half of board.

## *A Room of One's Own*

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# PROGRAM DESCRIPTIONS

For locations and times, check the pocket program. The item numbers here match the numbers there. Panelists are listed at the end of each description, and the moderator's name is underlined. To find out what panels a particular person is on, see the Panelist Index. Panels with a significant feminist content have the symbol "Δ" after the title.

## 1. *If John Norman Were Joanna* Δ

Would Norman's books be politically correct if he were a woman? Why is a sexual fantasy written by a male considered "degrading," while the same from a female is "liberating"? Or is it? Elaine Bergstrom, Kris Jensen, Pam Keesey, Susanna Sturgis

## 2. *Runes*

A presentation on what these ancient Viking symbols mean and how to read them. E. J. Cherhavy-Shumak

## 3. *Calling All Editors*

What do the editors of speculative fiction novels, series and anthologies look for in the unsolicited manuscripts that cross their desks? E. J. Cherhavy-Shumak, Jim Frenkel, Pam Keesey, Melinda Snodgrass

## 4. *Women Writers You've Probably Never Heard Of* Δ

Having a hard time finding good new books and authors? Our annual talk about current SF & F by women who aren't so well-known will give you some ideas. Tom Porter, Karen Axness, Bev DeWeese, Marsha Valance

## 5. *Science Fiction and Fantasy WomanSong*

How are poetry and song used in SF/F by women? This discussion will include live musical examples performed by master filker Juanita Coulson. Bev DeWeese, Juanita Coulson, Marsha Valance, Nancy Vedder-Shults

## 7. *So You Wanna Join a Writers' Group?*

Whether you're a published pro or a struggling novice, you need to know the advantages and disadvantages of different types of writers' groups. How do you join an established group? Format and organization are discussed, with advice from a wide range of "groupies." Gerri Balter, Jae Adams, Kathleen Massie-Ferch, Steven Rogers

## 8. *Heroine Addiction* Δ

Archetypal heroines in speculative fiction from folklore to modern tales, with a special emphasis on Women Who Run With the Wolves. Cynthia Sorenson, Sandra Lindow, Marguerite Valance, Nancy Vedder-Shults

## 9. *Writing as Performance Art*

Discussion on whether the process/craft of writing fiction is performance art, and a look at the relationship between writer and reader at the point of creation. Fred Schepartz, Suzy McKee Charnas, Karen Joy Fowler, Don Helley

## 10. *The Print Side of the Force*

How to start your own fanzine, with info on the tools and materials you need before you "jump in." Karen Babich, David Emerson, Bill Humphries, Jeanne Mealy

## 11. *Androgyny & Gender* Δ

Discussion of gender roles and androgyny in both SF/F and life. Susan Kinast-Porter, Jan Bogstad, Kris Jensen, Mary Pearlman

## 12. *PUN-EL*

Competition for those who like to have pun with words. Volunteers will pun at each other on subjects drawn from a hat, with an Award for Garnisher of Most Groans. Tracy Shannon

## 13. *Tiptree After Her Unmasking* Δ

Did the "unmasking" of Alice Sheldon damage her fiction? Is her post-revelation work poorer, or did readers' perceptions change? How do noms de plume affect writing style and perception of style? Karen Joy Fowler, Suzy McKee Charnas, Jeanne Gomoll

# The New York Review of Science Fiction

## FEATURES BY

**Kathryn Cramer • John Crowley • Samuel R. Delany • Gwyneth Jones • Dave Langford  
Ursula K. Le Guin • Brooks Landon • Debbie Notkin • Susan Palwick • Alexei and Cory Panshin  
Frederik Pohl • Charles Platt • Jessica Amanda Salmonson • Joan Slonczewski • Brian Stableford**

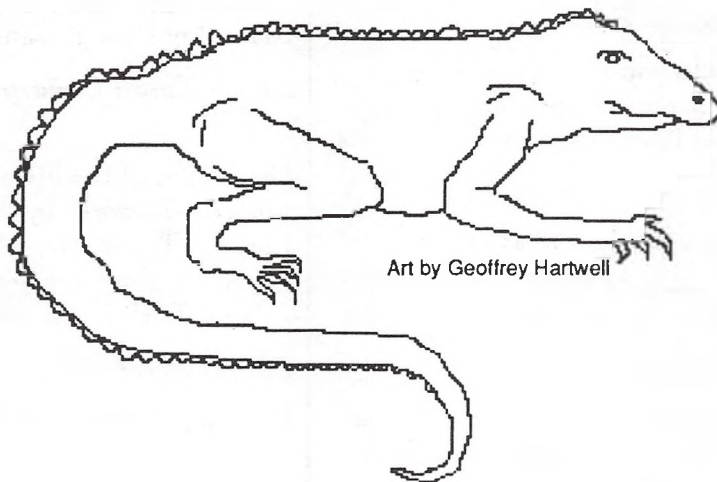
## REVIEWS BY

**Greg Cox • John G. Cramer • John M. Ford • Glenn Grant • David Lunde • Richard A. Lupoff  
L. E. Modesitt, Jr. • Paul Preuss • William M. Schuyler, Jr. • Bruce Sterling  
Delia Sherman • Jennifer K. Stevenson • Michael Swanwick**

## PLUS

Reading Lists by: **John Brunner • James Morrow • Dan Simmons • Lisa Tuttle • George Turner**

Staff: **Kathryn Cramer • Lloyd Currey • Shira Daemon • Samuel R. Delany • David G. Hartwell •  
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Art by Geoffrey Hartwell

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# PROGRAM DESCRIPTIONS CONTINUED. . .

## 14. *Storytelling Around the Virtual Fire*

A workshop centering on the basis of storytelling. Marsha Valance

## 16. *Creating Legal Systems in SF*

How do you invent an interesting, logical and unique set of laws for your science fiction future—if you aren't an author who is also a lawyer? Melinda Snodgrass, Bill Humphries, Greg Rihn, Steven Rogers

## 17. *Environmental SF*

An intense discussion of recent SF with an environmental bent? Christina Yovovitch, Gwen Harris, Tom Porter, Laurel Yourke

## 18. *Never Start Your Own Convention*

If you plan to start an SF convention, there is a lot you need to know. Veterans of ConGenial, MadMedia, WisCon and X-Con tell you why you should never try this at home. Rena Noel, Lucy Rhonur, Greg Rihn, Jim Rittenhouse, Dave Weston

## 19. *Kids Books Adults Shouldn't Miss*

Great children's books you should know about even if you're not a parent or librarian. Georgie Schnobrich, Michael Levy, Nancy Vedder-Shults

## 20. *Gay/Lesbian/Bisexual/Transgender SF* Δ

What's been written recently, and what are the classics (if any)? Eleanor Arnason, Terry Garey, Peter Larsen, Nevenah Smith, Susanna Sturgis

## 21. *SF and the Regency Romance*

An examination of how the work of Jane Austen, Georgette Heyer and others has influenced science fiction, fantasy and horror. Eleanor Arnason, Ruth Berman, Phyllis Ann Karr

## 22. *Women and Minorities in SF Television* Δ

How does SF TV (other than Star Trek) portray women and minorities? Has the debut of the SF Channel served to perpetuate stereotypes? Patricia Haibucher, Marie Koch, Laurie Tauchen, Cicatrice du Veritas

## 23. *Dealing With Wild Cards*

Editing and writing shared world stories, featuring Melinda Snodgrass' inside view on "Wild Cards." Greg Rihn, Melinda Snodgrass, Cicatrice du Veritas

## 24. *From Beyond the Grave*

The Midnight Vampire Panel returns with reviews and discussion of the past year's vampire fiction and films. Greg Rihn, Elaine Bergstrom, Phyllis Ann Karr, Pam Keesey

## 25. *APA Under the Microscope*

Just what is an Amateur Press Association, and how does the apa sometimes work as a secret sub-culture within larger fan groups? Scott Custis, Jim Rittenhouse, Georgie Schnobrich, Laura Spiess

