

# The Last Afternoon

## MIMEO

Cheap Duper for the World,  
Party Announcement Creator, Copier of Fanzines,  
Printshop in Slanshacks and the FAPA's Text Handler  
Solid, heavy, churning,  
Machine of the Big Inkdrum:

They tell me you are noisy and I believe them, for I have heard your tinnitus in the wee hours rendering collation conversations impossible.

And they tell me your repair is a seller's market and I answer, Yes it is true I have seen the service tech gouge and go free to gouge again.

And they tell me you are messy and my reply is: On the fingers of faneds and neos I have seen the marks of wanton overinking.

And having answered so I turn once more to those who sneer at this my usual method of repro, and I give them back the sneer and say to them:

Come and show me another print method with lifted paper bales so proud to be heavy and full and gearing-up-automatically-with-every-tenth-rotation-of-the-crank and feeding-paper-far-more-often-than-not.

Flinging Fibertone lint amid the toil of printing text and art, here is a squat bold pressman set vivid against the little soft copyshops;

Fierce as a trufan with tongue ranging against gaming, cunning as a punster hiding double entendres in LoCs,

Hand-cranked,

Stencil-ripping,

Jogging-automatically,

Offsetting,

Working, breaking down, working again (sort of),

Over the silkscreen, ink flying everywhere, chuckling in evil glee,

Over terrible art rendered on-stencil chuckling as a critic chuckles, chuckling even as a gangster chuckles who knows he'll always win,

Boasting and chuckling that your soon-to-sprain wrist is the motor, as under his impression rollers appears the living face self-expression,

Chuckling!

Chuckling the solid, heavy, churning chuckles of Fanac, half-crazy, grasping for egoboo, proud to be Cheap Duper for the World, Party Announcement Creator, Copier of Fanzines, Printshop in Slanshacks and the FAPA's Text Handler.

— Mark Manning

## MEDICAL BEAT

During the Tiptree Awards, Jeanne Gomoll also gave the audience an update on the condition of the indomitable Ellen Klages. Her condition has been identified as Diverticulitis, a local infection of the lower intestinal tract. The condition does in fact usually require surgery, but it isn't clear if Ellen will have an operation here or go home to Califor-

nia first. In either case, she will remain in Madison for the next three to five days. Get-well wishes can still reach her; try dropping them by the convention office.

In an apparently unrelated incident, hard-working Consuite Suprema Hope Kiefer was taken to the hospital with nasty cut on her finger Sunday evening. No mor-

This is the fifth and final issue of the Wis-Con 20 daily newszine, drifting somnambulistically from the Publications room, where editors Jae Leslie Adams and Andy Hooper are long gone by now. Contributors: Tom Becker, Ian K. Hagemann, Jennifer Lackey, Mark Manning, Carrie Root, Amie, Dina & Sydnie, Jae Adams and Andy Hooper. Art by Ken Fletcher. This is Drag Bunt Press # 262. If you are interested in the fascinating world of fanzines, and would like to find out more about them, why not send your address to Andy at 4228 Francis Ave. N. #103, Seattle, WA 98103, and he'll make sure you get some odd mail. Hey, let's do this again in 2016.

## TIPTREE AWARDS CEREMONY UNFORGETTABLE

Karen Joy Fowler and Pat Murphy presided — ably, and under some comic duress — over the fifth James Tiptree Jr. Memorial Award ceremony Sunday evening, an event full of affection, energy and honor, which threatened to break down into two to three hours of show tunes throughout. Elizabeth Hand could not be here to accept the 1996 Tiptree Award, for the novel *Waking the Moon*, but sent a vibrant note of acceptance which concluded "Feminism is not a dirty word!"

Happily in attendance Theodore Roszak, whose novel *The Memoirs of Elizabeth Frankenstein* shared the 1996 award, was quite pleased and gracious in his acceptance of the traditional chocolate typewriter, framed certificate, and stunning reproduction of the Tiptree Quilt created from over 18,000 beads by Rose Cain. He expressed the hope that he might remain associated with the award and the community that supports it, which was greeted by warm applause.

Bedlam then broke out in the audience as Ellen Kushner was brought on stage to sing a rousing chorus or three of both "There is Nothing (Continued on page 2.)

Upon the Virtues of a Good Nap  
By Jennifer Lackey

Once upon a time I was a night owl. Now the unfortunate and inescapable necessity of a day job has reformed me, but even so I couldn't resist the allure of the midnight vampire panel. I prepared myself for the night with a power nap (cheating in the sleep-starved culture of cons, but hey, if vampires can sleep through the day, so can I) and arrived bright eyed and bushy-tailed for the discussion.

