

WisCon³⁰ ♀

30

May 26–29, 2006 • Concourse Hotel • Madison, Wisconsin

WisCon 3 WisCon 4 WisCon 5 WisCon 6

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WISCON 30 SOUVENIR BOOK

EDITOR: Amy Axt-Hanson ♀ GRAPHIC DESIGNER: Alison Anderson
COVER ARTWORK: Jeanne Gomoll

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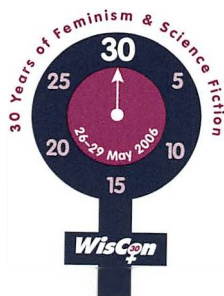


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WISCON, A LOVE STORY



Life without WisCon

When we volunteered to produce a souvenir book for WisCon 30, it didn't take us long to scheme up a secret agenda. This time, we wanted to produce something that reflected the entire con. We wanted to hear from everyone: readers, writers, artists, and even the future feminists running around the KidCon. In short, we wanted this program book to be as egalitarian as possible, expressing all facets of the WisCon experience. We think we succeeded, and we'd like to extend our grateful thanks to everyone who sent in a memory, anecdote, observation, photo, and incriminating gossip about their friends.

Not surprisingly, there was a common thread to the memories—in one way or another, everyone felt that WisCon was home. These are our people, our community, our sanity support system. For all of us, we give you our version of the WisCon family reunion memory book. We hope you enjoy reading it—we certainly had fun putting it together.

But before we get to the juicy bits, a few words of thanks:

- 👉 to Jeanne Gomoll for her tireless grantwriting to fund an expanded program book (and WisCon 30 itself!), and for her valuable advice as we put this beast together,
- 👉 to the concom and programming committees for their hard work all year long and for their gracious answers to bizarre questions at odd times,
- 👉 to Rina Elson, Debbie Notkin, and Spike Parsons for tireless proofreading under tight deadlines,
- 👉 to our husbands, Douglas Anderson and John Hanson, for picking up hundreds of hours of slack to give us time to put this together,
- 👉 and to our kids, Fiona Anderson, Rosemary Hanson, and Will Hanson, for allowing us to change their routines without (we hope) too much emotional trauma.

With our grateful thanks,

Amy Axt Hanson, editor,

& Alison Anderson, graphic designer

THANK YOU.

The WisCon 30 concom extends its heartfelt thanks to the following people, companies, and institutions who donated money to help make an expanded convention happen. Thanks are also due to those who declined to be named.

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Institutional Donors

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www.humanities.wisc.edu
 James Tiptree Jr. Literary Council
www.tiptree.org
 National Endowment for the Humanities
www.neh.gov
 Rainbow Bookstore Coop
www.rainbowbookstore.org
 Society for the Furtherance and Study of
 Fantasy and Science Fiction (SF³)
www.sf3.org
 Wisconsin Humanities Council
www.wisconsinhumanities.org
 World Fantasy Convention 2005 in Madison, WI
www.worldfantasy.org

THE WISCON WAYBACK MACHINE



WisCon spreads its tendrils

WisCon 15 attendance

- 33% from Madison
- 33% from elsewhere in WI
- 33% from outside WI

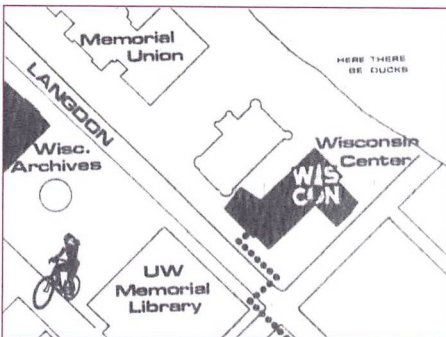
WisCon 29 attendance

- 17% from Madison
- 13% from elsewhere in WI
- 66% from outside WI
- 4% from outside the US



CLOSING CEREMONIES

The final program event of WisCon 5 will be a relaxing light meal at Lysistrata Restaurant, a feminist-owned and -operated establishment about three blocks from the Madison Inn.





Jason Stemple, 1999

JANE YOLEN, POET

by Terry A. Garey

OK, SHE DOES OTHER THINGS, TOO, but I think of her first and foremost as a poet. Poets are clannish that way.

I first met Jane at one of the Minicon poetry readings back in the '80s. She attended Minicon regularly, since her son, Adam Stemple, lived in Minneapolis, and was in Minicon's favorite band, Cats Laughing.

Every year someone new and wonderful came along to the annual poetry reading. That year, Jane was that someone.

I knew of her, had seen her on panels and had read some of her books, but hadn't seen much of her poetry. I was a little nervous about a Big Name reading with us. That changed.

She was good, of course. She read beautifully, she was fun, and she was very kind. There was no sense at all that she was doing us a big favor or wasting her time with the great un-rhymed. She was just Jane the poet.

A few years later, Lady Poetesses From Hell erupted. Minicon that year felt that one poetry event per 2,000 attendees was enough, but Eric M. Heideman gave the Lady Poetesses From Hell a home in Krushenko's special interest group literary programming. It must have been during a period when Jane didn't come to Minicon for various reasons, or was too busy.

Laurie Winter and I saw her at a World Fantasy Con and told her all about it and asked if she wanted to perform with us at the next Minicon. She said sure, and promptly forgot all about it. At the next Minicon we reminded her a couple of hours beforehand and gave her a rough idea of what we were doing again and oh, by the way, wear a hat.

We were all in top form. We had a big audience, having outgrown Krushenko's. Jane had never heard John Rezmerski reading the Grace Lordstoke poems, nor had she seen him

in a hat and earrings. And she hadn't heard the rest of us in our hats and our ladylike evil sides. And we made her follow Rez. It's not easy following Rez. She stepped right up to the bat, took the bit in her teeth, and scored a poetry touchdown. It was magnificent.

I have photos of the audience. Many of them were on the floor or tipping out of their chairs, laughing. I think it's one of the best times I've had in my whole life.

Jane is also a fiction and nonfiction writer, a teacher, a reviewer and editor. She's won zil-

lions of prizes and has well over 200 books for children published. Heck, she has even had a few books banned or burned: a badge of honor for any good writer.

She travels widely, cares very deeply about her family, about writing, literacy, music and history. She's great on panels, speaks plainly and with knowledge about the process and mechanics of writing, playful and sometimes she's a little feisty.

But to me, she's a Poet.

JANE YOLEN:

HER STORIES

by Heidi E.Y. Stemple

EVEN FOR THOSE OF US WHO LOVE TO read, keeping up with Jane Yolen is a fulltime job. I should know: I have read almost every one of her nearly 250 books. With that many to choose from, a reader could never get bored, only overwhelmed. Though she is perhaps best known for her fantasy and folktales, she has written books on practically every subject except perhaps nuclear physics.

Jane started her writing career early—in first grade—when she wrote, directed, and starred in the class musical. All the students were vegetables (she was the chief carrot) and in the finale, they all wound up in a salad together. Her first published book, about female pirates, was published when she was 22. It was nonfiction because she didn't think she could write fiction. Of course, she later found this to be untrue. In 2007, her new book about female pirates will be published by Charlesbridge. Full circle? A fitting cap on a fine career? Not for Jane. She has already moved on to a dozen more projects. As I write this, she is working

on books about J.M. Barrie, fighting dragons, a Scottish King, a golem Klezmer band, a parrot-less pirate, a famous sports star, the first lending library, a shipwrecked boy looking for his father who was killed by Moby Dick, and bad girls throughout history.

What is apparent in her words is that Jane loves to write. Her characters are as real to the reader as they are to her. Though writing can be seen as a lonely business—just the writer and her computer—Jane has her own way of looking at it. “How can I be lonely,” she asks, “with all those characters in my head jockeying for quality time?” When people offer her ideas for stories, she laughs and tells them that those ideas are not hers. She has enough. If she never had another idea for a story, she could write the ones she already has stored up in her head until she died. Ideas, she will tell you, are never the problem. Where do they come from? From everywhere. When she starts to ask “what if?” that is where the story begins.

When her first grandchild (now 11-year-old namesake Maddison Jane) was born, Jane started writing what her family calls her “Nana books” including *Off We Go* and the *How Do Dinosaurs* series. When her kids were children and then teenagers, they showed up in books—her daughter and her silky blanket starred in *Honkers*, one son was brave and bright as *Commander Toad*, she actually killed off her youngest in a short story called *Great Gray*, and all three fought dragons in the *Pit Dragon Trilogy*. But most of Jane’s characters are made of bits and pieces of Jane herself. Though named after her daughter, Chaya in *The Devil’s Arithmetic* is really Jane as a young girl, questioning why. In *The Girl Who Loved the Wind*, and *The Bird of Time*, Jane explored family relationships with her mother, father, and future husband David. She never says “write what you know” but rather, “write what you *want* to know.”

Jane’s stories have won the Caldecott, the Nebula, the Christopher, the Jewish Book Award, the Catholic Libraries Lifetime Award, the Golden Kite, and the list goes on. She has five honorary doctorates and six grandkids. She still worries about books that haven’t sold and about the state of publishing. She has been called the American Hans Christian Anderson, a Modern Mother Goose, a Twentieth Century Aesop, a Tool of Satan, and a

Witch. Her works have been burned, banned, read, and adored. She has mentored, edited, and discovered such writers and illustrators as Patricia MacLachlan (*Sarah Plain and Tall*), Barbara Berger (*Gwinna, Grandfather Twilight*), Barbara Diamond Goldin (*Travels With Elijah*), WisCon’s Delia Sherman (*The Porcelain Dove*), and her own three children who all work as writers and illustrators. She is a vocal advocate for literacy and freedom of speech, and an equally vocal critic of censorship. She can sing on key, loves to dance and pun, and hates to cook. She answers every piece of fan mail she receives.

But to her readers, none of this matters. What matters are her stories. One young fan understood this, though he may not have known it when he wrote, “Dear Miss Yolen, Your stories will live forever. I hope you live to 99 or 100, but who cares.” And, though I care very deeply about Jane Yolen (who happens to be my mother), it’s her stories—stories of a father and a daughter owling, stories of fighting dragons, stories of a young King Arthur and Merlin, stories of warrior women and Peter Pan’s Wendy and Vampires and rock-and-roll trolls—that will live on not only for my daughters—her granddaughters—but in countless generations of daughters to come. And aren’t we all richer for having heard Jane Yolen’s stories.

JANE YOLEN BIBLIOGRAPHY

ADULT BOOKS

Novels

Briar Rose, Tor Books Mythopoeic Fantasy Award
Cards of Grief, Ace Books Mythopoeic Fantasy Award
One-Armed Queen, Tor Books
Sister, Light, Sister Dark, Tor Books
White Jenna, Tor Books
The Books of Great Alta, Tor Books

Collections

Among Angels, (poetry) Harcourt Brace
Dragonfield, Ace Books
Merlin's Booke, Ace Books
Once Upon a Time She Said, NESFA Press
The Radiation Sonnets, Algonquin
Storyteller, NESFA Press
Tales of Wonder, Schocken Books
Sister Emily's Lightship and Other Stories, Tor Books
The Whitethorn Wood and Other Magicks, Triskell Press

Anthologies

Favorite Folktales from Around the World, Pantheon Books World Fantasy Award
Fish Prince and Other Stories, Interlink
Gray Heroes, Viking
Mirror, Mirror, Viking
Xanadu, Tor Books
Xanadu 2, Tor Books
Xanadu 3, Tor Books

Non-Fiction

Guide to Writing for Children, The Writer Press
Take Joy, Kalmbach
Take Joy, Take Two, Writers Digest Books
Touch Magic: Fantasy, Faerie and Folklore in the Literature of Childhood, August House (revised and updated)

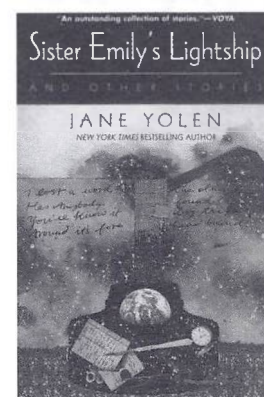
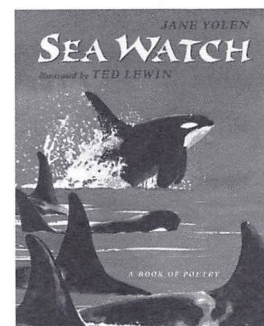
CHILDREN'S BOOKS

Poetry Collections

Animal Fare, Harcourt Brace
A Sip of Aesop, Scholastic
Best Witches, Putnam's
Bird Watch, Philomel
Color Me a Rhyme, Boyds Mills
Count Me a Rhyme, Boyds Mills
Dear Mother, Dear Daughter, Boyds Mills
Dinosaur Dances, Putnam's
Dragon Night, Methuen
Fine Feathered Friends, Boyds Mills
Horizons, Boyds Mills
How Beastly, Collins/Boyds Mills
O Jerusalem, Scholastic
Least Things, Boyds Mills
The Originals, Philomel
Raining Cats and Dogs, Harcourt Brace
Ring of Earth, Harcourt Brace
Sacred Places, Harcourt Brace
Sea Watch, Philomel
Shape Me a Rhyme, Boyds Mills
Snow, Snow, Boyds Mills
Three Bears Holiday Rhyme Book, Harcourt Brace
Three Bears Rhyme Book, Harcourt Brace
Water Music, Boyds Mills
What Rhymes with Moon, Philomel
Wild Wings, Boyds Mills National Outdoor Book Award

Poetry Anthologies

Alphabestiary, Boyds Mills
Baby's First Poems, Candlewick/Walker UK
Mother Earth/Father Sky, Boyds Mills
Once Upon Ice, Boyds Mills
Sky Scrape/City Scrape, Boyds Mills
Sleep Rhymes Around the World, Boyds Mills
Street Rhymes Around the World, Boyds Mills
Weather Report, Boyds Mills



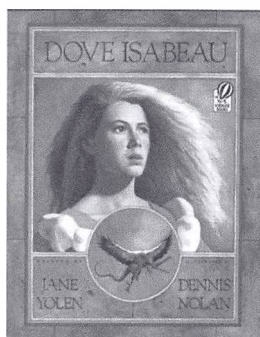
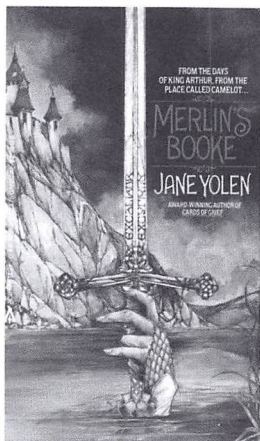
Song Books

Apple for the Teacher, Abrams
Fireside Song Book of Birds and Beasts,
 Simon & Schuster
Jane Yolen's Mother Goose Song Book, Boyds Mills
Jane Yolen's Old MacDonald Song Book, Boyds Mills
Jane Yolen's Songs of Summer, Boyds Mills
The Laptime Song and Play Book, Harcourt Brace
The Lullaby Song Book, Harcourt Brace
Rounds About Rounds, Franklin Watts
Sing Noel, Boyds Mills
This Little Piggie, Candlewick

Picture Books

All in the Woodland Early, Boyds Mills
All Those Secrets of the World, Little Brown
An Invitation to the Butterfly Ball, Boyds Mills
Baby Bear's Bedtime Book, Harcourt Brace
Baby Bear's Chairs, Harcourt
Baby Bear's Books, Harcourt
Baby Bear's Wishes, Harcourt
The Ballad of the Pirate Queens, Harcourt Brace
Before the Storm, Boyds Mills
Beneath the Ghost Moon, Little Brown
Bird of Time, T. Y. Crowell
Boy Who Had Wings, T. Y. Crowell
Child of Faerie, Little Brown
Dimity Duck, HarperCollins UK
Dimity Duck Goes to School, HarperCollins UK
Dove Isabeau, Harcourt Brace
Eeny Meeny Miney Mole, Harcourt Brace
Elfabet, Little Brown
The Emperor and the Kite, World/Philomel
 Caldecott Medal
Encounter, Harcourt Brace
Firebird, HarperCollins
The Flying Witch, HarperCollins
The Girl in the Golden Bower, Little Brown
The Girl Who Loved the Wind, HarperCollins
Good Griselle, Harcourt Brace

Grandad Bill's Song, Philomel/Putnam
Grandma's Hurrying Child, Harcourt Brace
Greyling, Philomel/Scholastic
Gwinellen: the Princess Who Could Not Sleep,
 Macmillan
Hands, Sundance
Hannah Dreaming, Springfield Art Museum
Harvest Home, Harcourt Brace
Honkers, Little Brown
Hoptoad, Harcourt
How Do Dinosaurs Get Well Soon?, Scholastic
How Do Dinosaurs Say Goodnight?, Scholastic
 Christopher Medal
How Do Dinosaurs Eat Their Food?, Scholastic
How Do Dinosaurs Learn to Read?, Scholastic
Isabel's Noel, Funk & Wagnalls
It All Depends, Funk & Wagnalls
King Longshanks, Harcourt Brace/Scholastic
The Lady and the Merman, Pennyroyal Press
Letting Swift River Go, Little Brown
Little Mouse and Elephant, Simon & Schuster
Little Spotted Fish, Seabury
Longest Name on the Block, Funk & Wagnalls
Meet the Monsters, Walker
Merlin and the Dragons, Cobblehill/Dutton
Milkweed Days, T. Y. Crowell
Minstrel and the Mountain, World
Miz Berlin Walks, Philomel
Moonball, Simon & Schuster
Mouse's Birthday, Putnams
Musicians of Bremen, Simon & Schuster
My Uncle Emily, Philomel
Naming Liberty, Philomel
No Bath Tonight, T. Y. Crowell
Nocturne, Harcourt Brace
Off We Go, Little Brown
Old Dame Counterpane, Philomel
Owl Moon, Philomel Caldecott Medal
Pegasus, the Flying Horse, Dutton
Picnic with Piggins, Harcourt Brace



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Piggins and the Royal Wedding, Harcourt Brace
Prince of Egypt, Dutton
Rainbow Rider, T. Y. Crowell
Raising Yoder's Barn, Little Brown
Sea King, Interlink
The Seeing Stick, T. Y. Crowell Christopher Medal
See This Little Line, David McKay
The Seventh Mandarin, Seabury
The Simple Prince, Parents Magazine Press
Sky Dogs, Harcourt Brace
Sleep, Black Bear Sleep, Harper
Sleeping Beauty, Ariel/Knopf
Soft House, Candlewick
The Sultan's Perfect Tree, Parents Magazine Press
Tam Lin, Harcourt Brace
Tea with an Old Dragon, Boyds Mills
Too Old for Naps, Harcourt Brace
Welcome to the Green House, Putnam
Welcome to the Ice House, Putnam
Welcome to the Sea of Sand, Putnam
Welcome to the River of Grass, Putnam
Where Have the Unicorns Gone?, Simon & Schuster
Wings, Harcourt Brace
The Witch Who Wasn't, Macmillan
You Nest Here with Me, Harcourt

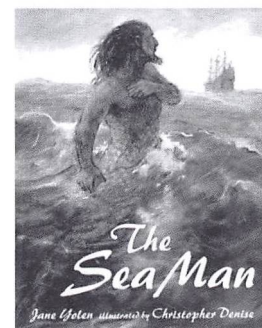
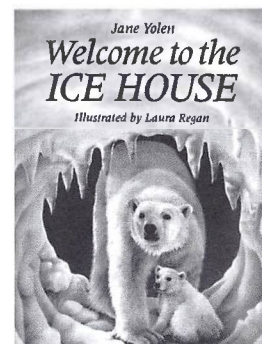
Easy Readers

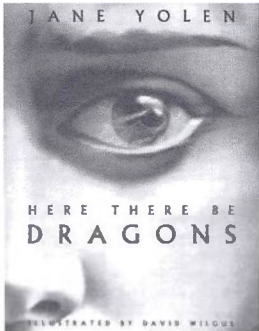
Commander Toad in Space, Putnam
Commander Toad and the Big Black Hole, Putnam
Commander Toad and the Intergalactic Spy, Putnam
Commander Toad and the Space Pirates, Putnam
Commander Toad and the Dis-Asteroid, Putnam
Commander Toad and the Planet of the Grapes, Putnam
Commander Toad and the Voyage Home, Putnam
The Giants Farm, Putnam
The Giants Go Camping, Putnam
Mice on Ice, Dutton
Sleeping Ugly, Putnam
Spider Jane, Coward McCann

Spider Jane on the Move, Coward McCann

Middle Grade Novels

Acorn Quest, T. Y. Crowell
Adventures of Eeka Mouse, Weekly Reader
And Twelve Chinese Acrobats, Philomel
Boy Who Spoke Chimp, Knopf
Boots and the Seven Leaguers, Harcourt
Disas-Tour, Boston Globe
Brothers of the Wind, Philomel
Hobo Toad and the Motorcycle Gang, World
Inway Investigators, Seabury/Archway
The Magic Three of Solatia, T. Y. Crowell/Tor
The Mermaid's Three Wisdoms, Philomel
Pay the Piper (with Adam Stemple), Tor
Robot and Rebecca; the Case of the Code-Carrying Kids, Knopf
Robot and Rebecca: the Mystery of the Missing Owser, Knopf
The Seaman, Philomel
Shirlick Holmes and the Case of the Wandering Wardrobe, Putnam
Tartan Magic: the Pictish Child, Harcourt Brace
Tartan Magic: the Wizard's Map, Harcourt Brace
Tartan Magic: Baggpiper's Ghost, Harcourt Brace
Transfigured Hart, Crowell/Harcourt Brace
Troll Bridge (with Adam Stemple), Tor
Uncle Lemon's Spring, Unicorn/Dutton
Wild Hunt, Harcourt Brace/Scholastic
Wizard of Washington Square, World/Tor
Wizard's Hall, Harcourt Brace
Young Heroes: Atalanta and the Arcadian Beast, HarperCollins
Young Heroes: Hippolyta and the Curse of the Amazons, HarperCollins
Young Heroes: Odysseus in the Serpent Maze, HarperCollins
Young Heroes: Jason and the Gorgon's Blood, HarperCollins
Young Merlin Trilogy: Passager, Hobby, Merlin, Harcourt Brace Mythopoeic Fantasy Award





Young Adult Novels

Armageddon Summer, Harcourt Brace
California Young Reader Medal
Burd Jennet, Tor
Children of the Wolf, Viking
The Devil's Arithmetic, Viking
Jewish Book Council Award
Sydney Taylor Book Award
Dragon's Boy, HarperCollins
The Gift of Sarah Barker, Viking/Scholastic/Penguin

Pit Dragon Series:

Dragon's Blood, Dell/Harcourt Brace
Heart's Blood, Dell/Harcourt Brace
A Sending of Dragons, Dell/Harcourt Brace
Dragon's Heart, Harcourt

Stuart Quartet:

Prince Across the Water, Philomel
Queen's Own Fool, Philomel
Rogue's Apprentice, Philomel
Girl in a Cage, Philomel
The Stone Silenus, Philomel
Sword of the Rightful King, Harcourt
Trust a City Kid, Lothrop

Story Collections

The Barefoot Book of Ballet Stories, Barefoot Books
Barefoot Book of Dance Stories, Barefoot Books
Dream Weaver, Philomel
Faerie Flag, Orchard
The Fairies' Ring, Dutton
Girl Who Cried Flowers, T. Y. Crowell
Golden Kite Award
Hark, Putnams
Here There Be Angels, Harcourt Brace
Here There Be Dragons, Harcourt Brace
Here There Be Ghosts, Harcourt Brace
Here There Be Unicorns, Harcourt Brace
Here There Be Witches, Harcourt Brace
The Hundredth Dove, T. Y. Crowell
Meow: Cat Tales from Around the World, HarperCollins

Mightier Than the Sword, Harcourt
Milk and Honey, Putnam
Moon Ribbon, T. Y. Crowell
Neptune Rising, Philomel
Not One Damsel in Distress, Silver Whistle
Once Upon a Bedtime Story, Boyds Mills
Twelve Impossible Things Before Breakfast, Harcourt Brace

Story Anthologies

Camelot, Philomel
Dragons and Dreams, HarperCollins
Haunted House, HarperCollins
Shape Shifters, Clarion
Sherwood, Philomel
Spaceships and Spells, HarperCollins
Things That Go Bump in the Night, HarperCollins
2041, Delacorte
Vampires, HarperCollins
Werewolves, Harper & Row
The Year's Best Science Fiction and Fantasy for Teens, Tor
Zoo 2000, Seabury/Macmillan

Non-Fiction

Fairy Tale Feasts, Interlink
Friend: the Story of George Fox & the Quakers, Seabury
Johnny Appleseed, Harper
History Mystery Series:
The Wolf Girls, Simon & Schuster
Mary Celeste, Simon & Schuster
Roanoke Colony, Simon & Schuster
Salem Witch Trials, Simon & Schuster
Amelia Earhart, Simon & Schuster
House, House, Cavendish
Letter From Phoenix Farm, Owens
My Brothers' Flying Machine, Little Brown
The Perfect Wizard: Hans Christian Andersen, Dutton
Pirates in Petticoats, David McKay

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Sea Queens, Charlesbridge
Simple Gifts: the Story of the Shakers, Viking
Wizard Islands, T. Y. Crowell
World on a String: the Story of Kites, World

Novelty

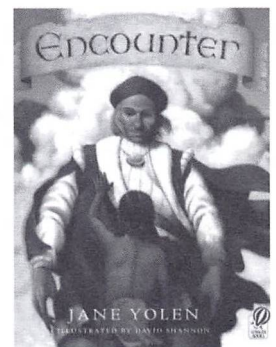
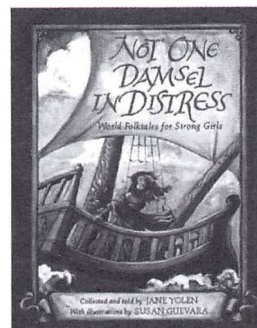
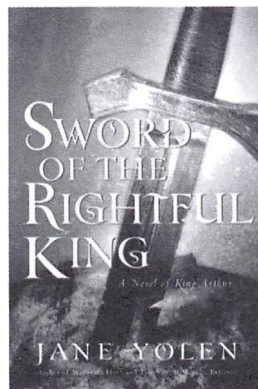
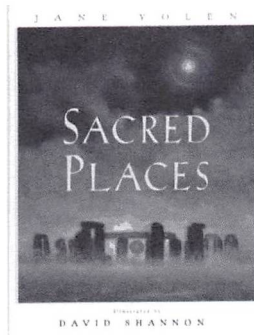
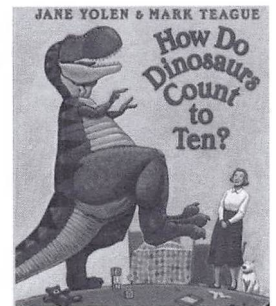
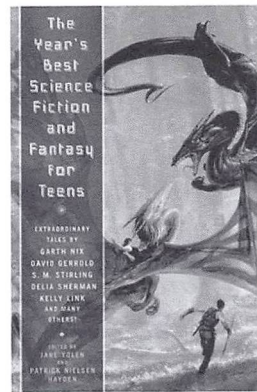
Animal Train, Little Simon
Bedtime for Bunny, Little Simon
How Do Dinosaurs Clean Their Rooms?, Scholastic
How Do Dinosaurs Count to Ten?, Scholastic
Off We Go Board Book, Little Brown
Time for Naps, Little Simon

Comic Books

King Henry, *Great Selchie*, Dark Horse/Tor

Also of Note

short story "Sister Emily's Lightship" Nebula Award
 novelette "Lost Girls" Nebula Award
 poem "Will" Rhysling Award





SECRET HISTORY CHAPTER 2:

KATE WILHELM, GOVERNMENT AGENT

by Nina Kiriki Hoffman

KATE WILHELM IS AN AMAZING teacher and writer. About her writing Gordon Van Gelder (her Clarion student and later, her editor) wrote, "Kate Wilhelm's women are not afraid of being smart, not afraid of being themselves, but often they find life kaleidoscoping uncontrollably around them. Her men are strong enough to show their love. Heroes rarely need to use force; villains tend to be people who aren't honest with themselves. Human behavior and the physical world both pose mysteries worth solving. One need not span the globe to find good stories. Kate's characters generally prefer to dig their fingers into the soil they call home, and they like the feel of dirt and hard work. Good food should be savored, life need not be led in quiet desperation, at the highest level of heaven awaits a fresh pot of coffee."

Gordon is speaking of the public Kate; I want to share some of the private Kate with you.

In the late '70s, the State Department contacted Glenn Wright, a professor at Michigan State University. The ambassador to Colombia, South America, wanted a cultural exchange professor, a writer, to speak to aspiring writers there. Wright, one of the administrators of the Clarion Writers Workshop at MSU, said he knew the perfect person for such a mission: Kate Wilhelm.

This was the beginning of Kate's love affair with good coffee.

In those days, it was much safer to travel to Colombia. Kate and her husband, Damon Knight, had three or four meetings there with writers interested in American SF. These South American writers wondered what the difference was between U.S. science fiction and magical realism. Kate defined the difference by contrasting two views: Marquez said he doesn't write fantasy; it's the life he knows. Kate said she writes the world developing out of the chaos we see now.

Kate and Damon visited Medellín, a town perched up in the mountains. They had a free Sunday, and asked at the hotel's front desk where they could shop. Oh, no shops were open on Sundays, they were told. They decided to take a walk and see the city. A block from the hotel, they heard music. Following the sound, they stumbled across the biggest flea market Kate had ever seen. You could buy anything there—furniture, live ducks, clothing, food. Kate found presents for everyone: native crafts, textile art, handmade sweaters in styles she had never seen before.

They saw a man holding up a bottle of what looked like water. In the tradition of snake oil salesmen everywhere, he gave an expressive talk, although it was in a dialect they couldn't understand. As they watched, the water in the bottle turned to wine or blood.

They had a wonderful afternoon. "That's when we got addicted to good coffee," Kate said. Back in the U.S., no coffee tasted good enough.

A few years later, the State Department contacted them again, this time to do a cultural exchange with Brazil. They went to Brasília, a model city in the middle of the jungle laid out in the form of an airplane. It was designed by Lucio Costa in the '50s, and built in the '60s and '70s. What impressed Kate was how unfriendly it was to humans, specifically pedestrians: there were no sidewalks and no stoplights. The buildings had been designed without balconies, because the architects

didn't want people to hang their laundry over the railings and spoil the view. Each building was a work of art, to be appreciated by people in vehicles.

When they went to Rio, their interpreter took them into the hills above the city to visit her mother. April in Rio was oppressively hot, but at every rise in elevation the temperature dropped, until by 5,000 feet, it was pleasant. They drove past terraced farms carved out of the hillsides. The interpreter's mother lived in a large mansion, with servants everywhere, a swimming pool, tennis courts, a luxurious balcony with a view. During lunch, they asked their hostess if she took a siesta. "Siesta? No. That's Spanish, and we're Portuguese," she said. After the meal, though, she asked, "Would you like to lie down in an upstairs bedroom, or in a hammock?"

While in Rio, they were sitting at a table in an outdoor cafe when Michael Caine strolled over and joined them. He was filming *Blame It on Rio* and seemed pleased to chat with people from the States.

Kate's next overseas adventure on behalf of the State Department took her to Indonesia, Malaysia, and Hong Kong, where her lectures usually evolved into answering the question, "How does an American woman with a family have time to write?"

In Indonesia, Kate and Damon spoke to a lot of students, and had a special lunch with eight or ten professors. "We were comparing philosophy and science fiction. They both strive to answer the same sorts of questions: Where did we come from? What is immortality? Where are we going? How do unseen things interact with the seen?"

In their hotel room, Kate and Damon watched a TV show. They understood not a word of the dialog, but the story involved a flying carpet, a giant, and a girl who was possessed; the hero had to go on a quest to find a flower to exorcise her. She couldn't talk, but when she blew a tin whistle and pointed to people, they would do her will. She willed them to do mysterious senseless things, like stretch out on the floor.

The intersection of SF, fantasy, and philosophy in Jakarta and three other cities in Indonesia intrigued them. Reality in Indonesia included ghosts, spirits, and apparitions.

Kate loved visiting Malaysia and Indonesia.

In both countries, Kate and Damon spoke to university groups and writers' clubs. After the lectures, the local writers wanted writer talk: agents, markets, foreign publications. They wondered how to get published in America. The homegrown markets were so small. Kate and Damon had to say it was difficult for foreigners to publish in the U.S. at that time, especially if they weren't writing in English.

Hong Kong was the wildest of the Wild West, garish with lights and flashing billboards. Kate and Damon went to a Big Jumbo Department Store and bought plastic dinnerware, the same used in restaurants all over Hong Kong. The saleswoman at the store had an ultramodern cash register, but first she totaled up the sale on her abacus. She only used the cash register to give the customers a receipt.

In Hong Kong, they talked to a big university crowd of mixed men and women. None of the people in the audience moved during the lecture. Afterward, they invited questions from the audience, but not a soul responded. Later they learned it was disrespectful to question a teacher.

While she was strolling in Hong Kong, Kate heard chanting. She peeped through a fence and saw workers in shorts and thongs standing around a construction site while a priest with a bell performed some sort of blessing ceremony. This was not an American way of construction.

Damon and Kate spent January in Hong Kong, so they got to see Chinese New Year celebrated. It didn't matter where in the city you were; as long as you got to the top of a building, you could enjoy the firework displays. Four barges in the bay set off a synchronized show. Kate saw firework dragons, bouquets of flowers, the most fantastic pyrotechnics she had ever seen.

Kate and Damon made a second and final trip to Brazil. “This time I blew it,” Kate said. When she was interviewed by a reporter and asked if *The Killer Thing* was her reaction to the Vietnam War, she said, “Yes, indeed.” The next day, the paper ran a headline: “American Dissidents Represent the State Department.”

Diego Ascensio, the U.S. Ambassador to Brazil, got a call from Washington. He never said what he learned during the call, but Kate gathered from hints he dropped that they’d been taken off the cultural exchange list and would not be invited back.

On their last trip to Brazil, they arranged to take a trip to Peru on their own, not under the auspices of the State Department. They found Peru a fascinating country with undrinkable coffee because water boiled too cool at high altitudes for the coffee to be any good. The finest restaurants served freeze-dried instant Brazilian coffee; it was the only bearable coffee in the country.

They took a train from Cuzco to Macchu Picchu. From the train, they saw terraces carved from the mountains to grow crops. The bus to the top of the mountain drove up a narrow road, twisted as a snake, and it went up to 8000 feet high—a terrifying ride.

They had managed to reserve one of about eight rooms at the inn near the Macchu Picchu ruins. When they checked into the hotel,

they found a small room they thought romantic—bed, straight chair, table, with candle in a holder. Romance didn’t dictate the furnishings, though. The electricity went off at nine p.m.

They woke to a landscape up in the clouds. Clouds pressed against their window.

Tourist buses would arrive at 10:30 or 11, which meant for a few hours, they had the ruins to themselves. It was a moving, evocative experience, Kate said: the ruins, mist rising, llamas. Such a presence of history, lost civilization, lost peoples—in a truly historic place, and so silent.

An Indian man approached Kate in that lonely, quiet morning and offered to sell her a piece of art. It was a carved serpentine bird, about the shape and size of a piece of bread. He mimed that it was authentic, but Kate was sure it was a modern fake because it was so cheap. She was taken with the profile of the round-eyed bird, which she calls a condor. She bought it, and it lives in her living room.

“If one were to believe in Earth force and power, that’s the place. I felt something very, very strongly,” she says.

The State Department never sponsored another trip for Kate; now she makes her own travel arrangements. Her most recent trip was to Paris and Rome in the fall of 2005.

KATE WILHELM: WHERE TO START READING?

by Eileen Gunn

KATE WILHELM'S FICTION IS DEEP and deceptively quiet, a broad river of wit and insight. Viewing it from outside, you might think it was safe to just jump in. And it is, it is—though I warn you that once you've taken the leap, you'll be lost to powerful currents that will take you over the falls and into the torrent. And that, after all, is what reading is all about.