## 26. *What is Gender Bending, Anyway?* Δ

This Tiptree Award catch phrase covers a lot of territory. What does it really mean, and what is its connection to feminist, gay, and Lesbian themes? Susanna J. Sturgis, Karen Axness, Karen Joy Fowler, Jeanne Gomoll, Kris Jensen

## 27. *Is Sarah Canary An X-T? Women, Sanity and SF*

Discussion of the literary tradition of insane women—in works by William Shakespeare, Doris Lessing, Toni Morrison, Suzette Elgin, and Karen Joy Fowler. Karen Joy Fowler, Jae Leslie Adams, Barb Jensen, Nevenah Smith

## 28. *The Net Is Here*

How has the Internet changed our lives? What are the present and possible future effects of the information superhighway on privacy, politics, communication and relationships? Bill Humphries, Karen Babich, Steve V. Johnson, John Stanley, Kim Winz

## 29. *Our Favorite Writers: Greg Bear*

Why we like the author of *Anvil of Stars*, *The Infinity Concerto*, *Eon*, *Blood Music*, etc. Bill Humphries, Jim Frenkel, Jim Nichols, Jim Rittenhouse

### 30. *Feminism and Other Isms* Δ

The pluses and minuses of identity politics, or How Do You Score on the Oppressometer? Terry Garey, Jeanne Gomoll, Mike Lowrey, Joan D. Vinge

### 31. *Reading Tolkein for the First Time*

Panelists discuss what it was like to read Tolkein for the first time, and how the times—and the age of the reader—affected the readers' reaction to this famous fantasist. David Emerson, Buck Coulson, Richard West

### 33. *Maureen Birnbaum Live!*

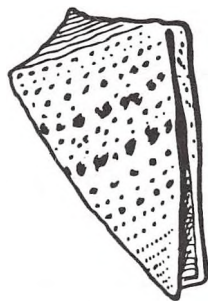
Diane Martin reads aloud from Maureen Birnbaum, *Barbarian Swordsperson*—a collection of bizarre and funny stories by George Alec Effinger. An informal discussion will follow the reading—if we ever stop laughing. Diane Martin

### 34. *Apocalypse Not*

How do the ecological disasters depicted in such books as the Bible, Herbert's *Dune*, Willis' *Doomsday Book*, and Robinson's *Red Mars* reflect our culture and relationship with the planet? We must consider the impact of religion, science, politics and philosophy. Laura Spiess, Karen Babich, Gerri Balter, Larry Taylor

### 35. *X-Men Meet Barney*

A group discussion for fan parents, kids and former kids will try to determine whether fans ever really grow up—or even if they should. How does being a parent change our behavior as fans? Fans from ages 7 to 700 are welcome. Jae Adams, Darlene Coltrain, Lucy Rhonur, Joan D. Vinge



### 36. *Destination Mars*

Everyone seems to be writing books about Mars lately. Is this simply the reflection of a shift in focus in the "space race?" Why isn't anybody writing "moon" books anymore? Eleanor Arnason, Sue Blom, Marie Koch

### 37. *SF Says "Farewell" to Fantasy*

Michael Swanwick's 1993 editorial in *Asimov's Science Fiction* claims SF and F are now completely separate genres, with different audiences, different markets, and different authors. Copies of the article will be available in the Con Suite. Marie Koch, Eleanor Arnason, Mike Lowrey, Georgie Schnobrich

### 38. *SF in TV Explodes in 1993*

The past twelve months have been a fertile period for SF TV, with standards like *Star Trek: the Next Generation*, and *Deep Space Nine*, as well as new shows *Seaquest DSV*, *Lois & Clark*, *The X-Files*, *Viper*, *Highlander*, *Time Trax*, and the return of *Babylon Five*. Group discussion with video clips provided. Did you hate it or love it? Dave Weston

### 39. *SF Films of 1993*

Richard Russell reviews all the SF/F movies of 1993, with video clips, opinions, and a nine-point rating system. Audience participation is required! Richard Russell

### 40. *Silent SF Films of 1993*

Yes, it's Charades! WisCon's answers to Marcel Marceau act out the titles of SF/F films from 1993. Audience participation is expected, so show up with movies on your mind. Richard Russell, Bill Hoffman

### 41. *Asian Characters in SF*

How are Asians (more than 2 billion human inhabitants!) portrayed in contemporary SF & F? Do authors do a good or bad job of portraying the diverse cultures of the world's largest continent. This will include the reading of a recently published paper by Bogstad and Currier. Jan Bogstad, Cathie Currier, Karen Joy Fowler, Tina Iyama-Kurtycz

# PROGRAM DESCRIPTIONS CONTINUED...

## 42. *Medicine For Writers*

A practicing physician describes common (and often amusing) assumptions and errors about health, death and medicine in recent SF. Lisa Freitag

## 43. *The Landscape of Fantasy*

Have you been to Stonehenge or Glastonbury Tor? A slide show of places in Britain and elsewhere that border on Fairie. Lisa Freitag

## 44. *SF and the Virtual Library*

It won't be long before you can read any book without stepping away from your personal computer. How will this affect writing, reading—and libraries? Phil Kaveny, Jan Bogstad, Jim Frenkel

## 45. *Was Vonnegut Writing SF All Along?*

Was Kurt Vonnegut's divorce from the science fiction world for real? If they aren't SF, how do we deal with works such as *The Sirens of Titan*, *Slaughterhouse Five*? Phil Kaveny, Glenn Norton

## 46. *Martial Arts Demonstration*

Brief, live demonstrations of iaido, judo, ju-jitsu, ken-iitsu, taikwondo and medieval fencing. Brad Binder, Robert Fowler, Jeff Hempel, Kathi Nash, Kim Nash, Wesley Noel

## 47. *Writer's Workshop*

In an open mike format, new writers have a chance to read a section of their work. Writing instructor Kathleen Massie-Ferch then guides a critique with the help of the audience. If you wish to have your writing discussed, be prepared to read a selection of no more than five minutes in length. No advance sign-up is required. Kathleen Massie-Ferch

## 48. *TV Business*

Melinda Snodgrass will answer questions from the audience about writing SF for TV, script editing, and how you get into the Business. Melinda Snodgrass

## 49. *Is the Pagan Community a Fantasy?*

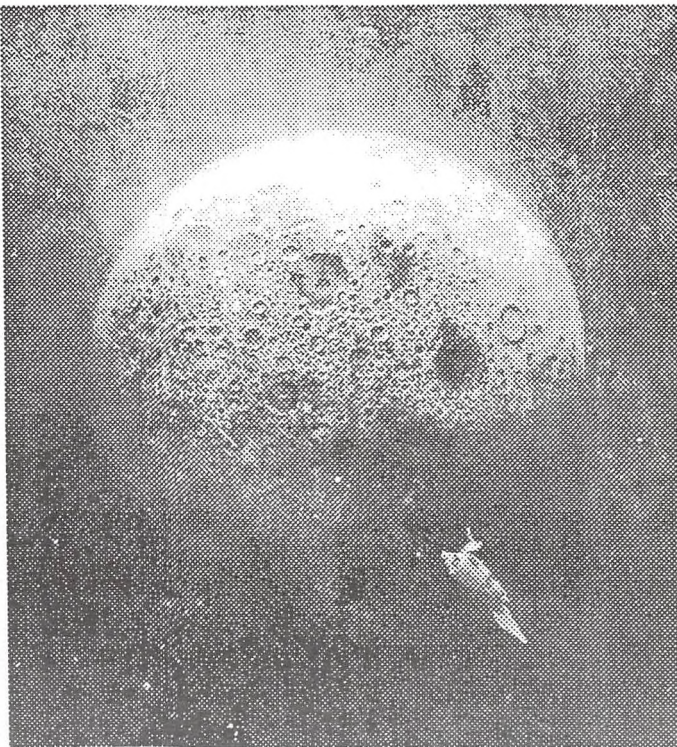
Lots of people talk about the "community," but how real is it? Members of the Madison Area Pagan Alliance discuss paganism and modern life. Julie Bonser

## 51. *WisCon Wrap-Up*

Your last and best chance to tell the con-runners what you thought of this WisCon. We will also be looking for volunteers to help with WisCon 19. Jim Nichols, Matt Raw, Richard Russell



WILLIAM ESRAC • PAULA MAY • DAVE WOLVERTON • OTHERS



**52. Attack of the 50-Foot Panel**

Bad Movies, Giants, Dinosaurs—why the heck do we like this stuff, anyway? Join us in a discussion of the sillier part of the SF world. Matt Raw, Jae Adams, Dennis Hackbart, Tracy Shannon, Vincent Streif

**53. Japanese Swordmaking**

Have you ever wondered how the production of weapons became an art form? This slide presentation will illustrate the impact of technology and culture on the ancient tools of war. George Gaucys

**54. Karen Joy Fowler Reads**

Guest of Honor Karen Joy Fowler reads from her new novel in progress.