Proceedings were begun by the dapperly-attired Greg Rihn, who set the mood with a reading from Stoker's classic *Dracula*. Lively discussion followed, ranging from a comparison of panelists Suzy McKee Charnas and Chelsea Quinn Yarbro's respective vampires as examples of the two major modern views of the vampire (Predator vs. Reluctant Survivor) to why there aren't more representations of vampire plumbers. Actually, the conversation seemed to keep circling back to vampire plumbers periodically, and many hilarious, witty things, which of course I can't now specifically remember, were spoken by both panelists and audience members.

A really funny exchange about vampirism and co-dependency elicited a joking promise (or was it a threat?) from moderator Nancy Donoval to write a story about a vampire enabler - which, if it ever actually materialized would no doubt be as witty as her comments throughout the discussion.

At one AM, tired panelists called it a night, a good time (to all appearances) being had by all. I capped off the experience by viewing a very strange short film "Because the Dawn", which was visually interesting but verbally paltry. Finally, my enthusiasm waned, and I shuffled off to bed.

Since I spent several hours of the evening considering the creatures of the night, one might expect that my dream would be full of various horrific beasties. But as I lay in the dark

waiting for sleep, I was haunted instead by the inspiring words of Judith Merril and Ursula LeGuin from earlier in the day. I drifted off, dreaming of Utopias, the lives of women and possibilities

Wiscon Personals:

Time traveling alien seeks unique time-traveling confidante for mysterious and otherworldly adventures. Contact Prince Thun, Lord of Time (608) 256-2001

O Illuminated Ones! I know you exist. If any dare take up the challenge, join our game of Illuminati - New World Order by contacting rev.velveteen@ujackn.com. the slack is out there!

R - I want to know the strangeness of the stranger that is you and your beautiful hands, you are truly stunning. I was at a panel with you, let me give you a clue - your gender can be my sexuality. Check the Voodoo message board!

Tiptree Ceremony - Continued

(From Page One)

Like a Dame," and "I Feel Pretty," with the able assistance of an all-star body of background singers dubbed "The Tips" just for this occasion. The audience had so much fun with this that they were reluctant to allow Karen and Pat to move on to the next item of business. This was the Retro-Tiptree Awards, given in honor of the 20th WisCon and the 5th anniversary of the annual award. Conceived as a way to honor some of the ground breaking works gender-related SF published before the Tiptree committee was formed, the retro-award went to three writers and works whose impact in the field of feminist science fiction is incontrovertible.

Joanna Russ' award for *The Female Man* was announced first. Health limitations prevent Joanna from traveling, but she sent word of her thanks.

Ursula LeGuin was called up to the podium next to accept an award

for her novel *The Left Hand of Darkness*. Ms. LeGuin growled convincingly as she unwrapped the chocolate award certificate, and took a large bite before leaning into the microphone and saying "Thbak Nu."

Suzy McKee Charnas accepted the third Retro-Tiptree for her novels *Motherlines* and *Walk to the End of the World*. Suzy made special note of the collaged award sculpture each of the three received, created by the woman who has become the unofficial artist to the award, Freddie Baer.

Thanks were also offered to the award juries, local organizers Jim Hudson & Bill & Julie Humphries, and finally a standing ovation was offered to WisCon Coordinator Jeanne Gomoll. The audience wanted to force Pat and Karen to sing some more, but Jeanne insisted that they should be applauded for their efforts in starting and sustaining the Tiptrees instead, and with that, the crowd was finally induced to let them to leave the stage.

Later in the evening, as spontaneous and planned parties raged up and down the Concourse, a remarkable circle of women gathered in the hot tub, and continued singing show tunes, torch songs and other standards until a guest staying in a room that fronted on the pool came out and demanded they stop. And even then, they just moved into the steam room. For all I know, they are in there still.

REGRETS

While we have been blessed with an amazing gathering of guests from past and present WisCons, a few of our former guests were unable to join us. Chip Delany is attending his daughter's graduation, while Roberta MacAvoy is dealing with a family illness. Cate McClenanhan, who was unable to make her GoH turn at WisCon 3, but did appear at WisCon 5, is expected here for # 22. And Marleen Barr, Flynn Connolly, Colin Greenland, Gilbert Herdt, Jonathan Lethem, Melissa Scott and Sue Thomas were not able to attend for various reasons. Wait till they hear what they missed!