Kate is a wonderfully prolific cross-genre writer: she's written science fiction, fantasy, mystery, suspense, plays, and lots more. It's hard for me to summarize her books or stories: their whole is more than the sum of the tales told. But if you're still loitering about the edge of the stream, here are a few of my favorite diving spots.

You could start with her science fiction. I especially recommend *Where Late the Sweet Birds Sang*, which won the Hugo in 1977. A novel that is a both hard science fiction and a study of character, it employs the classic SF themes of ecological disaster and human cloning to examine the dynamic struggle between individuals and the group.

Katie also is a master of the short story, and has published (at my last count) thirteen short story collections. Her "Baby, You Were Great," is one of my all-time favorite stories. First published in 1967, it's a story of the ultimate

reality TV show, as relevant and vibrant today as it was in the Sixties. You'll find it in *The Downstairs Room* and a bunch of reprint anthologies.

But don't neglect her mysteries. Kate has been writing in that demanding genre over her entire half-century career, and she offers a number of compelling mysteries to choose from, including the current Barbara Holloway series, of which there are eight novels so far, starting with *Death Qualified*. The previous Constance and Charlie series, six novels and three story collections, features a husband-and-wife detective team that may remind Kate's friends of a certain other witty and curious husband-and-wife team.

And do check out Katie's less categorizable novels, though you may have to search them out: *Oh, Susannah!*, for instance, or *Margaret and I*. Don't try to figure out what genre they exist in. They are both magical and realism. Some, like *Huysman's Pets*, are thrillers with an SF edge, and some are screwball comedies. The total is more than forty novels, and though I haven't read every one, I'm willing to bet that each of them is rewarding.

You'll find a list of Katie's works on her website, at www.katewilhelm.com. So go ahead and jump. The water's deep here.

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No Defense, Mira (pb), Minotaur (hc)
Malice Prepense, St. Martin's Press
The Best Defense, Fawcett (pb), Severn House (hc)
The Unbidden Truth, Mira

Constance and Charlie novels

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 Minotaur
The Dark Door, Leisure (pb), Tudor (pb), St. Martin's (hc)
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Seven Kinds of Death, Leisure
Smart House, Leisure (pb), St. Martin's (hc)
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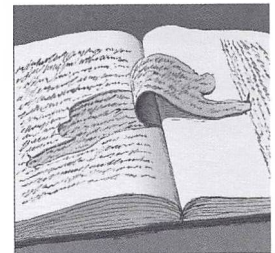
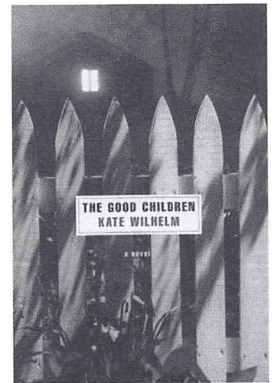
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Storyteller

Writing Lessons and More from 27 Years of the
 Clarion Writers' Workshop

KATE WILHELM

WISCONSIN STATE UNIVERSITY CLARION WRITERS' WORKSHOP

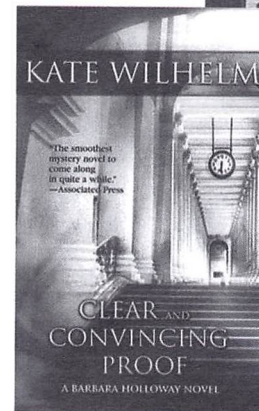
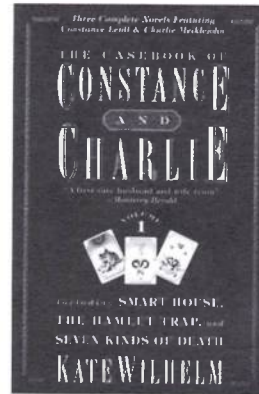
Edited

Nebula Award Stories 9, Bantam

Clarion SF, Berkley

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- "And the Angels Sing" (1990)
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- "The Dragon Seed" (1985)
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- "With Thimbles, with Forks and Hope" (1981)
- "The Winter Beach" (1981)
- "Where Late the Sweet Birds Sang" (1974)
- "A Brother to Dragons, a Companion of Owls" (1974)
- "The Funeral" (1972)
- "The Plastic Abyss" (1971)
- "The Infinity Box" (1971)
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- "April Fool's Day Forever" (1970)
- "The Hounds" (1969)
- "The Planners" (1968) Nebula Award
- "Countdown" (1968)
- "Baby, You Were Great" (1967)
- "Jenny with Wings" (1963)
- "A Time to Keep" (1962)
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- "The Last Days of the Captain" (1962)
- "The Mile-Long Spaceship" (1957)



IN MEMORIAM

Members of the WisCon Community

Karen Axness

1950–1996

Lisa A. Barnett

1958–2006

Sheila Bostick

1935–2001

Octavia Butler

1947–2006

Sara Jane Helen Campbell

1959–1985

Terry Carr

1937–1987

Ann Layman Chancellor

1948–1998

Judith Clark

1938–1984

Robert “Buck” Coulson

1928–1999

Jenna Felice

1976–2001

George Flynn

1936–2004

Jeffrey E. Ford

1954–1995

Laurence Gold

1951–2004

Lowell J. Hackbart

1929–1995

George Westebbe Hartung

1922–1997

Scott Imes

1949–2001

Lawrence Juliano

1948–1998

Elizabeth R. (Beth) Kiedrowicz

1974–2004

H. Patrick (Pat) Killough

1945–1994

Fannie LeMoine

1940–1999

Judy Ann Thibault Leinweber

1953–1987

Kathleen Massie-Ferch

1954–2002

Judith Merrill

1923–1997

Linda Ann Moss

1951–2005

Wesley Noel (aka Thorbjorn)

?–1995

Andre Norton

1912–2005

John Ohliger

1926–2004

Dawn O’Kon

1964–1993

Ross Pavlac

1951–1997

Lee Pelton

1948–1994

Don Senzig

1951–2004

Alice Sheldon

1915–1987

Laura Spiess

1955–1998

Joni Stopa

1940–1996

Judy Voros

1954–1994

Jim Watson

1955–2005

Natalie Watson

?–1998

Donald A. Wollheim

1914–1990

Elsie A. Wollheim

1910–1996

Michael Lee Wood

1948–1983

Susan Wood

1948–1980

Pat York

1948–2005

REMEMBERING WisCon

MEMORIES, TRIVIA, AND NOSTALGIA
FOR THE FIRST 29 WISCONS

CREATING THE FIRST FEMINIST SF CON

September, 1976. The panel I proposed and planned, on “Women in Science Fiction” for MidAmeriCon is organized. I spent three months writing to women, asking for participation and suggestions. Letters, letters, and problems with some of the MAC people, the least of which is the fact they want to cancel the panel, or run the dirty-jokes panel “to give the men equal time.” (The men have the whole rest of the convention!) I politely explain, over and over, that since no one on my panel is under 14, it is inappropriate to refer constantly to “the girls’ panel.” I insist on—and get—the right to use a smaller room for two hours as a discussion room after the formal panel.

I chose a feminist fan editor (Amanda Bankier), two articulate women writers exploring unstereotyped characters and situations (Marta Randall and Suzy McKee Charnas), and an established, articulate writer whose excellence is finally being fully recognized (Kate Wilhelm). They lit up the room.

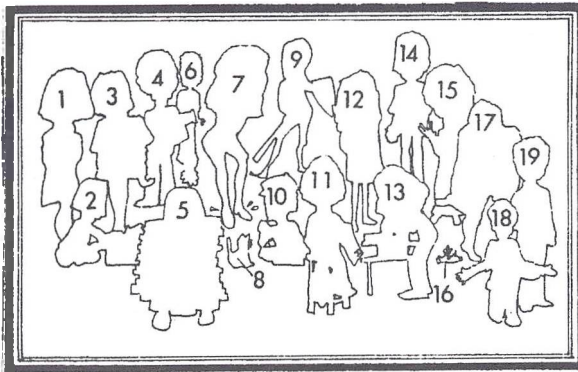
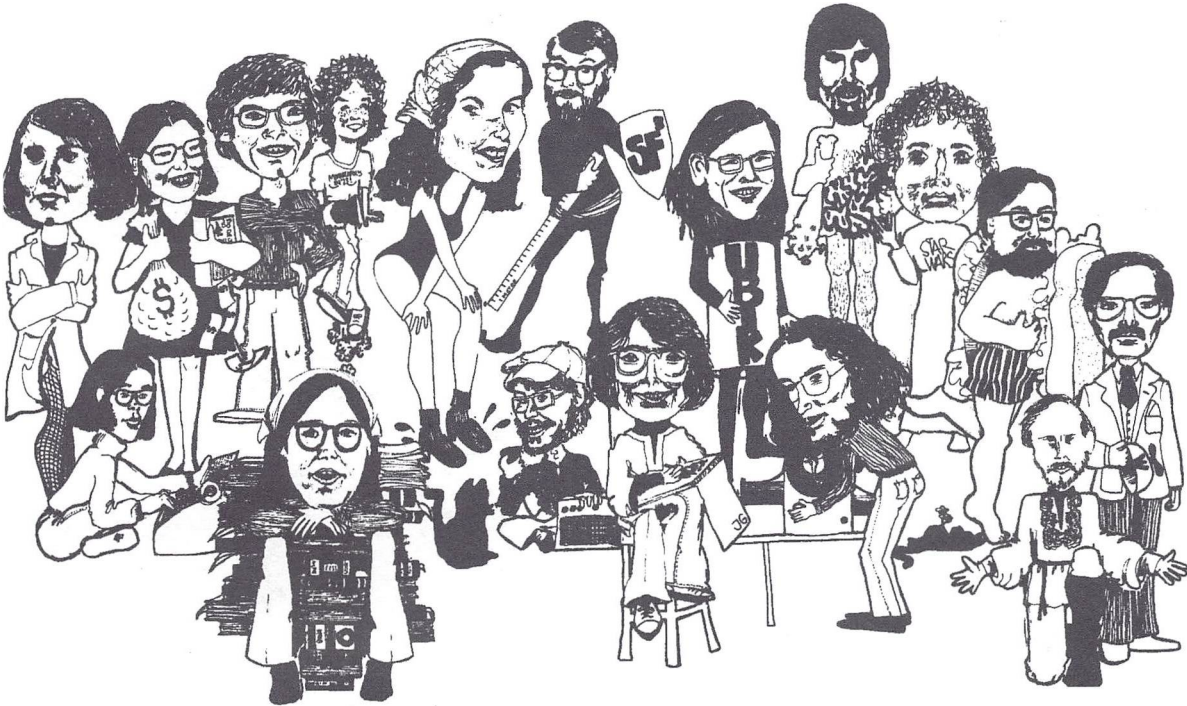
The audience, some 300 or more women *and* men, sat and listened attentively. These people wanted to be with us—not in the main hall, listening to the Big Draw, Jerry Pournelle (who felt called upon to put us down publicly). And afterwards, a hundred people or more crowded into the hot, tiny discussion room, and talked, and talked...and talked at the parties, and talked to me, and talked to each other. Victoria Vayne had brought the fliers for the women’s APA, so we could keep on talking.

—Susan Wood, W20 program book

When I had the chance to organize a SF class as senior seminar (at UW) in 1972, I jumped at it, along with Jeanne Gomoll, who was thinking on the same lines. We went to talk to professor Fannie Le Moine who was already planning a larger course but taught it as our seminar first. What I learned in that class is this: I knew a lot about SF but there was a lot more I didn’t know, about SF, about literature, and about writing.

WisCon grew out of the early Madison SF group, which Phil Kaveny, I, and Hank Luttrell founded by putting up signs in the old Madison Book Coop. I had the idea for the group as a place where theoretical discussion of SF/F and critical theory could take place. We put up cards in 1974 and set up a meeting time and a few people started to come. It was in these meetings that we started talking about editing a journal, Janus, and about women and SF.

—Janice M. Bogstad



Jeanne Gomoll

The First ConCom

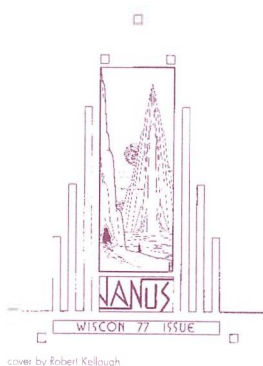
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|-----------------------|-------------------|
| 1. Perri Corrick-West | 11. Jeanne Gomoll |
| 2. Tom Murn | 12. Rick White |
| 3. Diane Martin | 13. Hank Luttrell |
| 4. Doug Price | 14. Jim Cox |
| 5. Jan Bogstad | 15. Lucy Nuti |
| 6. Pat Simmons | 16. dead cat |
| 7. Lesleigh Luttrell | 17. Phil Kaveny |
| 8. live cat | 18. Richard West |
| 9. Richard S. Russell | 19. Greg Rihn |
| 10. John Bartelt | |

We didn't realize at the time how few women attended SF conventions, much less that few women ran cons or dominated SF groups. But we improvised. We had no models of feminist fanzines or feminist SF conventions, so we took what we liked from the fanzines and cons we knew and we invented the rest.

—Jeanne Gomoll, w24 GoH speech

The first discussions about a Madison area SF convention were between George Hartung (an English professor at UW Extension), Jan Bogstad, and Phil Kaveny, and this meeting took place at Minicon (in Minneapolis). I was invited to that meeting, but I didn't attend because I was off to some other dinner engagement. Jan and Phil, George, and I all talked about it later—my opinion was sought because I was the only one who had attended a lot of conventions, and who had actually helped organize conventions. After we all returned to Madison, the idea was pitched at a Madstf meeting, where it was greeted with cautious interest.

—Hank Luttrell



cover by Robert Kellaugh

WISCON I

FEBRUARY 11-13, 1977 + WISCONSIN CENTER

It has been suggested that WisCon's title could evolve through a trinity of convolutions: WisCon, then ConCon, then SinCon.

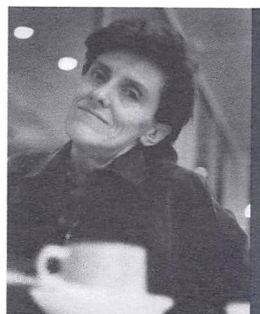
I CAN'T, FOR THE LIFE OF ME, recall why we ever wanted to do such a crazy thing as put on a con. I think somebody gave us some money, and then we pushed Hank [Luttrell] into a closet because he was screaming, "No, no, no! Not again! Oh god, no!" (He was acting pretty weird that day, but he was better when we let him come out again.) And then we were doing it. (Somebody said, "Here draw a picture of some convention stuff, Jeanne.") I just woke up yesterday, and wow, it's real...

Ahem. Sorry.

In the course of this convention, we hope to uplift your spirits, deflate the disillusionment in your souls, engage your intelligence with provocative discussions of pressing issues of our time, and...

Forget that. Have fun.

—Jeanne Gomoll, *Janus WisCon '77 issue*
[the *de facto* program book]



Katherine MacLean

I admire everyone connected with the organization of WisCons and feminism. At 15, I was told by an Apollo of a brilliant boy in the midst of a discussion of SF concepts that not just stupid men but all men wanted women to be subordinate and incapable, and though he enjoyed me as a friend in discussion, he could feel no physical attraction to a competitor.

Now my son Chris says the only way to avoid the terrors of empire is to increase competition by sports and control births so there are ten women to every man. With the men busy and happy, the women can take back the many cooperative jobs of running civilization. Politics will no longer be competition for power, but the cooperative strategy for efficient management of resources.

It sounds like a good goal. Maybe this time we have a chance.

—Katherine MacLean

*I stayed awake all through
the first WisCon: 72 hours plus.*

—Gregory Rihn



Amanda Bankier

By the time of TorCon II, there were increasing numbers of women who got involved in fandom on their own initiative, and this, combined with the work of women writers such as Joanna Russ and Ursula Le Guin, encouraged Amanda to commence publication of her feminist fanzine, *The Witch and the Chameleon*, in August of 1974. In that issue she stated her goals as follows: "I feel very strongly that science fiction has tremendous potential for treating women fairly and honestly, and should be in the vanguard of literature in this respect rather than at the rear as it was for so long."

That there was a major need for a fanzine of this kind is demonstrated by the fact that *Witch* has attracted contributions or correspondence from such prominent women in the sf field as Vonda McIntyre, Joanna Russ, Andre Norton, Chelsea Quinn Yarbro, Rac-coona Sheldon, Marion Zimmer Bradley, and Suzy McKee Charnas.

—Jennifer Bankier, *Janus* WisCon '77 issue

ALICE THROUGH THE LOOKING GLASS OF SF: THE FEMINIST-SF PANEL

One can usually assume that a convention activity will be only a one-shot opportunity, at least as far as the specific group that gathers for it at a convention is concerned. No matter how successful/productive the session, the group can continue their rendezvous only in a fragmentary, delayed manner (at future conventions), or in an entirely different forum (as in an APA). A convention activity is almost by definition a "happening," a non-repeatable, non-continuable event.

So we decided to build a structure, in hopes of promoting a lively discussion among all of us who show up, concerning some fairly specific and novel ideas. We're going to dispense with raising consciousness as a primary goal (though if that happens too, fine.) We want to raise energy levels.

After the very first WisCon (which was called "WisCon," not "WisCon 1"), concom members were totally dragged out. We trucked over to a nearby cinema to see Ralph Bakshi's Wizards before heading home to collapse and get ready for work the next day. At our meeting a few days later, we'd all independently decided to do it again. Little did we suspect we'd still be at it three decades later.

What I heard about the convention before I attended was mainly along the lines of "Oh God, oh God, I hope this is gonna work!"

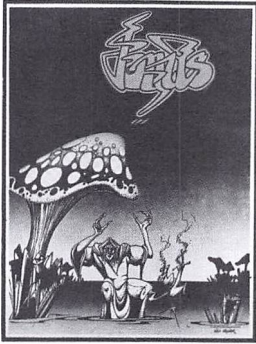
—Richard S. Russell

Panels

- A Fantasy Upon the Theme of Education
- Alice Through the Looking Glass of SF: The Feminist-SF Panel
- Contemporary Science Fiction
- Fiawol, Or: Can Fans Still be Fannish With Frostbitten Noses?
- H.G. Wells Multi-Media Presentation
- Political Issues in Science Fiction
- Religion and Science Fiction
- The Literary Pleasures and Possibilities of Heroic Fantasy
- The Things that the Things that Atoms Are Made of Are Made Of
- Dramatic Presentation: "Galactic Banana Dealer" directed by Demmie McGinley

Innovation

- Feminism at a com



Eric Wollner

WisCon 2

FEBRUARY 17–19, 1978 + WISCONSIN CENTER

Panels

Children's Role Models in Juvenile Science Fiction

Dramatic Readings/ Discussions

Fascism & Science Fiction Workshop

Feminism: To Grasp the Power to Name Ourselves/Science Fiction: To Grasp the Power to Name Our Future

Madison Parade of Cats

Magic Lantern Triple Feature

Movie Discussions

Regaining a Sense of Wonder: The Teaching of Science Fiction & Fantasy Literature

Sex and Gender in Science Fiction: They Pers(he) She

The Silmarillion

Will the REAL James Tiptree, Jr. Please Stand Up!

WisCon Films

Women in Fandom

Innovation

Consuite

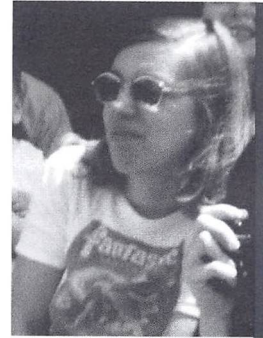


Photo: Gary L. Benson

Vonda McIntyre

WisCon 2, 1978, was the first convention to invite me to be Guest of Honor. I hadn't been to very many conventions, and in particular hadn't been to many in the previous few years. I was nervous about accepting, nervous about giving a speech. Jeanne, bless her heart, said that I didn't have to, and offered to interview me instead. She and several other folks sat with me on the stage and asked wonderful questions, allowing me to peek out of my hermit-like shell for a while. They made me feel welcome and I appreciated it.

—Vonda McIntyre



Susan Wood

She is a university professor who frets about the quality of her student's education; a science fiction fan and scholar who cares to study and enthuse about the best of the field; an activist who has joined with other women and some men to bring a new sensitivity into science fiction and fandom.

Back at Carleton, she got the ice and snow cleared off the steps; she also got the Department of English thinking about setting up science fiction courses—a trail of which Susan has scattered across Canada in her moves from university to university.

Susan has that ability: to make people do what's good for them.

It's her strength: non-stop talking and no-end writing and never-finished laments about career, classes, and cats are the surface Susan.

Our Susan can still dance, and sweep us off our feet when she does.

—Richard LaBonte, *Janus* 11

*I skipped the first WisCon, believing a feminist SF con wasn't possible.
I was disillusioned with publishers then.*

—Grace O'Malley

Program Highlight

WILL THE REAL JAMES TIPTREE, JR.

PLEASE STAND UP!



This event will actually be a re-run of a similar production done as a Madstf group meeting last November. At that time, four pretenders to the name of James Tiptree, Jr. (two women, one man and a cardboard cat) were grilled by a panel of five keen-eyed, critical cross-examiners. Each contestant was asked question after question testing his or her knowledge of the titles, storylines and chronology of Tiptree's writing, as well as aspects of Tiptree's (until recently) less public life.

The style of this discussion turned out to be a uniquely appropriate one for the discussion of (or introduction to) the writing of James Tiptree, Jr., who was unveiled earlier this year as being not quite the person most people would have guessed. For so many years Tiptree has remained a mysterious figure, and now the works of this author are being re-examined from the point of view that the recent revelation has suggested.

Jeanne Gomoll remembers: "We rehearsed this panel at one of Madstf's meetings. (Once a month we did a locally advertised program at Union South.) I sent a copy of the advertising poster with the same artwork as in the program book along with a note to Alice Sheldon, inviting her to come to WisCon. She wrote that if she ever attended a convention it would certainly be WisCon, because she had heard wonderful things about it."

At first, we did name badges by hand in block capitals with magic markers as people showed up at registration. For the first three cons, artwork took up so much of the space that there wasn't much left for the name. We went to the larger 3"x4" badge somewhere around w20 and stopped having artwork other than the logo.

—Richard S. Russell

Consuite

Here's how we hope the consuite will work. It isn't actually an entire suite, just a large hotel room (#606 in the Madison Inn). Since we can't fit the entire convention membership in the consuite, we are encouraging folks to stop in anytime, meet some other convivial people, and go off and start your own party. The consuite will be liberally stocked with soft drinks (also known as "mix" to those of you who ВУОВ) to lubricate the good times. It will be open all night, or as long as the last con-committee member can hold out. (In case you're worried about that being a limiting factor, we refer you to the stalwart James A. Cox, who made it through last year's WisCon on a total of two hours' sleep.) The main objective of the consuite is to meet people and have fun. Whoopee!

Everyone is welcome in the consuite. This includes smokers. However, we ask that you not be smoking at the time. The alternative to a smoke-filled room is to open the window, and this will be February in Wisconsin.

The first four WisCons were run thru uw Extension, which kept all the reg money. That's where the habit of concom members paying full freight got started; we could all attend the con for free, so we chipped in what we would have paid anyway and used it to finance things uwEx never knew about. I knew that most other cons had a party room; I was young, reasonably well paid at work, and mortgage-free, so I figured I could finance a big room party. And I did: two of them in fact, one for smokers.

—Richard S. Russell



Photo: George B. Martin

The early WisCon uniform on an unidentified model.

We asked one young woman why she had come such a great distance and wished so much to come to WisCon. She whispered (with tears overflowing from her joyful eyes) that she just wanted to know that it was really happening.

—from *Janus 11*
(the woman was Susan Wood)

People's Programming

Women's organizations in the '50s in fandom withered. In the early '70s, the women's movement was only beginning to make an impact on the SF community, chiefly through the fiction and criticism of Joanna Russ, seconded by Vonda McIntyre. They pointed out that North American SF reflected, and reinforced, a white-male-supremacist worldview. In general, its portrayal of women was sexist and stereotyped: blond victims, housewives in galactic suburbia, or evil temptresses. They pointed out that few women were, therefore, encouraged to read this stuff, which purported to portray alternate futures but really reflected North American 1950s social attitudes and pulp clichés. (And yes, that kinda limited the men's minds, too.) They pointed out that very few women were encouraged to write the stuff, unless—and you can name the Notable Exceptions—they either bought the male adventure-story norms and became "honorary men" or wrote ladies' magazine fiction with terribly intuitive but helpless heroines.

Vonda and Joanna said these things circa 1970 to '73, when I was really just discovering feminism and rediscovering myself. Hostility erupted and blood flowed, in the *SFWA Forum*, Dick Geis' fanzines, and elsewhere, while I stood on the sidelines and felt a little afraid of fandom. They said these things publicly—Vonda was on a panel on "Women in SF" at PgHlange in 1970 ("And I got into a shouting match with Lester Del Rey about women.") I remember a talk Joanna gave, I think at the

Toronto Secondary Universe conference in 1972, wittily reversing sex roles: woman makes rite of passage into adulthood by killing bear, etc. I fell down laughing when I heard that passage later in *The Female Man*.

Joanna, Vonda, and a very few supporters were rousinglly trashed for being bitter, vicious, feminist bitches. One small but vocal trashing minority (like most of them, a man deeply afraid of women) cornered me at a party in Vancouver honoring Judy Merrill. He asserted, sniggering, that the only way Judy acquired the stories for her famous Year's Best series was by having sex with the authors.

"First of all, how do you know that? And second, why do you assume that about a woman editor, and not about a man? Or do you think Don Wollheim and Terry Carr sleep with their authors, too?"

"You mean, you're one of those crazy libbers too?" the man stuttered. "But you're a fan. You won a Hugo!"

"Two," I retorted. "And I'm not crazy, I'm a woman, you're a pig, and I'm angry."

Joanna, meantime, retreated from the fray into teaching (which takes up as much energy as any of us has to spare) and fiction writing. Vonda put her energy into constructive things: "Of Mist, and Grass, and Sand," *The Exile Waiting*, "Aztecs," *Dreamsnake*. Meantime, their courage in speaking out first helped a lot of us to find our identity and courage. Thank you.

—Susan Wood, *Janus 11*



CITY OF MADISON
Wisconsin 53701
OFFICE of the MAYOR

PAUL R. SOGIN
MAYOR

TELEPHONE
238-4811

Science Fiction Week

WHEREAS, science fiction has long been an integral part of the literary practice of the State of Wisconsin, especially with ...regard to the work of the historian and science fiction writer and publisher August Derleth; and

WHEREAS, Madison itself is represented in the works of other SF writers, notably the well-known Clifford Simak who set his novel, *Goblin Reservation*, on the campus of the University of Wisconsin-Madison; and

WHEREAS, the Society for the Furtherance and Study of Fantasy and Science Fiction, also known as SF³, made up of diverse members of the Madison community, has found this city to possess a congenial atmosphere for the pursuit of science fiction through the creation of various amateur publications, weekly and monthly meetings, and other educational activities; and

WHEREAS, Madison was the site of the first Wisconsin Science Fiction Convention, WisCon I, held in February of 1977, with the assistance of the University of Wisconsin-Extension English Department, the Wisconsin Student Association and SF³, beginning a continuing practice of bringing well-known science fiction writers to Madison; and

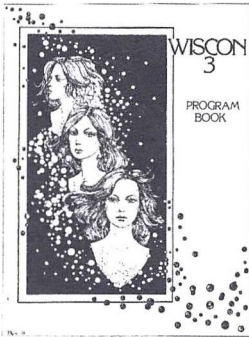
...NOW, THEREFORE BE IT RESOLVED that the week preceding WisCon be declared Science Fiction Week in and for the City of Madison, this year and in all future years in which WisCon is held, in recognition of the fruitful nature of the association between the City of Madison and the art and practice of science fiction.

—January 31, 1978, Madison city council

Sponsored by Ald. Briggs,
Kuppelkan, Sarason and
Yeaton

Adopted January 11, 1978

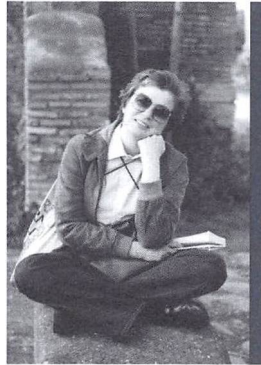
Paul Sogin, Mayor



Victoria Poyser

WisCon 3

FEBRUARY 2-4, 1979 + WISCONSIN CENTER



Suzy McKee Charnas

What I've gotten from WisCon year after year: enormous and varied intellectual stimulation, lots of warmth from old friends and new ones, and the riotous auctions and skits and games that continually erupt in the midst of what outsiders tell each other must just be a bunch of dour feminist grinds plotting away in the shrubbery.

People talk about stuff that nobody else in SF really talks about at conventions—glimpses into sexual styles of life that I didn't know much about, reminders of good women writers whose works I hadn't thought of in years, and those clothing bazaars of Delia and Ellen—music, literature, history, theater, Theodore Roszak looking rather dazed, great GoH speeches, art and craft a cut above the norm, and new arrivals also looking dazed but with the glint of "I'm coming back here by hook or by crook" in their eyes.

—Suzy McKee Charnas



John Varley

We came in on the train, and it was the longest train ride I'd ever been on. My wife, at the time, was in a wheelchair, so we

got a huge compartment and ate fried chicken to save money. When we got here, it was damn cold. I grew up on the Texas Gulf Coast, where it snowed every third year or so, and even one inch was enough that we'd all get out and scrape up enough for a dirty snowman. I'd never seen a two-story icicle, or a parking meter that had been excavated so you could put money in it. I remember Dave Hartwell decided to show me how to make a snow angel, and threw himself onto a pile of snow, which was frozen solid. He was lucky he didn't break his back.

—John Varley

Innovation

Midnight Movies

Attractions

Denis Kitchen and the Underground Comic (Wisconsin Historical Society)

Films

Marathon Dungeons and Dragons

Multi-Media Room

Opening Ceremonies

Saturday Evening Program

War Games Room

I believe WisCon has had a profound influence on the careers of academics, writers, editors, even other conventions.

—Janice M. Bogstad



Georgina Clark (Ellis)

The high point of my visit was a room party—actually, I guess, a hallway party. A lot of great feeling. One of the people is now deceased. Another is someone who moved into this region recently and I got to catch up with. Others I have no idea what has become of them. Perhaps some of them will be back in '06. When I explain WisCon to my friends, I say, “Hey, remember that old Buck Rogers stuff? Well, I’m going to a convention of faaaans.” Then they look at me funny and say, Buck Rogers? So then I say, well maybe I’ll meet Victor and Nicki (or Terrible Tom!) WisCon was perhaps the last con I got to. Until this coming one, of course! (No, wait, I went to Florida to meet Walt Willis a mere 15 or 20 years ago.)

—Georgina Clark

Before WisCon, I hadn’t even heard of SF conventions of any sort! But I had connected with the magazine Janus to do some illos, and since the Janus founders and WisCon founders were almost all the same people, I got, um, kindly encouraged to do some art for the program book. And then of course I had to come to the convention to see what it was all about. Talk about your slippery slope!

—Georgie Schnobrich

And now, a word from the S³ponsor

WisCon is being brought to you in part by SF³, which also keeps busy doing: “The Science Fiction and Fantasy Hour” on WORT-FM; SF Book of the Month Circle; Dungeons and Dragons; Speakers’ Bureau; Library; Janus, Starling, Corr, and Orrist; Madison Science Fiction Group.

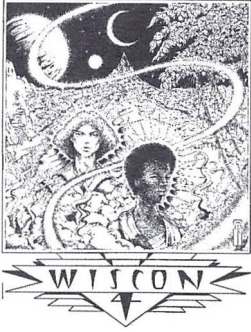
There was a huge D&D game that we ran for the first several WisCons. It ran round the clock, with a lot of the Madison dungeon masters (Emerson Mitchell, Carl Marrs, Julia Richards, Bill Hoffman, and me) taking shifts. The game world was a pocket universe created by an evil being, Gorthaur. He’d left one component of his universe-building machine on each of nine planets, and our party of adventurers set out to capture each of them and install them in a machine to free them. The game was expected to run for a single WisCon, but the adventure proved harder than we thought, and we carried it over for three consecutive cons until Gorthaur was finally defeated.

—Richard S. Russell

Panels

- Amazons: Then, Now, and Tomorrow
- Artist Podium
- Build-a-Fantasy
- Can Science Fiction Be Taught?
- Fanzine Production from the Artists’ Point of View
- Getting Published
- Guest Authors Exchange Interviews
- How to Get Rich, Attract Lovers and Stop Bullies from Kicking Sand In Your Eyes
- Magic Lantern Media Presentation, Symbols in Locomotion
- Movie Reviews
- Myth and Fairytale in Science Fiction
- Parade of Cats
- Poetry Corner: SF, Fantasy and Experimental Poetry
- Science Fiction and Fantasy in the Comic Comic Books: A Talk with Slides
- Sex and Violence in Rocky Horror Picture Show
- So, You Want to Enter/Run an Art Show?
- Space Colonies and Human Life in Space
- Violence and Ecstasy in Current SF
- What Did It Say?: Language Problems in Science Fiction
- Work: The Image in the Future
- You Tell Me How

Robert Kellough



WisCon 4

MARCH 7–9, 1980 + WISCONSIN CENTER

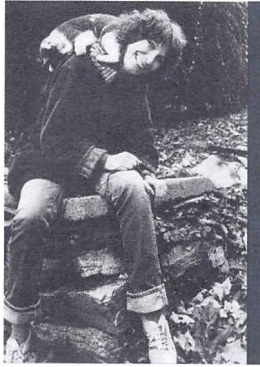


Photo: Emily White, booker

Joan D. Vinge

Ben Bova had commissioned her to write a novelette as the lead fiction for the June 1977 All-Women issue of *Analog*. Her first commission and her first deadline, the assignment made her nervous. She managed to beat the deadline, but “Eyes of Amber” somehow felt to her like a stepchild, forced kicking and screaming into the world, without the loving care she’d lavished on previous, unhurried works. She didn’t dislike the story, but she was surprised, to say the least, when a letter arrived from the Hugo Awards Committee of Iguanacon, the 1978 World SF Convention.

She was named “Most Surprised” Hugo winner when they announced her name. A tout sheet circulating at the convention just before the Awards ceremony had listed her odds as 40-1. Afterward, she was heard to curse herself for not betting on her own longshot!

—Jim Frenkel, program book



Photo: Bobb Vreth-Jacobs

Octavia Butler

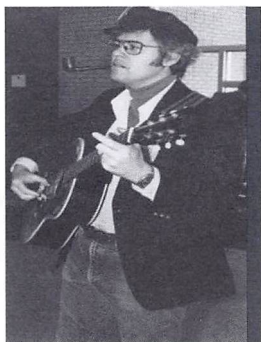
In an early version of *Mind of My Mind*—an almost complete market version—she was telling the whole story in the first person. I didn’t feel then that I needed Doró’s point of view. I was taking it to the library to do some work on it, and I put my briefcase down in Bullocks in Los Angeles, and walked away and left it. I came back several days in a row, crying about it and going around to lost-and-found, asking cashiers, anybody I could find. I never saw it again. Apparently some derelict picked it up, opened it—no money—dumped it in the trash, and kept the briefcase.

Also, I got laid off my job. I was eligible for enough unemployment compensation to support me, so I rewrote the novel altogether. It would have been the first novel that I had sold, but the first publisher I sent it to rejected it. So *Patternmaster* turned out to be the first, and they’re published in reverse order.

—Jan Bogstad, program book

Decide not to return? Impossible!

—Grace O'Malley



David Hartwell

Elizabeth Lynn, Suzy McKee Charnas, and others had told me it was a wonderful small convention and the only really feminist convention anywhere. There certainly wasn't any agreement about feminism, or what it meant, but it certainly was friendly to women.