**55. Melinda Snodgrass Reads**

Guest of Honor Melinda Snodgrass reads from her work.

**56. Phyllis Ann Karr Reads**

Phyllis Ann Karr reads from her work.

**57. Joan D. Vinge Reads**

Joan D. Vinge reads from her work.

**58. Terry Garey Reads**

Terry Garey reads from her work.

**59. Jim Frenkel Reads**

Special Guest Jim Frenkel reads from the work of Jeffrey A. Carver.

**61. Daughters of Darkness Δ**

Editor Pam Keesey gives an overview of the history of lesbian vampires, and reads from her recent book, *Daughters of Darkness: Lesbian Vampire Stories*. Pam Keesey

**62. Suzy McKee Charnas Reads**

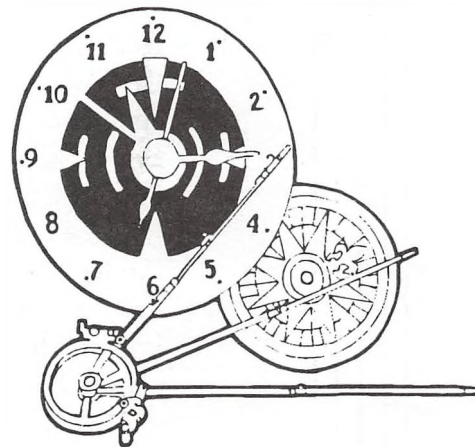
Suzy McKee Charnas reads from her work.

**63. Costume Workshop—Hands On**

Everyone at WisCon 18 should be dressed in style! Create your own mask or costume for the Costume Ball or Masquerade, or just for the fun of it. Materials, design help, and expert advice will be provided, and you can come in any time. Cindy Coloni

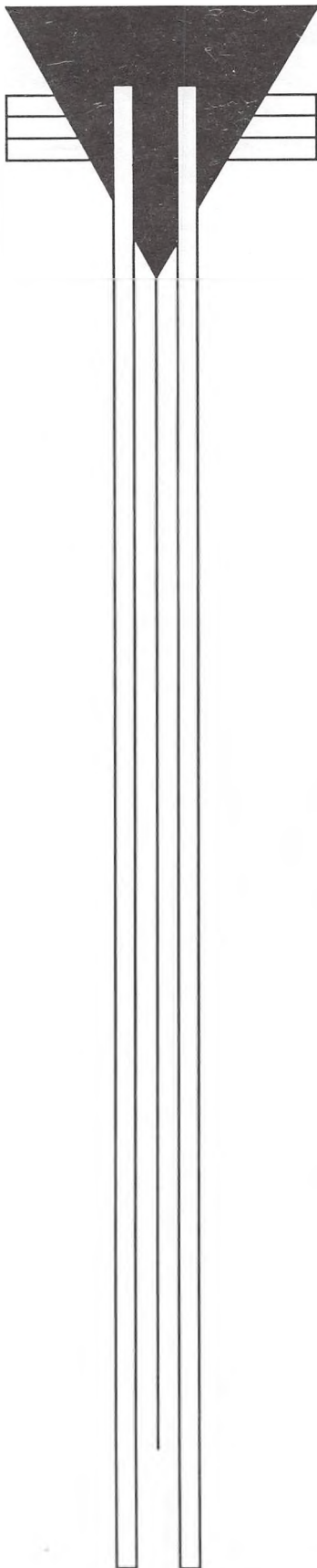
**64. Fred Schepartz Reads**

Fred Schepartz reads from his work.



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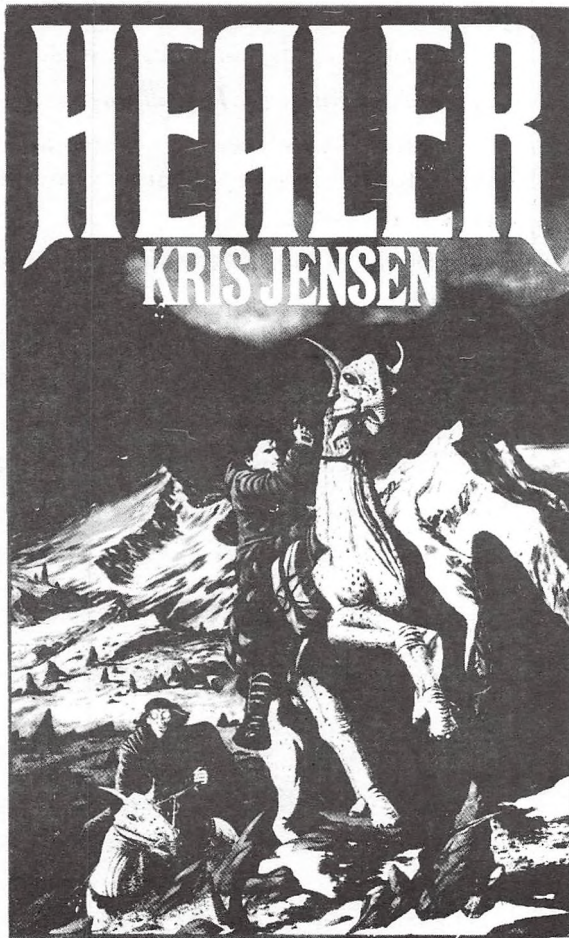
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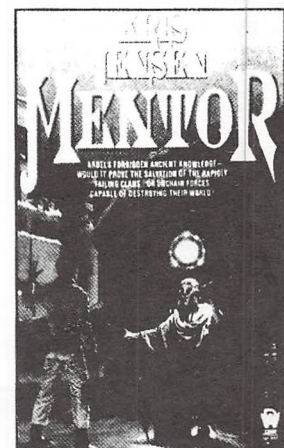
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# KAREN JOY FOWLER



by Pat Murphy

I could begin by telling you that Karen Joy Fowler's work, like Karen herself, is lean and fierce. Her stories have an edge—they are sharp and true. They cut, so swift and sure that you don't feel the wound immediately.

But if I begin like that, you might think that Karen's work is savage and humorless. Nothing could be farther from the truth. So let me start again.

I'll tell you about the time Karen was a guest lecturer at a science fiction class that I taught at the University of California. Her visit inspired the following extra credit question on the final exam:

According to Karen Fowler, a headless frog will go on copulating for:

- a) half an hour
- b) two hours
- c) a day
- d) up to ten days

The correct answer, as anyone who has read Karen's novel *Sarah Canary* can tell you, is "up to ten days." The question was inspired by a passage about Dr. James Carr, the head physician at the Steilacoom Territorial Asylum. In 1873 (the same year Freud entered medical school in Vienna), Dr. Carr was "duplicating the experiments of William Hammond, cutting the heads off copulating frogs to isolate the physical location of instinct in the frog's body.

Hammond claimed to have kept the headless male frog alive for up to ten days, and in all that time the male never released his purposeful grip on the female." Dr. Carr is less successful: "Dr. Carr had great difficulty getting his frogs to couple at all, and then they lost all interest in sex when they lost their minds."

The section that begins with copulating frogs includes a wide-ranging discussion that touches on Belle Starr, horses, penis envy, and the possibility that earthquakes and roller skating can cure lunacy. The whole thing is hysterically funny. (This is, incidentally, the passage that Karen chose on the afternoon that I brought my mother to hear her read. But that's another story.)