They're the WisCon Kids  
Reported by Carrie Root

When I first started bringing my two youngsters to WisCon, fourteen years ago, it was often a real challenge to find programming items that would keep them interested. It's not that the WisCon programming staff was anti-child, but there just weren't that many of them in the early years. Randy Jones was around from the beginning, often appearing in opening ceremonies and generally serving as club mascot. And there was Bethany Cox and Giovanna Fregni's girl, plus a sprinkling of kids from out of town. But seldom enough to justify more than a couple of items specifically for kids. I recall some face painting courtesy of Giovanna, and some arts and crafts.

So when I heard that there were a BUNCH of kids up on the sixth floor, and that they seemed to be having a BUNCH of fun, I just had to go up and see what was going on. When I got there, there was a table of kids absorbed in making origami boxes and frogs that really hopped (!), and they didn't look like they wanted to talk to me much. But a little group at the other table kindly consented to interrupt their picture-drawing long enough to give me their impressions of the convention and the kids room.

Melissa had been attending the kid's programming since Friday, and was very enthusiastic. When asked to pick out her favorite activities, she particularly liked when she made a car out of pieces of stuff that were in a box, and face painting, which was something she wouldn't normally get to do at after-school day care. By the way, Melissa is a mystery reader, and particularly recommends two dinosaur mysteries: *On the Right Track*, and *Fair Play*.

Amie was disappointed because she had dozed off Sunday morning and missed the airplane thing (there were dozens of paper airplanes adorning the room - some looking quite airworthy). But she had enjoyed making rocket ships out of found objects.

Malcom had designed quite a rocket ship. It was a two-stage lunar lander, complete with astronauts that could get in and out of the re-entry vehicle. This young engineer also had drawn a space ship that was being threatened by some unidentified space phenomenon, and when I left him, it looked like help was on the way via a wormhole.

I had to leave then, but got promises from the kids that they'd write more for me this afternoon. The following pieces are from them:

♦♦♦

Sydney, age 6:

I liked the origami making and I liked making rocket ships out of recycled stuff. I like going to the Con Suite. I liked the face painting. It was fun swimming in the pool and the hot tub. I learned that "Everything is Beautiful - Ho" at Sufi dancing. I liked the Chicago in 2000 party. The convention was really Jammin.

And here's a piece of fiction from Sydney:

A magic ball dropped on the grass. It was found by a girl who lived in London. She showed it to her friends. Jenny fainted. Billy freaked out. Pam told her Mom. Pam made a wish. She wished for a \$1,000. Mom said "wow." Mom said "can I have a wish. Please." "OK" said Pam. "I wish we live in peace."

The End.

♦♦♦

And one from Amie:

*The Magic Strawberry*

Once upon a time in my garden I had a patch of strawberries but one of them was different! It was a magic one. Because that no matter what year it was it just kept growing and growing and GROWING!!! It Grew in winter and spring and summer and even in fall! But in 1997 a magic catapillar ate it. And that was the end of the Magic Strawberry.

The End.

♦♦♦

And a final piece from Dina:

*Minnie*

Minnie, my favorite hamster, was very extraordinary. She could do almost anything.

One morning I woke up to find that Minnie had sprouted a pair of silky, white wings. I had never even dreamed of something that weird happening to her. When I went to pick her up, she said she had dreamt of being a pigeon. I went to tell Issie, my sister, but she was stuck on the tube (TV). When she heard it had to do with Minnie, she zoomed right in, but Minnie was back to normal. Issie said I had to pay her one dollar because I got her off the tube for no reason. TO BE CONTINUED.....

[Thanks and congratulations to the program organizers for these budding SF fans - Mary, Allan, Lisa, and Mel Pealman, Dina Krause, Tina Iyanma-Kurtcz and Dan and David Kurtcz, Andy Hilgarter, Tom Porter and Susan Kinast-Porter, Scott, Val and Cassandry Siemon.]