I particularly remember Herb Varley taking a walk way out on the frozen surface of the lake in the snow, sitting around discussing feminism with a variety of people, and bookshopping in Madison. Now I tell people that WisCon is one of the three best SF conventions in North America for ambience and programming (the others are World Fantasy Con and Readercon), and of them the most woman-friendly. What makes me return each year are friends, the ambience of Madison, the continuing attempt of the programming to address literary issues in SF and fantasy, and the Tiptree Awards.

—David Hartwell



Beverly DeWeese

I remember a marvelous cat slide show that Diane Martin did. I am a cat fanatic, and I really felt that many attendees were on my wavelength. I remember being inducted into the Charles Edward Hamilton fan group, courtesy, I think, of Joyce Scrivner. And I appreciated the way Greg Rihn and group incorporated me into the opening ceremonies skit—all of these incidents are just another example of the kindnesses that WisCon people extend. I have been on or attended the Karen Axness panel for many years. Karen Axness, Jan Bogstad, Grace O'Malley, Joyce Scrivner, Marsha Valance, Tom Kinast-Porter, and many others who appear on that panel have been friends and good book people. And I find it hard to think of WisCon without mentioning Don Senzig. Somehow, we often found ourselves in the consuite discussing everything under the sun, even computers. For me, he will always be part of WisCon.

—Beverly DeWeese

I think the same cabal that used to hold WisCon in Madison in February is the one that moved Armadillocon to Austin in August.

—Howard Waldrop

Panels

Alien Discussion
 Androgynous Futures
 Artificial Intelligence
 The Basic "Blinkie"
 Children's Fantasy & SF: Why Do They Get to Keep it in Their Library?
 Comic Book Slide Show
 Current Trends in Fantasy Literature
 Dances of the Middle East
 Dead Cat Pogrom
 The Dialectics of *Survivor*
 Fantasy, Folktales & Feminism
 Fingerprints in Space
 Food & SF: Fans Do Not Live by Food Alone
 The Function of Cats as a Cultural Motif in the Arts
 Guest of Honor Interchange
 History of Paperback Publishing
 Joanna Russ: The Sexes in Society
 Linguistics & SF
 Movie Reviews: You Tell Me How
 On Illustrating & Being Illustrated
 Sci-Fi Porno
 SF Film as a Cultural Text
 SF: Genre or Continuum. If It's Good It Ain't SF
 Space Colonies & Life in Space
 Women's Astronaut Program

*WisCon 4 was the first SF convention I ever attended. I was a young fan going to high school in Oregon, WI. James Andrew Cox, who lived down the street and hosted a SF radio show on WORT, suggested I attend WisCon. He even offered to loan me the admission money, but I had saved up enough allowance to pay my own way. Sitting wide-eyed in the audience, I listened to Joan Vinge read from the manuscript of her just-completed novel *The Snow Queen*. I listened to David Hartwell talk about editing SF. I met Jim Frenkel and told him about my aspirations to become a writer (as if he hadn't heard that before!) and he gave me some good advice. Now, all these years later, I've published over 80 novels, 39 of them bestsellers. Jim Frenkel has been my editor on *Artifact*, and David Hartwell is my editor on *Slan Hunter*. I wonder how many other young aspiring authors are in the same situation.*

—Kevin J. Anderson



I had volunteered to drive Octavia Butler to the airport, and half a mile away, I ran out of gas. I'd been running errands non-stop for a week and had forgotten to tank up. Amidst profuse apologies, I loaded myself with Ms. Butler's luggage and we trucked on foot thru the snow to get her checked in. Every year I remind my fellow concom members to fuel up before the con.

—Richard S. Russell

My first WisCon, WisCon 4 in 1978, was my third SF convention ever. I was in high school, and my badge name was my SCA name. When I arrived, I encountered two things that distressed me: a "Women's Lounge, for Women and their Friends" (which struck me as confrontational and exclusionary) and a four-block walk from the hotel to the function space. Hall costumes don't go well with the cold wind off of Lake Mendota. I didn't go to a WisCon again until some time in the 1990s. By then, I'd been hanging around with feminists and queers and all kinds of fun people for several years.

—David D. Levine

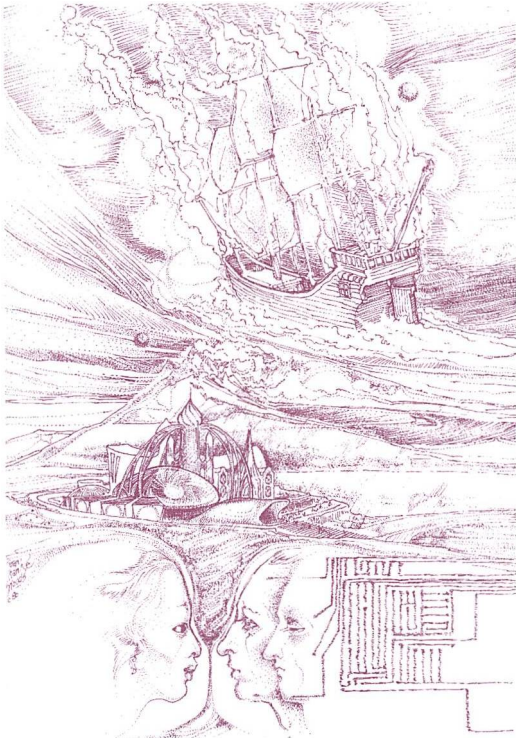
DEAD CAT POGROM

Panelists: John Bartelt, Jeanne Gomoll, Richard Labonté, Kim Nash, Jon Singer

It all started right here in MadCity as a defensive reaction to the demands of rabid cat-lovers (or “catists”) who proliferate in fandom. In MadCity, some of us did not share the obsessive, kitty-photos-in-the-wallet, dogmatic love for cats with which some of our cohort were afflicted. We did not, in fact, wish to live with cats, and at times scorned some catists’ tendencies to anthropomorphize their feline roommates. Inevitably, there grew definite pro- and anti-cat factions within the Madsft community.

Seeking to come out of the closet so to speak, about our minority viewpoint, and to lend support to one another with a more positive self-image, the “dead cat lovers” movement was born. The word has spread rapidly. Now articles, artwork, and speeches on this subject are recorded frequently and internationally.

More work needs to be done, however, to encourage our sister and brother dead-cat lovers to come out and stand forward. Many need to be made aware of the historical precedent for the movement. Thus it is hoped that the slideshow “The Dead Cat Through History,” cat-wrapping demonstrations, and discussion will be of some assistance to closet dead-cat lovers, as well as encouragement to those who have already joined us.



Joan D. Vinge's Fireship, Joan Hanke Woods, 1980

There is a rumor going around that there has been a defection in the Madison anti-cat faction. You should see Richard Russell, who is kind of big and orange and furry and has a feline friend, Chuck, who sleeps on Richard’s stomach as he drifts off watching the Green Bay Packers lose another one. Richard and Chuck understand each other. Richard handles registration for WisCon and will have your membership card color-coded whether you like it or not.

If WisCon 4 were a Wagnerian opera, then I would be one of the fat guys who wears a funny hat with horns on it and carries a spear around. I would always have to pay attention to what the first soprano was doing. WisCon is not really an opera. If it were, you would have to sit quietly through it until the fat lady finished her aria. In WisCon, we will all be getting a piece of the action. In a sense, everyone will be a star.

—Phil Kaveny, program book

Attractions

- Art Show
- Filksing Room
- Marathon Dungeons & Dragons
- Huckster Room
- Multi-Media Room
- Opening Ceremonies
- Registration
- August Derleth Collection [at the Wisconsin Historical Society]
- Con Suite
- Films
- Masquerade: Welcome to WisCon’s first masquerade contest!
- Opening Ceremonies: “One More Door” produced by Karen Jones. Loosely based on D&D, and featuring Joan Vinge and Octavia Butler.

Innovations

- Editor as GoH
- Multi-media Room



Steven Vincent Johnson

WisCon 5

MARCH 6–8, 1981 + WISCONSIN CENTER/MADISON INN



Photo: Chen, 1981

Chelsea Quinn Yarbro

I particularly remember how cold it was the first time I came to WisCon. Snow and ice on the roads, and stepping outside was like going for a walk at Lake Tahoe in January. I remember some very intelligent panels and a very good Q&A session. I remember having two lovely dinners out with old friends and new, and a genial atmosphere. I also remember a beautiful cake with the Don Maitz cover of Ariosto beautifully reproduced on it by Georgie. I was glad to have time to spend with George Zebrowski and Pam Sargent. The convention felt bigger then, and more academic in tone. I was, as always, delighted to see my Wisconsin friends and to have a chance to listen to some very intriguing panels. I know this year's WisCon will be stimulating, intellectually challenging, sociable, and thoroughly worthwhile; may you all have a wonderful time—and be sure to thank the committee.

—Chelsea Quinn Yarbro



Photo: Nora Warner

Don and Elsie Wollheim

When I interviewed them at WisCon, Elsie described borrowing her father's car for a group of NY Futurians to drive to Chicago for the Worldcon—Chicon I in 1940. They loaded the car with people, fanzines, bedrolls and food, and drove off. Somewhere in upstate New York, the driver made a sudden swerve and the car rolled over. No one was hurt, but all the glass in the windows was broken. They wore coats and umbrellas while driving, and along the way checked at junkyards for replacements. In southern Illinois they found a junkyard that could fix the car. They made a deposit, attended Chicon I, partied, politicked, fanned and flounced, and stopped for repairs on the way back. A week or so after the car was returned, Elsie's father asked her mother: "Didn't I originally own a black four-door sedan? Why is it now a yellow two-door coupe?" The repair was replacing the entire body.

—Joyce Scrivner

The WisCon 5 program book is dedicated to Susan Wood, Fan Guest of Honor at WisCon 2, who died November 12, 1980.

We never had organized filksinging but Juanita Coulson would bring her guitar and get one going anyway.

—Richard S. Russell



Photo: Pam Perrett

Robert “Buck” and Juanita Coulson

We’d heard about WisCon from the DeWeeses. They’d warned that it was heavily academic—which it was—but that there were good people to be met there—which there were. I found WisCon to be excessively academic, radically feminist (I’m a feminist, was before most of you were born, and find overkill silly as well as annoying), and sadly, from my point of view, hasn’t a clue what filking is. Though one high point was the year the concom gave Suzette and us a “special room” for filking—the bridal suite. That was exceedingly outré. WisCon got steadily heavier, further and further away from my interests, then was moved to Marcon weekend, which put paid to any possibility of further attendance. Generally, you take the high road, I’ll take a lower road full of filk and a lot more silliness.

—Juanina Coulson [Robert Coulson passed away in 1999.]

Catherine McClelland

In the fall of 1968, Catherine accepted a fellowship in English from the University of Wisconsin, Milwaukee. After teaching a variety of courses for the English Department, she started a course in science fiction at UWM in 1972. Later she taught some sections of the fantasy course that Meredith Ackley had started.

When Chip Delany was a visiting scholar at the Center for 20th Century Studies at UWM in 1977, Catherine was his assistant in the science fiction class he taught. That was probably the year the “Milwaukee Mafia” was born, along with the Samuel R. Delany Memorial Table at Prima’s Restaurant. Highlights included endless discussions, greasy fried eggplant, some games of Botticelli, and a memorable game that Delany taught them: “She likes coffee, but she doesn’t like tea.” Cate was the first to win.

—Mary Kenny Badami, program book

Steven Vincent Johnson

After it became obvious that painting was more than a hobby, his friends repeatedly tried to convince him that his art was salable, but it was difficult to get Steve to part with his work. (Now that the big dollar signs are involved, he can be persuaded to sell.) Steve’s first exclusive show was at the Rocky Rococo Pizza shop, where the manager agreed to let Steve hang several of his paintings. This was also where he made his first sale. One of the paintings was ripped off, and the manager felt so bad about it that he gave Steve \$50 worth of pizza.

In a matter of three years, Steve has gone from being a starving amateur to winning II convention awards, including the last two American Worldcons. And has he forgotten his friends? You bet he has! Just try to get him over to help move a stove up a flight of stairs. Just try.

—Kim Nash, program book

Innovations

Critic as GoH
WisCon Logo
WisCon Survey

Attractions

Art Show and Auction
Dealers' Room
Dungeons and Dragons
Fan Access Room
Games Room
Movies
Women in Science Fiction (special display)
Filksing Room: Do please note that we are not allowing food, beverages, or smoking in the room. The smoking hurts people's singing voices and you'll understand about the food and beverages when you see the room.

Hospitality Room: We've stopped calling this the "consuite" because it just barely qualifies as a room. Certainly it's nothing compared to the consuite at MiniCon, where they issue a map. But it will have beer and soft drinks and standard junkie food as well as the increasingly popular Ken Konkol Kol-lection of Krunchies (i.e. rabbit food).

Media Room: Here you will find slides, audio tapes, and video tapes of selected short subjects. If you are interested in learning something about videotaping with portable cameras, inquire here.

Program Highlight

WRITERS YOU PROBABLY NEVER HEARD OF
Moderator: Grace O'Malley. Panelists: Meredith Ackley, Bev DeWeese, Cate McClenahan
I created the panel "Writers You Probably Never Heard of" and invited Bev DeWeese, Jan Bogstad, and Karen Axness to participate. The first panel was held at X-Con in Milwaukee. We were told not to be "strident." We had a huge attendance at the panel, it was a real treat to find authors unknown by panel attendees. From there we moved to WisCon where it has become a fixture.

—Grace O'Malley

Art Show

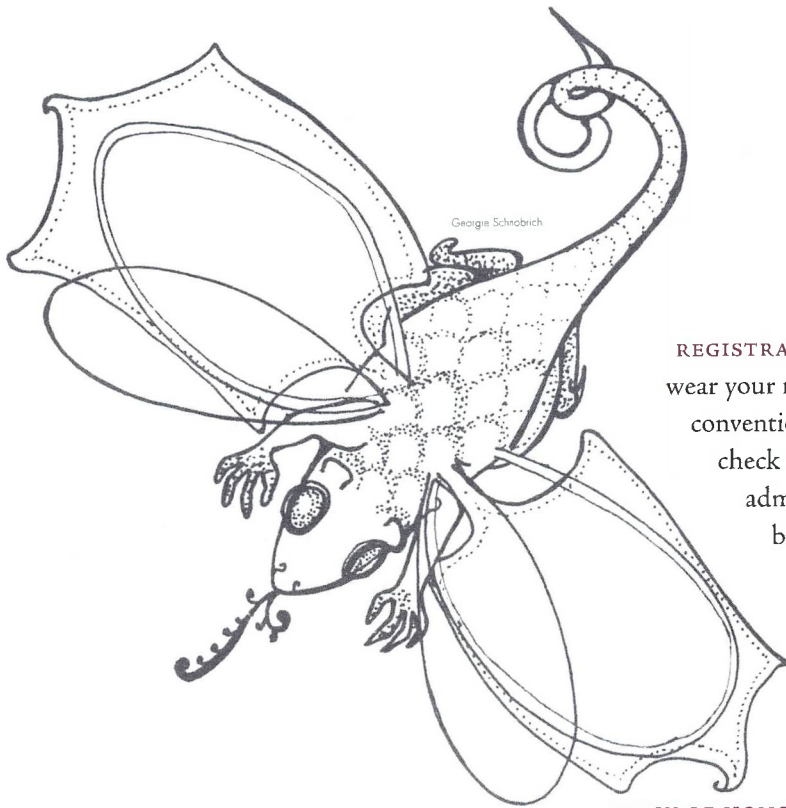
Richard S. Russell: *Our first art show panels (made in Diane's and my garage) had one panel hinged to two outer ones, so they could be unfolded into a zigzag shape for stability. Moving these things around was a real bear. Several years later, we reduced each unit to two panels, but nobody liked hauling those suckers around. Eventually Jim Hudson, with decades of Boskone and Noreascon experience, suggested a redesign.*

Jim Hudson: *While WisCon was using the giant hinges, some of the Art Shows in the Northeast were using "Dexion"—giant metal erector sets that stored nicely, showed nicely, and connected together with Key-Klamps. After I took over the Art Show and carried those plywood hernia-inducers a few times, we adopted it here, then added lighting. It still takes a lot of work to move the art show hangings. And during the years when we stored everything in Hope's garage, 100 feet from the curb, it certainly wasn't fun.*

After Worldcon 34, 1976, Mid-AmeriCon, a score of local SF conventions sprung up supported by fan groups. Most of them were what were then called Relaxacons. This was taking place at a time when there were some very exciting and dynamic things taking place in publishing that were making SF/F academically interesting, and a very economically robust area of publishing. This also was the time when some of the old fan-nish false dichotomies were breaking down. For example Fanzine vs. Convention Fans, Media Fans vs. Print Fans, SerCons vs. Relaxacons, and a lot of it was happening in Madison, Wisconsin of all Goddamn places, and in February when the weather is, at best, foul.

But those who came to WisCon and those who stayed in the group stayed for the programming, and also for the emphasis on women writers that could be found nowhere else in fandom at the time.

—Philip Kaveny



REGISTRATION: Please remember to wear your name badge at all time at the convention. If you lose your badge, check with registration, which will administer a sound drubbing before issuing you a new one.

General Information

FOOD: A “Restaurant Guide” will be available on the freebie table near the registration desk. In addition, there is a restaurant in the Madison Inn, and the Wisconsin Center will have its cafeteria (basement level) open during the day.

BOOZE, ETC: There are many bars within easy walking distance of the convention, and even more within easy driving distance. We do not, however, have a “Bar Guide” available.

SMOKING: Smoking is OK in the lobbies and corridors of the Madison Inn and the Wisconsin Center, but not in any of the program rooms.

GUEST OF HONOR RECEPTION: This event allows you to wander freely through a large room, munching hors d’oeuvres, quaffing beverages from the cash bar, and chatting with the guests of honor. It’s an informal occasion intended to foster conversation, rather than profundity.

Since this event is catered by the university, there will be a \$2 charge, and admission will be limited to the first 200 people to apply at the registration desk.

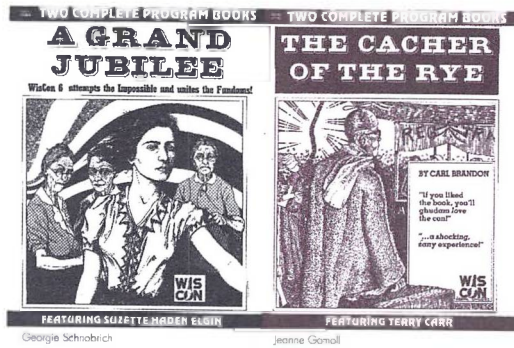
In the same room, following the reception, there will be a piano recital of five works Quinn Yarbrow composed in honor of five of her fellow SF writers.

When the convention was in February, we had a long run of remarkably good weather. We began referring to it as the “WisCon thaw.”

—Gregory Rihn

Panels

Andre Norton:
Proto-Feminist
Circus!
Computers: The Facts
Behind the Fiction
Current Issues in
Astronomy
Detectives, Damsels, and
Felonious Females
The Early Delany
Exodus: Humanity’s
Emigration to the Stars
Feminist Propaganda
in Gothic Novels
Fevered Logic
From Here to There
in When
The Future of Future
Histories
International Fandom
Linguistics in SF
Messages from Michael
and the Transcendent Phi-
losophy of the Universe
The New Vampire in
SF and Fantasy
Religious Futures in SF
Science Fiction
and Education
The Science Fiction
of Doris Lessing
The Vikings Explore Mars
Wells and James,
Le Guin and Delany:
The Debate Continues
Witches, Wizards, and
Jedi Knights
Writers You Probably
Never Heard of



WisCon 6

MARCH 5-7, 1982 + INN ON THE PARK

For me one of the gaps filled by WisCon was in creating a space where I could practice talking about SF, women and literature. I was most interested in talking, writing and thinking about these three intersections with critical theory without having SF or my competence discounted.

—Janice M. Bogstad

Program Highlight

WISCON WRITING CONTEST

Administrator: Jan Bogstad

Entries in three areas—criticism, poetry, and fiction—have been submitted for consideration by judges from the *New Moon* editorial board. Winners will be announced and prizes awarded at the guest of honor speeches and manuscripts can be picked up in the *New Moon* suite immediately thereafter.

Spontaneous programming originated with Hank and Lesleigh Luttrell and their experience with WORT, a community-based radio station here in Madison. They were very much into the whole idea of public access and the idea was that the concom didn't have a monopoly on good ideas, and we should set some space aside for things that individual attendees dreamed up on the spur of the moment. (This is one we're still doing, so these many decades later.)

—Richard S. Russell

Computer Exhibit

Big computers have been a mainstay in business, industry, and government for decades. But now small, personal computers are available for the average person. Check out both the hardware and the software; the displays will eagerly tell you how you can have your very own.

Magic Lantern Computers will feature primarily hardware, with commercially available software. Steve LaMotte of Applesite will demonstrate software for the Apple 2 which aids in playing Dungeons and Dragons and is capable of handling up to 21 non-player characters.

The board games are free; the Pacman machine eats quarters.

For a long time, we invested a fair amount of effort in making the name badges hard to photocopy. We had volunteers—"badgers," in keeping with the WI sports mascot, as opposed to the "gophers" of MN—at the consuite, art show, and huckster room to make sure that nobody got in without a proper name badge. Now we'll gladly let anybody into the huckster room, and we've soft-pedaled security with Hawaiian shirts. Turns out almost nobody was "ghosting" the con without having paid.

—Richard S. Russell

Innovations

Green Room
Deuce Double program book

Attractions

Art Show and Auction
Dealers' Room
Dungeons and Dragons
Fan-Access Programming
Filksing
Films
Game Room
Hospitality Room
Registration
Mrs. Byrne's Dictionary choose between real and imaginary definitions
Science Fiction Story Funnies (or, SF²) classic SF stories that change with each group reading

*I marvel at the variety of human experience
reflected in the words I see and hear.*

—Hal Davis



Terry Carr

The most important thing to know about Terry Carr is that he's too tall. It goes a long way to explaining the personal and professional man.

Terry claims that he was not born tall. He attended San Francisco City College but, upon learning that Sather Tower on the University of California campus was much taller, he promptly switched allegiances. He moved to New York in 1961, eventually taking up residence in Brooklyn Heights. He started writing science fiction the same year, was first published in 1962 (that may be the only short thing about his entire career), and began editing for Ace Books in 1964 where, among other things, he was responsible for the splendid and monumental series of Ace Specials. Like most people who are too tall, Terry has tried to make up for it through such ploys as writing mainly short stories. He edits *Universe*, *Best Science Fiction of the Year*, and *World's Best Fantasy Annual*, all of which are stuffed with short fiction.

—Marta Randall, program book



Suzette Haden Elgin

One year I traveled with a friend (and her baby, who had intestinal flu) through road after road that was literally an unroofed tunnel between two high banks of snow. When we got to Madison the whole city was like a gigantic meringue pie—huge satiny snowdrifts everywhere. Beautiful, and hard to believe.

It seems to me that the primary difference I notice is a degree of formality of atmosphere that I've never encountered at any other con. I always feel like I'm back at the university, and as if I'm perhaps a bit out of my depth intellectually.

I wrote "Lo, How an Oak E'er Blooming" that was set in the downtown hotel where WisCon used to be held. It was based on a WisCon "interaction" where I really could have used a miracle. That story made it into one of Donald Wollheim's "Best of the Year" anthologies.

—Suzette Haden Elgin

Selected Panels

Anarchism in SF
Catherine Madsen
Sings and Plays
Circuses and Circus
Paraphernalia
The City in Selected
Fiction of James Blish
Communication Between
Terrestrial Intelligences:
A Prelude to Alien First
Contact
Contemporary Children's
and Young Adult's SF
and Fantasy
The Evolution of Literary
and Esthetic Principles
Specific to Science Fiction
Famous Fannish Hoaxes
The Fantastic Poetry of
Stephen Crane
Fevered Logic
[locally produced
video drama]
From Wells to Auel
Linguistic and Feminist
Theory: Practical and
Fictional Uses
Medical Effects of
Nuclear War
The Midwest Book Review
Looks at SF
On Closer Inspection
[locally produced
video drama]
Religious Futures in SF
SF's Major Awards:
Threat or Menace?
Vintage Cartoons and
Commercials
View from the Inside:
SF in Comic Books
Weird Mystery Fiction
What is SF and
When Is It Feminist?
Witches: Healers in the
Space Age
Writers You Probably
Never Heard of



Jeanne Gamall & Georgie Schroblich

WisCon 7

MARCH 4-7, 1983 + INN ON THE PARK

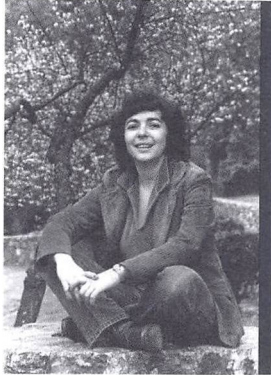


Photo: Karen E. Preuss

Marta Randall

I don't like politicking for awards, I think it's nasty. [My solution:] From now on in, it will be mandatory that all nominees show up at the Nebula awards banquet. And at the banquet, the winner is brought up on stage and ritually branded.

I had another idea having to do with the way SFWA is generally structured. At every Nebula Awards banquet, the new president would be instated in office. You'd get contracts for vast amounts of money from publishers with infinite deadlines. You'd go to conventions and be carried about the opening ceremony on a dais and allowed to look over the audience and say "That one. Clean him up and bring him to my room." People would walk in front of you throwing flowers and dollar bills. And then next year, at the Nebula ceremony, the president would be ripped apart and eaten by the membership.

—Marta Randall, 60th speech



Lee Killough

The high point has to be my autograph session, where for the first time ever I had a huge line waiting to have books signed. The opening ceremonies were a hoot, though I thought I would bake in the piles of winter wraps I wore on stage. When I describe the ceremonies to friends, they stare in disbelief. "You stripped down to long johns? In front of hundreds of people?" Yes I did, and while I will probably never do that again, I remember it with amusement.

Another indelible memory is The Panel That Ran Away From The Panelists. At some point, mention of the movie Tootsie came up, and the movie's assertions about a man making himself a sympathetic woman pushed buttons. The audience ran with the topic, leaving us on the panel stunned. I think it was the first time I'd ever witnessed female anger on that scale.

—Lee Killough

Attractions

- Art Show & Auction
- Computer Exhibit
- Dealers' Room
- Dungeons and Dragons
- Filksing
- Games Room
- Green Room
- Hospitality Room

Innovations

- Mad Moose Gazette
- Beach Party at the YWCA

*There's always an exchange of ideas and energy.
It's Carnival for thinking people.*

—Georgie Schnobrich

Announcements

FOOD AND DRINK

Early Saturday risers will be served warm drinks and donuts at the WisCon early-morning eye-opener. Night people will be provided with a cash bar at both the Friday-night mixer and at the Saturday-night GON reception and buffet.

GREAT JUNQUE PHUDE ORGIE

And since inflation hits hard everywhere, we are encouraging everyone to participate in the first Great Junque Phude Orgie. Bring in your own favorite nutritional or non-nutritional midnight snack to share and compare.

MESSAGES AND QUESTIONS

The WisCon registration desk is the message and information center for the con. If you want to leave a message or pick one up, check here. If you're confused geographically, monetarily, temporally, culinarily, or otherwise, ask here; we don't guarantee the quality of the advice, but we've always got some.

SUNDAY, 10 AM: Suzette Haden Elgin reads and discusses her newest (as yet unpublished) SF novel, *Native Tongue*, which deals with a women's language.

Program Highlight

MORE WOMEN WRITERS

YOU'VE NEVER HEARD OF

Tom Porter & Karen Axness

"No more Mr. Nice Guy," says Tom. "This year I've got names of women SF and fantasy writers you've really never heard of!" And Karen is including foreign writers. Bring your pens and paper.

It was at WisCon that I came into my own. I grew up tentative in my opinions and easily intimidated by forceful people. It always seemed like the better part of valor to give way in argument. But my years in fandom gradually began to toughen me, until one day I was on a panel between two very large, very loud, very opinionated men who were interrupting each other. None of us agreed on anything. That day I somehow found the nerve to have my say and get it heard. And I knew that, if I could do it under such circumstances, I could always do it again. A level of feminist maturity achieved. These days I speak to my boss politely, but essentially as an equal, because I have quibbled with thinkers and writers at WisCon whom I respect and admire a lot more. I have sat at dinner with famous scholars and made them laugh at a bad joke. Mundane hierarchy no longer has enough fear for me.

—Georgie Schnobrich

Selected Panels

The Wells/James Debate:
A Popular Esthetic

The Life and Works of
Stanley G. Weinbaum

Thornton Wilder
as Fantasist

Pubbing Your Ish

Suzette Haden Elgin will
play and sing a medley
of SF-related songs

Practicing SF Art

Ozark Off-World
Auxiliary Organizational
Meeting

SF for Children

Recently Deceased
Authors

Brass Brassieres &
Fur Bikinis [costuming]

What is a Feminist SF
Language?

John Crowley:
His Life & Works

The Many Universes
of *Star Trek*

Women in
Technological Careers

How to Start Your Own
Book Review

Computers in SF: The
Computer Underground

Death in SF

How to Read

Why Women
Don't Read Comics

The Influences of
Art Deco in SF

Religious Futures in SF

How to Set Up
a SF Group

Lee Killough Reads
Getting Out Alive
[videotape of how to
survive a hotel fire]

How to Build a
SF Language

Parapsychological
Phenomena (Nut Books)



WisCon 8

FEBRUARY 24–26, 1984 + MADISON CONCOURSE HOTEL

Attractions

- Art Show
- Dealers' Room
- Filksing Room
- Green Room
- The Mad Moose Gazette Games
- Role-Playing Game
- Child Care

This is being provided by the Men's Childcare Collective and several WisCon volunteers on Friday and Saturday. A donation is requested to help pay the CCC and provide supplies for the kids. Please pay at the Registration Desk.

Hospitality Suite

We feature a variety of canned Wisconsin beers, plus the usual selection of pop, caffeinated and decaf, sugared and diet. This year, in addition to a large, smoke-free main room, we have a smaller adjacent room set aside for our friends who are still addicted to nicotine.

Innovation

Entire convention under one roof at last!



Photo: Louis, C.N. Brown

Elizabeth A. Lynn

What I remember about WisCons, including the one I was GoH at, was that I had a hell of a good time every year. Great conversations, great panels, great parties.

—Elizabeth A. Lynn

She's an incredibly satisfying person to sit around and discuss books with. She seems to have come away from her English master's degree with a remarkable ability to articulate what she liked and didn't like, but without the stuffy self-importance that so often accompanies such an education. We usually agree, but it's more interesting to me when we disagree.

Watching any student's effort, no matter how far off the arbitrary mark, Liz can find something to praise, something to make the student feel capable. She simply doesn't criticize without saying something complimentary as well—and her students not only learn a great deal, they also get to the point where they'll walk through fire for her.

—Debbie Notkin, program book



Jessica Amanda Salmonson

As a regular reader and contributor to the fanzine Janus, I felt part of the Madison crew even though usually too poor to travel to the convention. The capacity for a great many attendees to be literate and politically aware, without being tiresome bores, is always a pleasure. The ease by which it is possible to have intelligent conversations makes it both comfortable and inspiring.

One high point was the opportunity to hang out with Judith Merrill and have had the chance to thank her for the broad manner by which her far-ranging editing choices in her Dell anthologies shaped my reading tastes and sent me on quests for more by many writers no other editor within the field was apt to include in books of F/SF. To have been honored by WisCon in the past stands among the highlights of my writing career, deeply appreciated.

—Jessica Amanda Salmonson

What aspect of WisCon makes me want to return?

Whether I'm still breathing.

—Richard S. Russell

Program Highlight

DR. WHO & THE TIME LORD'S BURDEN

Karen Axness, Karen Lundquist, Michael F. McFall, & sundry stowaways, hitchhikers, & intergalactic hobos

I was on the UW campus in 1984 when I suddenly realized that the person ascending Bascom Hill in front of me was wearing a Tom Baker Doctor Who scarf and had a backpack covered with Doctor Who buttons. We fell into conversation and she mentioned that in a month or two she would be attending WisCon, a place where people who enjoyed SF all sat around and talked about it. I was immediately hooked upon attending. I have not missed a WisCon since.

—Tracy Benton

My first WisCon was WisCon 8, when Elizabeth A. Lynn was GOF. I brought my boyfriend at the time (and somehow I talked my father into driving us both down from LaCrosse, WI—I wasn't old enough to drive yet) and I remember that part of my secret agenda was to see a real, live lesbian. All I can say is that I must have liked what I saw.

—Lyda Morehouse



Jessica was not the Dragon Lady I had imagined.



The real Jessica is a demure blonde.

In a way, I have Elizabeth Lynn and Jessica Amanda Salmonson to thank for my life in fandom. I did not grow up reading SF/F. In my late 20s, I started working out at the YWCA, weightlifting. As a humorous but supportive gesture, my boyfriend gave me a copy of Amazons, a collection edited by Salmonson with a wonderful story by Lynn (and an additional reading list by Susan Wood). This collection was a revelation for me. I happened to mention this in the weight room one day, and who should be listening but Jeanne Gomoll. She pounced. The guests for the upcoming WisCon were Salmonson & Lynn. I may have asked if there was some way I could lend a hand...

I remember that during the months before WisCon 8, Dick took his computer (whatever it was in 1983-84) in for enhancement, but it didn't ever come back. Peter Theron, our Coordinator at the time, organized a team to re-key all the mailing list data from printouts. He then took the floppy disks (yes, they really were floppy in those days) to the UW math department, built a database, and ran the labels. Some of that work was done on the weekend at my workplace, while I was inputting and editing content for publications. Cathy Gilligan and others did a boatload of work to recreate our mailing database. This established Cathy in my mind as a real Hero of WisCon.

—Spike Parsons

Selected Panels

The Future Ain't What It Used to Be
 Madison-Grown Comics
 The Ecological Effects of Nuclear War
 International SF
 Tarot in SF
 How to Read Tarot Cards
 The Women of Star Wars
 Reality & Magic in Fantasy
 Small Press Editing & Publishing
 Music of the Future in SF and in Life
 Women Warriors in Art & History
 E.R. Eddison and The Worm Ouroboros
 Role Reversal in SF
 1984 & Other Visions of the Future
 Kid's Make-Up & Costuming
 Three Aspects of Womanhood
 Everyday Magic: The Works of Diana Wynne Jones
 Violence in SF & Fantasy
 SF Poetry
 Libraries in the Future
 Dr. Who & The Time Lord's Burden
 1983 Films in Review
 Cliché SF Art
 Autobiographical Fantasy
 Eleanor Arnason Reads
 More Recently Deceased SF Writers
 P.C. Hodgell Reads
 Still More Women Writers You've Never Heard of
 Going Pro



WIS
CON
STUDENT
HANDBOOK

WisCon 9

FEBRUARY 22–24, 1985 + MADISON CONCOURSE HOTEL

Alicia Austin



Photo: Christopher Preat



Photo: Wendy Averill

Lisa Tuttle

WisCon was different from other cons in being significantly enjoyable—but it doesn't seem fair to compare it to all the other conventions (mostly all enjoyable in their own ways) at which I was not getting special treatment as GoH.

Notes I made that week turned out to be a short story called "The Wound." (In its pre-written stage I was calling it "The Power of Love.") Make of that what you will. Most of the other pages are full of factual and bibliographic info for use in the book I was researching at the time: Encyclopedia of Feminism. There's a list of my expenses during the con—my meals strike me as having been absurdly, almost impossibly cheap.

I can't wait to experience all of it again—the people, the setting, the atmosphere (friendly and feminist and fannish and intelligent and bookish).

—Lisa Tuttle

Alicia Austin

[After studying art, biology, and comparative anatomy in college], she moved to Canada where a college club SF and F magazine coerced her into doing their illustrations. And thus a hobby was born. Shortly thereafter, Alicia displayed her work at the 1969 Worldcon in St. Louis, where every piece was purchased during the first two days of exhibition. And thus a career was born.

Magazine assignments have led to book cover assignments. A collection of her illustrations was published in 1978. Her reputation was confirmed in 1981 with the publication of four books, a portfolio, a group of magazine commissions and an ever increasing number of exhibits. She was recently chosen as a principal artist for *The Enchanted World*, an important new publication series from Time-Life Books. In 1982, her work was added to the permanent collection of The New British Museum of American Art.