But if I go on and on about copulating frogs, you won't appreciate the depth and wisdom of Karen's stories. So that doesn't seem right.

I could give you a few facts. Karen published her first story in 1985; she won the John W. Campbell Award and published her short story collection *Artificial Things* in 1986. Her novel, *Sarah Canary*, was published by Henry Holt in 1991. In England, the Women's Press has collected a number of her stories (along with stories by me and Pat Cadigan) in *Letters from Home*.

Karen is a surprising person. Though I've known her for years, I just learned (by reading the introduction to "The Dark" in Gardner Dozois' ninth annual *Year's Best SF*) that she occasionally teaches ballet. I have often thought that she'd make a fine martial artist (lean and fierce, I tell you). But ballet? It never occurred to me.

I suppose there is one very important thing that I must tell you: Karen Joy Fowler is a trouble maker. There's no question about it. She appears to be sweet and well-mannered, but appearances can be deceiving.

# KAREN JOY FOWLER CONTINUED. . .

She is, after all, co-founder of the James Tiptree Jr. Memorial Award. Since you're at Wiscon, chances are you've heard of this award, presented annually to a story or novel that explores and expands gender roles. (If you haven't heard, ask Jeanne Gomoll or Elk Krisor or Hope Kiefer or Ellen Franklin or Peter Larsen or any other member of the unofficial uncontrollable Tiptree Machine.) And Karen was, of course, the evil genius who suggested that we fund the Award with bake sales.

She has a wicked sense of humor, a gift for irony and understatement. She's dangerous, of course, but only in the very best sort of way. And she's a hell of a writer.

Writing this short bio took longer than I expected. While thinking about what I wanted to say, I pulled down Karen's short story collection, *Artificial Things*, and reread all the stories. Then I reread all her stories in *Letters from Home*. Finally I settled down with *Sarah Canary*, contentedly assuming that I really should reread it too, just to be thorough about this. Of course, around about then I realized that the program book was going to press any day. The folks putting it together were being very patient, but my time was running out.

In the end, all I can say is this: Run, don't walk to the dealer's room, and buy copies of any of Karen's books that you can lay your hands on. Read them, and form your own opinion. You won't regret it.



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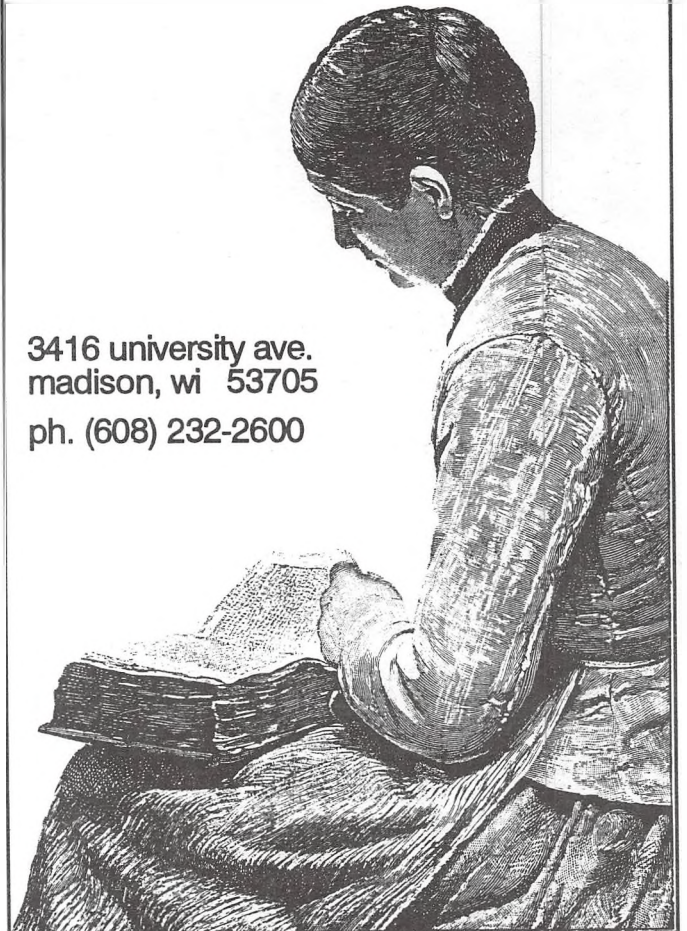
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*Writers of the Future*. 1985. "Recalling Cinderella."

*In the Fields of Fire*, an anthology of Vietnam stories, edited by Jack and Jeanne Dann, 1987. "Letters from Home," reprinted in *Swords into Ploughshares*, 1991.

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*Artificial Things*, twelve short stories. Bantam, 1986, reprinted 1992.

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Spring, 1989. "Game Night at the Fox and Goose."

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*Omni*, November 1989. "Faded Roses."

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*Primavera*, 1985. "Solomon's Child." (poetry)

*Twilight Zone*, February, 1986. "Contention."

## **Prizes:**

Napa Award in Poetry, 1986

Philip K. Dick nominee, 1987

John W. Campbell Award for best new writer, 1987

Nebula nominee, 1987, 1990, 1991, 1992

Hugo nominee, 1987

NEA grant in prose, 1988

Samuel Goldwyn Award for Screenwriting, second place, 1989

Finalist Bay Area Book Reviewer's Award for *Sarah Canary*

Commonwealth Award for Best First Novel for *Sarah Canary*

# Melinda Snodgrass: Daughter of Proteus



By Walter Jon Williams

A friend of mine recently had to undergo an upgrading of his security clearance, which led to sundry minions of the Defense Department showing up at his friends' homes to ask questions related to his reliability, discretion, and allegiance to the nation. Naturally I lied my head off, and I believe the fellow was duly cleared.

The particular minion who appeared on my front stoop asked for names of other acquaintances he might interview, and I mentioned Melinda Snodgrass.

"Ah," he said. "She's the writer who raises Arabian horses, works for Hollywood, writes science fiction, and whose main characters are all redheads."

"Ummm," I said, "yeah."

He smiled. "She's already on the list."

He sounded as if he wanted to talk to her less because it was his job than because she seemed like a very interesting person, and this of course only showed his good sense. The only uncertainty was which Melinda did he end up talking to.

Melinda has a number of personae, all of them accomplished and interesting, and she dons them and casts them off with a celerity that might bewilder the casual passerby. I will provide therefore a Field Guide to the Greater Snodgrae, which I hope will serve to help neophytes understand which Melinda they're speaking to at any given moment.

**THE DARING EQUESTRIAN:** Melinda raises Arabian horses, trains and shows them herself, and has a wall of ribbons and awards to demonstrate how well she does it. Her mare Flame Sirocco won Reserve National Champion a couple years ago, and will doubtless achieve greater glory in years to come.

Recognize the Equestrian Snodgrass by her jodhpurs.

**THE HOLLYWOOD HEROINE:** Melinda has been a staff writer for *Star Trek: The Next Generation* and *Reasonable Doubts*, which should adequately demonstrate the flexibility of her talent. She's also written television pilots and co-written scripts for *A Princess of Mars* and the movie version of *Wild Cards*.

Recognize the Hollywood Snodgrass by her sports car and Gold Card.

**THE SWASHBUCKLING FICTIONEER:** Melinda's fiction career shows equal variety, and includes the hard-SF *Circuit* trilogy as well as *Queen's Gambit Declined*, an unusual and interesting "hard fantasy" with a most unlikely hero, William III of Orange. For *Wild Cards* she not only created the series *raison d'etre*, the wild card virus itself, but also the series' most beloved character, the snooty-but-sensitive Dr. Tachyon.

Recognize the Fictioneer Melinda by her portable computer.

**THE EDITOR:** Perhaps the most overlooked and underappreciated of the Greater Snodgrae is the Editor. Much of the work she's done for *Wild Cards*, which includes the creation of the wild card virus itself, has been largely uncredited, though of late her name has appeared on the cover. On her own hook she's also edited *A Very Large Array*, an anthology of New Mexico science fiction writers.

Recognize the Editor Snodgrass by her red pencil.