WilMer Publishing

Helen Merrick and Tess Williams are feminist editors starting a new SF magazine. They are interested in taking an index of possible contributors (writers, artists, etc.) back to Australia with them. They particularly want responses and material about/from Wiscon 20 for a projected anthology. If you can help, please leave your details on the "WilMer" sheets on the con registration table, or use the following email addresses to contact them in Australia:

Helen Merrick  
14 Rothsay Cross  
Menora 6050  
Western Australia  
hmerrick@uniwa.uwa.edu.au

Tess Williams  
160 Cordelia Ave.  
CoolBellup 6163  
Western Australia  
twilliam@central.murdoch.edu.au

WOMEN WRITERS YOU MAY NOT HAVE  
HEARD OF  
THE WISCON 20 LIST

(Although this complete list will be given to everyone attending program #226, "Women Writers You Probably Haven't Heard Of" at 12 PM Monday, not everyone at the convention will be able to get in. Since the list was assembled with suggestions from all manner of convention members, we thought we'd share the list. We wish everyone good luck in finding a new favorite from this list. )

- Catherine Asaro: *Primary Inversion*  
 Toni Cade Bambarra: anything...  
 Vanna Bonta: *Flight*  
 Mary Choo  
 Mona Clee: *Branch Point*  
 Maryse Condé: *I, Tituba: Black Witch of Salem*  
                                   *Segu I*  
                                   *Segu II*  
 Anne Eliot Crompton: *Merlin's Harp*  
 Max Daniels (Roberta Gellis)  
 Candas Jane Dorsey: *Black Wine*  
 Candas Jane Dorsey: *Machine Sex and Other Stories*  
 Tananarive Due: *The Between*  
 Julie Ecklar: *Regensis*  
 Kandis Elliot  
 Jessica Frasca: "First Contact on the Second Planet of Sigma Draconis" (Zone 9, Jan '96)  
                                   "On Bringing Up Shape-shifters" (Terra Incognita #1, Summer '96)  
 Valerie J Freireich: *Becoming Human*  
 Kathleen Ann Goonan: *Queen City Jazz*  
 Phyllis Gotlieb: *Blue Aspen*  
 Virginia Hamilton: anything...  
 Anne Harris: *The Nature of Smoke*  
 Nina Kiriki Hoffman: *The Silent Strength of Stones*  
 Nalo Hopkinson: "Riding the Red" (*White Swan Black Raven Anthology*)  
                                   "Precious" (The next in the series noted above)  
                                   "Habit of Waste" (*Fireweed* #53)  
 Tanya Huff  
 Keri Hulme: *Bone People*  
                                   *Te Kaihau (The Windeater)*  
 Eileen Kernaghan  
 Martha Lawrence: *Murder in Scorpio*  
 Kelly Link: "Water off a Black Dog's Back" (Century #3)  
                                   "Vanishing Act" (Realms of Fantasy)  
                                   "Flying Lessons" (upcoming in Asimov's)  
 Holly Lisle: *Mind of the Magic*

- PK McAllister: *Maia's Veil*  
 Maureen F McHugh: *Half the Day is Night*  
 CJ Mills: *Winter World Books*  
 Naomi Mitchison: *Memoirs of a Spacewoman*  
                                   *Solution Three*  
 Elizabeth Moon: *Winning Colors*  
 Patricia Mullen: *The Stone Movers*  
 Linda Nagata: *The Bohr Maker*  
 Gloria Naylor: *Mama Day*  
                                   *Bailey's Cafe*  
 Frank, Stine, Ackerman: *New Eyes: SF About the the Extraordinary Women of Today and Tomorrow*  
 Jessica Palmer: *Random Factor*  
 Francise Pelletier (francophone)  
 Doris Piserchia: *Earth in Twilight*  
                                   *The Dimensioneers*  
                                   *Doomtime*  
                                   *The Flugler*  
 Teresa Plowright  
 Jewel Parker Rhodes: *Voodoo Dreams*  
 Judith Merkle Riley: *The Serpent Garden*  
 Esther Rochon (francophone)  
 Rhea Rose  
 Felicity Savage: *Humility Garden*  
 Melissa Scott: *Trouble and her Friends*  
                                   *Shadow Man*  
                                   *The Shape-Changer's Wife*  
 Sharon Shinn:  
 Leslie Marmon Silko  
 Stephanie Smith: *Other Nature*  
 Midori Snyder: *The Flight of Michael McBride*  
 Heather Spears: *Moonfall*  
                                   *Children of Atwar*  
                                   *The Taming*  
 Naomi Miller Stokes: *The Tree People*  
 Tricia Sullivan: *Lethe*  
                                   *Tesseracts*  
                                   *Tesseracts 2*  
                                   *Tesseracts 3*  
 Amy Thomson: *The Color of Distance*  
 Elisabeth Vonarburg: *The Silent City*  
                                   *In the Mother's Land*  
                                   *Reluctant Voyagers*  
 N Lee Wood: *Looking for the Mahdi*

Late-night Editorial Addition:  
 New writers to watch for in the next five years:

- Velma Bowen  
 Nisi Shawl  
 Cecelia Tan  
 Holly Wade Matter  
 Cindy Ward  
 Amy Wolf

□□□

How to be a Critic  
By Jae Leslie Adams

Shackled to the mimeograph machine all weekend I haven't been able to attend nearly as much programming as I wanted to. Yet my chain was long enough to allow me to stagger as far as the room next to Publications, where by good fortune David Hartwell held forth Saturday morning on How to Be a Critic, a subject of strange interest to the publications staff.