—Jinx Beers, program book

College of Social Interaction & Analysis

- Filking Science
- Homecoming Dance
- Mad Moose Gazette
- Masquerade
- Mrs. Byrne's Dictionary
- Opening Ceremonies and Chancellor's Address
- Reception of the Distinguished Visiting Professors
- Student Union (Hospitality Suite)

College of Exhibitional Science

- Art Show and Auction
- Computer Science Instruction
- University Bookstore (Dealers' Room)

School of Program Development

- Green Room



Alicia Austin

I heard about WisCon about 1982 after a trip to Madison and purchase of Aurora, which I read on the flight home. In that issue, Suzette Haden Elgin was thanking the editors, Diane Martin and Jeanne Gomoll, for publishing an appreciation of her (then-current) fiction, the Coyote Jones series. I thought, "I should send her the essay by Laura." Laura L. Haney, my wife, had published a (brilliant, sprightly, etc.) assessment of Suzette's fiction in a fanzine published by Jerry Kaufman and Suzanne Tompkins. We were not really congoers, but when WisCon 9 announced its two GoHs, Suzette and Lisa Tuttle, I decided to go. I was astonished (as a New Yorker) at the mellowness, loved the feminist content and became hooked.

—Hal Davis

From the WISCON STUDENT HANDBOOK:

Wisconsin's drinking age is 19. State law provides for the slow dismemberment of those serving alcohol to minors. So we are understandably reticent to take risks in this area. It's not fair, but this means that some members may be asked for ID when seeking beer in the Student Union [Hospitality Suite], and may be refused service on the inability to provide same.

Course Catalog

- Abnormal Sociology 103: Fandom
- Business 222: Tax Preparation for Writers and Artists
- Comm. Arts 300: SF Films of 1984
- Counseling and Guidance 208: Collaboration
- Credible Criminology 411: Mystery & SF
- English 333: Writing Fiction and How to Sell It
- English 648: Tolkien's Shorter Fiction
- Feminist Psycho-physiology 267: Fat, Feminism, and Fandom
- Geography 770: Mapping The Imagination: Tolkien, McCaffrey, and Donaldson
- History 316: Alternative Histories
- Hydrologic Spectroscopy 699: The "Pinkwater" Panel
- Imaginary Genres 709: Is Fantasy a Genre?
- Intergalactic Literatures 101: Beginning Science Fiction
- Intergalactic Lit 362: British SF Scene
- Journalism 519: Writing Criticism and How to Sell It
- Landscape Architecture 763: The City and the Shire: Landscapes of Intertextuality
- Law 829: Law in Outer Space
- Linguistics 707: Introduction to La'adan
- Literary Archaeology 698: Writers You May Not Have Heard Of
- Medical Science 104: Medical and Bioscience
- Military Sciences 227: The Law of the Blade
- Philosophy 524: Reading or Sex?
- Physical Education 555: What Makes a Strong Female Character?
- Poli Sci 567: Cordwainer Smith, the Occident and the Orient
- Poli Sci 682: The Government and UFOs
- Religious Studies 937: Divergent Views of Prophecy: Asimov and Herbert
- Revisionist Mythology 401: Flogging a Dead King
- Speculative Astrophysics 854: Methods of Space Flight
- Urban Studies 460: The Martial Arts and Women's Self-Defense Techniques
- Women's Studies 211 (GoH Panel): Feminist Sciences
- Women's Studies 421: The Feminine in [E. R.] Eddison
- Xenobiology 666: Creating Alien Creatures

I had just met Jeanne (Gomoll) the fall of '84, so I am sure I went to #9, but I don't remember much about it.

—Scott Custis (who's been a concom member ever since)



Georgie Schnabrach

WisCon 10

FEBRUARY 21–23, 1986
MADISON CONCOURSE HOTEL

[By the late 1980s] feminist SF of the 1970s was being dismissed with sentiments like “it was the Me Decade, they were selfish” or “women SF writers wrote, but it turns out they were only a fad.” What was needed at that point, I thought, was a concerted effort to remind people that many of us had not been at all bored by the likes of Suzy McKee Charnas, Vonda McIntyre, Ursula Le Guin, Joan Vinge, Suzette Haden Elgin, and Lizzy Lynn. Write articles, I thought. Speak up at retrospective panels. Do something.

Well, in retrospect, I think that the most important thing to do at that moment in time was to keep WisCon going. There is no other place where large numbers of feminist SF writers and artists and readers can meet and talk face-to-face; where the idea of a small, secret cabal seems like such an understatement; feminist SF is on the top of the agenda. No one is doing this kind of convention anywhere in the world. We’ve got to keep it alive.

—Jeanne Gomoll, w24 GoH speech

Innovations

- Senior-citizen membership
- Pocket Program

Feature Film

Faans!

A fannish whodunit in which a hotel dick named Mundane tries to figure out the strange goings-on at a SF con. Produced by Ann Arbor’s Larry Tucker, featuring BNFs (big-name fans) and BF’s (big fans) from around the Midwest, this offbeat drama was taped in 1982 at several actual cons. (Color videotape, 35 min.)



Suzette Haden Elgin

Guest of Honor from WisCon 6



Photo: Chinn, 1981

Chelsea Quinn Yarbro

Guest of Honor from WisCon 5



Some cons are started by and for the recently adolescent and relentlessly stay that way. Some get stale and stodgy. WisCon so far has managed to avoid these pitfalls, partly by trying and not coasting, and by learning from experience, but not learning way too much. Contributing elements: the awesome level of organization. The emphasis on programming and longer panel times. Real food in the consuite. A blend of pros and amateurs (always a dynamically unstable balance). A willingness to re-invent, and to think again. Ultimately though, WisCon has its own distinct flavor, and it's hard to say exactly how and why. Like all successful art, it exceeds the sum of its parts.

—Georgie Schnobrich

My daughter was in the WisCon masquerade when she was only about three; I dressed her up as a baby Wookiee in a furry costume. When we tried to get her to go across the stage everybody made that “Aw” sound at how cute she looked but she didn’t like the attention and was probably too hot in the costume and was in general rather upset with the whole thing. She did such a classic pout.

—Lucy Miller

General Information

Fate has again slotted WisCon for the same weekend as the state high school boys’ wrestling tournament. Try to avoid contact and conflicts with intoxicated wrestlers and their fans.

Science fiction conventions have a growing reputation among hoteliers as good people to host, because they don’t leave the place in a wreck like more “respectable” groups.

WisCon has no formal weapons policy, but please remember that neither the average citizen nor the average cop is likely to make fine distinctions between real and simulated weapons.

Selected Panels

The Age of Wonder

Alternative History
in F&SF

Careers in the
Sciences for Women

Cathedrals in Space:
Catholic and Anglican
Themes in Speculative
Fiction

The Charnas/Yarbro Hour

Cheap Restaurants
and Other Fannish
Survival Aids

The Cordwainer Smith
Roundtable

Dr. Who in Theater

Fantasy: Celtic Origins
and Celtic Offshoots

Fantasy in the
Contemporary Setting

Fat, Feminism, and
Fandom Revisited

Feminism in the Post-
Holocaust Environment

Future Cops: Law
Enforcement and
Justice in SF

Good Witches and Bad
Witches: Archetypal
Female Images in F&SF

How to Get Lucky and
Remain Politically Correct

Lucasfilms and the
Great Betrayal

Mucking About with
History for the Fun of It

Music in a
Speculative Key

Mythologies:
A String Quartet

New Political Ideas in
Speculative Fiction

New Scholarship on the
Work of E. R. Edisson

Pseudoscience in SF

Publish but Still Perish

Religious and Paranormal
Themes in Recent F&SF

The Romanticization
of Rape in SF

SF Films of 1985:
The Year of the
White Boy Scientist

SF in the Library

The Space Shuttle:
Past Involvement,
Future Commitment

Star Wars:

What It Meant to Them,
What It Meant to Us

The Subtle Science of
Reviewing SF

10 Years of Dungeons
and Dragons:
What a Long, Strange
Trip It’s Been

Tolkien After
The Silmarillion:
New Criticism

What is Hard SF?

What Went Down
Down Under

Where Have All
the UFOs Gone?

Whither Goeth WisCon:
The Future of the Future

Who’s Your Favorite
Doctor and Other Things
To Argue About for
18 Months

WisCon As I Have
Known It

Wizards, Warriors,
and the Pyramid Lead:
Adventures in Writing for
Game Companies

A Woman’s Work:
Jobs, Careers, and
Roles for Women in
Speculative Fiction

Women and Linguistics:
A Lesson in Laadan

Women in Fandom: Are
You Better Off Now?

Women in Speculative
Fiction: 1975–1985

Women Writers you
Probably Never Heard
of, Part 6



Rob Hansen & Jeanne Comell

WisCON II

FEBRUARY 20-22, 1987 + MADISON CONCOURSE HOTEL



Connie Willis

In 1977 we attended the Milford Writers workshop together. The entire workshop went to the *Star Wars* premiere and many Milfordians condemned it as being *mere* space opera, without the substance we strive for in *real* science fiction. Connie and I said we liked space opera. That, they said, was as bad as liking gothic romance. Connie and I said we liked gothic romance. Connie explained that everyone in the room was wrong in assuming that the space opera formula was a space ship, a boy, and a wise old uncle/scientist, and that the gothic formula was a castle, a girl, and a hero to perform the rescue. Some said that if we really believed in the space opera/gothic formula we should write one. I remember looking across the room and meeting a fixed gaze from Connie, seeing an enigmatic smile: Let's show them!

—Cynthia Felice, program book



Samuel Delaney

Samuel R. Delany has been a significant part of the maturation of science fiction into its ideal forms virtually from the publication of his first book. At the time, he was 20 and describes in some of his later essays the enthusiasm he had for literature and his attempts to create a modern American novel in science fiction form. He has been at the forefront of several developments in SF over the last 2½ decades. He dealt with linguistics and consciousness at a time when structuralism was virtually unknown in America. Equally interesting were his collaborations with Marilyn Hacker and the Quark anthologies, introducing SF that displayed experimentation with literary technique, now sometimes called the "New Wave." And then there is the critical writing for which he recently received the Crawford Award to add to the many Nebula and Hugo awards he already possesses. Do not expect that you know what he will say or write next. I don't.

—Janice M. Bogstad, program book

This year's opening ceremonies will be entitled "A Fannish Home Companion," hosted by Garrison T. Lundeen and starring a cast of thousands.

What's the weather like? You mean there's an outside during WisCon?

—Georgie Schnobrich



Avedon Carol

The reason we're feeling so hyper at this convention is the fact that all of the really neat intelligent stuff that came out of the feminism in the '70s, which was always really exciting and always kept building into more stuff, has disappeared over the last few years and sort of been swept under the rug.

It is really depressing that people have been running around with erasers, like feminist fiction that was interesting—"well, that didn't happen. There were a few boring people who wrote long, boring stories with uninteresting stuff going on, or not going on." And interesting fanzines in the '70s—"well, that didn't happen. There were some really tedious, boring, humorless people telling unfunny rants in probably not very good prose anyway."

Coming here and being able to bitch about things, just to talk about important issues—and they *are* important issues—has been a really refreshing change.

—Avedon Carol, GoH speech

We started computerizing WisCon records in the summer of 1987 using a Mac II. We didn't use the computer at the con itself, only for advance and follow-up work, using WriteNow for word processing and Excel for spreadsheets. Prior to that, the concom did everything by hand, starting with WisCon 4, after we had discovered that the University Extension hadn't been keeping attendance records for WisCon itself—just adding our attendees to the master mailing list we kept for all of our program participants. The whole shebang was moved to a FileMaker Pro database for WisCon 17 and beyond.

—Richard S. Russell

I was serving as hotel liaison, and after WisCon 11, the Concourse hotel's convention coordinator told me that it would cost us double for the meeting space next year. I gulped and said, "OK, we'll come up with the money somehow." She sighed and said, "I really hate doing business this way. The fact of the matter is we won't rent the space to you for any amount of money. Our owner (a local developer) is trying to make this an upscale establishment to draw a lot of corporate business, and you don't fit the image he's trying to project." The developer and his highfalutin' plans came tumbling down as people like us proceeded to stay away in droves, his health failed, and eventually he sold out. I often wonder if he would have been willing to overlook our slovenly ways if we'd been selling out the hotel back then instead of having to share it with his "normal" customers. We practically own the place now, and the current hotel staff really, really like us.

—Richard S. Russell

Selected Panels

Debate: Is Men's Culture Dumber Than Women's?
 Fanorama, Parts I & II
 Men in SF (What Are The Stereotypes?)
 What if Hitler Had Won Our Civil War?
 Fanzine Publishing: What's New?
 How to Suppress Women in SF
 The Critical Difference: When is Fiction Theory?
 Hard Science: A Woman's Place?
 Cyberdykes, Cyberdrones and Cyberclones: Machine Images of Women in the Mass Media/Mass Market
 Cyberpunk
 Doctor Who and Women
 Midnight Panel: Vampires
 D/S Fiction: Women's Fantasies
 Women and Mass-Market Genres
 Contemporary SF Models of Sex and Gender
 Women Writers
 You Probably Should Be Reading
 Why Write Modern Fantasy?
 Cheating the Reader
 Dunsany as a Fantasist?
 Star Trek: The Novels
 Mervyn Peake's Fantasy
 Cruelty, Slavery, the Double Bind and Love in Women's SF
 Why Write SF? Or Art in the Gutter
 What's Happening to SF Criticism and Why
 Britfandom Made Easy
 Gay Men in Modern SF



WisCON 12

FEBRUARY 19–21, 1988 + HOLIDAY INN SOUTHEAST



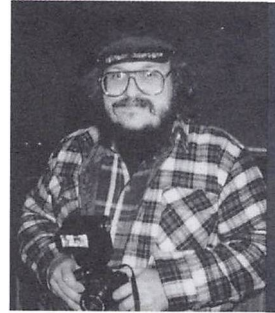
R. A. MacAvoy

I had heard it was a literary convention. In actuality, it was wild and wonderful. It's tied with Balticon for being my favorite. The high point of my WisCon experience was meeting fans I only knew from print.

Memorable weather: the fog was so thick we thought nobody would come.
—Tracy Benton

In 1979 or so Bertie took up the Irish harp, finding herself an expert harpist as a teacher, Martha Blackman, and a beautiful lap-sized harp, a Caswell Wren, she carried with her in a fleece-lined harp case. She came to Seattle in 1980 and entertained Seattle fandom with it, then, a year or two later went to Ireland and entertained the Irish, including Walt and Madelaine Willis, who personify for fandom the ancient Irish custom of saints acknowledged in their own lifetimes. Bertie's article about this trip, "The Harp Harpside" appeared in Patrick and Teresa Nielsen Hayden's *Izzard* #8 (March 1984).

—Jerry Kaufman, program book



George R. R. Martin

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

He couldn't forget me. And eventually the inevitable happened. We wrote a story together. It concentrates the mind wonderfully, having someone glare balefully every time you try to get up from the typewriter. But it's also very boring, watching someone else type. During my writing sessions, George read all my unpublished stories. It was a pretty concentrated dose of horror—the poor boy was unable to sleep that night, but lay awake brooding. And in the morning, he wrote, in one sustained burst, his very first horror story, "Remembering Melody." [He then] decided to write a novel about vampires. This turned out to be *Fevre Dream*, published to great acclaim in 1982.

—Lisa Tuttle, program book

In a medical emergency, pick up any hotel house phone and dial 666.

—program book



Stu Shiffman

In 1971, a figure comes to a science fiction club meeting at Queen College in Flushing, New York. After the slide show [of Noreascon One], the visitor is shown a badly duplicated publication on cheap orange paper. "PLACEBO" the logo on its cover says. "Can you use an artist?" their newest member asks in his best John Wayne voice. Later, he walks to class, his notebook a bit thinner, whistling tunelessly between his teeth, a strange knowing look in his eyes.

In 1979, he begins what will become the longest-running continuous hostship of New York's fabled Fanoclasts. In that same year, he will get his first Hugo nomination, beginning an unbroken string that by 1987 will set a record for most consecutive nominations in the fan art category without a win. In 1981, he does win TAFF, representing North American fandom at YorCon II in Leeds.

—Moshe Feder, program book

When you held WisCon at the Holiday Inn south of town, the location required a car and the topography was such that fog accumulated across the roadway. That was new to me: zero visibility at ground level.

—Hal Davis

I was sitting at the reg table bemoaning the fact that George R. R. Martin was somewhere in attendance and I hadn't met him, only to have Gale Burnick pipe up, "You want to meet George? Here he is." I proceeded to burble effusively in my best fanboy manner. Fortunately, George took the intention for the deed and was very gracious to a star-struck fan and has remained so ever since.

—Richard S. Russell

Program Highlight

OPENING CEREMONIES

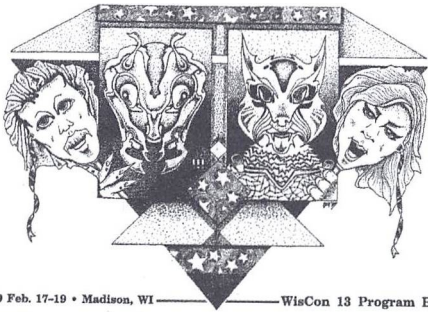
A fast, satirical look at the near future from a faanish perspective. Included in this Friday night revel will be "The Faanish Evening News," *The Three Stooges: The Role-Playing Game*, "Vampire Rights," a review of *Star Trek, The Third Generation*, and many more manic shorts.



Nevenah Smith

Selected Panels

Costuming for the Larger Fan
 Current Popularity of Mad Victorian Fantasies
 Sex and Drugs and Egoboo (and the *Real Reasons Fans Publish*)
 Fantasy and the Feminine
 Future Histories: How and Why?
 Lesbian Vampire
 Spaceship Captains: Homosexuality in Written SF/F
 I Still Want to Go [post-Challenger discussion]
 James Tiptree, Jr.: A Retrospective
 Lovecraft as a Modernist
 Bork's Wet Dream: *A Handmaid's Tale*
 Minnesotan Writers of Fantasy and SF
 Novels of the Pleistocene
 Science Fiction's Use of Artificial Intelligence
 Sexuality in Fantasy
 Tanith Lee: Sensualism in SF and Fantasy
 Terror Couple Kills Colonel: Dada, Surrealism, and SF
 Trashing Books by Women Authors
 Piers Anthony: Master or Menace?
 We're OK: Positive Views of Women in SF and Fantasy
 Godzilla vs. the Ninja Death Squad
 WisCon Wrap-Up: What's Yer Beef?
 Women Writers You've Probably Never Heard of #10
 Writing About Women: How to Get it Right
 Sex Change and the Shapechangers



— 1989 Feb. 17-19 • Madison, WI — WisCon 13 Program Book —
 Paul Seth Hoffman

WisCon 13

FEBRUARY 17-19, 1989
 HOLIDAY INN SOUTHEAST



Photo: Andrew Porter, 1985

Gardner Dozois

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

- A. He and Susan Casper are practically newly-weds, having been married only 15 months.
- B. Since he became the editor at *Asimov's*, the awards ballots have been dominated by work from the magazine in all categories.
- C. His critical writing on James Tiptree, Jr. still stands as the definitive work on this extraordinary writer's career.
- D. He did not invent, nor claim to have invented, the term "cyberpunk."

Answer: All of the above.

A, B, and C are, respectively, self-explanatory, obvious, and a booklet, *The Fiction of James Tiptree, Jr.*

D is the pure and absolute truth, regardless of what you've heard; I first heard the word "cyberpunk" in 1977 in a context unrelated to the present connotations.

—Pat Cadigan, program book



Photo: Anne Fennel, 1989

Pat Cadigan

I had heard that WisCon was a great convention. And son of a gun, it was a GREAT convention. I like being around people with brains.

High points: I loved doing the interview with Gardner. And I loved being with the attendees. Gardner and I both freaked out when we saw the "Extra Heat" control in our rooms. We were afraid we might freeze to death in the Wisconsin winter.

If I were younger, I would seriously consider marrying WisCon and having its babies. Just kidding. I'm really proud to have been a GON, and if I could afford to fly there from London, I would come back every year. I don't think WisCon is capable of producing a bad, or even a mediocre weekend. I tell my friends: "Go. They'll understand you." Of course, that's the type of friends I have.

—Pat Cadigan

I cooked pancakes and I remember Pat fixing me in her steely gaze, instructing me how to do the dishes. She placed them in the sink, ran water on them and said "now let's go to the con."

—Spike Parsons,
 GON liaison
 for Pat Cadigan

When I die, I want my ghost to haunt WisCon forever!

—James P. Roberts

The first I heard about WisCon was a brochure for WisCon 13 that arrived in the mail. It sat on the desk in the dining room for weeks. It looked interesting. It looked scary. Finally my father agreed to go with me, so we signed up. The first day was so fantastic I went home and called all my friends saying, "You've got to come see this!" That was my first WisCon and my first convention. I was 13 years old. I haven't missed a WisCon since.

—Hope Kiefer

I was in Austin, and had just been accepted to grad school in Madison. The local fans grumbled that WisCon was supposed to be a good convention, but you had to be a [derogatory reference to female sexual orientation] to attend. Some time after I'd moved to Madison, and gotten settled, a friend asked if I'd bought my WisCon membership. I was puzzled, and told him I thought it was a separatist event. He asked where I got that nonsense. "Austin." I got my membership. Went to one day of WisCon 13 and had an amazing time.

—Bill Humphries

Until the late '80s, program books and the group's fanzine were produced on poster board with blue grids, rubber cement, press-on letters, technical pens, t-squares, exacto-blades, and rubylith. Various members of the publications committee typed text using Selectric typewriters, and a kindly printer allowed the group to take over the premises to staple and trim the publications. Collating sessions were known as "committing collatio."

—Jeanne Gamoll

Program Highlights

This year the masquerade moves to Friday night. The theme will be *The Hobbit*, in honor of the 50th anniversary of J. R. R. Tolkien's fantasy classic.

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

Selected Panels

Social Mores in Fandom
Why Don't Men Write K/S Fiction?

Thoughts on SF in the Third World

Heinlein: Spank That Fascist Groove-Thang

Takin' it to the Streets: Fantasy Moves From the Shire to Nicollet Mall

Worldcon Envy: How Important Is Size in Con Running?

From Depression to Recession: What the '30s Thought the '80s Would Be

Gay/Lesbian/Bisexual Fandom: Threat or Menace?

Images of the Great War in Fantasy Literature

Coffee Mills and Chocolate Grinders: Dada, Surrealism, and SF

World of Psychotronic Films

Celtic Fantasy

Guide to *Roger Rabbit*: Female in Animation

The Annotated Hobbit

Fantasy and SF in the Comics of Carl Barks

Alice Sheldon, aka James Tiptree, Jr.

Midnight Vampire Panel

Revenge on the Pencil-Necked Geek: Women and Role-Playing Games

SF and the Future of Psychotherapy.

Censorship Today: Life in the Reagan Years



C. H. Burnett



March 9-11
Madison, WI
WisCon 14 Program Book
David Woodson

WisCON 14

MARCH 9-11, 1990 + HOLIDAY INN SOUTHEAST

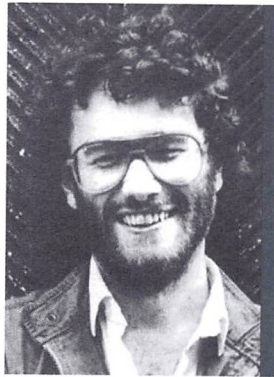


Photo: Andrew McEneaney



Photo: Will Stannely, 1989

You might wonder where Banks is this weekend. In March 2003, to protest Great Britain's part in the war in Iraq, he cut up his passport and mailed it to Tony Blair.

—Spike Parsons

Iain Banks

What I'd heard about WisCon: Either it was full of mad dyke hyper-feminist misogynists in dungarees or else really cool chicks dressed like cheerleaders. Of course, this all proved to be complete nonsense and it was just a great con full of smart, witty people, many of whom, certainly, possessed the additional merit of being of the female persuasion. It's one of the best and most fun cons I've ever been to.

Weather: I live in Scotland. If it's not actually raining deep-frozen amphibians or flaming locusts, we tend not to notice weather elsewhere and so generally remember it as being "nice."

High point: Singing Warren Zevon songs with John Jarrold and various other accomplices in the back of Spike's car after a particularly fine Mexican meal. Or possibly playing pool by the pool. That was cool.

What makes me want to return: The great margaritas.

—Iain Banks

Emma Bull

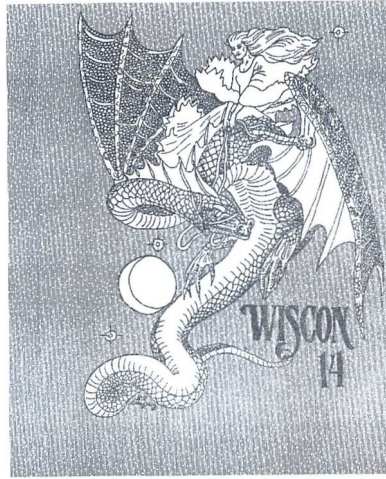
What I remember is that everyone around me was brilliant. When I was on panels, audience members asked me questions that made me re-examine what I thought and why I thought it. Over breakfast, or beer, or chocolate in the con suite, people talked about things that mattered to them, and made them matter to me. Even the jokes were uncommonly smart. The brilliance was emotional as well as intellectual. WisCon focuses on inclusion, on hearing voices and seeing faces that the wider world often misses. The concom, the attendees, and the guests embraced that spirit to make a kinder, gentler convention, one that was about the reach-out, not the shut-out. This is a good convention, full of good people. I'm proud to be part of its history.

—Emma Bull

EXPLAINING WISCON TO FRIENDS:

I tell them WisCon is a feminist SF/F convention that is so comfortable that you can talk to a favorite author without feeling like you are imposing on them.

—Heidi Oliverson



Erica Hagberg

When Iain Banks flew over from Scotland, I drove down and picked him up at O'Hare. We stopped by the SF bookshop, The Stars Our Destination, where Iain walked to the Bs and happily began taking down his books and signing them. A clerk (or perhaps it was Alice, the owner) came out from behind the counter, a look of alarm on her face. I introduced Banksie, and he carried on signing. She returned the favor by telling us about a nearby pub we ought to try, which had a name like "Duke of Edinburgh." The bar had a wide selection of single malt whiskies, and I received a lesson on Laphroaig of various ages. Eventually I had the unhappy task of prying Banks' hands from the glass. When we stepped outside, it was already dark and spitting icy rain. We picked up dinner at Popeyes (pronounced by us, Pope-Yes!). We found the onramp for the Great Wee Road that is I-90 and worked our way to Madison. In spite of the rainy weather, it was a very merry journey.

—Spike Parsons

"It's a feminist science fiction convention."

"Like with Klingons?"

"No, mostly the Klingons are in Iowa."

—Betsy Lundsten

WisCon has faced a number of questions about the inaccessibility of the Holiday Inn Southeast to fans without cars. WisCon will operate a shuttle van to meet fans the end of the Glendale (Q) city bus line.

Remember WisCon when you move or change your name, and send us a change of address form. Your 15¢ on a postcard saves us 25¢ to receive your returned mail and 25¢ to mail it back to you.

Selected Panels

Beyond 1990

Sex, Violence and Feminism—Are They Compatible?

Art, Artists, and Creativity

Joseph Campbell Was OK...As Far As He Went!

Green Earth, Clean Moon

Detours and Forks on the Road to Space

Niven & Pournelle: Master or Menace?

Comics Editors Change Their Universes

Are Women Gamemasters in Another World?

Precepts for Prehistoric Parenting

Blade Runner Revisited and Alien vs. Aliens

Women Writers You've Probably Never Heard of Retrospective

Baseball in SF and Fantasy

Reading Affects the Reader

Round-Table Discussion for Bisexual Fans

Inventing Fantasy Worlds

Fantasy and the Adventure Novel

If James T. Kirk is John F. Kennedy, then is Jean-Luc Picard Ronald Reagan?

Population, Environmental Catastrophe, and Space Exploration

Collecting SF

Does Utilitarianism Lead to Dystopia?

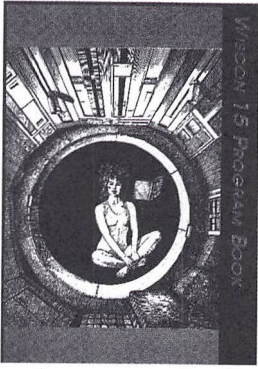
SF, Fantasy and Paganism

Altered States of Consciousness in SF

SF and Rock 'n Roll Blake's 7

"Alles Was Ein Künstler Spuckt Ist Kunst"

Forgotten Fantasy



David Lee Anderson

WisCon 15

MARCH 1-3, 1991 ♦ HOLIDAY INN SOUTHEAST



Photo: Pat Murphy



Photo: Jerry Boar

Pat Murphy

I was talking with Richard Kadrey, a born troublemaker. We were talking about women in science fiction and Richard, just to make people off? You ought to give out a women's science fiction award." We envisioned a plexi-glass cube with all this "women's stuff" floating in it: little plastic babies and cooking pots and ironing boards and sewing machines. Okay, it was just a joke, nothing more. But a few weeks later, I had dinner with Karen Fowler and I mentioned this joke. She looked thoughtful and said, "You know, there is no science fiction award named after a woman."

And then Karen said, "What about James Tiptree, Jr.?" And it seemed like such a perfect idea. James Tiptree, Jr., who helped break down the imaginary barrier between "women's writing" and "men's writing." And so I would like to announce the creation of the James Tiptree, Jr. Memorial Award, to be presented annually to a fictional work that explores and expands the roles of women and men.

—Pat Murphy, GON speech

Pamela Sargent

Lots of high points, but the most memorable has to be Pat Murphy's GON speech, which she gave right after mine, in which she announced the Tiptree Award. Some people asked me afterwards if Pat and I had planned it that way, given that my speech seemed to dovetail with hers, but the truth was that I wanted to speak first simply to get it over with because public speaking scares me. It worked out perfectly.

[From GON speech:] I recently came upon this statement: "A new 'soft' SF emerged, largely written by women. Their concern for human values was admirable, but they eroded science fiction's one great strength: its implicit claim that events described could actually come true." I suppose we can consider this an ambiguous advance. Now we are influential enough to be responsible for the decline of the field.

—Pamela Sargent

*Special Guests:
Joan Vinge and
Jim Frenkel*

*I deeply appreciate the
wonderfully grounded
people who organize
and run WisCon,
and all the volunteers
who help. I doff my
hat to all of them and
thank them heartily.
And I volunteer.*

—Terry A. Garey

“And so I would like to announce the creation of the James Tiptree, Jr. Memorial Award...”

—Pat Murphy

Pat says now that she was mostly joking, that she and Karen hoped that maybe a prize could be awarded as a sort of symbolic action, but that neither of them expected it to turn into a juggernaut of an institution. But remember: Pat was standing in front of a critical mass of people, all of whom cared deeply about the kind of SF that speaks to feminist values, who questioned the validity of gender roles imposed by society, who were feeling frustrated by politics of the day and the conservative attacks on abortion rights and women. Frankly, we were all in a mood to Do Something. So it shouldn't have been a complete surprise that after Pat made her historic announcement, the crowd rose and cheered and clapped and laughed for a long, long time. And we started to Do Things.

—Jeanne Gomoll, W24 GoH speech

When Pat came up to the podium to give her speech, you could tell she was really excited. She gave a very funny and moving speech about perception—specifically the persistent perception that women don't write SF, in the face of tremendous evidence to the contrary. And at the end of her speech, she announced the inception of the Tiptree Award. We all went nuts, cheering and clapping. I remember feeling very proud that I was there to witness that moment. The energy lasted throughout the banquet, and the rest of the weekend, and some might say it's always there now, at every WisCon, Tiptree Award Ceremony, bake sale, and auction. It's the energy and excitement that comes from empowerment. It's great stuff!

—Anne Harris

There are two simple rules, which we borrowed from Armadillocon 12: 1) Wear your badge at all times when attending the convention. 2) Don't be an idiot.

[This ran months before the Clarence Thomas nomination:] 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.

This 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 a month shows up, WisCon 16 is in trouble.

—Georgie Schnobrich

Selected Panels

- What Have Women Editors Done to Science Fiction?
- “I Haven't Spent 20 Years Getting Science Fiction Where I Want It Just to Let You Screw It Up...”
- Women, Morality, and Horror
- Social SF and the '90s: An Agenda
- SF, Censorship, and the NEA
- F&SF and the Addictive Personality
- The Rights of Robots
- Masculism
- Women Writing About The Aliens—Men
- Attack of the Killer Home Video
- Star Trek: The Next Panelization
- Fantasy in Non-Western Settings
- War vs. Conflict in SF
- The State of Feminism in SF
- Magical Realism
- Women of Wonder
- Childhood and Fantasy
- Matriarchy vs. Patriarchy in World-Building
- Comics Discover SF
- Imperial Dreams
- Now That We Can't Depend on the Bomb, What Do We Do?
- Steampunk: Is There No Cure?
- Are Women Writers Kleenex?
- What Happened to the “S” In SF?
- Humor in SF/F
- Lois McMaster Bujold: Space Opera for Feminists

Most memorable experience: I can't possibly pick one. I normally have about 5 per con. But: Pat Murphy's speech that led to the founding (and funding) of the Tiptree Award. Till then I never really believed that ordinary people could really make such a thing happen.



Trina Robbins

WisCon 16

MARCH 6–7, 1992 + HOLIDAY INN SOUTHEAST

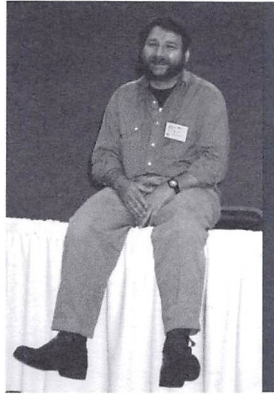


photo: Spike Parsons



photo: Spike Parsons

“We are especially proud to host the James Tiptree Jr. Award Presentation at the banquet this year.”

Howard Waldrop

I had heard it was a literary convention run by feminists. I kept looking for them the whole time I was there; all I kept meeting were nice intelligent women having a good time. The high point was either the opening skit I was in where someone gave me all the good lines, or the pantomime horse and the Morris dancers the next year. (I think the pantomime horse made it into “The Horse of a Different Color (That You Rode In On).”) There was a Dada panel where I wore shoes on my head and gloves on my feet. There was a LotR panel where we tried to convince an audience that Sauron was the Kaiser, not Hitler. As far as I remember, Jeanne Gomoll did not wrap any cats either year I went. I insisted Gwyneth Jones go bowling at the Dead Dog party, too. (It’s like making an American try to play cricket, ain’t it?)

—Howard Waldrop

Trina Robbins

I love WisCon! I knew it was a feminist SF convention, but I had no idea what to expect! Was it different? Are you kidding??? First of all, it’s mostly women, wimmen, wymin! Second, what was an immense relief for this comic con-goer was the wonderful absence of little boys in Spiderman costumes and plastic-breasted “booth babes,” not to mention nothing at all for sale featuring improbable women whose breasts were bigger than their heads and who fought the bad guys in thigh-high spike-heeled boots.

The high point that year was rooming with Katherine MacLean! It was an experience I will never forget! I’m an insomniac, plus I was suffering from bad allergies, so it was hard for me to get to sleep, and Katherine would wake me up at the crack of dawn, heartily shouting, “I like you, Trina, let’s go swimming!” What an amazing woman!

—Trina Robbins

Innovation
First Tiptree Bake Sale

Was it different? Are you kidding???

—Trina Robbins

THE FIRST TIPTREE BAKE SALE

I've been doing the bake sale at WisCon since the first one. We've been using the same room across from consuite since nearly the beginning. The most memorable thing anyone made was a kitty litter cake. Basically, spice cake crumbled into a (new, clean) cat litter pan, and served with a scoop. Tootsie rolls are added for, um, realism. While it was delicious, people were grossed out, and sales were a little low that year.