**THE DEVOTED SPOUSE:** Several thousand eligible bachelors slit their wrists last year when Melinda married Carl Keim, an architect who, among his other accomplishments, designed the home they're moving into this year. The Spouse is a new and unaccustomed persona for Melinda, but she seems to be carrying it off with her usual skill and panache.

Recognize the Spousal Snodgrass by the whacking great diamond on the third finger of her left hand.

There are various Lesser Snodgrae: the Romance Writer (believed extinct), the Bridge Demon, and Oort the Fiend-Slayer, but the above guide should cover any you're likely to encounter at Wiscon. And if you're confused, you can always approach and ask the following simple question:

"Excuse me, but which Melinda am I addressing?"

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"Requiem" reprinted in *A Whisper of Blood*, ed. Ellen Datlow, Morrow, 1991.

*Double Solitaire*, Bantam, 1992. *Wild Cards* novel, Volume 10.

Assistant editor for many *Wild Cards* volumes.

*Star Trek: The Next Generation* screenplays:

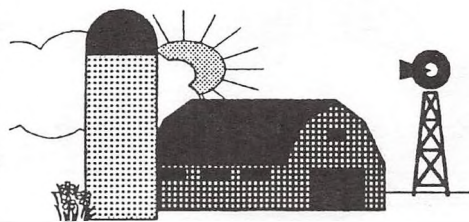
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"Pen Pals" (story by Hanna Louise Shearer) aired May, 1989

"Up the Long Ladder" aired May, 1989

"The Ensigns of Command" aired October, 1989

"The High Ground" aired January, 1990



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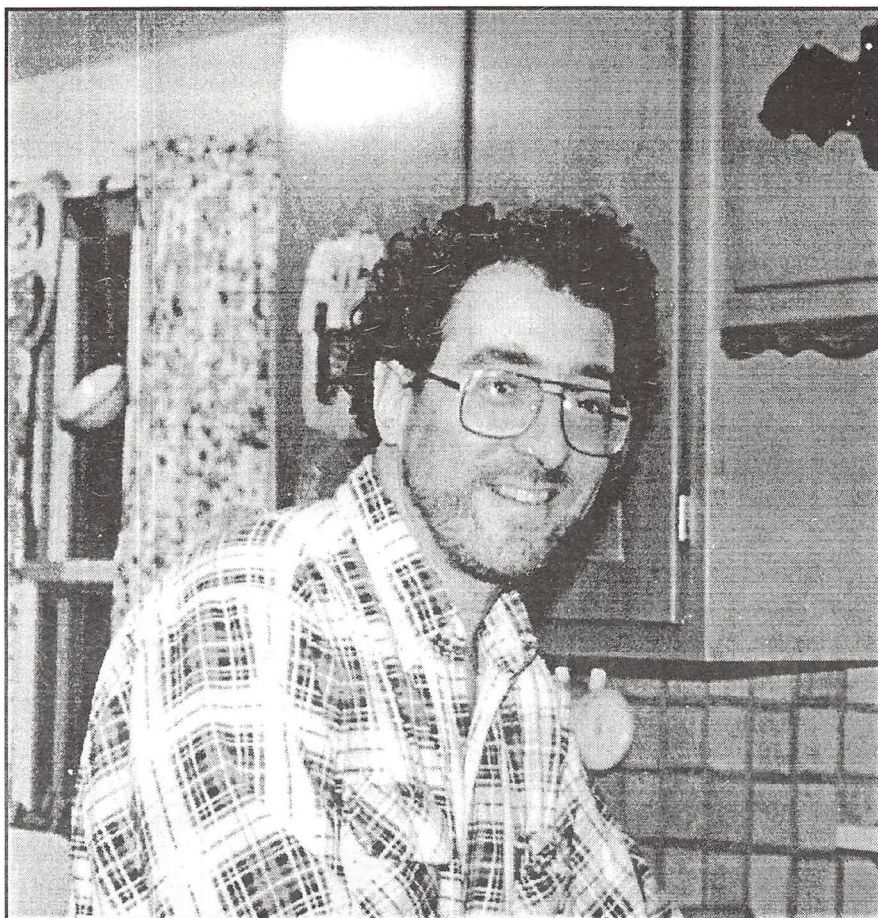
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# JAMES FRENKEL



by Joan D. Vinge

James Raymond Frenkel is a kind of natural force, filled with energy and ideas and overflowing with friendliness. He is one of those people who actually enjoys talking to strangers on trains. His biggest problem is that there aren't 48 hours in a day.

Part of his outgoingness is probably due to the fact that he is a native New Yorker. He was born on Dec. 28, 1948, in Queens (one of New York City's outer boroughs), and although he has traveled all over the U.S., and even to Europe, before moving to Madison he never lived more than an hour away from Manhattan. These days he flies Midwest Express about once a month to his hometown—a matter of necessity as much as love, because New York City is where they publish books.

He has been reading science fiction and fan-

tasy since he was a "very active" young boy, and he started the Science Fiction Forum at SUNY Stony Brook, where he majored in English because he loved books of all kinds (and he still does). All his reading while taking his turn minding the club's library convinced him of the diversity and potential of the field, and the experience helped him develop the editorial taste he would need for his future career. (He says wrestling with the university bureaucracy on behalf of the SF club also helped prepare him for corporate bureaucracies out in the real world.)

After he graduated from college (as a "super senior" in 1971), he wanted to pursue a writing career, but he found that living at home again was difficult, since his lifestyle and habits had changed a great deal during his college years. (His mother didn't approve of his staying up half the night. He is a born Night Person.) He decided he had to find a

job, so that he could afford his own apartment. And, he decided, a job in the publishing industry would be ideal; because then he could learn its secrets and be one up on all the other struggling writers.

His first job was at Award Books, a small paperback company, where he was a general-purpose editor. He then moved on to work at Grosset & Dunlap. After a year and a quarter there, he moved to Dell, where he was hired to edit their SF line, plus Westerns and some other miscellaneous books. He was at Dell for five years, from 1976 to 1981; and in that time, the Dell SF line went from 8 titles per year to 40 at its peak. (His westerns increased from 8 to 24 titles a year, and he did half a dozen other books a year, as well.) Now you know why editors take so long to answer on submissions. The pay is usually lousy, too—the company knows the poor fools LOVE their work.) During that time Jim was also co-ed-



tor of the Quantum hardback SF line with Don Bensen.

Unfortunately, during Jim's time as editor at Dell the new president, in a classic manifestation of the Peter Principle, didn't think SF paid well enough to be worth Dell's while. As a result, for much of his time at Dell, Jim was forced to fight a holding action to keep the line from being summarily cancelled. In the end, it was cancelled after all, but not before he had published such award-winning books as *Dreamsnake*, *The Persistence of Vision*, *Stardance*, and *The Snow Queen*.

Despite all the frustration, Jim thinks of his time at Dell as a positive experience. "Nothing makes me feel like the feeling I get when editing a book that comes out real, real well." He found, a little to his surprise, that editing was just what he wanted in a career. And so, when he left Dell, he started up his own publishing company, Bluejay Books. Bluejay published, for three years, a line of trade SF books, as well as other books on a

variety of subjects. Bluejay published a number of books which have either become classics or have introduced terrific new authors in the field.

Bluejay stopped publishing books independently in 1986 because of a cash crisis (caused mostly by illness of Bluejay's small staff and the wear and tear of a second Frenkel baby). Jim then became a packager and agent. He also began working as a Consulting Editor for Tor, where he has edited such works as Greg Bear's *Eon* and Vernor Vinge's 1993 Hugo Award-winning *A Fire Upon the Deep*, as well as most of Andre Norton's recent books.

He is still doing all these things today. He says he plans to keep on "having fun" doing just what he wants to do, editing and packaging books—and giving lots of readers a chance to have fun, too. Jim lives right here in Madison with his wife, Joan D. Vinge, their daughter Jessica, their son, Joshua, and many pets. He is also a terrific papa.