Hartwell first discussed the reasons that SF is not served by modern literary criticism. SF is usually written in a plain style and concerns extraordinary events and people. Literary works in the modern movement usually concern themselves with ordinary events and people, and distinguish themselves by style. Since the early 1970's Hartwell has seen a great lack of criticism (as distinct from jacket blurbs) particular to the field of SF which would develop and promote its special characteristics.

His advice on How to Be a Critic is plain and simple. Each of us must decide on her own aesthetic position, by constant examination of the stuff we like to read. Why do you like what you like?

It will be helpful to read the criticism of others with an eye to the aesthetic position that informs their work. Hartwell particularly recommended these books on the field of SF: Damon Knight's *In Search of Wonder*, James Blish's *Issues at Hand*, his own *Age of Wonder*, Barry Malzberg's *Engines of the Night*, and Algis Budrys' *Benchmarks*.

If you are going to be a critic you must find enjoyment in criticism; thus, Hartwell advised, don't read contemporary academic criticism. Read meaningful comments on the texts, rather than criticism that concerns itself with criticism.

In this way you will arrive at a state where you can agree or disagree with others' reviews. Once you know your own mind, what could be simpler?



ROSCOE

Towards a "Feminist Male"  
Lexicon  
Ian K. Hagemann

I was on Saturday's Men Identified as Feminists panel, and said at one point that I had self-identified as a pro-feminist man, an anti-sexist man, and a feminist man at various points during my life. Somebody asked me at one point what those terms meant, but I don't think I explained it well so I'm going to take a short second cut at it for Monday's 'zine.

If one takes feminism as the radical notion that women are human, then anybody can be a feminist, and I am one too.

However, some people have found it useful to say that only woman can be feminists and that men can only be pro-feminists. I don't think I understand this argument very well, but it might be based on an argument that men can't be pro-women in the same sense that women can because we can't fully know what it is to be a woman. If so, I am a pro-feminist because I support pro-women work.

Personally, I like the terms "anti-sexist" or "sex traitor" the best. I believe in fairness for all people, and I am an anti-sexist male because I actively try to offset the unfair advantages I've accrued under sexism because of my sex. As a

sex traitor, I actively eschew the sex roles and gender advantages which I grew up with, and work with "the enemy" (that is, women) to end sexism.

Ian K. Hagemann is a Seattle area Clarion West graduate and fan who is interested in starting an apa for men who support feminism. You may e-mail him (IanH@SCN.ORG) or snail-mail him at 905 NE 45th Street #204 / Seattle, WA 98105.

Review: Always Coming Home  
By Andy Hooper

Sunday evening saw the performance of a dramatic reading, complete with interludes of music and dance, of two excerpts from Ursula LeGuin's novel *Always Coming Home*. The audience was large at the beginning of the reading, and grew even more so as curious fans filtered back to the convention after their dinner expeditions.

Producer Larry Taylor, Script Editors Jae Leslie Adams and Rick Oehling, director Don Helley and musical director Jim Nichols all deserve great credit for the way they brought together an extremely diverse cast of readers, singers and dancers to tell a pair of remarkable and moving stories.

*Stone Telling* is the story of a woman who leaves the valley in which she was born in and the culture of her mother's people, to journey to the city where her father came from, her struggles to live there and her eventual return.

*A Hole in the Air* is the tale of a person in the real world who stumbles upon a way into our world, and struggles for years to find a place free of walls, roads and roofs, as far as the eye can see. He finally returns home through the office of some helpful vultures (who eat him), and returns from death long enough to tell his tale to some others, who uncover the hole and let the wind blow it away.

Both of these stories seemed superbly adapted for oral performance, and the use of eight different women actors to provide the narration of *Stone Telling* made it seem like we



were listening to the main character at different ages of her life. Although the group was only able to run through the script twice before the final performance, everyone seemed to be quite familiar with the material and both pieces flowed very nicely from beginning to end.