The best part of working on the bake sale is that I'm in that one room all day long, selling cookies without a break, yet at some point during the day, pretty much every person at the convention comes into the bake sale room and I get to visit with them! I enjoy being a small part of a bigger thing that does good work for the SF community.

—Julie Humphries

I love finding a recipe for chocolate that more and more people can eat, appreciate, and buy at the bake sale.

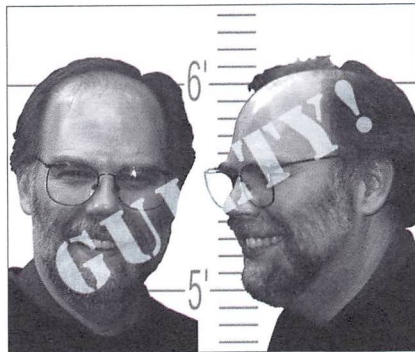
—Heidi Oliverson

Favorite memory: I saw Howard Waldrop walk out of the hotel, past the parking lot into a little area of some small trees, a few shrubs and dead grass: a tiny patch of marshland at the end of winter. He pulled a spiral-bound notebook out of ragged canvas book bag and, standing out there, started writing. That is, for me, the portrait of Waldrop—person and process.

—Richard Chwedyk

I'M NOT A FAN: A FAN TRIAL

Scott Custis and George Perkins were charged with being practicing fans. Both pleaded not guilty. Defense attorney: Lorelei Manney (Shannon). Prosecuting attorney: Jeanne Gomoll. Judge: Gregory Rihn. Verdict: Guilty! Guilty! Guilty!



William S. H. Kludy

Both WisCon and the Holiday Inn SE welcome our four-legged pets. However, this year there is a change: Pet Badges. You pay \$1 and your pet of choice gets a shiny new badge just like yours. He or she is now an official member of WisCon. This means you agree to make your pet follow the rules of behavior that are set up by the hotel and WisCon.

Selected Panels

What's New in Alternate History and Time Travel?

Whatever Happened to the New Wave?

The Roots of Modern Fantasy

Lesbian, Gay, and Bisexual Issues in SF and Fandom

The Lack Thereof: Minorities in SF

Dynamite! Using Highly-Charged Personal Material in Writing

Straight Authors, Gay Heroes

Censorship: Where to Draw the Line

Click "OK" to Upload: Computer/Brain Interfaces in Past and Current SF Treatments

I'm Not a Fan: A Fan Trial

Evaluating the SF or Fantasy Story for Oral or Dramatic Presentation

Regional Fandoms: The Grass is Always Greener

Sexual Freedom: Anarchy or Paradise?

Sexist Fiction vs. Sexist Settings

Bisexual and Lesbian Characters in Fantasy and SF

Female Characters of *Star Trek*: You've Come a Long Way, Baby?

Geek Love: Images of Disabilities in SF and Other Literature

Fandom: A World Apart?

Women and Romance Novels—Bodice Ripping Through Time and Space

Hidden Women Writers of Early SF

Why the Tiptree Award Isn't Named the Sheldon



Wiscon 17 March 5-7, 1993
Georgie Schnabrach

WisCon 17

MARCH 5-7, 1993 + MADISON CONCOURSE HOTEL



Photo: James W. Frenkel, 1997

Kristine Kathryn Rusch

I've been to hundreds of conventions, and not a one is like WisCon. I was shocked to learn that the "Fat, Feminism, and Fandom" panel wasn't required at all cons. I was even more shocked to discover male chauvinists at other cons.

I've been to at least six, maybe more WisCons. The high point of my early years was eavesdropping on Chelsea Quinn Yarbro and Fred Pohl discussing their publishing contracts. Real writers! I wouldn't have gone to Clarion without WisCon. I wouldn't have submitted to SF mags without WisCon. I wouldn't have written half the stuff I wrote without knowing that the SF markets existed. What a great con. The people. The town. The great literacy of the con. The panels. The Dr. Who scarves (wait! those are gone now). Though the fact that WisCon is now in May blows my mind. Will there be snow? It can't be WisCon without snow.

—Kristin Kathryn Rusch



Photo: Corral Collins

Lois McMaster Bujold

I've attended several WisCons including the one I was GoH at, so I no longer know which memory goes with which WisCon. But two of the stand-out moments were certainly watching Jim Frenkel voice the Wicked Witch of the West for the opening ceremonies play, and meeting, for the first time, my now-good friend Aussie Sylvia Kelso in the back of the room watching a panel the subject of which I have entirely forgotten. But Sylvia was then working on her PhD, and it turned out my work was part of its subject matter (a new experience from my point of view), so we fell naturally into conversation and haven't stopped. This sort of thing happens at WisCons.

—Lois McMaster Bujold

Innovations

- Regular
- Childcare
- Dessert Banquet

Why, yes, we DO talk about Buffy.

—Tracy Benton

We started out in February, shooting for the weekend closest to Valentine's Day. We established a separate Blizzard Fund to set aside money for the inevitable day when we'd be snowed out and have to make good on all those cancelled hotel commitments. We probably would have stayed at Valentine's Day if it hadn't been for CapriCon, which came along after WisCon and squatted on our weekend. It wasn't that we were pulling a lot of attendees from the Chicago area, but we did have a lot of huxters and artists from there, and we couldn't compete with a con in their home town on the same weekend, so we started drifting to later weekends, always being careful to avoid MiniCon which swept clean that space for five weeks in either direction.

—Richard S. Russell

I remember nursing a baby when we took Lois McMaster Bujold to dinner. I was never sure whether those were approving or disapproving looks I was getting.

—Hope Kiefer



Highlight: Meeting Kristine Kathryn Rusch in 1993, as recounted in my book Famous Wisconsin Authors. A close second is meeting Ursula K. Le Guin. And, of course, there was for a long time the wonderful Midnight Vampire Party hosted by Pam Keesey. How I miss that!

—James P. Roberts

Why do I go to WisCon instead of Readercon? 1) WisCon is friendlier. 2) WisCon is feminist and I like hanging out in a place where that's a given. 3) I'd move to Madison in heartbeat if it weren't for winter. 4) People really prepare for panels—I've never seen that at any other con. 5) I have so many interesting conversations about ideas, about books, etc. WisCon is like going to a salon.

—Nancy Jane Moore

On the way from the Twin Cities to Madison, we wave to the orange moose statue, and the pink elephant statue. We sometimes stop at the "Holstein McDonald's" to show friends what it's like inside. We often stop at Culver's for frozen custard, mmmmm.

—Jeanne Mealy

Selected Panels

- The Ethics of Genetic Manipulation
- The Fun of Historical Fantasy
- What's Anne Rice Ever Done for Us?
- Strategy in Military Science Fiction
- Not Necessarily a Disability: the Handicapped in SF
- The Reader as Back Seat Driver: When Do You Have to Write Your Own Story?
- Feminism In YA Literature: But She Really Is a GIRL!
- Mistress or Menace: Marion Zimmer Bradley
- Taboos of Science Fiction
- Cannibalism on F&SF
- Fighting Prejudice in Fandom
- Evolution of Series Over Long Periods
- Taking Bake Sales Seriously: The Future Direction of the Tiptree Award
- Star Trash and Soap
- Trek: Dancing on Roddenberry's Grave
- Human-Alien Sex
- SWF Seeks Android For Passionate Affair
- Women Scientists You've Probably Never Heard of
- Body Modification: Not Just Show and Tell
- Gender Confusion in Star Trek: Historicizing Classic Star Trek
- Inner Limits of Outer Space: Why Engineers Alone Shouldn't Be Trusted with Space Exploration
- Surfin' the Internet
- The Secret Meaning of "Feminism"



WIS-CON-18



Program Book

Jim Darsey Nelson

WisCON 18

MARCH 4-6, 1994 + HOLIDAY INN SOUTHEAST



Karen Joy Fowler

I had a horrible cold, doped myself up on decongestants and perhaps overdosed because I remember the whole thing with a muted buzzing and odd lights and whistles no one else remembers. The first night I panicked and called Pat to tell her I couldn't possibly manage any of this. Partly it was because I'd overheard a furious fight in the dealer's room about how many years it would take to bring a species to consciousness. I used this same line later in The Jane Austen Book Club. At the time it unhinged me—not the argument itself so much as the fury behind it. Pat told me I would have a fabulous time, which turned out to be true. WisCon stalwarts took me out for Chinese and then bowling. I've always wanted a cable TV show in which writers from different genres bowl competitively against each other and there's a big trophy involved.

—Karen Joy Fowler



Melinda Snodgrass

A FIELD GUIDE TO THE GREATER SNODGRAE:
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.

Hollywood Heroine: Melinda has been a staff writer for *Star Trek: The Next Generation* and *Reasonable Doubts*. She's written TV pilots and co-written scripts for *A Princess of Mars* and the movie version of *Wild Cards*.

Swashbuckling Fictioneer: Includes the hard SF *Circuit* trilogy and *Queen's Gambit Declined*, a "hard fantasy" with the unlikely hero, William III of Orange. For *Wild Cards*, she created not only the *raison d'être*, the wild card virus, but also the series' most beloved character, Dr. Tachyon.

Editor: Much of the work she's done for *Wild Cards* has been largely uncredited, though her name has appeared on the cover. She's also edited *A Very Large Array*, an anthology of New Mexico SF writers.

—Walter Jon Williams, program book

I live in eternal hope that the women in chainmail will appear.

—Jim Frenkel



James Frenkel

Before I attended my first WisCon I'd heard that guys attended at their own risk and there were physical fights, not to mention loud arguing, at most if not all of the panels (except for the "women in chainmail" panel that Jeanne Gomoll was supposedly moderating. I've never actually found that panel.) Now I've been to, I think, 14 WisCons. I live in eternal hope that the women in chainmail will appear. My least favorite weather moment was walking in costume through the ice, snow, and wind. I was dressed as Sheik Yerbuti and wore a sheet, socks, boots, and underwear. It wasn't so hot.

We moved to Madison because of the people we met at WisCon from this area, who have become good friends. There are always moments at every WisCon when I suddenly realize something I've never realized before. It's those moments of sudden knowledge that make WisCon truly unique.

—Jim Frenkel

Every early WisCon had a program item on hotel fires. Says Richard S. Russell: *I was one of the fire captains for my state office building, and we got to see a video called Get Out Alive! It features lots of on-the-scene footage from the big MGM Grand Hotel fire in Las Vegas and several others of lesser magnitude. Scared the bejesus out of me. The take-home point is that you vastly increase your chances of survival if you know what to expect and how to react to it. The main time I spend in hotels is at conventions, particularly SF cons, and I figured this was something that my fellow fans could benefit from, so I got my own copy of the tape and showed it at a bunch of the early WisCons. Haven't trotted it out for a decade now, though.*

It's nicer than I had imagined, not having to explain or defend Feminism 101—so nice to fit in rather than being an exception. Afterwards, I miss it and feel a little unsettled. It's overwhelming to be around so many other women that I'd like to know better. And it's impossible to know them all as well as I'd like. But at least I get to know they exist, as real people, and they are also aware of me, which is sustaining at times when I'm trying to hold up the entire Earth alone in some maddening argument about Women.

—Liz Henry



Jim Darsey Nelson

Selected Panels

If John Norman Were Joanna
 Science Fiction and Fantasy Womansong
 So You Wanna Join a Writers' Group?
 Heroine Addiction
 The Print Side of The Force
 Androgyny & Gender
 Tiptree After Her Unmasking
 Storytelling Around the Virtual Fire
 Creating Legal Systems in SF
 Environmental SF
 Never Start Your Own Convention
 Kids Books Adults Shouldn't Miss
 SF and the Regency Romance
 Women and Minorities in SF Television
 From Beyond the Grave
 What Is Gender Bending, Anyway?
 Is Sarah Canary An X-T? Women, Sanity, and SF
 Feminism and Other Isms
 Reading Tolkien for the First Time
 Apocalypse Not
 X-Men Meet Barney
 Destination Mars
 SF Says "Farewell" To Fantasy
 Asian Characters in SF
 The Landscape of Fantasy
 SF and the Virtual Library
 Was Vonnegut Writing SF All Along?
 Is the Pagan Community a Fantasy?
 Attack of the 50-Foot Panel
 Daughter of Darkness



Don Helley & Joe Adams

WisCon 19

MAY 26–29, 1995 + MADISON CONCOURSE HOTEL

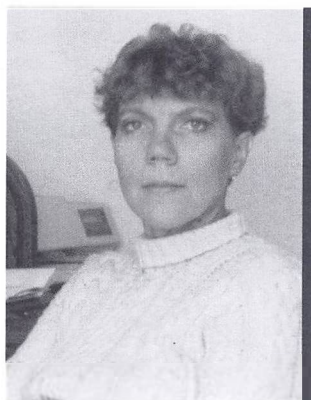


Photo: Stephen Jacobson

Barbara Hambly

One day when I had absolutely nothing better to do, I happened to open one of Barbara's books. I don't recall which one, they're all pretty much the same (you know, superior in story, characterization, prose style, and general storytelling invention). I could barely contain my excitement. I was actually enjoying the book—I was reading fantasy for pleasure! Of course, I didn't dare tell anyone or my publisher would've made me [a SF writer] stand before the rest of the writers, and he would've stripped me of all my hard-won insignia. I even had to wear a disguise when I went into local bookstores to buy another Barbara Hambly book, and another, and another. They're as addictive as salted cashews. It would be so much easier if she'd turned into some egotistical, pompous, rude, arrogant kind of writer. The fact is, she's also a delightful person to meet live and in person.

—George Alec Effinger, program book



Sharon McCrumb

"You're not the first person to enrage science fiction fandom," people told me when *Bimbos of the Death Sun* came out. Every time I talked to anybody who knew fan history, that name came up; F. T. Laney, a Lovecraft enthusiast who went from reading the genre to publishing a fanzine to a total immersion in fandom that broke up his marriage, and finally to a disillusionment so bitter that he wrote a scathing account of his experiences in a mimeographed tome called *Ah, Sweet Idiocy!* In it, Laney skewers everyone he had known in fandom for their personality traits, their hygiene, and every other defect he saw in them. [*Zombies of the Gene Pool*] is intended to be a compassionate look at those for whom fandom is a way of life. As one of the characters says, "It was the right reunion. Bickering, posturing, arrogance, and the occasional lapses of genuine affection."

—Sharyn McCrumb, program book

Innovations

WisCon Website

It hung off of Bill Humphries' shared storage space at one of Madison's first ISPs.

FEM-SF Is Born

After WisCon, Bill Humphries and Harlan Root got a Majordomo list-server set up on the University of Wisconsin's servers. In the old-school tradition of bitnet, they named it fem-sf. Within a year, it had people from all over the world. When it got too big for Majordomo, the list moved to a commercial hosting firm, and Bill retired as administrator, replaced by Jane Hawkins and Jeanne Gomoll.

Tiptree Auction

Retirement

Last WisCon Masquerade



Photo: Kelly Eklund

Nicola Griffith

I think I might have come across the name WisCon in Locus, but essentially I knew nothing. I'd never been a GON before. I had no idea what to expect, but I didn't care. I was stoked. I walked into the hotel and was immediately—I mean before I'd even checked in—buttonholed by an academic wanting to talk about my use of Asian names in Ammonite. I was floored. Astonished because (a) I'd no idea anyone had ever read any of my work that closely and (b) I'd never really thought about it before.

I loved drinking and chatting with people who understood what the fuck I was talking about. I love the freedom of it: to drink and talk—about the personal, the intellectual, the artistic, often all in the same conversation. And the basic... I'm not sure how to phrase this...humaneness of most people and most events. It's thoughtful and grownup and energising.

—Nicola Griffith

WISCON MOVES TO MAY

I remember the decision to move to May being based on 3 reasons: 1) we wanted to move out of the cold months, 2) the Concourse offered us competitive rates (through our W29 hotel liaison, Ellen Franklin) compared to the ones Holiday Inn had given us in the late winter/early spring, and 3) the move was made as part of a two-year WisCon 20 plan. We knew that our returning GONs and Ursula K. Le Guin would attract a very large audience, which would make us competitive with the larger summer cons.

—Jeanne Gomoll

A source of trepidation about Memorial Day weekend was that we'd lose our UW audience, since classes would be over by then. But the pluses outweighed the minuses, and here we are.

—Richard S. Russell

Finding places for the coats, boots and mittens was a chore. I definitely prefer Memorial Day weekend. Besides, that way WisCon falls on my birthday.

—Grace O'Malley



Catnip Mouse, 2150 AD:
the thrill is gone

Selected Panels

The Backlash as a Political, Fannish, and Literary Phenomena

When the Party Line Divides: Differences within the Feminist Camp

The Place of Men in the Feminist SF Community

Feminist and Lesbian SF: What Is It? What Isn't It?

The 1994 Tiptree Short List, and the Process by which It Was Created

Gender-Bending vs. Feminism: The Cause of Charnas's *The Furies*

Difference Theory and Separatism in SF: Strategy or Metaphor?

Alternate Uses of Alternate History

Return of "The Sense of Adventure":

Aesthetic Backlash or Necessary Change?

Do an Author's Personal Beliefs Matter? Is the Author Really "The Author"?

Fantasy and Political Awareness

Researching SF—Resources, Methods, Perspectives

Men Writing Women, Straights Writing Gays

American Sources of Fantasy Material

Fantasy and Myth: Compare and Contrast

Do Characters Work Differently in Fantasy Than in SF?

Terraforming Mars: Is This A Morally Responsible Choice?

Pregnancy in Men: Good or Bad for Women?

SF as a Spiritual Resource

Parenting and the SF Life: Writing, Fanning, Living

I learned a lot of web programming because of WisCon.

—Bill Humphries

FIRST TIPTREE AUCTION AT WISCON

(Though not the first-ever auction; that had been held at Readercon the year before.)

Q: How did you volunteer to do the first Tiptree Auction?

Ellen Klages: I never did. It just happened.

Q: Whom do you channel when you do the auctions?

E: Nobody. I open my mouth and stuff leaps out. Don't have a clue where it comes from.

Q: Why do you keep doing them year after year?

E: Because they let me.

I came to a few WisCons in the mid '90s, then moved to California and couldn't make it for years. In 2004, I came back and wondered why I hadn't moved galaxies to come back earlier — distance, baby, or no baby! These days I know more people there, and have known them longer, but even the first time I came and didn't know anyone, I met kindred spirits instantly and felt at home.

—Liz Henry

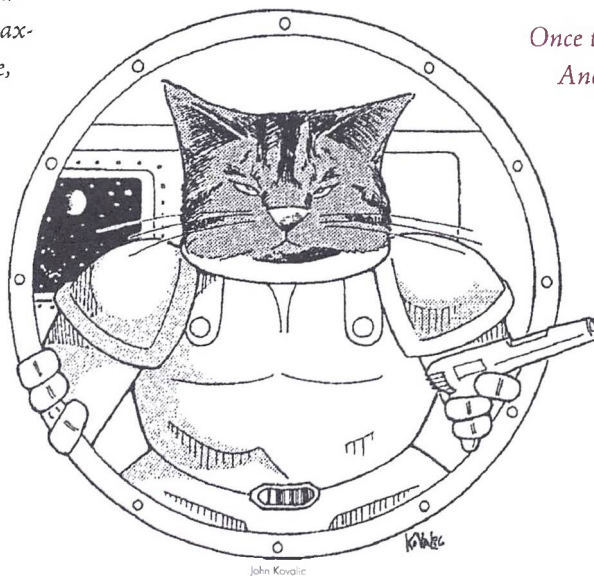
Sometime in the early '90s, I gave my friend Pat Murphy a ride to the airport. It was February, and she was going off to Wisconsin, of all places, to meet with science fiction fans. I didn't read the stuff. She seemed really excited by all this, and I couldn't figure out why.

If you'd told me that night that, a decade later, WisCon would be one of the highpoints of my life, an annual pilgrimage that I wouldn't miss for anything, I would have laughed. Ha-Ha. Yeah, right.

So much for predicting the future. WisCon is now a lodestone for my particular compass. It is where my tribe gathers. Where, for one miraculous weekend, most of the people I know and love in the world are just down the hall.

Then there's the Tiptree auction, which everyone else remembers a lot better than I do. And Space Babe and the Secret Feminist Cabal. This has been my greatest joy, my wildest dream. (You'll give me a microphone and a room full of people? Wheel!) There's a creative synergy that happens with the audience every May that energizes me for the rest of the year.

—Ellen Klages



Once the accelerator cable on my car broke. Another Minneapolis fan recognized the car and stopped and called for help on his cell phone. Yet another Minneapolis fan recognized the car and stopped to make sure we were OK. Our rescuers got us to WisCon, and dropped us off on the way back to pick up the car, which had been repaired.

—Terry A. Garey

WisCon 20

MAY 24–27, 1996 + MADISON CONCOURSE HOTEL



Georgie Schnobrich

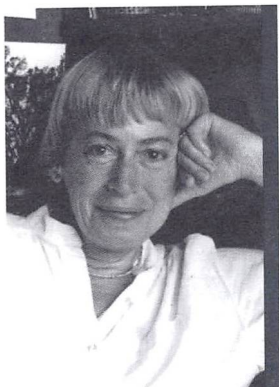


Photo: Utermoot Productions



Innovation

The first pocket program

The first *Mother of All Program Books* was the brainstorm of Meg Hamel, to split off the day-to-day convention schedule from GoH bios and general info. No other convention has been able to duplicate our pocket program because it's also dependant on a superb electronic database designed by Jane Hawkins.

Retirement

Last film program

In 1996, the concom decided to only show films for which we had paid license fees. Now the coordinator had to negotiate with film distributors as well as find volunteers to show the films. It became expensive and unwieldy, and the film track was discontinued.

Ursula K. Le Guin

People often tell me that Gethen is significantly different from other planets. WisCon is different in somewhat the same fashion. Men and women are not defined quite the same way there as they are on most planets, or conventions, and so they tend to behave quite differently.

Going home on the train (a two-night journey) I was so high from all the talk and chocolate that I started writing a book. I finished the first draft just as the train got to Oregon. It is called Tom Mouse. The hero is the mouse who was in the closet of my train sleeper compartment that ate my cookies. Dear Julie Downing illustrated it, and Roaring Brook Press published it in 2002.

—Ursula K. Le Guin

Judith Merril

After some years, I visited Judy in a small town in the woods and she was again surrounded by stacked magazines and books with slips of paper sticking out of them.

[I said,] “These read like literature! I mean like home magazines.”

“The word is ‘mainstream,’” Judy said.

I remembered my cultured, gentle relatives taking my [pulp] magazines away and burning them. “The critics won’t review it.”

“The readers will read it. These stories appeared in mainstream magazines, and they were popular with the readers. If we can’t join the mainstream we can pull in all their readers and we’ll be the mainstream. The mainstream will come to us.”

That was 1955.

—Katherine MacLean, program book

The first time I attended, I was so energised that I wrote a whole book on the train going home.

—Ursula K. Le Guin

Laura Quilter and I had nerved ourselves to go up to Ursula Le Guin. We complimented her Bajoran earring; charmingly, she confessed she'd stayed up way too late making the earring, I guess linking up the little silver chains, the night before leaving for WisCon! It made it very easy to talk to her, when I felt a bit diffident about pestering someone so famous. To picture her being so nerdy as to have a little bit of a crush on Major Kira, and to wish for a Bajoran earring which at the time you couldn't buy...well, that was cool!

—Liz Henry

At my first WisCon, at the first panel I ever moderated in my life, Ursula Le Guin grabbed my hand and cried, "Laurie J. Marks! I've always wanted to meet you! Your book Dancing Jack is in a place of honor in my book-case!" And I believed at the time that nobody had ever heard of me, or read anything I'd written.

—Laurie J. Marks

High point: I think meeting Ursula Le Guin at WisCon 20. We all want the writers we admire (or other "famous" types) to be the kind of people we want to hang out with and invite over to dinner—to be someone we can relate to and want to spend time with. Not all writers I have met or seen live up to this. I was so pleased when I met and spoke with Ursula. She was so gracious, down-to-earth (though in a SF kind of way), and genuinely interested in what I had to say to her.

—Rebecca Holden



I had just arrived and spotted Jeanne Gomoll across the lobby of the hotel. "Jeanne!" I cried and ran across to clasp her to my bazoom. After the jumping up and down squealing part I heard a voice behind me say "Er, would you mind doing that again?" A crew was filming the convention, showing feminists having a good time. So I backed off and ran across the lobby to fling myself at Jeanne again. It was like that all weekend.

—Terry A. Garey

The thing that is most obvious about WisCon is that sinking feeling you get on opening the Mother of All Pocket Programs to discover that once again there are far more interesting panels on offer than you can possibly go to. In some cases three or four of them at the same time. I've known other conventions that haven't managed as many interesting panels in five days as WisCon packs into a single afternoon.

—Cheryl Morgan

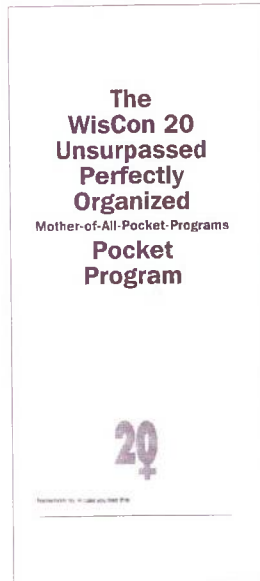
I was in a SF book discussion group with Jeanne Gomoll and other Madison WisConites and they introduced me to WisCon. I had never been to any kind of con before so everything was new. I was slightly astonished to find myself on panels with writers like Nicola Griffith and Suzy McKee Charnas. I wasn't used to rubbing elbows with so many published authors.

—Rebecca Holden

Sample Panels, Papers, & Presentations

Cyborg Fiction: Working Through Relationships Between Women and Technology
 How Do You Learn to Write While Having a Life?
 What Does It Mean for a Man to Identify as a Feminist?
 Separatism in Spec Fic and Feminist Difference Theory
 Crone Energy: Gathering Power Through Aging
 Joanna Russ: The Impact of Her Criticism & Fiction on Feminist Spec Fic
 Jacked Off: The Use and Misuse of Feminist Themes in Cyberpunk
 The Stories of Ursula K. Le Guin that Blew My Mind
 How (and Why?)
 Does Feminism End Up Feeling So Confining to So Many Women?
 Complications of Utopia and Dystopia in Feminist Spec Fic
 Alternative Family Structures
 Susan Wood: How Was She Important in Bringing Us Together at this WisCon?
 Redefining Slipstream: Exploring the Place Where SF Meets the Mainstream

The Image of the Crone in Myth, Fantasy, and Today's Culture
 Feminist Themes in the Works of Lois McMaster Bujold
 Feminist and Anti-Women Pressures Acting on Editors, Writers, and Publishers
 Does F Allow a Feminist Writer Latitude not Available in SF?
 Are Horror and Gothic Romance a Literature of Unhappiness?
 Being a Female and/or Feminist Fan
 The Spectrum of Respectability
 Why are Vampires Attractive to the Postmodern Sensibility?
 Is "Hard SF" a Code Word for Sexism?
 What Has Happened to the Critical Voice of the Reading/Fannish Community?
 Judith Merrill: Her Impact on Feminist Spec Fic
 A Small, Quality Feminist SF/F Press—Would It Work?
 Technofems: Exploring the Interface Between Gender, Technology, and Identity
 Starting Your Own Magazine: Kids, Don't Try this at Home
 Curse of the Brass Bra, or Why Can't We Get Honest Book Covers?



Doing the Dishes in Virtual Reality: Women's Relations to New Technology
 Ageism in Spec Fic
 The Awakening of the Divine Feminine
 Women's Utopias
 Writing from the Body
 Healing the Past, Curing the Future: Critical Fantasies for Women of Color Towards a New Subjectivity in the 21st Century
 The History of Superheroines
 Black and White and Read All Over: Difference and Chiaroscuro in Le Guin's *The Left Hand of Darkness*
 The Making of the Tiptree T-Shirts

The Role of Warrior Women in Today's Society
 Movie Discussion: Female Vampire Films—Sex in The Night
 Finding Feminism in Cyberpunk: Two Views
 The Development of Personal Identity in SF/F Worlds
 Language in Spec Fic: How Does The Genre Understand Language?
 Images of Wilderness and Civilization in Women's and Feminist Writing
 The Influence of Landscape on Culture, Plot, and Character
 Australian Spec Fic
 The Gender-Bending Works of Joan Slonzewski

WisCon serves as a reunion for a group of friends who've been attending since WisCon20, the "Fellowship of Losers" and we have "Loser" pins, t-shirts, and necklaces made by group members.

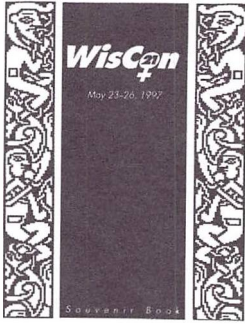
—Anna Martinson

I want to establish a small town with these people, and rub elbows with them until we've got no elbows left to rub. Every single Memorial Day, every single year, this is how I feel.

—Laurie J. Marks

Highlight: Ursula Le Guin's "Geriatrica" speech and Judith Merrill's ribald memoir.

—Gregory Rihn



Beih Plutchak & Jeanne Corral

WisCon 21

MAY 23–26, 1997 + MADISON CONCOURSE HOTEL



photo: Ryan Meicer, 1997



horse: Allie; photo: Kathy Koser, 2000

Innovation

First Writers' Workshop

Three months before my first WisCon, I emailed the concom and asked if they had a writers' workshop. Jeanne wrote back and said no, but if I wanted to organize one, they'd give me a room. I put together a mini-Clarion and prayed like hell for a couple other writers to join me. We ended up with 11! The workshop doubled in size every year until we had to have attendance limits.

—Amy Hanson

Melissa Scott

I began writing about queer women first out of the usual impulse: I wanted to read about people who were “like me,” and almost no one else was doing it. As I've gotten older, however, I've begun to realize that behind that superficially naive statement is something actually quite useful. Even in SF, there is a limited budget for novelty; if one is creating something new in one part of the novel, other parts must of necessity be drawn from that which is familiar. In most of my novels, the technological and social changes are the new things, and, as a result, I draw on the people and culture in which I live to make up the balance.

—Melissa Scott, program book

Lisa Barnett adds to Scott's words of wisdom:

“If you're having a 'discussion' about a project you're collaborating on, go out to dinner. You have to be polite in front of the waiter.”

—Lisa Barnett, program book

Susanna Sturgis

What do we do with the ideas we discuss here, the stories and novels and essays we conceive here, the resolutions we make here? One of my favorite essays, one I've been rereading for almost 15 years, speaks to this point. The author is Bernice Johnson Reagon, cultural historian, longtime activist, founder and leader of Sweet Honey in the Rock. It was originally a speech given at a women's music festival. WisCon takes place in a climate-controlled hotel with indoor plumbing, but it still has something in common with women's music festivals. “What really counts,” she said, “is not what you do this weekend, but take what this weekend has meant—try to digest it. And first thing, Monday, Tuesday morning at work, before 24 hours go around, apply it. And then do it everyday you get up and find yourself alive.”

—Susanna Sturgis, 60th speech

Highlight: Mary Doria Russell gleefully auctioned off pieces of her award cake for the Tiptree Award.

—Gregory Rihn

Star Trek brought me to WisCon. After many years out of fandom, I'd gotten involved in a Star Trek email list and fan club. Another fan mentioned she planned to attend WisCon21. SF and feminism! Wow! When? Where? How much?

A week, she said, the hotel was pretty much sold out and she wasn't sure that there would be memberships at the door. Undeterred, I asked if she would mind if I attended with her, if I could find a way to get there. Very slowly she said okay, and I was off across the Internet, gathering travel information, emailing the concom, trying to make this happen. In less than a week I found myself on the Van Galder bus from O'Hare, bound for Madison. WisCon turned out to be all I hoped for and more—a revelation, a safe space to be a fan and a feminist, to talk about the literature and the politics that mattered to me, a kind of spiritual home. I've been back for every WisCon since, and become an evangelist for the WisCon experience.

—Name Withheld

Thanks to Mary Doria Russell, the Tiptree Award cake I made for The Sparrow turned out to be the most expensive quarter sheet I ever produced. The canny woman auctioned it off slice by slice, and it made something like \$168 for the cause.

—Georgie Schnobrich

Highlight: The crowd serenading Mary Doria Russell with "The Vatican Rag." I don't know who started it—someone on stage presenting the Tiptree to her—but the entire audience of several hundred people joined in. It struck me as unusual that we shared this particular nerdiness of knowing the lyrics to Tom Lehrer songs! I loved how it happened spontaneously, like a nonsensical scene in a musical where the action stops and everyone bursts into song.

—Liz Henry

I coordinated the academic programming at WisCon for four years—WisCon 20, 21, 22, and 23. My experiences at WisCon had a huge effect on my academic writing. The people I met at and through WisCon (via the con and email list groups like FEM-SF) had more effect on my work than my colleagues at the University. Here I met the writers I was writing about and gained a deeper understanding of the work I was doing. Also, my discussions with other fans colored my take on my work. Finally, it is through these contacts that I have been able to publish some of my work.

—Rebecca Holden

From the Daughter of the Mother of All Pocket Programs

The New Tiptree Cookbook: Brainstorming a Table of Contents

On Our Way to Planet Geriatrica

Invisible Lesbians

Would a Woman Invent a Sleepless Child?

Crones, Sages, and Silly Old Women

Are 2 Genders Enough? Are 5 too Many?

Why Is this Guy Trying So Hard to Sell Me Vaginal Deodorant?

The Spectrum of Respectability

Ellen and Delia's Wedding and Other Nontraditional Vows

What Could be More Romantic than a Cannibalistic, Parasitic Corpse Masquerading as a Human Leech?

My Uplifting Ending is Your Depressing and Grim Denouement

If Money Were No Object, What Would the Perfect SF Zine Be Like?

Characters in the Margin: Melissa Scott's Literature of Identity

How Many Pounds Does an Archetype Weigh?

Lesbomania Slide Show

Rummaging in the Closet: Women Writers and their Gay Male Characters

Ophelia Triumphant: The Depiction of Adolescent Girls in Two Recent SF Novels

The High Costs of Cyborg Survival: Octavia Butler's Xenogenesis Trilogy



1973 © B. SOCK
Georgie Schnobrich

WisCon 22

MAY 22–25, 1998 + MADISON CONCOURSE HOTEL



photo: Charles N. Brown

Sheri Tepper

I had heard it was feminist. I had not been told it was outrageous. I have avoided conventions religiously...no, fanatically. Crowds get to me. I begin to feel squished, non-existent, vaporous. I did not feel that way at WisCon, which surprised the heck out of me. It was the people, of course. The whole thing had a kind of orangey aura of happy.

High point: Being on a panel, totally unaware in advance that the two people flanking me were both transsexual and transhuman (in the nicest possible way). I kept thinking of what my grandmother would say.

Travel adventures: I always try to achieve unconsciousness during travel anywhere. At some level, I am always convinced I have left my soul behind, and I'm not sure it hasn't become lost hunting for me and won't still be there when I get back.

—Sheri Tepper

I first presented on the academic track at WisCon after I had done my Masters and just ahead of registering for my Ph.D. on feminist SF. It was a fabulous experience—a hotel full of authors, fans and academics—some people were all three—who cared passionately about my subject, instead of saying: “Feminist SF? Really?? There’s such a thing???” I got to interview the GOH Sheri Tepper and lived in trepidation that she would attend my paper on her work. I was disappointed when she didn’t come, but my audience got my paper and gave me great feedback on how to take my work forward. I also had fascinating conversations in the consuite about fiction, politics, and sexuality, some profoundly consciousness-raising.

For me, presenting and seeing new academic work on feminist SF at WisCon is invaluable. Attendees embody such a wealth of knowledge about the genre, fandom, and feminism. It is both humbling and inspiring to realise that your great insights are not flights of genius, but just one expression of the shared knowledge of a community that is diverse and heterogeneous. I don’t want to mythologise WisCon as some pinnacle of feminist SF enlightenment (although sometimes that’s both fun and necessary!) but I do believe that the people who return to WisCon repeatedly do so because of the work that WisCon attendees do—and take pleasure in doing—to understand each other’s points of view.