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## *Award-Winning books:*

- THE YEAR'S BEST FANTASY First Annual Collection edited by Ellen Datlow and Terri Windling; St. Martin's Press (World Fantasy Award)  
THE YEAR'S BEST FANTASY Second Annual Collection edited by Ellen Datlow and Terri Windling; St. Martin's Press (World Fantasy Award)  
THE YEAR'S BEST FANTASY AND HORROR Third Annual Collection edited by Ellen Datlow and Terri Windling; St. Martin's Press (World Fantasy Award)  
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DREAMSNAKE by Vonda N. McIntyre; Dell Books (Hugo, Nebula)  
SONG OF KALI by Dan Simmons ; Bluejay Books (World Fantasy Award)  
THE HOUND AND THE FALCON trilogy by Judith Tarr; Bluejay Books (Crawford Award)  
THE PERSISTENCE OF VISION by John Varley; Quantum Books: The Dial Press/Dell Books (The American Book Award)  
THE SNOW QUEEN by Joan D. Vinge; Quantum Books: The Dial Press/Dell Books (Hugo)  
A FIRE UPON THE DEEP by Vernor Vinge; Tor Books (Hugo)  
WONDER'S CHILD: My Life in Science Fiction by Jack Williamson Bluejay Books (Hugo)

## *A.L.A. Best Books for Young Adults/Notable Books:*

- SO YOU WANT TO BE A WIZARD? by Diane Duane; Delacorte Press/Dell Books  
CALLAHAN'S CROSSTIME SALOON by Spider Robinson; Ace Books  
STARDANCE by Spider & Jeanne Robinson; Quantum Books: The Dial Press/Dell Books  
PSION by Joan D. Vinge; Delacorte Press/Dell Books  
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THE FACES OF SCIENCE FICTION by Patti Perret; Bluejay Books (Hugo)  
WORLD'S END by Joan D. Vinge; Bluejay Books (Nebula)  
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TRUE NAMES by Vernor Vinge; Bluejay Books (Hugo)

## *Other notable books:*

- SHERLOCK HOLMES THROUGH TIME AND SPACE edited by Isaac Asimov, Martin H. Greenberg and Charles G. Waugh; Bluejay Books  
EON by Greg Bear; Bluejay Books  
THE JAGUAR PRINCESS by Clare Bell; Tor Books  
MONSTERS IN OUR MIDST edited by Robert Bloch; Tor Books

- THE COMPLEAT TRAVELLER IN BLACK by John Brunner; Bluejay Books  
THE INFINITY LINK by Jeffrey A. Carver; Bluejay Books  
NEPTUNE CROSSING by Jeffrey A. Carver; Tor Books  
THE FOURTH GUARDIAN by Ronald Anthony Cross; Tor Books  
JUNCTION by Jack Dann; Dell Books  
THE YEAR'S BEST SCIENCE FICTION First, Second, Third annual Collections edited by Gardner Dozois; Bluejay Books  
THE DOOR INTO FIRE by Diane Duane; Dell Books  
THE DOOR INTO SHADOW by Diane Duane; Bluejay Books  
THE POINT MAN by Stephen Englehart; Dell Books  
THE SUNBOUND by Cynthia Felice; Dell Books  
BINARY STARS #1-5 edited by James Frenkel; Dell Books  
MAKE MORE MONEY WRITING FICTION by James Frenkel; Arco Books  
WIZARD'S FIRST RULE by Terry Goodkind \*; Tor Books  
SUNDER, ECLIPSE AND SEED by Elyse Guttenberg; Roc Books  
FREEMASTER by Kris Jensen; DAW Books  
MENTOR by Kris Jensen; DAW Books  
HEALER by Kris Jensen; DAW Books  
DR. ADDER by K.W. Jeter; Bluejay Books  
INFERNAL DEVICES by K.W. Jeter; St. Martin's Press  
FREEDOM BEACH by James Patrick Kelly and John Kessel; Bluejay Books  
MILLENNIAL WOMEN edited by Virginia Kidd; Delacorte Press/Dell Books  
TRINITY by Nancy Kress; Bluejay Books  
THE WHITE PIPES by Nancy Kress; Bluejay Books  
NIGHTFLYERS by George R.R. Martin; Dell Books  
FOUR FROM THE WITCH WORLD edited by Andre Norton; Tor Books  
THE ELVENBANE by Andre Norton and Mercedes Lackey; Tor Books  
SPACE WAR BLUES by Richard A. Lupoff; Dell Books  
STILL I PERSIST IN WONDERING by Edgar Pangborn; Dell Books  
THE VOICES OF HEAVEN by Frederik Pohl \*; Tor Books  
BEYOND THE VEIL OF STARS by Robert Reed \*; Tor Books  
MASTER OF SPACE AND TIME by Rudy Rucker; Bluejay Books  
CITY COME A-WALKIN' by John Shirley; Dell Books  
ECLIPSE by John Shirley; Bluejay Books  
MOONSINGER'S FRIENDS edited by Susan Shwartz; Bluejay Books  
THE WALL OF YEARS by Andrew M. Stephenson; Dell Books  
THE STARS ARE THE STYX by Theodore Sturgeon; Dell Books  
AVARYAN RISING (trilogy) by Judith Tarr; Bluejay Books  
THE OPHIUCHI HOTLINE by John Varley; Quantum Books: The Dial Press/Dell Books  
FIRESHIP by Joan D. Vinge; Dell Books  
DEMON MOON by Jack Williamson \*; Tor Books  
FIRE WATCH by Connie Willis; Bluejay Books  
GAHAN WILSON'S CRACKED COSMOS by Gahan Wilson; Tempo Books  
THE HISTORICAL ILLUMINATUS CHRONICLES Books 1-3 by Robert Anton Wilson; Bluejay Books  
CASCADE POINT by Timothy Zahn; Bluejay Books  
SPINNERET by Timothy Zahn; Bluejay Books

\* denotes forthcoming in 1994

*Tor Books salutes*

**WISCON SPECIAL GUEST**

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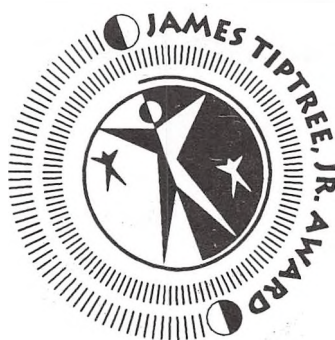
**JAMES FRENKEL**

*for his many  
editorial contributions to  
our publishing program*



# YEAR THREE AND COUNTING

## The James Tiptree, Jr. Award



by Jeanne Gomoll

Here are the questions I hear most often about the world's premier, gender-bending award for science fiction and fantasy:

Why is a feminist SF award named after a man?

How come WisCon isn't hosting the Tiptree Award this year?

Most of the people who attend WisCon know that the Tiptree wasn't named after a man at all, but after a woman who wrote under a male pseudonym. In fact, the lessons that Alice Sheldon taught us all about the irony of gender assumptions connects precisely to the idea of gender-bending. Her writing, after all, was hailed as "ineluctably masculine," even as she challenged our assumptions about sex and gender.

At the 1991 WisCon, Guest-of-Honor Pat Murphy made the surprising announcement of the new James Tiptree, Jr. Award. Karen Joy Fowler and Pat have administrated the award since that announcement, coordinating bake sales, contacting publishers, and generally taking on the roles of Founding Mothers to each year's panel of judges. In 1992 they offered WisCon the honor of hosting the first Tiptree ceremony, where Gwyneth Jones and Eleanor Arnason won awards for their novels, *White Queen* and *Woman of the Iron People*. In 1993, WisCon was again asked to host the Tiptree Award ceremony, and this time, Maureen McHugh accepted the prize for her novel, *China Mountain Zhang*. We feminist fans in Madison felt incredibly honored to host the Tiptree ceremonies because it has provided a sort of culmination for our 20-year-long tradition of support for feminist ideas and authors, through fanzines (*Janus* and *Aurora*) and conventions. It is an honor, however, that we will now share with other fannish groups interested in promoting gender-bending SF.