The musicians, including the vocal trio of Jim Nichols, Chris Goodwin and Rebecca Lee and solo artist Nancy Vedder-Shults had clearly been rehearsing for a little longer than the rest of the performers; their interpretation of the Kesh language was quite beautiful. And the dancers, Cynthia Sorenson and Catherine Asaro (who also developed the choreography) added a dash of action, especially to *A Hole in the Air*.

Over the years, WisCon has featured a number interesting dramatic and musical performances, from Chelsea Quinn Yarbro's quartet for strings to the infamous opening ceremonies rendition of "Nothing Can Change the Shape of Things to Come," by the band Alienation. But this goes down in my book as one of the most impressive and well-received things anyone's ever done at Wiscon, and it was especially thrilling to be able to applaud the author at the end of the play's performance.

**ATTENTION!**  
Due to the threat of rain,  
The WisCon 20 Dead Dog  
Party has been relocated  
to the warm, mostly dry  
Con Suite  
(Sixth Floor, of course),  
where FREE Pizza  
is scheduled to be served!

We inadvertently left an ad for the Chicago in 2000 party out of an earlier issue, so we figured we owed those folks some free advertising. Pre-supporting memberships are just \$10.00, and can be obtained from:

Chicago in 2000  
P.O. Box 642057  
Chicago IL 60664

**Diversity in the Feminist SF  
Community  
By Tom Becker**

I ran into Steve Swartz in the hallway, and let him know how much I was enjoying the program and how the program descriptions seem to be particularly well-written and helpful for focusing the discussion. So Steve, I'm sorry, but here are some examples of panels that deviated from the plan in thought-provoking ways; ways that might provide some program ideas for future WisCons.

The diversity within feminisms panel discussed the meaning of the word feminism from different personal and historical perspectives. We never got around to talking about differences within the feminist SF community. I think this is because WisCon attracts people who want to communicate and who tend towards an inclusive definition of feminism. Also, any problems of divisions within the Fem-SF community pale compared to the situation in the wider world where people are afraid to call themselves feminists at all. What LeGuin aptly called "I am a feminist but," I think is unconsciously completed with an "I am afraid to admit it, even to myself." The panel and audience strongly agreed on the imperative of reclaiming the word feminist as a way to pull together the broadest possible community. A lot of great points were made about the importance of building consensus, no matter how arduous the process, and the need to allow differences and to live and let live within the feminist community - even with people we now think of as enemies. How we could actually do this is another panel.

The panel on revisiting the Ekumen and Earthsea needs to be revisited. We can blame Ursula - she's put so much into her worlds, we just weren't able to explore them all in the time allotted. The panel found some interesting differences between Earthsea and the Ekumen: The Ekumen is a clever modular

system that can be expanded whenever necessary, simply by plugging in more planets. Earthsea, because it is a single world, is more of a setting for themes of unification. The diversity of the Ekumen is boundless, even at its center.

Women in the military academy was limited because only one of the panelists had first-hand experience in a military academy. So instead we got personal stories about the military from the panelists and an audience member. The stories were told in a direct and matter-of-fact style which made the impact even more powerful and moving as far as I was concerned. No matter what we think of militarism and war, I think we should all be able to agree, if we're going to have a military at all, it should be a good one; one that is well-managed, treats its soldiers fairly and respectfully, and provides equal opportunities. I think we have a lot to learn from the women who are struggling to be included in what is one of the most difficult and dangerous things people do (after motherhood, that is).

Thanks to Steve and everybody else at WisCon for bringing together such a wonderful range of voices. Keep up the good work.

**About the Title:  
By Andy Hooper**

Just a few inches left to fill here, and I thought I'd mention that "The Last Afternoon" is the title of a James Tiptree Jr. story, a really weird one about a little colony on another planet that gets stomped to bits by building-size arthropods that come ashore to mate all over the village. I found it, as well as all the other stories I've talked about here, in a superb collection, *Her Smoke Rose Up Forever*, edited by James Turner and available from Arkham House books. This is really the anthology to buy, since it has all the work from Tiptree's best period, generally free of many of the errors which crept into earlier collections. Plus, it's a beautiful book, with a pair of exquisite Gustav Klimt paintings on the dust jacket. Highly recommend!

## ERRATA

In The Last Afternoon, issue # 5 of the WisCon Daily Newszine (pat. pending), the column "Medical Beat" should end with the words:

phine, but she did get a nifty space age dressing!

We apologize

We quit.

A. P. Hooper

J. L. Adams