—Joan Haran

From the Grand-daughter of the Mother of All Pocket Programs

- Storytelling for Adults: Goddesses and Strong Women
- Costuming for the Real World, or Your Leather Jacket Will Find You
- Female Vampires in Literature
- Do Gender-Bending Novels Need Capitalism-Crunching Foundations?
- Tepper's Question: Can/Should this Species be Saved?
- Writing from the Body
- Beside Myself: The Ethics and Politics of Cloning
- The Pervasiveness of Class in the "Classless" Society
- Women in Cyberspace
- The Bladderless Baby, the Money-Free World
- SF Tropes: Attractors or "Keep Out" Signs?
- Only a Mother: A Discussion of the Life and Works of Judith Merrill
- Revisiting Mary Wollstonecraft Shelley
- Maintaining Fringe Societies
- The Young Trollopes
- Why Do Americans Love a Lord, Not to Mention a Starship Captain?
- Gender Disguises in Film
- Through *The Gate* to Women's Country
- Who Wins Tiptree, What are They?: A Look at the Tiptree Winners
- The Glass Ceiling in Fantasy
- Writing the Other

I attended my first WisCon (19) as one of a group of 4, and we expanded to 7 at WisCon 20, 11 at WisCon 21, 16 at WisCon 22. At that point I calculated how long it would take us, at the rate of $n+1$ new people each year, until our extended group met the then-cap of 850 attendees: WisCon 58, in 2034.

—Heather Whipple

*I bravely introduced myself to my hero, Suzy McKee Charnas, whose *Holdfast Chronicle* books first linked the concepts "feminist" and "science fiction" for me, back in the '70s. She said cheerfully, "How about lunch?" And there I was, eating a bowl of won-ton soup with her, while the silly girl in my brain squealed hysterically, "I'm having lunch with Suzy McKee Charnas!"*

—Laurie J. Marks



Photo: Audrina Iena, 1997

Delia Sherman & Ellen Kushner

Ellen Kushner first took me to WisCon in 1993 or 1994. It was smaller when we first started going. I felt as if I'd met and talked to everyone at the con, and that was nice. Over the years, as it's gotten larger, I've lost that feeling. On the other hand, there are plenty of new people to meet and talk to and the paneling grows ever more sophisticated and interesting. On the other other hand, there's not as much singing as there was, and I can't possibly make it to every panel I want to go to.

High points: Having Alan Bostick kneel and tell me my writing wasn't facile after Ellen's and my GOTH speech parallel stories. Getting to dress everybody up at the Clothing Exchange for several years. Singing rounds and catches with Jennifer Stevenson in the sauna. Oh, it's all fun.

—Delia Sherman

Ellen Kushner is a person whose presence is absolutely necessary for WisCon to be itself. Ellen (aided and abetted by her wife, Delia Sherman) brings to the convention a sense of wacky academia. She's not wacky in the sense of out-of-control craziness; her wackiness is an amazing way of pulling in other worlds and other ideas we hadn't considered. Some people are brilliant idea machines: Ellen is a brilliant connection machine. She's got a groundedness that makes us realize that fairies have something to say about the real, the useful, the tough knots in our own lives. She's mind-expanding in a way that scratches windows into other universes rather than crowding them away. She's a true WisCon spirit. She's not the only one like this, but I think she's the archetype. It's the gathering-together of so many Ellens—so many window people—that makes WisCon so amazing.

—Amy Hanson



WisCon 23

MAY 28–31, 1999 + MADISON CONCOURSE HOTEL

Innovation

First Writers' Respite (Writers' workshop Fri. am followed by Fri. pm writer's activities. Also writing-related Living Rooms during the con.)

Donna Simone, Amy Hanson, and I, and a bunch of other strong-willed, fearless, extremely organized women put together the first Writers' Respite and the first Living Room discussions. People wanted to spend so much time thanking us that we could hardly get our work done. We picked up volunteers like a magnet picks up iron filings. A total stranger handed me \$100. "I can't volunteer," she explained, "But I want to do something to make sure this happens again next year."

—Laurie J. Marks

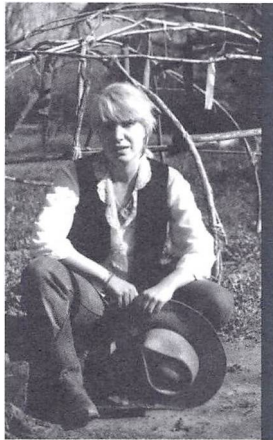


Photo: Elizabeth Roberts, lucky lizard Graphics

Terri Windling

How do I describe WisCon? It's a place to catch up with colleagues and friends; to network; to share information and skills; to discover new authors, books, and ideas; to indulge in long-winded arguments on politics, aesthetics, and Buffy plots; to stay up too late and dance too much; to talk until my voice grows hoarse; to be unapologetically passionate about fairy tales and children's books surrounded by people to whom I need never explain why these things have value. It's a place where we can honor and learn from our elders, and a place to encourage and mentor the younger people who are just getting started. It's a place to meet our literary heroes... and sometimes, touchingly, to find that we're hero to someone else. Without WisCon, we'd still be exploring issues of gender, race, class, and sexual orientation in SF/F/H. But it would be harder. It would be lonelier. Here, we do it together.

—Terri Windling



Photo: Dana Foster

Mary Doria Russell

I was a total con virgin when The Sparrow got the Tiptree Award in 1997. The prize was presented down in Florida at a very academic convention, and I was intensely nervous about the whole thing. Then I met Karen Fowler and Delia Sherman and the Ellens and Justine Larbalestier. (Was Pat Murphy there, too? Can't remember.) They took me out to a very classy restaurant where, stone cold sober, we annoyed everyone in the restaurant by singing Tom Lehrer songs. It was grand and a wonderful introduction to what WisCon would be like.

At WisCon, I always like working at the registration desk at the beginning of the convention. I'm very good at the alphabet, and like to show off. It's my idea of the world's best high school reunion: catching up with friends, getting to know acquaintances better, plus thoughtful presentations and the Tiptree auction. Food for the soul.

—Mary Doria Russell

Every year, I try to fly POSH. If the clouds cooperate,
I get a splendid view of Niagara Falls.

—Alison Anderson

I found WisCon while surfing the web for local conventions. I bought a membership and sent a story for the writers' workshop. I showed up Thursday afternoon and I can distinctly remember entering the lobby of the hotel. I looked at all of the women and men lounging and chatting. I watched a woman suddenly spy a friend and rush to give her a huge hug and smile. I didn't know anyone. I was eight months pregnant, but that didn't stop me from volunteering at the packet stuffing, and with volunteering, I was on my way to making friends.

—Melodie Bolt

For a period of time I was making knitted Willie Warmers for the SFWA Emergency Medical Fund auction. (Yes, they are exactly what you are thinking they are.) From this it was a small jump to the Knitted Uterus, which seemed like a natural for the Tiptree Auction. There is even a pattern, created by a Lamaze group. Knitted Uteruses (uteri?) are useful in natural childbirth classes, where with the help of a Cabbage Patch doll it is possible to demonstrate the complete birth process. The pattern includes the entire set of organs: uterus, Fallopian tubes, cervix, and vagina, all complete. When it is done, the knitting looks something like a perverted purse. I am told that Ellen Klages had a grand time auctioneering it, and friends of Pat Murphy purchased it for her for a wedding present. The uterus made about \$300, which is 30 times what a Willie Warmer has fetched at auction. Pat took it home with her to San Francisco, and it was exhibited at the Exploratorium museum for a show about human organs in art.

—Brenda W. Clough

In the spring of 1999, I was cooling my heels up in Thunder Bay, waiting for the INS to approve my US work visa. My Clarion pals were reuniting at WisCon, and it sounded fun, so I hopped in the car and drove the ten hours down. In Colorado, Victoria had just finished writing the last exams of her J.D., and was badgered into attending by her pal Carrie Vaughn, who promised her "a different kind of SF convention." They blitzed a thousand miles straight to Madison.

We arrived at about the same time. I saw her across the crowded Concourse lobby, and then at a Jonathan Lethem reading. Later that night, we allied to kill Ellen Datlow at a Mafia game. She asked me what my favorite books were. Three years later we were married in a dog park, with little INS cars as cake toppers.

—John Aergard and Victoria Garcia

From the Girl
Next Door to
the Mother of All
Pocket Programs

The Gentle Art of
Verbal Self Defense

Hard Core or Soft Focus?
How Sex is Treated in SF
and Romance

Coming-of-Age Rituals,
Why Don't We Have Any?

Welcoming People
of Color into the
SF Community

The Young Trollopes

People of Color
Focus Group

Did Native Tongue Get It
All Too Right?

Applying the 1998
Tiptree Winner to the Real
World, or How Fluid Is
Gender Anyway?

What If: A Film About
Judith Merrill

Lady Poetesses from Hell

Does It Matter Where the
Sparrow Falls?

Mixing Elves and
Electric Guitars

Right, You're Middle
Class. Now What Does
That Mean?

What Are You Doing
With that Rolling Pin?

How Terri Windling
Changed My Life and
the World

Patriarchal/Confucian
Ideology in Korean Tales
of Female Virtue

Myths of Aging in Lois
McMaster Bujold's
Vorkosigan Series

Utopian Perspectives
in the '90s Fiction of
Sheri S. Tepper

Colonization Narratives

Male Is a Gender,
White Is a Skin Color



Illustration: Bob
George Schnobrich

WisCON 24

MAY 24–29, 2000 + MADISON CONCOURSE HOTEL



Photo: Bob Custer

Charles de Lint

Since “fantasy” has become a word firmly associated with Imaginary World novels, and “magical realism” is a term some critics allow only for Latin American fiction, Charles has found the term “mythic fiction” to be a useful way to explain the body of work he is creating. As a folklorist, he brings his wealth of knowledge about the mythic traditions of many cultures into contemporary stories that usually concern the “outsiders” of modern society: punks, street people, runaway children, mystics, misfits, and eccentrics of all sorts. If there is an overall theme linking his work, it is one that runs (Trickster-fashion) contrary to the hip nihilism in vogue today: a celebration of the creative process—in particular, the creation of family, community, and a purposeful life in the face of such obstacles as poverty, homelessness, illness (of the body or soul), violence, fear, and despair.

—Terri Windling, program book



Photo: Scott Custer

Jeanne Gomoll

The thing that kept me involved with WisCon was a sense that we were building something important, something unique, something that—when I look back on my life—I expect will be just as important as a satisfying, productive career; just as fulfilling as a good relationship. I’m proud of the work we did that made it possible to ignite the Tiptree juggernaut. I’m proud to have been part of the creation of a convention like no other. Several GONs have told us that they were able to say things here that would have been impossible for them to have said in any other forum, and I’m proud to be part of the convention that made those speeches possible. It’s changed my life. And of course, Spike Parsons introduced me to the love of my life, Scott Custer, at a SF convention. Talk about SF changing your life.

—Jeanne Gomoll, GON speech

Innovation

First Living Rooms

Sparked when Laurie J. Marks said, “You know, I learned more about writing in Ellen and Delia’s living room than anywhere else.” The first set included, naturally, “Ellen and Delia’s Living Room.”

How does one go about canonizing Jeanne Gomoll?

—Hal Davis

BIRTH OF BROAD UNIVERSE

At the “World Domination 101” panel Women Writing the West and Sisters in Crime were discussed. Business cards flew.

We flew into Milwaukee from Boston, and there we discovered that the little puddle-jumper to Madison had been cancelled. So the airline put us in a white stretch limousine (us being Laurie J. Marks, Deb Mensinger, Ellen Kushner and me), and we rode to the con in style. The best part was when we pulled up in front of the Concourse just as (I think) Elise Matthesen and a bunch of other attendees were coming out. A grand entrance indeed.

—Delia Sherman

No history of WisCon would be complete without picking on Jeanne (who’s been doing publication design for these things since forever) for her tendency to (a) fail to mention “SF” somewhere on the fliers and (b) quote the then-current year (for example, citing 1988 for a WisCon that would actually be occurring in 1989). The good news is that she was diligent about having all of her stuff proofread, and somebody always caught it (with chuckles all around about “Jeanne and numbers”) before it went out that way.

—Richard S. Russell

I was fired from proofreading abruptly when it was discovered that I could spell a word in five different ways on the same page, all wrong.

—Jeanne Gomoll

Here’s why I love coming back (the real reason of course being the Tiptree Bake Sale):

In the time of the dinosaurs I came to WisCon and learned that those little lemurs running around our feet were not only great after-dinner snacks but were to be respected and encouraged to write and publish their own zines.

After the meteor hit (or it could have been something from the Tiptree auction, I blacked out for a bit afterward), I discovered the Dealers’ Room where competition was pooh-poohed and cooperation between book, jewelry, and mask-makers ruled.

As the monkeys grew up, I kept coming back because we got to throw parties for Carol Emshwiller, Angelica Gorodischer, Jennifer Stevenson, and others. Where else could we celebrate these authors, their books—and try those great Wisconsin beers that Mark Rich recommends?

Every year we come back because of the people, the talk, and the hope for the future WisCon embodies.

—Gavin Grant, Small Beer Press

From the Occasionally Surpassed Almost Perfectly Organized Working Imitation of the Mother of All Pocket Programs

SF for Queer Publishers and Queer Fiction for SF Publishers

The Doing Art Despite It All Living Room [LR]

When It Changed: Feminists Debate the History of Women in SF

The Interstitial Arts Movement

The Endicott Studio LR

An Open Letter to Jeanne Gomoll

Art and Feminist Fairy Tale Poetry: A Slide Show

Shamanism in Folklore, Fantasy, and the Creative Process

When Bad Things Happen to Good Witches

Writing When Everything Gets in the Way LR

You’re Shouting Across the Net but Nobody Is Listening

World Domination 101

Zita, Gloria, Fay, Elsa: Women of the Horror Film

Ellen and Delia’s LR

The Legacy of Janus/Aurora

Coyote/Trickster/Writer

Is There a Fannish Accent?

Women and Utopian/Dystopian Fiction of the ‘80s and ‘90s

Virginia Kidd, Judith Merrill and the NY Futurians

Cloth Technology

Sex/Gender/Sexuality in Feminist SF

Vampires and Disease



photos: Amy Hanson



Hussies, brazen or... well, no, just brazen. From left: Pat Murphy, Freddie Bear, Jeanne Gomoll, Ellen Klages, and Delia Sherman.



Screened by Erik
Daniel Plutchak & Beth Plutchak

WisCon 25

MAY 25–28, 2001 + MADISON CONCOURSE HOTEL



Photo: Glenn, 1981

Nancy Kress

At WisCon 2001, Ellen Klages conducted an auction for the Tiptree fund. Nothing unusual in that—Ellen is conducting an auction. She is superb at it. But I hadn't been told to bring a manuscript or other interesting article, and I didn't want to just sign a book. "Ellen, what can I donate?"

"A box of NoDoz."

"A box of NoDoz signed by Leisha Camden! It'll be perfect." Leisha Camden is my character from *Beggars in Spain*. She has been genetically engineered to never need sleep.

Looking at Ellen's wicked grin, I decided she was right.

We bought a box of NoDoz at the hotel gift shop, "Leisha" autographed it, and Ellen sold it for \$35, making it the most expensive caffeine tablets in history.

—Nancy Kress



Photo: Glenn, 1981

Elisabeth Vonarburg

I have very few precise memories of WisCon, just flashes. The feeling of always coming home when entering the hotel lobby (and the withdrawal, afterwards, and the real longing when I can't go). The hour spent, as soon as the bags are put in the room, reading the pocket program, marking it with colored felt pens, happily pulling my hair. Walks around town eating ice cream, talking. This beautiful transgendered person, dressed all in black, and her even more sumptuous voice. One Dead Dog party in the park near the lake, lazy in the sand and grass. Tears and laughter at the first Writers' Respite. Hilarious auctions with Ellen Klages. Stringing colored beads to make a necklace during the Gathering, having my fortune told with Tarot cards. Tiptree winners' cake and tiara. Baking chocolate cookies at a Madison friend's home for the Bake Sale. Confidences, late at night, with a roommate.

—Elisabeth Vonarburg

Some of my friends know about fandom, and figure it's like a Pagan festival, only indoors and clothed.

—Magenta

My most intense memory of WisCon is the sight of an empty lobby. I stayed until Tuesday after my first WisCon, and saw the demise. It was weird: I'd never seen a hotel lobby so empty, so dead. I realized then how exuberant, how energizing, (how impossible to get through on one's way to dinner), how glittering with old and new friendships the Concourse entrance had been for the last four days. Suddenly, summer camp for smart kids was over. With only a couple of waiting suitcases left to occupy its echoing spaces, this very clean and pleasantly furnished hotel lobby looked post-nuclear. Every year for those few sepulchral hours between the last parties and my plane, I let myself relish the melancholy of realizing how much you all mean to me.

—Scott Westerfeld

The atmosphere is very conducive to my getting back to my work. (I have at times—okay, very often—a massive case of writer's block.) I come back from WisCon with a desperate urge to justify my existence.

—Richard Chwedyk

Scott Custis is such a joy to work with. He's well organized, professional, knows exactly what he wants/needs, is an excellent communicator, and has a wonderful sense of humor. I always enjoy working with Scott.

—Jennifer Zuzunaga, Catering Sales Manager for the Concourse

WisCon has been important in supporting my development as an academic. I am grateful to the academic track (run by Justine Larbelestier and Joan Haran the years I've presented) and the journal Extrapolation (including Donald Hassler and Javier A. Martinez) for considering my work. There are so many wonderfully creative and thoughtful people involved in the academic track at WisCon.

—Anna Martinson

What makes me want to return: Whether or not I've died in the intervening 11 months. If I am not dead, I will be there. Less jokingly, it's that I can be myself there in ways that I cannot be other places. I can be smart at WisCon. I can be feminist at WisCon. I can be queer and out and and and and and, and be surrounded by people who are being themselves, and be comfortable.

—Betsy Lundsten

The writers' workshops are first-rate. I've moderated workshops at local cons and Worldcons. The quality of the submitted work at WisCon is quite good, but the writers (i.e. "submittees") are even better: interested, earnest, attentive—even when the critiques are rough. One more thing: if you haven't been to one of the poetry open mikes, what are you waiting for?

—Richard Chwedyk

From The Niece Once Removed to the Mother of All Pocket Programs

Remembering Jenna Felice, Sheila Bostick, and Others

Science Fiction in French (and Other Languages)

For the Heart Has Rhizomes: Elisabeth Vonarburg and the Ramification of Fiction

After the Holocaust: Projects of Memory and Hope for the Future in Feminist SF

Writing My Spaced-Out Grandmother, Judith Merrill's Autobiography

Crossing Borders: Writers with Working Class Roots

Warrior Women: Historical Backing

Relationship Networks in Feminist F/SF

Women Artists You Probably Never Heard of
Fantastic Women Writing the West

Gender and Sexuality in Narratives of Czech Author Eva Hauserova

Course Design: Women in SF

SF/F and the Alternate Regency

What Makes a Feminist Hero?

Medical Errors in SF/F and Media

Poetry and the Body

Resisting Literature

The Fairy-Tale Politics of Orientalism and Empire

The Feminism of *Buffy the Vampire Slayer*: Why We Feminist Fans Love It So

Memetics and Viral Marketing

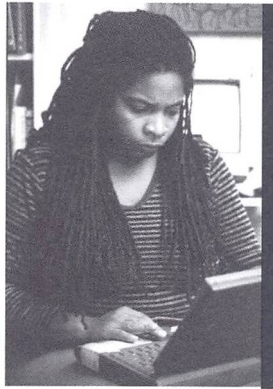
Fairies: The Dark Side



WisCon 26
Joe Leslie Adams

WisCon 26

MAY 24–27, 2002 + MADISON CONCOURSE HOTEL



Nalo Hopkinson

Ian Hagemann, a regular at WisCon, said that when he reads SF futures full of white people and no one else, he wonders when the race war happened, and why the writer hasn't mentioned it. Years later I read Elisabeth Vonarburg's novel *The Maerlande Chronicles (In the Mother's Land)*, and when Kelys was described as a black woman, I all but wriggled with joy.

Like so much in our lives, reading in these genres is a matter of looking for clues. I treasure more than I can say spaces like this that make it possible for us to gather, to talk and argue about this literature that we all love, and to challenge ourselves to push its boundaries. To be a GON has been a dream of mine ever since I attended my first WisCon in 1996 and met so many of my idols walking the halls and chatting on panels.

—Nalo Hopkinson, GON speech.



Photo: Beth Givner

Nina Kiriki Hoffman

A couple years ago, we were marooned in Madison by tornadoes on our way out of town. Eileen Gunn, Leslie What, and I were trying to fly home to Oregon and Seattle, but there was so much tornado activity across the country we were grounded. The not-very-helpful guy at the United desk at the Madison airport told us we could get a distressed travelers rate at a nearby hotel. Leslie, trying to be cheerful, said, "Maybe they'll have margaritas." I, trying to be cheerful, said, "Maybe they'll have a pool." Eileen, grumpy as hell, snarled, "Maybe they'll have a Ferris wheel." As our cab pulled up to the hotel we saw that there was some sort of fair in the huge mall parking lot across the street, complete with a Ferris wheel. We also got the pool and the margaritas.

—Nina Kiriki Hoffman

I have spent two WisCons ('96 and '02) literally barefoot, pregnant, and in the kitchen.

—Hope Kiefer

Favorite memory: Watching Jen Pelland pay Ellen Klages \$1 to smell the book Ellen had just held to her crotch during the Tiptree Auction. Watching Ellen Klages' face turn red was priceless.

—Misha

My first WisCon was a doozy. I'd just started collecting short story rejection letters, just started writing my first novel, just started entertaining hopeful dreams of someday being published. I'd go to one panel and come out feeling like I could make it any day now, and then go to another and slink out, convinced that I had no chance. In one panel, Nina Kirikki Hoffman told the audience, "You're a writer if you write—it has nothing to do with being published." I nearly burst into tears. Fast-forward to Sunday night. We're watching the bartender make a flaming drink. When the drink burned out, Nina came by my table. I told her how much it meant to me to hear her say that. She took my hand and with utter sincerity said, "Don't worry, you'll make it. You need to keep working, but you'll make it." It was exactly what I needed at that moment, and I still think back to it today when things look bleak.

—Jennifer Pelland



Carol Taylor

The next morning (after my flight home was delayed by tornadoes), our plane was late getting into San Francisco and the flight attendant asked people to let

everyone with tight connections off the plane first. Nobody was in the mood to be generous—we weren't the only folks delayed by tornadoes. I was at the back of the plane and the passenger beside me, a very hairy young man on his way back to Humboldt State, despaired that his plane left in three minutes and no way could he make it. He'd miss the first day of classes. But I had seen the Ferris wheel. In the loudest voice I could command, I shouted, "Arcata, coming through," and watched, amazed, as everyone cleared a space in the narrow aisle so he could make his flight.

—Leslie What

Why do we staff the con suite in the mornings? It started out as a favor for Pat Hario & Hope Kiefer, who were running things. We helped them out the first year or two, and then Pat moved on and Hope was starting to burn out. We weren't able to take on the job of running the whole thing, but were more than willing to open in the mornings and let Hope sleep in. The best thing about it from my perspective is that if you're a morning person it's the ideal job. We get up early enough on Saturday to hit the Farmer's Market, get back by 8:30, spend a fairly leisurely hour getting things together (and we very much appreciate the closers, because they invariably leave things well-cleaned), then spend the next 1-1.5 hours serving coffee and carbs to hundreds of grateful fellow con members. The work is seldom so hard that we can't take a minute to chat with friends, and it leaves us with the entire afternoon and evening to go to panels & parties, etc. Granted, we can't stay up too late, but for us it's a small price to pay.

—John Woodford

From the Domestic Partner of the Mother of All Pocket Programs

Writing with Kids in the House

Do We Really Want the Terminator?

Writing the Epic with Kate Elliott LR

Westerns as Working Class Sagas

First Blood: Werewolves and Menstrual Anxiety

Transgressive Characters in Fairy Tales

The Sparrow Goes to Hollywood

Disabilities and the Disabled in Fandom and at Conventions

Getting Through Menopause and Perimenopause

Collecting Female Action Figures

Lesbian Comic and Graphic Novels

Valdemar is a Harsh Mistress: Girl Utopias vs. Boy Utopias

So Much Fantasy is Monarchistic—Why?

Does Power=Violence? Constructions of (Black) Masculinity in Tananarive Due

Peter Jackson's Ring Film: Was that a Flaming Eye or a Big Flaming Vagina, and Why Were All the Little Men Afraid of It?

Breastfeeding Mother Rescues City: Hopkinson's Ti-Jeanne, Superhero and Supermom

Flashb(\\)ack—Becoming the Other to Save the Self: Identity in Octavia Butler's Kindred

Muslims in SF

China Miéville
Carol Emshwiller

WisCon 27

MAY 23–26, 2003 + MADISON CONCOURSE HOTEL

Innovations

First Gathering

Sat. night, previous years: wedding reception at Concourse. Clash of disco music, drunken behavior, destruction of flyers, and general disdain for all things WisCon. Last straw falls (possibly involving drunken guest exposing self at TOR party).

Concom buys out reception space. Two ballrooms now empty Friday afternoon. No one wants more panels. Jeanne Gomoll remembers cons in Britain have carnivals. Amy Hanson coordinates and carnival becomes "pamper fest." Happiness abounds.

First WisCon Dinner

Devised by Heidi Olliverson, Carrie Ferguson, and Amy Hanson, the idea was to invite attendees to gather for food and conversation on the first day of the convention. We wanted to provide a relaxing way for people to get to know one another, especially new people who often feel lost. The first year, about 25 of us made our way to Noodles and Company. At WisCon 29, we had to split into two large groups—one upstairs and the other downstairs.

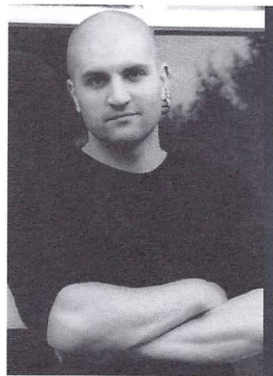


Carol Emshwiller

WisCon is one of the most fun cons and the funniest. There's a lot more laughing at itself than others. I was told I wouldn't like it, that it would be too feminist. That person didn't mention how much they made fun of their own feminism. I also like that men win as many prizes as women, that men get to wear the tiara if they win the James Tiptree Award.

A high point was meeting Ursula Le Guin for the first time. Oh, but also Timmi Duchamp and Molly Gloss, and Ellen Klages. And actually a lot more people. I hope I made a lot of bosom friends even though I never see them. Except maybe... I hope...next year at WisCon. As far as travel adventures, mine was being marooned in the Denver airport in a hail storm. So the con went on for another couple of fun hours.

—Carol Emshwiller



China Miéville

Contrary to popular belief, sometimes it precisely is what you can take for granted that is a source of abiding pleasure. For example, just one particularly joyful memory I have of my WisCon experience was being at an American SF convention at which I never once had to argue about whether or not libertarianism was preposterous.

—China Miéville

He despises the "consolatory" nature of certain kinds of nostalgic fantasy, such as *The Lord of the Rings*; he identifies his work as weird fiction; he edits the journal *Historical Materialism: Research into Critical Marxist Theory*, including the terrific special issue (10.4. 2002) on "Marxism and Fantasy." His partner Emma Bircham has suggested to me that he didn't always look that way: once there was long hair and a less-fit body. This suggests to me that Miéville, like many of his characters, is something of a remade himself.

—Joan Gordon, program book

*Days after the Gathering,
someone came up with the perfect activity:
a kissing booth with China Miéville!*

—Amy Hanson

**WISCON ISSUE OF
EXTRAPOLATION
DEBUTS**

Extrapolation is a peer-reviewed academic journal that publishes original essays and reviews exploring all aspects of the fantastic, including SF/F/H in print and film, published since 1959.

**LIVING ROOMS
GIVE RISE TO THE
CARL BRANDON
SOCIETY**

Rooms of Our Own worked well in the late '70s and early '80s for encouraging women to brainstorm and plan, and we thought it would work well for encouraging programs for people of color at WisCon. Guess it did!

The real reason why the concom had to buy out the wedding reception ballrooms: concom member Cynthia White's plans to seduce the groom just before WisCon and thus cancel the wedding plans at the Concourse...just didn't work out.

—Jeanne Gomoll

My first WisCon was just astonishing as I met my idol Ursula Le Guin and, more importantly, the people who are becoming my peers in the slipstream/new weird/whatever movement. WisCon reminds me that I am part of a writing community, not just a lone writer toiling away in a garret. Okay. Toiling away at my kitchen table saying just a minute Arie just a minute I'll get you a cracker in just a minute give me two more minutes to finish this up.

—Haddayr Copley-Woods

Highlight: chatting with Ursula Le Guin while serving her tea and cookies.

—Rob Gates

My car broke down in Chicago after crawling for 4–5 hours on the expressway trying to get to O'Hare. I had to spend the night there and get my car fixed, then turn around and drive back to Ohio the next day because I spent all my money on the car. I never made it to WisCon that year.

—Misha

I was sitting in the lounge area of my floor while my room was being cleaned, working on my first novel. A few minutes later Molly Gloss joined me on the couch because her room was being cleaned, too. We chatted, and eventually she commented that first novels are good to put in a drawer. "Then later you can cannibalize it," she said. "Take out the good scenes and use them in something else." Of course at the time I didn't want to do that (it sounded cruel, and I hadn't even finished the novel!), but it's exactly what I ended up doing.

—Lettie Prell

*From the Evil Clone
of the Mother of All
Pocket Programs*

Kathleen M. Massie Ferch
Appreciation

Cooks, Camp Followers,
Corporals

The Hidden (and not so
Hidden) Sexual Symbols
that Rattle Us Daily

Online Journals, Blogs,
and Diaries: Put Your
Mind on the Web

The Unreliable "I":
First-Person Narrators and
Transformation
in the Fiction of
Carol Emshwiller

The Older Female Quester

Get #####! Feminism,
Erotica, and Censorship

Women Martial Artists
Critique Women Warriors
in SF/F

The Ship's Shrink:
What Knowledge
Would a Psychologist
Assigned to a Long
Space Voyage Need?

Blindsided by the
Gender-Blind Society

Bringing the Hoyay!

When Women
Write Military SF

Opportunity Cost:
Saying Yes Means
Saying No, Too

Suppression and
Transformation of the
Mother in Current
Women's SF

Dynamics of Race in
Buffy The Vampire Slayer

Teaching Women's
Studies/Gender Studies
Through Feminist SF
Literature

Is It the Hook, the Line,
or the Sinker?

A Chat with Carol and
Ursula



Beth Putschak

WisCon 28

MAY 28–31, 2004 + MADISON CONCOURSE HOTEL



Patricia McKillip

I heard that WisCon was very friendly, intelligent, and feminist. I found all three to be quite true, in the most pleasant ways. The thing I remember most vividly (besides making my speech) was Ellen Klages doing the auction, and the nonstop laughter accompanying her. The panels I attended were thought-provoking, the audiences were enthusiastic and knowledgeable, and the convention itself seemed effortlessly run. WisCon is a wonderful haven for bright, tolerant, and friendly people of all genders. No other science fiction or fantasy convention is quite like it. It's one of the world's most friendly, most intelligent, funniest and most necessary to the women writers of science fiction and fantasy.

—Patricia McKillip



Eleanor Arnason

I have been going to WisCon for 20 years or more. It's the only con I go to these days, except for a couple of local Minneapolis cons. It was good at the beginning, then there was a period when I thought it was less serious and more like an ordinary con. It's been back on track for a good long time now.

I like the collegial gathering of writers and scholars and fans, the panels on serious topics, the feminism, the respect for diversity, the Governor's Club, State Street. I love going in for breakfast and meeting any of a dozen, a hundred, several hundred neat people. I have always been shy and seem to get shyer as I get older, but WisCon is like a second home.

—Eleanor Arnason

Innovations

First Sign Out

WisCon's heavy programming schedule makes it difficult to fit in autographing. Between panels, the halls are crowded, and signings delay panelists. During panels, halls are empty and authors twiddle their thumbs. Moving signings to one event means not lugging books around for hours or constantly running back to the room to get another batch. Authors aren't delayed on their way to panels. Our first Sign Out was pulled together by Mellen Maynard and Lou Hoffman, who made sure it had nothing of the popularity-contest feel of other cons' booksigning events. Now we have a nice bookend to The Gathering: a true party with lots of time for socializing.

*It's a significantly cool gathering of
fabulous, geeky women.*

—Misha

I didn't expect that the Gathering would be so wonderful. All the crafts and activities were fun. What I hadn't anticipated was that making little altered book-type collages would open an artistic door for me. I looked back a year or two later at the little books that we'd made and realized how influential this was in opening up a style and approach to art to me.

—Name Withheld

Elise Matthesen's haiku earring parties started me writing poetry again.

—Magenta

I think I have finally managed to figure out how to attend WisCon without being pregnant.

—Melodie Bolt

Meanwhile...

I conceived my daughter at WisCon. Space Babe, indeed!

—Alison Anderson

It's like summer camp without counselors, Michigan Womyn's Music Festival with feminist men and clean bathrooms, a lecture plus a seminar plus a theater with minimal ego-jockeying by participants.

—Jesse the K

I did enjoy helping to set up the clothing swap a few years ago. It was great to see how happy people were to get rid of their old stuff and/or pick up something different. I saw many people wearing their "new" clothes at the convention.

—Jeanne Mealy

Travel adventures? Does peeing on the seat while seven months pregnant and trying to relieve myself in a bottle during a traffic jam count?

—Haddayr Copley-Woods

In 2004, weather delays stuck me first in the Madison airport, where I had a great time chatting with other WisCon attendees who were also stuck (including Patricia McKillip); then in Chicago O'Hare, I was given the wrong gate, missed my connection, and ended up stuck in O'Hare for another nine hours, in which I was really glad I'd stuffed an extra book in my carryon at the last minute. When I arrived in Philadelphia at a ridiculous hour of the early morning, they could not locate my checked luggage, which contained my apartment keys. My luggage was eventually discovered in another terminal and restored to me. I spent the next day at home sleeping.

—Victoria McManus

2004 ended up being adventurous in both directions. I spent the entire connecting flight from O'Hare to Madison sitting next to a young man who spent the entire hour on a repeating cycle of adjusting himself, adjusting the seatbelt in a suggestive manner, and reading the emergency instructions card. A longer writeup of this adventure is on my Livejournal: robgates.livejournal.com/4170.html. On the way home that same year, my flight—and many others—got cancelled, and a group of us ended up back in the bar sucking helium, drinking, and telling jokes.

—Rob Gates

*From the Campaign
Advisor of the
Mother of All
Pocket Programs*

*What Happened at
the WisCon Retreat?*

*Carl Brandon Society
Panel*

*So You Want to Run
the World's Only Other
Feminist SF Convention...*

*Can SF Poetry Become
Respectable?*

*Karen Axness Memorial
Panel*

*Cybernetic Magnolias:
Southern Women Writing
Genre Fiction*

*Polyamory in SF/F:
Where Is It?*

*Donna Haraway: The
Unsung Heroine of
Feminist SF Studies*

*Remembering
Susan Wood*

*Feminism, the Singularity,
and Cyberutopias*

What About T?