The 1994 Tiptree ceremony will move to Worcester, Massachusetts, where the Tiptree award will be administered by the Readercon committee July 9-11, 1994. With this move, the award becomes the property of the whole SF community, not merely a program item of our convention. Henceforth, the Tiptree award will be celebrated by many groups which express enthusiasm for the goals of the award. This is a Good Thing! A world in which many groups compete for the honor of supporting gender-bending fiction is a world in which more writers will feel encouraged to deal with that theme in their work. It may also promote the idea in fandom that feminist programming and concerns need not be segregated in WisCon meeting rooms.

We aim to make the Tiptree Award more than a tradition. We aim to make it a *movement!*

The idea of a gender-bending award was wildly applauded at WisCon, and to this day, some of its most active supporters live here in Madison. For instance, the two fund-raising cookbooks were published by the Madison fan group: *The Bakery Men Don't See* (edited by Diane Martin and Jeanne Gomoll), and *Her Smoke Rose up from Supper* (edited by Jeanne Gomoll). Copies of the second printing of *Bakery* and *Smoke* can be purchased in the Dealers Room. Also, the Tiptree Quilt—based upon an image from Tiptree's novel, *Brightness Falls from the Air* and designed by Jeanne Gomoll and Tracy Shannon—is being created in Madison. Elspeth Krisor coordinates this project and quilters get together for weekly sewing meetings where they stitch the patches into blocks and the blocks together. The group plans several weekend quilting bees this Spring and hopes to attract many participants from outside Madison. They will exhibit the quilt in the summer and sell it later in the year, donating all proceeds to a special trust fund for the Tiptree award. Together with the proceeds collected at Tiptree bake sales at conventions, the prospects for a stable financial future seem assured.

The 1993 Tiptree judges have been very impressed by the quality of novels and stories eligible for the award, and are now finishing up their deliberations. The 1994 panel has already begun to read for next year's award and would welcome *your* suggestions for fiction to consider. Please pick up a recommendation form at Room of One's Own table in the Dealers Room. While you're there, check out the books on that table. Amazingly, you will find there quite a few of the titles considered for 1993 award. But you'll have to wait till July to discover who won! See you in Worcester!



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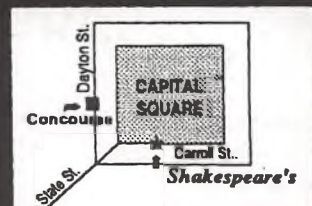
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# A MESSAGE FROM THE COORDINATOR

My first WisCon was only three years ago (WisCon 15, for the arithmetically challenged). The coordinator's message contained a dire warning that it might be the last Wiscon, but I didn't take it seriously—any convention that good would be back. Even though the situation is worse now, WisCon 19 is already in planning. To make it as good as WisCon should be, however, we're going to need more help.

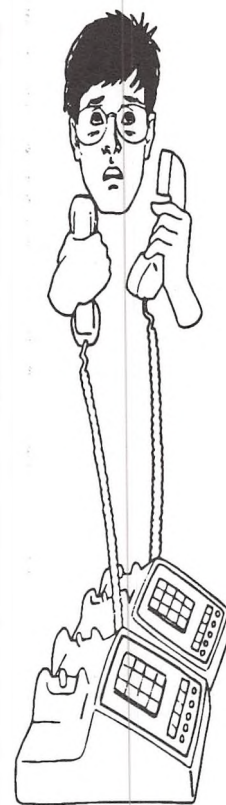
If you want to help with WisCon 19, come to the WisCon 18 Postmortem/WisCon 19 Kickoff, March 20th at 1:30pm in Union South, 227 N. Randall Ave.; look for WisCon Planning Meeting, sponsored by the Madison Science Fiction Group, in the Union schedule. If you don't live in Madison, contact us anyway; Kathleen Madigan has done a wonderful job of organizing WisCon childcare from Chicago for two years now.

If you want to ease into things, stop by the Brat und Brau, 1421 Regent St., some Wednesday around 8pm and just visit with local fans. You'll hear about the two book discussions each month, the Tiptree Award, our new media con MadMedia, and (of course) WisCon. Staying in touch from out of town is now easier with our new e-mail address, wiscon@macc.wisc.edu.

As coordinator, I've received plenty of advice (mostly useless) and not enough help (all of it indispensable). I'd like to thank Jeff Fulford for providing useful

advice and timely help; too often his efforts go unacknowledged. Many thanks to Mary Jo Schieldt of the Holiday Inn for all her help and a really neat birthday cake. And finally, repeated thanks to everyone whose name appears anywhere in this program book.

If you're reading this, it means WisCon 18 has begun (and is probably over; who has time to read this stuff during the con?). And so my work as coordinator is done. WisCon 18: QEF. I hope you enjoy it.