The Goddess as Trickster

The Bra Panel

*Pamela Sargent
and Patriarchy*

*Beyond GLBT 101 —
The Gaylaxians Panel*

*What I Didn't See: Karen
Joy Fowler, James Tiptree
Jr., and the Tangent
Online Discussion*

*The Mother of All
Witches: Baba Yaga
and Brume in Patricia
McKillip's *In The Forests
Of Serre**

*Was It Good for You?:
Buffy, Chosen, and the
End of an Era*

*Mentoring and
Being Mentored*

*Patricia McKillip's
Fantasy*



WisCon 29

May 27th - May 30th



Souvenir Book



Juanita Preamble

WisCon 29

MAY 27-30, 2005 + MADISON CONCOURSE HOTEL

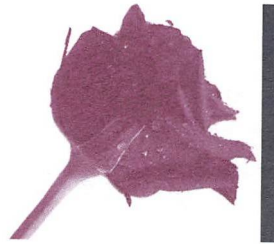


Gwyneth Jones

It was hell getting a large chocolate typewriter home, especially from Heathrow to Brighton. An IRA bomb had taken out a signals box, wrecking all rail services to the south coast. It was cold, it was raining, I got stuck at Gatwick for hours and I had hardly any English money, couldn't get a taxi, had to take the bus. Chocolate typewriter not a very convenient parcel through all this. (Yes, yes, I realise I should have eaten it.)

When I came to WisCon in 1992, it was the year of the fog. I remember being taken around the town by Elk Krisor and shown the Capitol, only you can't see it because of the fog. The lake, where the memorial plaque to Otis is, only you can't see it because of the fog. The badgers, only you can't see them. It was all very mysterious, especially the badgers.

—Gwyneth Jones



Robin McKinley

*It's true that my first impulse is always to say no to almost anything. I would have made an exception for WisCon because the fact that my books seem to be full of women and female creatures having adventures is not an accident. But I admit that, after it was way too late to think again, when I read your semi-final programming list I blanched—I don't even know what a lot of your topics refer to, although "fairy tale" and *Buffy the Vampire Slayer* do register as meaningful even to a current-culture dropout such as myself.*

I've found to my dismay that in England I still get the reaction, "Oh, you're a feminist? You don't look like a feminist." The temptation is to punch them in the eye and then as they stand there trying to staunch the blood, say, "Now do I look like a feminist?"

—Robin McKinley, GOH speech

*I love WisCon. I love all of you.
And I'm not even drunk while typing this.*

—Haddayr Copley-Woods

We were packed and ready to go, checked out and the car didn't start! I guess the car didn't want to go home either!

—Lou Hoffman

Dee Dee Hailman (9-1/2) was nine months old when she attended her first WisCon. She likes the Barbie seller in the huckster room, all the food in the con suite, and meeting new people. "I don't really go to panels or anything. I like going swimming."

Forrest Hailman (13) was seven weeks old at his first WisCon. He likes to "Eat! Explore, ride the elevators, talk to people. I also like the video games and Legos in the kid's programming. The pool is okay." His mother (Hope Kiefer) says he thinks the consuite is WisCon.

Griffin Hailman (3) was five and a half months old at his first WisCon. He likes the candy store, but might be confusing WisCon with a trip to the Dells.

Highlight: Joining Broad Universe. This is a great organization. Other memorable experiences: Reading in the Broad Universe Rapid Fire Readings—it's much more intense and focused than other readings.

—Kathryn Sullivan

I particularly appreciate the serious issue discussions, but I'm also convinced that Feminists Have More Fun!

—Louise Marley

I don't get the feeling that the really good parties are going on somewhere else and that I will never get to see the really cool people except on stage. I like being able to participate, be on panels, help with the Gathering. I like that everyone joins in and does things.

—Magenta

Most memorable experience: Being dragged up on stage against my will by Ellen Klages during the Tiptree auction. Hmm...most of my most memorable WisCon experiences have to do with Ellen...

—David D. Levine

I'd have to say that my first Writers' Respite made a huge impression on me. To have comments on my work, and to read the work of others, helped me so much not only to see my writing in a new way, but also to place myself within the identity of "writer." I write fantasy, that much-maligned genre, and it is difficult to find a writing group locally where enough people are interested in that genre.

—Name Withheld

What aspect of WisCon makes me want to return? Friends, friends, friends. And L'Étoile croissants.

—Alison Anderson

From the Warrior Amazon Sister of the Mother of All Pocket Programs

Do Women Write Alternate History?

How Buffy Made Media Safe for Fandom

Gwyneth Jones's Life: Feminist Challenge or Challenge to Today's Feminists?

Trans-Feminism

Building a Room of One's Own

As Nature Made Him: the Boy Who Was Raised as a Girl

The Stack Heel and Modern Feminism

Our Love/Hate Relationship with Fashion Dolls

Livejournalers of WisCon, Unite!

Feminist SF in Argentina: Angelica Gorodischer

Les Contes de Robin McKinley: The French Fairy Tale Tradition Continued

WisCon, Tolerance, and Acceptance of Difference

The Taboo Topic of Slash

Outsourcing the Wife Gender Bending Dykes to Watch Out For

Spectral Politics: Kelly Link's Gendered Voices from Beyond the Grave

The (Un)Importance of Being Xander: Mimetic Triangles and Unrecognized Desire

Mid-Career Writers Dealing with Burnout

Faith, Feminism, and Fantasy Meet Frankenstein

HEROES OF THE REVOLUTION

WisCon doesn't just happen. Over the years, hundreds of people have contributed galaxies of time, energy, and ideas to ensure that each WisCon is better than the last. Here are the unsung heroes of WisCon, in a list compiled by Karen Moore (itself not an easy task)*. In the sparklines[†] below, the height of a bar indicates the number of positions held per year (the most is eight); a red bar indicates a year that person was coordinator or co-coordinator. If you've enjoyed coming to Madison every year, please seek out these people and thank them profusely. And consider joining this list as WisCon hits her 30s. You won't regret it.

.....	Jae Leslie Adams	.....	Cindy Coloni	.....	Sarah Goodman
.....	Alison Anderson	.....	Clay Colwell	.....	Terry Gregory
.....	Shannon Appel	.....	Bill Conley	.....	Charles D. Grigsby
.....	Karen Axness	.....	Perri Corrick-West	.....	Sam Grosby
.....	Amy Axt Hanson	.....	Juanita Coulson	.....	Dennis Hackbart
.....	Karen Babich	.....	James A. Cox	.....	Nita Hahn
.....	Susan Balliette	.....	Cathie Currier	.....	Pat Haibucher
.....	John Barielt	.....	Scott Custis	.....	Karl Hailman
.....	Richard Barton	.....	Debra Daemrich	.....	Lesley Hall
.....	George Bass	.....	Eliza Derikson	.....	Meg Hamel
.....	Gabby Bate	.....	David Devereaux-Weber	.....	Joan Haran
.....	Allen Baum	.....	Dan Dexter	.....	Pat Hario
.....	Jamie Baures	.....	Heidi Dockham	.....	Linda Harms
.....	Elizabeth Bear	.....	Christopher Doffing	.....	Ann Harris
.....	Tom Becker	.....	Keith Draheim	.....	George Hartung
.....	Elizabeth Bendtsen	.....	Mike DuCharme	.....	Tom Havighurst
.....	Rachel Bendtsen	.....	Bill Dyer	.....	Jane Hawkins
.....	Ricki Jo Benton	.....	Kerry Ellis	.....	Neva Haycraft
.....	Tracy Benton	.....	Sigrid Ellis	.....	Jeff Heard
.....	Ann Bloczynski	.....	Bill Farina	.....	Don Helley
.....	Chris Bloczynski	.....	Carrie Ferguson	.....	Liz Henry
.....	Sue Blom	.....	Karen Joy Fowler	.....	Chip Hitchcock
.....	Simba Blood	.....	Ellen Franklin	.....	Lou Hoffman
.....	John Bluedorn	.....	Giovanna Fregni	.....	William (Bill) Hoffman
.....	Bill Bodden	.....	Lisa Freitag	.....	Rachael Hoffman-Daschelet
.....	Janice Bogstad	.....	Jim Frenkel	.....	Rebecca Holden
.....	Melodie Bolt	.....	George Friou	.....	Andrew P. Hooper
.....	Robin Bonke	.....	Jeff Fulford	.....	Margaret Hooper
.....	Jo Bonser	.....	Andrew Garcia	.....	Nalo Hopkinson
.....	Brad Breske	.....	Curt Garde	.....	Liz Howard
.....	Sara Brodzinsky	.....	Terry A. Garey	.....	Jim Hudson
.....	Heather Brooks	.....	Kim Gavinski	.....	Peter Hudson
.....	Jim Brooks	.....	Candra Gill	.....	Diane Hughes
.....	JJ Brutsman	.....	Barb Gilligan	.....	Bill Humphries
.....	Tracy Callison	.....	Cathy Gilligan	.....	Lori Isabella
.....	Tom Campbell	.....	Matt Glaeske	.....	Dan Iyama-Kurtycz
.....	Jane Carver	.....	Grace Goiffon	.....	Tina Iyama-Kurtycz
.....	Kathryn Cavit	.....	Lawrence Gold	.....	Peter Jacobson
.....	Beth Clarke	.....	Brian Goldsworthy	.....	Sarah James
.....	Nathan Clarke	.....	Jeanne Gomoll	.....	June Jarvis
.....	Michael Coates	.....	Julie Gomoll	.....	Steven Vincent Johnson
.....	Lisa Cohen	.....	Lou Goodman	.....	Karen Jones

*Data as of 4/30/06. Some of the older records may be incomplete, and some wonderful people may have been recorded for w30 after our press deadline. If you were overlooked, we're very sorry and would like to know. Please email concom30@wiscon.info with your correction.

Randy Jones	Nancy Mildebrandt	Steven Schwartz
Ken Kaether	Rich Miles	Joyce Scrivner
Mary Kay Kare	Michael S. Miller	Lori Selke
Debra Karger	John Montgomery	Kris Sellgren
Craig Katz	Nikki An Moody	Don Senzig
Philip Kaveny	Allan Moore	Michael Shannon
Richard Keir [Egon]	Karen Moore	Donna Simone
Donn D. Kelley	Rhianna Moore	Nancy Smith
Chas Kenyon	Lynn Ann Morse	Nevenah Smith
Kestrell	Greg Muench	Sue Smith
Christopher Key	Tom Murn	Davey Snyder
Hope Kiefer	Pat Murphy	Kristina Solheim
Susan Kinast-Porter	Kathi Nash	Pat Sommers
Paul Kincaid	Kim Nash	Shari Spennette
Maureen Kincaid Speller	Jim Nichols	Laura Spiess
Ellen Klages	Ruth Nichols	Martha Stephenson
Rebecca A. Kludy	Lucy Niehaus	Jennifer Stevenson
William Kludy	Bhim Nimgade	Deb Stone
Ken Konkol	Rena Noel	Susanna Sturgis
Sis Kopp	Greg Noggle	Steve Swartz
Carl Kucharski	Debbie Notkin	Lucy C. Taylor
Jane Kurtz	Heidi Oliverson	Sandra Maney Taylor
Janet Lafler	Spike Parsons	Mary Ellen Testen
Ellen Laluzerne	Ruth Peach	Peter Theron
Marita Langebartel	John Peacock	Joyce Thompson
Justine Larbalestier	Allan Pearlman	Dennis Tiedt
Peter Larsen	Mary Pearlman	Bill Toft
Eric Larson	George Perkins	Meg Turville-Heitz
Dave Lawson	Sheila Perry	Nancy Vedder-Shults
Lon Levy	Judith Peterson	Ted Wagner
Janet Lewis	Beth Plutchak	Jane Washburn
Aaron Lichtov	Tom Porter	Ben Weinstein
Ann Liebig	Doug Price	Lily Wells
Kafryn Lieder	John Quinlan	Paul Wells
Kristin Livdahl	Matt Raw	Rocky Wenz
Sherrri Livernash	Michael Rawdon	Richard C. West
Janet Lobdell	Victor Raymond	Scott Westerfeld
Jared Lobdell	Lucy Rhonor	Dave Weston
Robert S. Louis	Gregory G.H Rihn	Heather Whipple
Joanna Lowenstein	Marjorie Roberts	Cynthia White
Michael Lowry	Steve Rogers	Donya White
Patty Lucas	Rebekah Rogge	Jennifer White
Betsy Lundsten	Carrie Root	Lynn White
Hank Luttrell	Vicki Rosenzweig	Rick White
Lesleigh Luttrell	David Ruoho	Karen Williams
Kathleen Madigan	Ray Russell	Doug Winkler
Lorelei Manney	Richard S. Russell	Cliff Winnig
Mary Marfilius	Kate Schaefer	Kim Winz
Pat Marfilius	Karen Schaffer	Pete Winz
Laurie Marks	Isabel Schechter	Greg Wood
Diane Martin	Doug Scheller	John Woodford
Elizabeth Matson	Ben Schilling	Chad Woodward
Paul Matzke	Mary Schmidt	Trilby Wu-Versace
Mellen Maynard	Lee Schneider	Lisa Yaszek
Meghan McCarron	Georgie Schnobrich	Julie Zachman
Lisa Ann McGraw	Gerald Schoenherr	Mike Zielinski
Julie McGuff	Matt Scholtes	Paul Zrimsek
Luke McGuff	Deb Schroeder	
Karen Meisner	Wade Schuette	

[†]You can read more about sparklines at www.EdwardTufte.com.

WELCOME TO WISCON!

by WisCon 30 co-chairs Jeanne Gomoll and Scott Custis
(from their WisCon 23 opening ceremonies skit)

Welcome to WisCon, where we always say that understanding the mistakes of our past will help us avoid them in the future. For that reason, we really value your comments in the survey forms that we include every year in your registration packets. Tonight we'd like to share some amazing insights, along with a few stunning reactions culled from WisCon surveys.

Scott Custis: Everyone had something to say about the **Concourse Hotel**.

For example, and I quote: Very friendly and organized. Kleenex could be softer, though.

Jeanne Gomoll:

The elevators are so sloooooow!

Madison is the only place for this con.

Great, except for those damn elevators.

Downtown = paying for parking = bad.

Slow elevators!

It's great to be close to State Street, the Capitol, and the Farmers' Market.

The elevators!

Expensive.

Slow elevators!

Staff very patient and helpful.

Terrible elevators!

Dry to the point of toxicity. Great service, nice rooms, but we'll all be sick for a while.

The elevator doors are closing faster than ever!

No modem jack.

Bad elevators.

OK, but the room rates are getting a bit steep.

All together now: faster elevators, slower elevator doors, please.

The hotel seems to tolerate us pretty well. Can we keep it?

Fine. I took the stairs.

Judging from the survey results, one of the most important parts of WisCon is the **consuite** and its menu...

I HATE the smell of hot dogs.

Whee! Bad food!

Good! Real food!

Couldn't you open earlier?

Truly excellent.

Five stars!

Super, but couldn't it stay open till 4 am?

Great food, good service.

Why always use Pepsi products?

Well-stocked consuite.

Soda selection was somewhat limited.

Sparkling water, yeah!

Too many balloons.

Toys were great!

Good bagels, but not the long-lost bagels of my youth.

But then, what are?

Some people had some rather specific menu suggestions, for example...

Bratwust.

More chocolate.

Smoked herring.

Nuts.

Non-carbonated, bottled water.

More chocolate.

More chocolate.

A microwave.

More variety.

A crock pot of soup.

Microwave foods.

Tofu dogs.

Chicken dogs.

Turkey dogs.

More bagels.

Cereal.

Is hummus and pita and bread so difficult to provide??

Chocolate.

Hmmmm... Maybe we could solve a couple problems by putting chocolate in the elevators.

You've all experienced life at the registration desk by now. Here are a few comments about last year's registration. One person assured us... I got in.

Great system.

They should warn us that nametags fall off unless they're stapled.

You've got it down to a science.

The badges fall out without tape.

I'd pay extra for better badges.

Very efficient.

Tell people to staple their nametags so they don't lose them!

Typical Dick Russell organization.

Here's this year's **Souvenir Book**.

And here's what people had to say about last year's.

You don't expect us to have read it already, do you?

*It's a little taste of feminist utopia,
without the goat farm.*

—Liz Henry

It's magnificent!
So-so.

What Souvenir
Book?

And this is the
**Pocket Program
Book**. It looks
remarkably like last
year's. Here's what
people had to say
about it...

There was nothing
in the program book
about spontaneous
events.

[Scott and Jeanne
look at one another,
confused]

Think about it.

The pocket program
book was excellent!
Indispensable!

Amazing!
Even better this year!

Everyone should
emulate the WisCon
Pocket Program.

Glorious!

Flawless, convenient,
ought to be cloned!

*What's a Pocket
Program Book?*

This is the **daily
WisCon newsletter**.

Look for it on the
freebie table because
you're going to need
it to get program
updates, party bulle-
tins, and gossip. Last
year, people thought
it was...

A little thin.

Fun!

Great!

Hard to find.

Essential

What newsletter?
*People told us what
they liked the most
about the con.*

People told us what
they **liked the least
about the con**.

*The most: the video
room.*

(Did we have a
video room?)

(Nope.)

(Try again.)

*The most: the Guests
of Honor.*

The least: you need
to have less weird
Guests of Honor.

*The most: it's feminist,
friendly and fascinating.*

The least: the
suspicion that I was
considered a second-
rate fan by all the
feminists.

*The most:
the talent show.*

The least:
the talent show.

*The most: the Guest of
Honor speeches.*

The least: the Guest
of Honor speeches.

*The most:
the variety show.*

The least:
the variety show.

*The most:
the atmosphere.*

The least: the rain.

*The most:
sisterhood, meeting
authors, the bar.*

The least: dominating
male voices.

*The most: cheery
attitudes, tolerance,
friendliness. People of
sharp insight and great
talent.*

The least: the
weirdness.

The most: the hot tub.

The least:
the elevators.

People let us know
what they thought of
programming.

*Where else can we
find all this feminist
programming? It's
fantastic. Thank you.*

Not enough general
SF programming; too
much "narrowcasting."

*I come to WisCon
for intelligent
discussions about
meaningful issues.*

What about a
Giants panel?

*More panels on
feminist spirituality.*

Get rid of the flaky
"Here's my goddess
theory" thing.

*It's a lot better than at
other cons. The panels
have real depth.*

You need discussions
of media and film
with more depth.

*Moderators need to
be chosen who know
how to keep control
of a panel and not
let panelists drag the
conversation away
from the subject at
hand. Moderators
need to be ruthless!*

Less moderation
needed. Let people
just talk rather than
taking turns.

*WisCon programs
laid me flat. When I
can get up, I'll let you
know more.*

Please add to
WisCon about
a week more.

WisCon is a big
enterprise. We need
LOTS of help. So, last
year we asked people
if they volunteered
and if they did, how
it went for them. **Did
you volunteer?**

*No I need to be by
myself for a time dur-
ing the day. I'm not a
people person and fans
are noisy.*

Did you volunteer?
No, it's a sort of holiday for me.
Did you volunteer?
No. Because I'm selfish and rich. Did you volunteer?
No, I enjoyed the panels too much. Did you volunteer?
No, too stressed out this year. Did you volunteer?
No. No desire to work on a long weekend for so little reward. Would rather pay full con price and have fun. Did you volunteer?
No. \$20 wasn't enough. Did you volunteer?
No, not currently in the clique. Did you volunteer?
No, I wanted to see the programs. Did you volunteer?
No, I planned to gopher, but I was on panels instead. Did you volunteer?

No, I came to enjoy myself. Did you volunteer?
No, I'm clueless.
Did you volunteer?
No, I tend to be a bit selfish in my old age. I did the gopher bit in my time. Did you volunteer?
No, it was too much effort for me this weekend. Did you volunteer?
No, I was too busy with other stuff. Did you volunteer?
No, I come for the programming and don't have time or energy left to volunteer. I'd be happy to pay more if needed, but I can't volunteer. Did you volunteer?
No, I'm a deadbeat wuss. Did you volunteer?
Yes. It went fine.

How do I explain WisCon to my friends? I don't anymore, otherwise they'll want to come too, and it's my little secret nerd hideaway.

—Haddayr Copley-Woods

WisCon 30 will be my 23rd WisCon. At first I went and was very silly and raced about and entered the masquerade and stayed up too late and shared a room with six friends. Then I got serious and worked on the convention and worried my way through the con and sometimes didn't see much because I was trapped in the consuite or the publications room or the green room. Then I lightened up and let other people do a lot of the work and met great people and discussed great books. Now I'm very silly and walk around and stay up too late and enter blog entries and have a room all to myself if I want to.

—Tracy Benton

Why I return: Mostly the program. No, it's the attendees. No, it's the guests of honor. No, it's the restaurants on State Street. On second thought, maybe it's the Land's End outlet store or the shoe shop with every color of Converse high-tops.

—David D. Levine

At WisCon, people throw their weight behind good ideas, and make those good ideas happen. Broad Universe. The Writers' Respite. I was fortunate to get some of that weight thrown my way: my editors are WisCon regulars. So are most of the people who wrote cover quotes for Fire Logic. But what really made a difference to me was the WisCon community. What we get from books can seem pretty ephemeral in a hospital emergency room at 2 a.m., or when you realize that other people your age are planning their retirement while you're one paycheck away from homelessness. But at WisCon those ephemeral values becomes vivid and substantial: real people, a real community, a real enactment of real beliefs, a real understanding of exactly how fictions are true. WisCon lasts only four days a year, but it's gotten me through some pretty bad stuff.

—Laurie J. Marks

THE TIPTREE AWARD

BEHIND THE SCENES

by *Debbie Notkin*

THE JAMES TIPTREE JR. LITERARY Award was started in 1991 by Karen Joy Fowler and Pat Murphy. Karen is an interesting combination: she's the world's nicest person, and she's also easily annoyed. She was, at that moment, annoyed that none of the SF awards were named after women—Hugo Gernsback, Philip K. Dick, and Mr. Nebula, I guess. Karen was annoyed and Pat was impish, and somehow they decided that the best way to name an award after a woman was to name it after “James Tiptree, Jr.,” who was really a woman named Alice Sheldon.

Pat was guest of honor at WisCon that year. So Pat announced the award in her guest of honor speech. This was to be an award for works of science fiction and fantasy that “explore and expand gender.” They wanted the award to have a money prize because at the time, the only cash award in speculative fiction was the libertarian Prometheus Award. It was to be funded by bake sales: hence the slogan, “If you can't change the world with chocolate

chip cookies, how can you change the world?” This being WisCon, before anyone could say “James Tiptree, Jr.,” people were volunteering to do bake sales, to design logos, to do publicity, and generally to make the award happen.

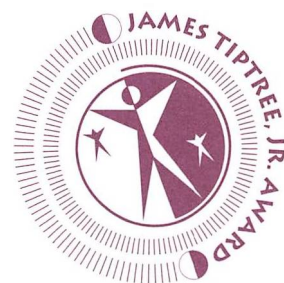
Pat returned home from WisCon and called me. “Karen and I want you to chair the first jury.”

“Really? What's involved?”

“We're counting on you to figure that out.”

“Oh.”

Pat and Karen recruited four other jurors: Vonda N. McIntyre, Suzy McKee Charnas, Sherry Coldsmith, and Bruce McAllister. So the five of us read a lot of books. In the course of the year we figured out a bunch of stuff. First, we had to define what “explore and expand gender” meant to us. Each jury has to figure out the definitions and parameters for itself, which is one reason the award winners are so delightfully all over the map.



I'm pretty sure it was Vonda McIntyre who came up with another key characteristic of the award. "Listen," she said, "no matter how much they may say it's an honor to be nominated, if your book is on the ballot and doesn't win, you feel like you've lost." So the jury announces not only a winner but also a "short list" of works they really like. That way, the short-listed authors get a nice note saying that their work was honored by the jury, after the fact, instead of chewing their fingernails and wondering if they'll actually win.

So my jury plugged away, reading books and writing each other paper letters (this was 1991, remember!) about what we thought about them. At the end of the process, some jurors were actually spending money on Federal Express to make sure everyone else got to read their comments.

While we were deliberating in relative obscurity, the WisCon/Tiptree Award machine was falling into place. Bake sales were happening and money was being collected. As the jury came closer and closer to consensus, Pat and Karen were commissioning an original work of art, figuring out what size check they could write for the winner, and finding a chocolate typewriter, because the best things in life are art, money, and chocolate. (Ursula K. LeGuin suggested that the award itself should be edible, writing to Pat Murphy: "I have seen and even received some awards that would be far far better eaten.")

The first award was a tie between Eleanor Arnason, for *A Woman of the Iron People*, and

Gwyneth Jones, for *White Queen*. Gwyneth traveled from England (and Eleanor from Minnesota) to accept their awards at the 1992 WisCon, and thus the Tiptree Award ceremony was born.

Over the ensuing years, much has developed and much has stayed the same. Every year, a panel of five jurors reads a lot of books, discusses a lot of definitions, and comes up with a winner (or two) and a short list. Some juries have also chosen to come up with a "long list," usually of books that they liked enough to encourage people to read, but which do not treat gender in important ways. Every year, an award (or two) is given with a ceremony, a check, some chocolate, and a piece of original art (each year by a different artist). A group of mostly unprofessional singers (the "Tips") also serenade the lucky winner with a silly parody song in their honor.

Other fundraising activities have proven important from the award's beginning. Talented collage artist Freddie Baer has created silk-screened t-shirts and prints to commemorate each award. Volunteers have published two cookbooks, two anthologies, and a reprinted fanzine. Currently, there is no doubt that the central fundraising effort is the legendary Tiptree Auction, the key entertainment at Saturday night of WisCon. Our auctioneer, Ellen Klages, raises the bar for the definition of the word "irrepressible." Ellen has auctioneered in a chicken suit, in drag, and in spangles. She has auctioneered when she was so ill that she had to be taken to the hospital when she came offstage.

The administration of the award has “grown up” as well. We are now a 501(c)(3) corporation, a tax-deductible public charity. We have a board of directors. We give out the occasional Fairy Godmother Award to someone doing work in areas of interest to the Tiptree Award who needs a little boost to the pocketbook. We have a procurer to get books from publishers, a publicity person, a website manager. We publicize our efforts and seek nominations for future Tiptree winners at our website, www.tiptree.org.

We’ve had a lot of controversy swirl around the award over the years. Two of our biggest critics have been well-known writers. One, a woman, saw the Tiptree Award as part of the totalitarian feminist machine that wanted to control what she writes. One, a man, saw the Tiptree Award as somehow designed to exclude him personally from recognition and praise. (In the early years of the award, he wrote a book that he believed would either win or be proof positive that the award was unfair.)

A leading editor got very angry when a book from his list with a lesbian protagonist didn’t get much attention from that year’s jury. The jury’s response was that having a lesbian

protagonist is no longer an exploratory or expansive auctorial decision.

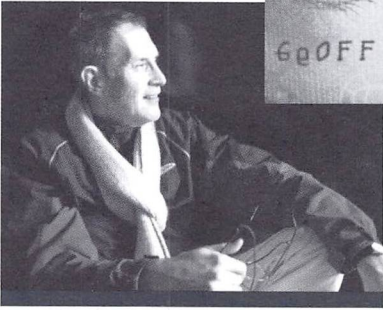
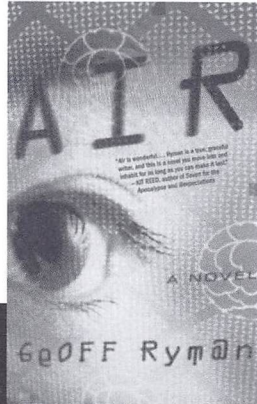
In the first four years, the question was, “Will a man ever win?” In the fifth year, Theodore Roszak shared the prize with Elizabeth Hand. Now, we’ve had five male winners in a row (one was a joint award shared with a female author).

The award has gone to at least one book that many readers consider anti-feminist. Many readers see at least one other winner as treating little if at all with gender. In that case, the judges were most interested in the book’s treatment of celibacy in the characters’ lives. The award has been given to a book that features a serial killer of women as a main character: can that overused and disturbing topic ever be a legitimate ground for exploring and expanding gender?

Over the years, we have realized the main point of the Tiptree Award is not to provide answers—but rather to raise questions. When a work wins the Tiptree Award, readers then proceed to argue about whether or not that work was really about gender. That’s fine with us. These continuing arguments mean that people are reading the work, thinking about gender, and discussing it with others. And that’s the point, after all.

THE 2005 JAMES TIPTREE, JR. AWARD

AWARDED AT WISCON 30, MADISON, WI



Winner

Air: Or, Have Not Have

GEOFF RYMAN

ST. MARTIN'S/GRIFFIN (US), ORION BOOKS (UK)

Chung Mae is the only connection her small farming village has to culture of a wider world beyond the fields and simple houses of her village. A new communications technology is sweeping the world and promises to connect everyone, everywhere without power lines, computers, or machines. This technology is Air. An initial testing of Air goes disastrously wrong and people are killed from the shock. Not to be stopped, Air is arriving with or without the blessing of Mae's village. Mae is the only one who knows how to harness Air and ready her people for its arrival, but will they listen before it's too late?

Geoff Ryman was born in the 1950s in Canada. He remembers the first-ever TV screening of the *Wizard of Oz* and not being allowed to see Elvis Presley's debut on "The Ed Sullivan Show." On a trip to Kokomo Indiana, he saw his first cigarette machine, and thought the machine made the cigarettes. But then, he was disappointed to learn that music on radio was just played from records. He was growing up in a small Canadian village with a schoolroom built in 1871 and a log cabin library from which he was able to check out *The Magician's Nephew* and never looked back. He spent his teenage years in Los Angeles, on the beach or doing homework, dutifully went to UCLA, was influenced by the '60s, like, he grew up in them, y'know. And. Then moved to England, which seemed exotic at the time. It doesn't now. Hoped to get a new life part-time in Brazil, which failed. Still looking always for a new life. Led the team that did the first Downing Street and official monarchy websites but now remembers almost nothing about the experience or websites either. Now teaches Creative Writing at the University of Manchester, which like UCLA is large and rich and quite good.

JURORS
 LIZ HENRY, CHAIR
 NIKE BOURKE
 MATT RUFF
 GEORGIE SCHNOBRICH

What's amazing about *Air* is not just what it accomplishes but what it avoids. There are so many ways this novel could have gone wrong, and as I read it for the first time, I was torn between excitement at having discovered something truly special and fear of the inevitable false step that would ruin it. But Geoff Ryman never stumbled.

Air is a smart, moving story about men and women—especially women—striving to adapt to a new technology and the threat and promise of cultural change it brings with it. Though the issues it dramatizes are all too real, *Air* is never preachy. Its characters are not props in service of a polemic, but three-dimensional human beings you can believe in and care about. And while Kizuldah is a fictional village in an imaginary country, it feels more genuine than many a third-world literary setting I could name.

In short, *Air* is fantastic. [MR]

Geoff Ryman's brilliantly written SF novel takes a long look at what happens when all boundaries are crossed—national, cultural, and individual—when *Air*, an internet-in-your-head technology connects people with drastic consequences. The unusual pregnancy in mid-book is jarring, shaking readers' expectations of what boundaries stories can push. [LH]

Ryman's novel is a fascinating development on his earlier work, developing, enriching and tweaking the themes of his diverse oeuvre, in particular in looking at the double-edged sword of humankind's relationship with technology. The gender themes in this book are, perhaps, not immediately apparent but, for me, this was part of the novel's immense appeal. The subtlety with which Ryman evokes and problematizes the interactions between the politics of gender, ethnicity, commodification, political, and communal identities are fascinating without being blatant or didactic. Ryman is a graceful writer who has, in *Chung Mae*, created a distinctive, unlikely, and endearing protagonist who struggles with how to negotiate and embody her newly compromised, multiple selfhood and her community's relationship with both the traditions of the past and the challenges and promises of the new technology. [NB]

Other Reading

The James Tiptree Award Anthology 2: Sex, the Future, & Chocolate Chip Cookies

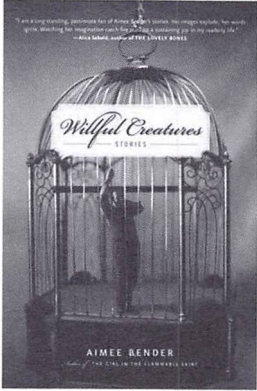
Fowler, Murphy, Notkin, and Smith (Eds.)
 Tachyon Publications,
 2005

Features excerpts from Tiptree Award-winning novels by Johanna Sinisalo and Joe Haldeman, as well as short fiction by Jonathan Lethem, Ursula K. Le Guin, Carol Emshwiller, and others. Also includes nonfiction essays by Nalo Hopkinson, Gwyneth Jones, and Tiptree's biographer, Julie Phillips.

Short List

Willful Creatures: Stories

AIMEE BENDER
DOUBLEDAY 2005



Aimee Bender conjures surreal worlds in which authentic emotion blooms. A woman's children may be potatoes, but the love she feels for them is heartbreakingly real. A boy with keys as fingers is seen not as a freak but as a hero. Bender infuses even inanimate objects with human warmth. Rendering grief, loneliness, hope, love, and happiness with exquisite subtlety and cleverness, Bender once again proves herself to be a masterful chronicler of the human condition.

The stories in this collection are more surreal than *sf*nal, and the exploration of gender is often subtle, but this is the kind of rich, imaginative writing for which I am only too happy to stretch genre boundaries. An author who can make me care about the fate of a half dozen baby potatoes—yes, I said baby potatoes—deserves whatever special recognition I can give her. [MR]

“Little Faces”

VONDA N. MCINTYRE
SCIFI.COM 02.23.05 (WWW.SCIFI.COM/SCIFICTION/ARCHIVE.HTML)

All the women in the story live on their own sentient living spaceships and fly around with complete independence. Their sexual relationships with each other involve their male parasites/mates/children/hard drives/pets, which are attached to their bellies, kind of like weird half-telepathic dildos with faces, veiled in lace on formal occasions. The male thingies have names, emotions, and personalities; the women love them, in a way (a disturbing, outrageous way). The women's relationships, the problems of anarchism and collective politics, drive the story's conflict; in a universe without nations, war is still terribly possible. A weird and wonderful story. [LH]

This is a far-future space where the impressively alien world rather overwhelms the story. The world is peopled with fascinating females who, like deep-ocean fish, wear their males as a body part. The issues explored are those of identity and the memories of others. [GS]

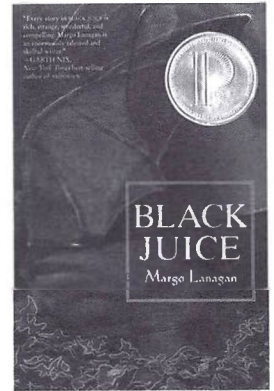
“Wooden Bride”

MARGO LANAGAN

IN *BLACK JUICE*, EOS 2005

In this extraordinary short story collection, human frailty is put to the test by the relentless forces of dark and light, man and beast. Each tale offers glimpses into familiar, shadowy worlds that push the boundaries of the spirit and leave the mind haunted with the knowledge that black juice runs through us all.

Although technically only one of the stories in Margo Lanagan’s *Black Juice* is “Tiptroid,” the collection as a whole is so good that you’d be cheating yourself if you skipped the rest of it—and why put up with injustice when you don’t have to? [MR]



A Brother’s Price

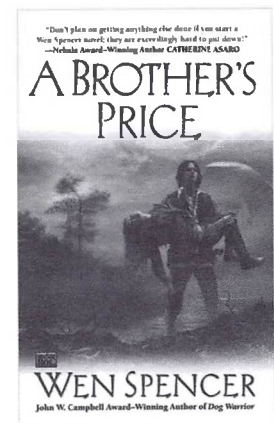
WEN SPENCER

ROC 2005

In a world where males are rarely born, they’ve become a commodity to be traded and sold like property. Jerin Whistler has come of age for marriage and his handsome features have come to the attention of the royal princesses. But such attentions can be dangerous, especially as Jerin uncovers the dark mysteries the royal family is hiding.