Matthew J. Raw  
WisCon 18  
Coordinator

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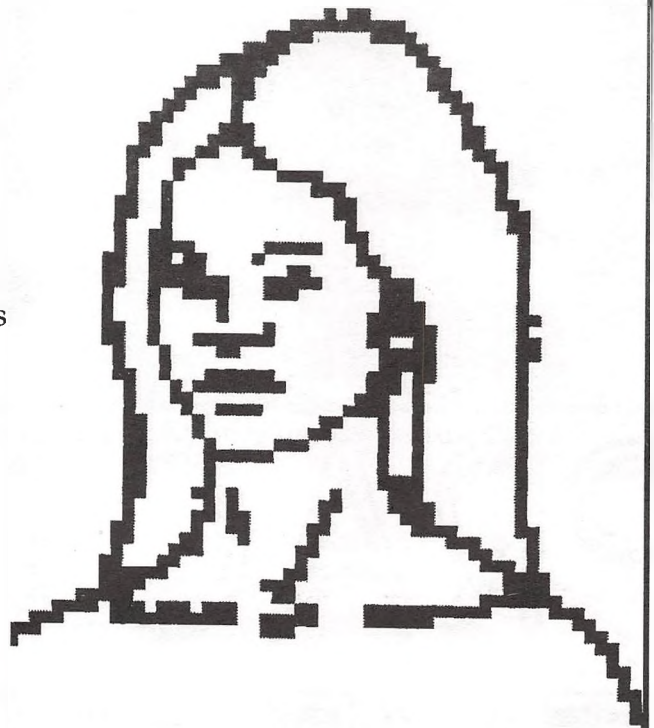
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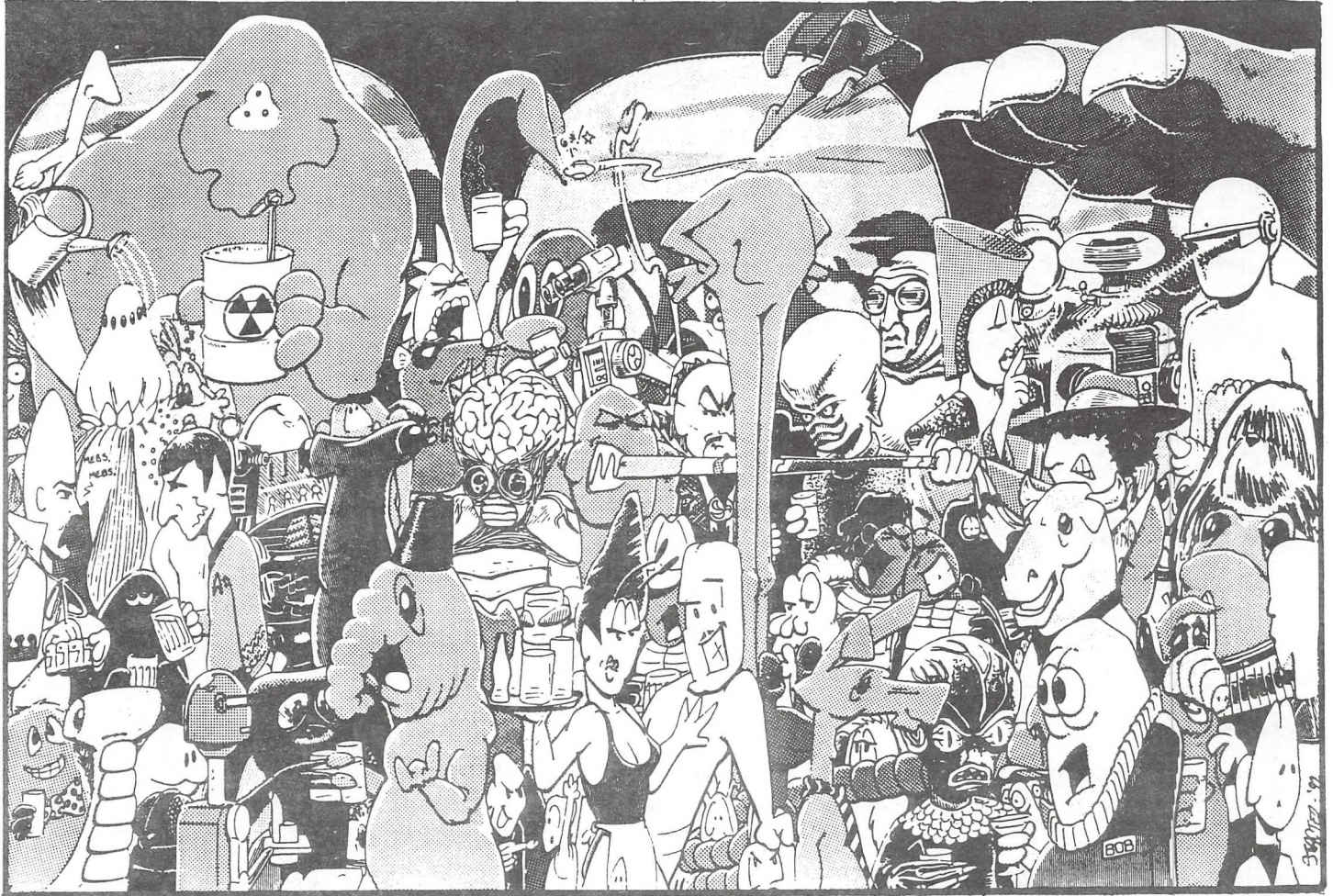
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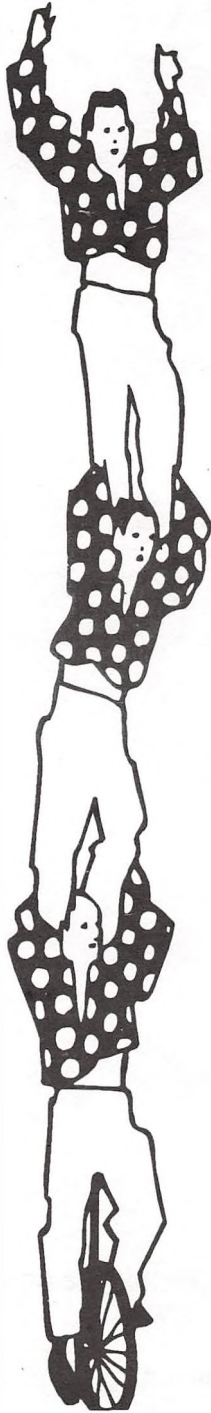
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.....	<i>Jeff Fulford</i>
PROGRAMMING CZAR.....	<i>Jim Nichols</i>
.....	<i>Jae Leslie Adams</i>
.....	<i>Tracy Shannon</i>
.....	<i>Pat Hario</i>
GREEN ROOM .....	<i>Jim Brooks</i>
.....	<i>Heather Brooks</i>
VIDEO .....	<i>Dave Weston</i>
CHILDREN'S PROGRAMMING....	<i>Tina Iyama-Kurtycz</i>
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PERSONNEL.....	<i>Susan Balliette</i>
.....	<i>Brian Goldsworthy</i>
.....	<i>Bhim Nimgade</i>
PUBLICATIONS .....	<i>Phil Kaveny</i>
GODDESS .....	<i>Nevenah Smith</i>
AVATAR .....	<i>Jae Leslie Adams</i>

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# Mad Media The Convention



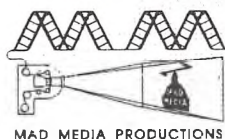
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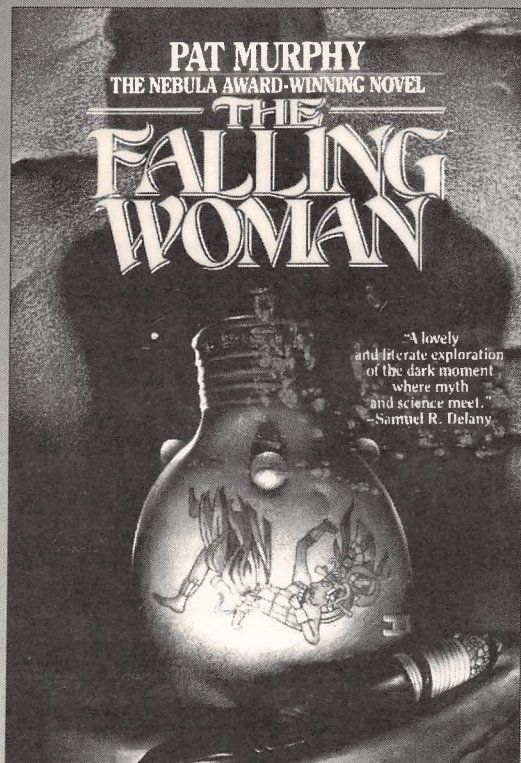
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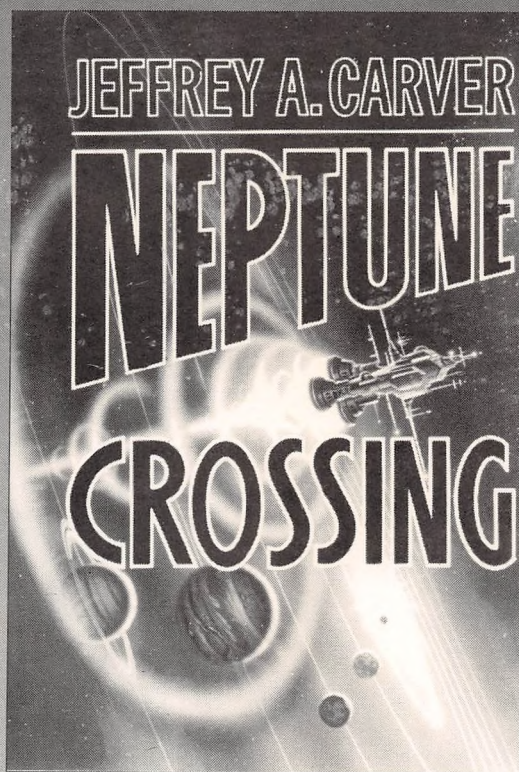
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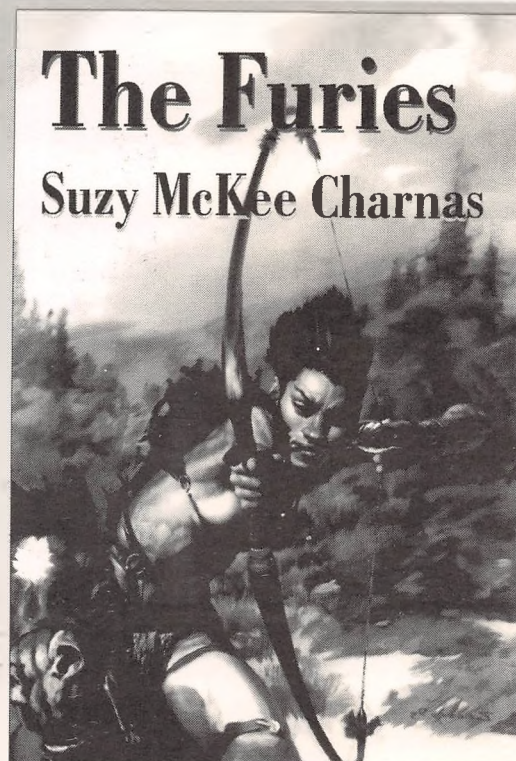
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