An alternate-history romance novel set in a steam-and-rifles, pioneer-flavored world. Long ago, the gender ratio was skewed by a virulent strain of syphilis. Groups of 10-30 sisters and half-sisters share one husband, who keeps house and raises all the children. Men’s chastity is vital because of the danger of sexually transmitted disease. Male children are very rare. Their betrothal prices (and thus, their virtue) are key to a family’s upward mobility and economic health. Jerin is a perky, plucky, starry-eyed young man who bakes a great pie and can ride and shoot like a woman. Over the course of the story, he meets some marriageable princess sisters, bravely risks rape and sex-slavery, solves a mystery, and saves his country from civil war. It’s both tongue-in-cheek and a serious exploration of the social and narrative construction of gender. [LH]

It’s always fun to play with role reversal. In our history as we know it, breeding women have been traded as commodities, sold as marital ambassadors to other powers, and protected and kept close as the producers of the future. In this book’s alternative world of scarce young men, Jerin Whistler’s sphere is domestic and guarded. The modest plot takes a back seat to the readers’ speculation about how that role will affect Jerin. Does a circumscribed life infantilize? Do you suspect that “testosterone will out”? This one is worth it just for the discussion. [GS]

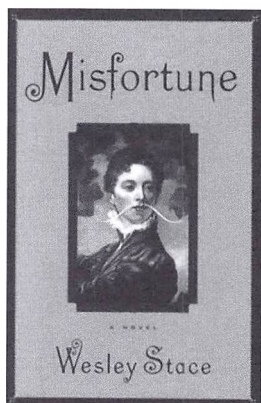


Misfortune

WESLEY STACE

LITTLE, BROWN 2005

On a moonlit night on the outskirts of London, Lord Geoffroy Loveall finds the answer to his prayers: an abandoned baby, somehow still alive amid the junk of a rubbish heap. Rescuing the infant from certain death, he adopts her as his only child and names her Rose in memory of his long-dead sister. But as much as Lord Geoffroy wanted a daughter, the baby he brought home is a boy. In adolescence, Rose has no choice but to flee. He must abandon the safety of his beloved home and travel halfway around the world in search of his rightful place.



Think of it as alt-lit-history: a 19th-century English novel that no 19th-century English novelist could have gotten away with writing. For me, this tale of an orphaned boy who is brought up as a British lord's daughter was the only serious competition *Air* had for the tiara. It also has the distinction of being the only Tiptree nominee that left me weepy. (There were a number of titles submitted that made me want to cry, but that's a whole other thing.)

Like its protagonist, *Misfortune* has an interesting pedigree: it's a first novel written by a professional musician who tours under the name of John Wesley Harding. If this is the caliber of work he's able to turn out in his off hours, it's a little scary to think what might happen if he took to writing full-time. I think we should encourage him. [MR]

Misfortune counts as a fantasy only in the way Dickens does, but it is a thorough exposition of the mind and heart, through the experience of gender and identity confusion. Rose is found abandoned as a baby and taken up by an eccentric young lord to be his heir and the replacement for a beloved lost sister. The one catch is that the baby is a boy, but is not allowed to know it. Adolescence reveals truth, but what is the truth? Can Rose assemble an identity from the pieces of his/her psyche and become a complete human being, or suffer as a sort of monster? How can Rose feel and express sexuality? I found it an absorbing trip. [GS]

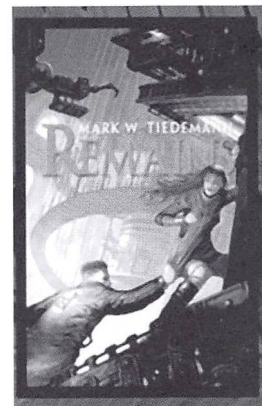
On John Wesley Harding's 1997 album *Awake*, there's a song, "Miss Fortune," that contains the early seed of this picaresque romp of a novel. Set in the early 19th century, the novel is a fascinating, sensitive, playful exploration of the song's backstory; playing out the life and times of our unlikely hero/ine, Lord Loveall. The character, raised in skirts, believes herself to be a girl until fate and time unveil her and she is forced to make the difficult transition to living life as a straight white male. The book brings together the social criticism and playful wit of Dickens or Trollope, with the pathos and adventurous gothicism of magic realists like Mervyn Peake. I adored Lord Rose, and most of her family, laughed riotously, was moved by their fall from grace and rejoiced at their ascendancy, ludicrous and uproariously ridiculous as it all was. [NB]

Remains

MARK W. TIEDEMANN
BENBELLA BOOKS 2005

When the wife of corporate security officer Mace Preston dies in a construction accident on Mars, he takes it upon himself to figure out what happened, an investigation that eventually costs him his job. Convinced that the accident was sabotage, Mace's search for the truth is thwarted at every turn, and his quest becomes an obsession. Soon he and new émigré Nemily Dollard are caught in a tangled web of interplanetary politics and terrorism that persists in connecting Nemily with Mace's dead wife.

In chapter one, *Remains* struck me as a standard adventure novel, sort of an airport novel in space with spies, a punctured dome, maybe some terrorists, and a hardboiled cop (Mace) who's out to find out who killed his wife (Helen). The story quickly gets weirder than that. Helen's brain is in her husband's D.P. or "Domestic Personality" house-automation program. Mace is an unreliable narrator, steered by gender-linked blind spots. The real mystery he must solve is his understanding of himself and his relationships, and his resentment of Helen's professional status, wealth and power. Nemily, the female protagonist, is a working-class immigrant from the dystopian Moon with a modular brain. As she slots into different modules, her perceptions, thoughts, identity and behavior change; with beautiful subtlety, the omniscient narrator's writing style also shifts to reflect her different brains. Nemily's multiple consciousness, her skirmishes with madness and her attitude towards romantic love made this a notable exploration of gender in fiction. *Remains* really manifests the Cyborg Manifesto! [LH]



2005 Long List

"Arcana," Emily Brunson, CSI Forensics fanfic website
Touched by Venom, Janine Cross, Roc
The Mercy of Thin Air, Ronlyn Domingue, Atria/Washington Square Press
Alanya to Alanya, L. Timmel Duchamp, Aqueduct Press
The Red Rose Rages (Bleeding), L. Timmel Duchamp, Aqueduct Press
Mister Boots, Carol Emshwiller, Viking Juvenile
The King in the Window, Adam Gopnik, Miramax
Tesseract Nine, Nalo Hopkinson and Geoff Ryman (Eds.), EDGE Science Fiction and Fantasy Publishing

"In the Shadow of the Stones," Rosaleen Love, *The Traveling Tide*, Aqueduct Press
 "Close to You," Meghan McCarron, *Strange Horizons*
 "Planet of the Amazon Women," David Moles, *Strange Horizons*
Melusine, Sarah Monette, Ace
The Icarus Girl, Helen Oyeyemi, Doubleday/Anchor
Luna, Julie Anne Peters, Little, Brown
Uglies, Scott Westerfeld, Simon Pulse
Margarettown, Gabrielle Zevin, Miramax

Special Mention

Writing the Other, Nisi Shawl and Cynthia Ward, Aqueduct Press
 Regender web translator, Ka-Ping Yee, <http://regender.com>

THE HANDY TIPTREE SHOPPING LIST

Winners 1991–2004

- Eleanor Arnason, *A Woman of the Iron People*, 1991
- Raphael Carter, "Congenital Agenesis of Gender Ideation," *Starlight 2*, 1998
- Suzy McKee Charnas, *Motherlines*, 1974 (retro award)
- Suzy McKee Charnas, *Walk to the End of the World*, 1978 (retro award)
- Suzy McKee Charnas, *The Conqueror's Child*, 1999
- Candas Jane Dorsey, *Black Wine*, 1997
- Molly Gloss, *Wild Life*, 2000
- Hiromi Goto, *The Kappa Child*, 2001
- Nicola Griffith, *Ammonite*, 1993
- Joe Haldeman, *Camouflage*, 2004
- Elizabeth Hand, *Waking the Moon*, 1995
- M. John Harrison, *Light*, 2002
- Gwyneth Jones, *The White Queen*, 1991
- John Kessel, "Stories for Men," *Asimov's*, 10&11/2002
- Ursula K. Le Guin, *The Left Hand of Darkness*, 1969 (retro award)
- Ursula K. Le Guin, "The Matter of Seggri," *Crank! #3*, 1994
- Ursula K. Le Guin, "Mountain Ways," *Asimov's*, 8/1996
- Kelly Link, "Travels With The Snow Queen," *Lady Churchill's Rosebud Wristlet*, Winter 1997
- Maureen McHugh, *China Mountain Zhang*, 1992
- Theodore Roszak, *The Memoirs of Elizabeth Frankenstein*, 1995
- Matt Ruff, *Set This House In Order: A Romance of Souls*, 2003
- Joanna Russ, "When It Changed," *Again, Dangerous Visions*, 1972 (retro award)
- Joanna Russ, *The Female Man*, 1975 (retro award)
- Mary Doria Russell, *The Sparrow*, 1996
- Johanna Sinisalo, *Not Before Sundown*, (US title *Troll: A Love Story*), 2004
- Nancy Springer, *Larque on the Wing*, 1994

Winner 2005

- Geoff Ryman, *Air: Or, Have Not Have*, 2005

Short List 2005

- Aimee Bender, *Willful Creatures*, 2005
- Margo Lanagan, "Wooden Bride," *Black Juice*, 2005
- Vonda N. McIntyre, "Little Faces," *SciFiction 2/23/05*
- Wen Spencer, *A Brother's Price*, 2005
- Wesley Stace, *Misfortune*, 2005
- Mark W. Tiedemann, *Remains*, 2005

Short List 1991–2004

- Kim Antieau, *Coyote Cowgirl*, 2003
- Eleanor Arnason, *Ring of Swords*, 1993
- Eleanor Arnason, "The Lovers," *Asimov's*, 7/1994
- Eleanor Arnason, "The Gauze Banner," *More Amazing Stories*, 1998
- Eleanor Arnason, "Knapsack Poems," *Asimov's*, 5/2002
- Margaret Atwood, *The Handmaid's Tale*, 1986 (retro award)
- Margaret Atwood, *The Robber Bride*, 1993
- Iain Banks, *The Wasp Factory*, 1984 (retro award)
- John Barnes, *Orbital Resonance*, 1991
- Michael Blumlein, "Fidelity: A Primer," *F&SF*, 9/2000
- Judy Budnitz, *If I Told You Once*, 1999
- Katherine Burdekin, *Swastika Night*, 1985 (retro award)
- Octavia Butler, *Wild Seed*, 1980 (retro award)
- Octavia Butler, *Parable of the Talents*, 1998
- A. S. Byatt, *Little Black Book of Stories*, 2004
- James L. Cambias, "Diagram of Rapture," *F&SF*, 4/2000

- Sally Caves, "In the Second Person," *Terra Incognita*, Winter 1999/2000
- Fred Chappell, "The Silent Woman," *Farewell, I'm Bound to Leave You*, 1996
- Suzy McKee Charnas, *The Furies*, 1994
- Suzy McKee Charnas, "Beauty and the Opera, or The Phantom Beast," *Asimov's*, 3/1996
- Ted Chiang, "Story of Your Life," *Starlight 2*, 1998
- Ted Chiang, "Liking What You See: A Documentary," *Stories of Your Life and Others*, 2002
- Sybil Claiborne, *In the Garden of Dead Cars*, 1993
- John Clute, *Applesed*, 2002
- Storm Constantine, "The Oracle Lips," *The Fortune Teller*, 1997
- Kara Dalkey, "Lady of the Ice Garden," *Firebirds*, 2003
- Samuel R. Delany, *Babel-17*, 1966 (retro award)
- Samuel R. Delany, *Triton*, 1976 (retro award)
- Paul Di Filippo, "Alice, Alfie, Ted and the Aliens," *Interzone*, 3/1997
- Emma Donoghue, *Kissing the Witch: Old Tales in New Skins*, 1997
- L. Warren Douglas, *Cannon's Orb*, 1994
- L. Timmel Duchamp, "Motherhood," *Full Spectrum 4*, 1993
- L. Timmel Duchamp, "Welcome, Kid, to the Real World," *Tales of the Unanticipated*, Spring/Summer/Fall 1996
- L. Timmel Duchamp, "The Apprenticeship of Isabetta di Pietro Cavazzi," *Asimov's*, 9/1997
- L. Timmel Duchamp, *Love's Body, Dancing in Time*, 2004
- Stella Duffy, *Singling Out the Couples*, 1998
- David Ebershoff, *The Danish Girl*, 2000
- Greg Egan, "Cocoon," *Asimov's*, 5/1994
- Carol Emshwiller, *Carmen Dog*, 1990 (retro award)
- Carol Emshwiller, *Venus Rising*, 1992
- Carol Emshwiller, "Boys," *SciFi.com*, 2003
- Carol Emshwiller, "All of Us Can Almost...", *SciFi.com* 2004
- Kelley Eskridge, "And Salome Danced," *Little Deaths*, 1994
- Nancy Farmer, *Sea of Trolls*, 2004
- Christina Flook (Richard Calder), "The Catgirl Manifesto," *Album Zutique #1*, 2003
- Karen Joy Fowler, *Sarah Canary*, 1991
- Karen Joy Fowler, *Black Glass*, 1998
- Karen Joy Fowler, "What I Didn't See," *SciFi.com*, 2002
- Gregory Frost, "Madonna of the Maquiladora," *Asimov's*, 5/2002
- Ellen Frye, *Amazon Story Bones*, 1994
- R. Garcia y Robertson, "The Other Magpie," *Asimov's*, 4/1993
- Maggie Gee, *The Ice People*, 1998
- Mary Gentle, *The Architecture of Desire*, 1991
- Mary Gentle, *Ash: A Secret History*, 2000
- Carolyn Ives Gilman, *Halfway Human*, 1998
- Greer Ilene Gilman, *Moonwise*, 1991
- Joan Givner, *Half Known Lives*, 2001
- Molly Gloss, *The Dazzle of Day*, 1997
- Phyllis Gottlieb, *Flesh and Gold*, 1998
- Alasdair Gray, *A History Maker*, 1994
- Eileen Gunn, *Stable Strategies and Others*, 2004

- M. John Harrison, *Signs of Life*, 1997
- Camille Hernandez-Ramdwar, "Soma," *Whispers from the Cotton Tree Root*, 2000
- Sonya Dorman Hess, "When I Was Miss Dow," *Women of Wonder*, 1974 (retro award)
- Nina Kiriki Hoffman, *A Fistful of Sky*, 2003
- Nalo Hopkinson, *Brown Girl in the Ring*, 1998
- Nalo Hopkinson, "The Glass Bottle Trick," *Whispers From the Cotton Tree Root*, 2000
- Nalo Hopkinson, *Midnight Robber*, 2000
- Shelley Jackson, *The Melancholy of Anatomy*, 2002
- Kij Johnson, *Fudoki*, 2003
- Gwyneth Jones, *North Wind*, 1994
- Gwyneth Jones, "Balinese Dancer," *Asimov's*, 9/1997
- Gwyneth Jones, "La Cenerentola," *Interzone*, 10/1998
- Gwyneth Jones, *Life*, 2004
- Graham Joyce & Peter F. Hamilton, "Eat Reecebread," *Interzone*, 8/1994
- Graham Joyce, "Pinkland," *Crossing the Border*, 1998
- James Patrick Kelly, "Chemistry," *Asimov's*, 6/1993
- James Patrick Kelly, "Lovestory," *Asimov's*, 6/1998
- Yumiko Kurahashi, *The Woman with the Flying Head and Other Stories*, 1998
- Larissa Lai, *Salt Fish Girl*, 2002
- Jaye Lawrence, "Kissing Frogs," *F&SF*, 5/2004
- Ursula K. Le Guin, "Forgiveness Day," *Asimov's*, 11/1994
- Ursula K. Le Guin, *A Fisherman of the Inland Sea*, 1994
- Ursula K. Le Guin, "Unchosen Love," *More Amazing Stories*, 1998
- Jonathan Lethem, "Five Fucks," *The Wall of the Sky, The Wall of the Eye*, 1996
- Penelope Lively, "5001 Nights," *The Five Thousand and One Nights*, 1997
- Elizabeth A. Lynn, *Watchtower*, 1979 (retro award)
- Elizabeth A. Lynn, *Dragon's Winter*, 1998
- Ian MacLeod, "Grownups," *Asimov's*, 6/92
- Ken MacLeod, *Dark Light*, 2001
- Laurie J. Marks, *Dancing Jack*, 1993
- Ian McDonald, "Some Strange Desire," *The Best of Omni III*, 1993
- Ian McDonald, *Sacrifice of Fools*, 1996
- Sandra McDonald, "The Ghost Girls of Rumney Mill," *Realms Of Fantasy*, 8/2003
- Maureen F. McHugh, *Mission Child*, 1998
- Vonda McIntyre, *Dreamsnake*, 1978 (retro award)
- Vonda N. McIntyre, *The Moon and the Sun*, 1997
- China Miéville, *Perdido Street Station*, 2000
- Naomi Mitchison, *Memoirs of a Spacewoman*, 1962 (retro award)
- Judith Moffett, *Time, Like an Ever Rolling Stream*, 1992
- Karl-Rene Moore, "The Hetairai Turncoat," *Wired Hard 2*, 1997
- Shani Mootoo, *Cereus Blooms at Night*, 1996
- Pamela Mordecai, "Once on the Shores of the Stream Senegambia," *Whispers From the Cotton Tree Root*, 2000
- David E. Morse, *The Iron Bridge*, 1998
- Pat Murphy, *Nadya*, 1996
- Ruth Nestvold, "Looking Through Lace," *Asimov's*, 9/2003
- Hugh Nissenson, *The Song of the Earth*, 2001
- Alice Nunn, *Illicit Passage*, 1992
- Rebecca Ore, "Accelerated Grimace," *F&SF*, 2/1998
- Sara Paretsky, *Ghost Country*, 1998
- Paul Park, *Coelestis*, 1993
- Severna Park, *Hand of Prophecy*, 1998
- Severna Park, *The Annunciate*, 2000
- Marge Piercy, *Woman on the Edge of Time*, 1985 (retro award)
- Marge Piercy, *He, She and It*, 1991
- Rachel Pollack, *Temporary Agency*, 1994
- Rachel Pollack, *Godmother Night*, 1996
- Kit Reed, *Little Sisters of the Apocalypse*, 1994
- Kit Reed, *Weird Women, Wired Women*, 1998
- Robert Reed, "Whiptail," *Asimov's*, 10/1998
- Kim Stanley Robinson, *Red Mars*, 1992
- Kim Stanley Robinson, "Sexual Dimorphism," *Asimov's*, 6/1999
- Mary Rosenblum, "The Eye of God," *Asimov's*, 3/1998
- Salman Rushdie, "The Firebird's Nest," *The New Yorker*, 6/23/97
- Joanna Russ, *The Two of Them*, 1978 (retro award)
- Geoff Ryman, *Unconquered Countries*, 1994
- Geoff Ryman, "Birth Days," *Interzone*, 4/2003
- Pamela Sargent, *Women of Wonder*, 1974 (retro award)
- Pamela Sargent, *More Women of Wonder*, 1976 (retro award)
- Pamela Sargent, *The New Women of Wonder*, 1978 (retro award)
- Melissa Scott, *Trouble and Her Friends*, 1994
- Delia Sherman, "Young Woman in a Garden," *Xanadu 2*, 1994
- Joan Slonczewski, *The Children Star*, 1998
- Martha Soukup, "The House of Expectations," *Starlight 2*, 1998
- Sean Stewart, *Mockingbird*, 1998
- Peter Straub, *Conjunctions 39: The New Wave Fabulists*, 2002
- Tricia Sullivan, *Maul*, 2003
- Sheri S. Tepper, *The Fresco*, 2001
- Sue Thomas, *Correspondence*, 1992
- George Turner, *Genetic Soldier*, 1994
- Lisa Tuttle, *Lost Futures*, 1992
- Lisa Tuttle, "Food Man," *CRANK! #4*, Fall 1994
- Lisa Tuttle, *The Pillow Friend*, 1996
- John Varley, "The Barbie Murders," *Asimov's*, 2/1978 (retro award)
- Élisabeth Vonarburg, *In the Mother's Land*, 1992
- Kate Wilhelm, *The Clewiston Test*, 1976 (retro award)
- Tess Williams, "And She Was the Word," *Eidolon*, Winter 1996
- Tess Williams, *Sea As Mirror*, 2000
- Terri Windling, *The Armless Maiden and Other Stories for Childhood's Survivors*, 1995
- Paul Witcover, *Waking Beauty*, 1997
- Monique Wittig, *Les Guerilleres*, 1971 (retro award)
- Sue Woolfe, *Leaning Towards Infinity*, 1996
- Sarah Zettel, *Playing God*, 1998
- Pamela Zoline, "The Heat Death of the Universe," *New Worlds*, 7/1967



Collect them all!!

Works are listed
by first publication.
Books may have later
editions. Short stories
may also be found in
other anthologies or
author collections.

THE CARL BRANDON SOCIETY

by Ian Hagemann
and Victor J. Raymond

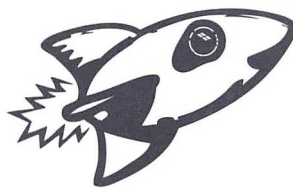
THE CARL BRANDON SOCIETY IS A group of people of color and white allies working to make the field and community of science fiction, fantasy, and related genres more welcoming for people of color.

We named ourselves after the fictional black fan writer Carl Brandon in much the same way that the Tiptree award named itself after the fictional male writer James Tiptree, Jr. Just as Alice Sheldon played with the concepts of gender in her writing as James Tiptree, Jr., so did Terry Carr and Peter Graham play with the concepts of race in their writing as Carl Brandon, Jr. As women can now write under their own names, so can people of color now write (and publish) our own stories of speculative fiction—and we are an integral part of science fiction fandom as well.

However, there is still room for improvement. There is a widespread belief (fortunately less so among WisCon attendees) that the SF community is somehow insulated from the racial and ethnic issues and tensions of our larger

society; nothing could be further from the truth. Additionally, despite a growing number of people of color in the SF community, there is a persistent perception among many that there are few, if any, readers and writers of color. Yet, several of the board members of the Carl Brandon Society first met at or after the “Race and Racism in Science Fiction” panel at WisCon 20 in 1996; many people of color had been active in the SF community and elsewhere for some time before that.

Many of these issues—and others—were covered in Samuel R. Delany’s excellent article on “Racism and Science Fiction,” which was originally published in the August 1998 *New York Review of Science Fiction* (volume 10, issue 12) and was republished in the *Dark Matter* anthology edited by Sheree Thomas. The article has special significance for the Carl Brandon Society because it incited people of color in the community to ask the WisCon convention committee for more programming items and a focus group for people of



color, and we were formed out of the People of Color Caucus they hosted in response at WisCon 23 in 1999. That initial welcome provided by the WisCon committee encouraged us to continue gathering informally at WisCon and participate in programming as fans and writers of color. It must be emphasized that our efforts have been sustained and supported by not just people of color, but also by white allies who believe these issues need to be recognized and must be addressed if we are to live in a future worth striving for.

After getting permission from Terry Carr's widow to use the "Carl Brandon" name, we formed the Carl Brandon mailing list for anyone interested in the issues and in networking. We also began publishing lists of SF written by people of color, just as the Tiptree award creates a "shortlist" of the best fiction expanding gender boundaries every year. Last year, we made a commitment to building the visibility of people of color in our communities, through making awards for the best work addressing issues of race, and for best work by a writer of color. As part of that, we incorporated as a nonprofit and began selling memberships.

This year, we are thrilled to present our first yearly book awards at WisCon 30. Part of this is because we were founded at WisCon 23 and we have held our annual meetings at WisCon ever since. Part of this is because we believe that there are many parallels between the

struggle for gender equity and the struggle for racial equity. And part of this is that we like following in the footsteps of the Tiptree award, which was also first awarded at a WisCon. As people who, like bell hooks, are advocates for feminism, we recognize the groundbreaking work of the James Tiptree, Jr. Award and the Tiptree Motherboard. Our work would not be as easy, and our path not nearly so smooth, were it not for their efforts.

Our two juried awards are designed to recognize excellence in speculative fiction by or about people of color, and each award comes with a \$1,000 prize. The Carl Brandon Kindred Award will be given to one or more works of speculative fiction dealing with issues of race and ethnicity, where the nominees may be of any racial or ethnic group. The 2005 Carl Brandon Kindred Award Jury is chaired by Debbie Notkin and includes Jewelle Gomez, Ian K. Hagemann, Ursula K. Le Guin, and Cecilia Tan.

The Carl Brandon Parallax Award will be given to one or more works of speculative fiction created by a person of color. The 2005 Carl Brandon Parallax Award Jury is chaired by Jennifer Stevenson and includes Celu Amberstone, Steven Barnes, MJ Hardman, and Karin Lowachee. We would also like to recognize Pam Noles, who agreed to be the Awards Administrator and "Book Wrangler" for both juries.

We invite you to get involved! We run on volunteer power like most small organizations, and can always use more help—so please feel free to talk to one of our board members, or sign up by mail or online. As of March 2006, our Board was made up of Candra K. Gill, Ian K. Hagemann, MJ Hardman, Nalo Hopkinson, Ama Patterson, Victor Raymond, Nisi Shawl, and Diantha Sprouse (with Mary Anne Mohanraj and Cecilia Tan as former board members).

We have been gratified by the strong support shown by WisCon attendees—many of you are now members. If you are not a member, and feel these issues are important, we invite you to join the organization for \$25 per year.

Membership forms are on our website and should be available at various places and times throughout WisCon. For more information, please visit our website at www.carlbrandon.org or check out the carlbrandon yahoo group online at groups.yahoo.com/group/CarlBrandon. You may also wish to make a donation to the Carl Brandon Society's general operating expenses in support of our work with the scholarship and other projects, including the Parallax and the Kindred Awards. Please use the PayPal button to make a donation on the website, or mail your gift to: The Carl Brandon Society, P.O. Box 85273, Seattle, WA 98145.

THE EVOLUTION OF Broad Universe

by Nancy Jane Moore

I WASN'T AT WISCON IN 2000, THE YEAR Broad Universe was conceived, but I know how it happened. A group of (mostly) women were attending a panel, discussing the latest works by all the great authors at WisCon, and wondering, "Why aren't they on awards ballots? Why don't more books by women get reviews? Why are short stories by women a minority in Year's Best anthologies and magazines?"

The point of the "World Domination 101" panel wasn't to bitch about it. Everyone was there with one goal, everyone saying, "We ought to do something about that." But do what? They batted around various projects done by small groups like the Brazen Husies and Ratbastards, and projects tackled by larger groups like trade unions. And then someone—I believe it was Amy Hanson—unfurled a chart showing what Women Writing the West, Sisters in Crime, and Romance Writers of America were doing. Right there, Broad Universe was conceived.

It was born with help from the Tiptree Award and SF³ folks, who provided seed money, and a lot of hard work by an early group, who included Amy Hanson, Suzy McKee Charnas, Alyx Dellamonica, Pat Murphy, Debbie Notkin, Diane Silver, and Heather Whipple. They recruited at cons—I first ran into them at World Fantasy in Corpus Christi in 2000—and drummed up interest via their new website (Heather Whipple's doing: www.BroadUniverse.org) and an email list. By the time Broad Universe got around to officially signing up members, I was part of the fold as a founding member.

The website has grown. Our online newsletter, the *Broadsheet*, is jam-packed with information to help our members become better writers and better sellers of what they write. It also includes essays that provide plenty of food for thought, art that teases the imagination, and—the real advantage of online publishing—a complete archive of all the articles that have been published up to now. Shaped and

edited for years by Diane Silver, the *Broadsheet* is now edited by Lettie Prell, with the able assistance of Diana Pharaoh Francis, Rob Gates, Sue Lange, Susan Urbanek Linville, Victoria McManus, Marci Barrett Nice, and Heather Whipple. Liz Williams guest-edited an issue, too!

Our website has a catalog of short stories and novels by members that can be surfed by anyone in the world. There's a PR database available to help members advertise their work. And the email listserv is still growing strong. Our members include well-known writers, emerging writers, beginning writers, and that most valuable commodity of all, readers. You're welcome to join Broad Universe if you're a woman writing SF/F/H—beginner to world-famous—or if you're a fan of SF/F/H stories by women. (While men don't get access to our active promotional benefits, they do have access to information they can use to help themselves, including the *Broadsheet* archives and the PR database.)

Broad Universe isn't only an online entity, but has become a presence at a number of conventions. Our rapid-fire readings are a good example of how we turn adversity into advantage. At Worldcon 2001 in Philadelphia, several of our members wanted to do readings, but couldn't get a slot because they weren't huge names in the field. Mary Anne Mohanraj, who doesn't take no for an answer, simply organized a group reading in one corner of the

cavernous art show/dealer's room/fan area. The group picked a time, told all their friends, and pulled up chairs. Twice as many people attended as read, everyone laughed, and a new tradition was born. Rapid-fire readings are now a staple of programming at many conventions, including WisCon, World Fantasy Con, and various regional cons, and are coordinated by Nancy Jane Moore. We're attractive to conventions because we always draw a crowd.

And we entertain that crowd: just ask anyone who was at the WisCon reading with Jennifer Pelland and her burning bush story (and that wasn't the only story that had religious overtones that year). Or get the scoop on the World Fantasy Con rapid-fire when Gwyneth Jones (con guest of honor and BU guest moderator) cut people off in mid-sentence to keep everyone to the five-minute limit. Or ask Louise Marley about the WisCon reading where she sold four hardcovers on the strength of a single five-minute reading.

We also show up with tables in the Dealers' Room, selling our members' books and a hilarious Mary Shelley T-shirt designed by Jeanne Gomoll (with Phoebe Wray getting credit for the slogan: "Who's Your Mama?" in honor of *Frankenstein* being the first modern SF novel). Grace O'Malley and Phoebe Wray have been particular stalwarts at table running—another activity that's come a long way since our first table at WisCon in 2001 where we had flyers and a few demo books, or



at Readercon back in 2002 where we shared a bit of space with the Tiptree award and just handed out leaflets. Now we sell members' books and return all the proceeds to the authors, charging no commission at all. Now our writers can go to panels, show their in-print or out-of-print books to the audience, and proudly announce, "You can buy this at the Broad Universe table."

There's a lot more to come in the future.

Despite those who argue that feminism is "so over," most women are starting to figure out that even though they may have a toe in the door, they need to push pretty hard to get completely inside. The new science fiction reviewer for *The New York Times* introduced himself with a list of his 10 favorite SF books and there wasn't a woman on the list. There are 3 female authors among the 20 fiction nominees for the Hugos. The Nebula ballot is a little better: 5 out of 7 nominated short stories are by female authors and there is at least one woman in each of the other categories. We'd like to find more ways to get our members' novels and stories the audience they deserve. And we're still trying to figure out why there are so many more stories by men than women in most of the magazines.

Broad Universe has helped a lot of emerging writers get their careers off the ground. On our listserv, we trade info on anthologies and short story markets that are open or closed.

We pick each other's brains on what kind of sword was popular in Florence in 1623. We organize group readings at conventions all over the country. And we never fail to give each other a lot of encouragement on those dark days when it all seems hopeless. We've had mailing parties on the list, encouraging each other to get at least one work of any kind the mail in a 10-day period. As a result, members have made sales.

We're an evolving group, with the founding members on the Motherboard reaching their term limits and rotating off. Our new blood includes Nancy Jane Moore and Kathy Sullivan; Lettie Prell and Phoebe Wray will join this WisCon. They're bringing new ideas and energy to the group, and are advancing our goal to find ways in which we can be of use to our more established members to give their careers a boost. If you have an idea, talk to us. We've had good success with our "New in (current year)" flyer that we take to cons, and we're looking into other kinds of flyers that might be useful (including YA books by our members and award-winning books by our members). We plan to keep growing and keep coming up with new and interesting ways to let readers know about the amazing science fiction, fantasy, and horror our women writers are creating. There's room at the table for you, too. Join us!

THE INTERSTITIAL ARTS FOUNDATION

by Ellen Kushner

IN THE EARLY 1990'S A MUSICIAN FRIEND of mine ran a concert series in Harvard Square that included a string quartet playing Jimi Hendrix, an Indian woman with electric guitar singing about Hindu legends . . . all music that falls in the interstices of recognized categories. It's hard to market, it's hard to explain to people in one sentence. Warren called the series "Interstitial Music."

Fast forward a couple of years. We're in my living room, Delia Sherman, Terri Windling and I, complaining about how hard it is to reach our audience. When our work is published in genre, it finds a faithful audience—except for those who are utterly baffled by the fact that it fails to follow the rhetoric of strict genre fantasy, and complain bitterly. When we submit it out of genre, we're told it contains too many non-realistic elements—code for "it has Fantasy Cooties." We also wax indignant on behalf of our favorite science fiction writers whose quirky, brilliant short stories fly under the radar of literary critics and of the read-

ing public. Terri brings up her concerns as a painter working with fantastical and mythic images falling uncomfortably between "fine art" and traditional illustration.

This is too much, we said. We're living in an age of category, of ghettoization—the Balkanization of Art! We should *do* something.

"Guys?" I said. "Warren coined the phrase *Interstitial Music*—maybe it's time to start talking about *Interstitial Art*!"



We met. We talked. We schemed. And we came to WisCon. There we met writer and academic Heinz Insu Fenkl, whose theory of meta-fantasy tied in so well with ours that he instituted a summer program, *ISIS: the Interstitial Studies Institute at SUNY, New Paltz*. As Heinz points out, "The word 'interstice' . . . generally refers to a space between things: a chink in a fence, a gap in the clouds, a demilitarized zone between nations at war, the potentially infinite space between two

musical notes, a form of writing that defies genre classification.”

WisCon generously allowed us to test-drive our baby with a gang of like-minded souls who think a lot about art and genre. The con scheduled panels on Interstitial Art—though some were more like revival meetings—I’ll never forget Laurel Winter jumping up to throw crisp new bills at us! And it was at a WisCon panel that someone contradicted my sweeping “There are no interstitial people” with a quiet, “Yes there are: multicultural, bi-racial.” She was right, of course, and it added a whole new dimension to the IAF.

At WisCon, we connected with Interstitial artists like A. B. Word—and gained volunteers like Ratbastard Kristin Livdahl for our website, and accountant Susan B. Westbrook, who gave unstintingly of her time and expertise, helping us become a genuine Foundation with 501(c)(3) status in 2004.

We held our first symposium at SUNY/New Paltz in June 2003, and we determined to work on how to insinuate into the broader world the notion of art without borders, to reach out to librarians and bookstore owners and others who guard the gates between the work and the readers.

In 2004, Midori Snyder orchestrated the production of a new website with over 100 pages of material by a dozen or so contributors, linked to a discussion board.

Our Mission Statement there includes these words:

“Rigid categorization by critics and educators is an unsatisfactory method for understanding the border-crossing works to be found in all areas of the arts today. . . Rather than creating a new genre with new borders, we support the free movement of artists across the borders of their choice.”

Gregory Frost offered another metaphor, that of cross-pollination, ignoring borders altogether: “A whole lot of our genetically modified products,” Frost writes, “have escaped from the fantasy orchard and blown onto that really big field across the barrier. . . So, too, was the genre orchard being sprinkled with stuff coming the other way.”

Borne on the wind, Interstitial Art is incredibly hard to explain and define, precisely because it’s all about the indefinable, the ever-shifting borders that current commerce and current public fashion force upon the distribution and consumption of that most intangible of “products,” creative art.

This drives some people crazy. They want there to be rules, to be clear definitions—to be a real movement with recognized leaders. But that’s the antithesis of life and work on the border.

Whatever fueled our initial passion, we’re all coming to realize just how critical it is, right now, in a world increasingly segregated by the dark forces of marketing and promotion, to give people the freedom of the in-between places. To some people, it may look like we’re just a bunch of pissed-off genre writers. As Terri once wrote me, “Of course we’re promot-



ing the kind of things we write. We believe in it. That's why we write it. Duh." But many artists feel this way! And the people the IAF ultimately serves are the consumers of art (among whom we also count ourselves!): the readers and listeners and audiences whom popular culture mainly denies in the rich world of the interstices.

We feel for those poor reviewers who spend half their ink trying to describe what something *isn't*, when they should have the liberty to approach a work on its own terms.

Writer and scholar Theodora Goss explains that the academic side of IA is "trying to examine interstitial texts, which are often left out of academic discourse because they fall outside the categories by which conferences and journals are organized, and to create theories about interstitial arts"—*theories in plural*, she stresses. Just as crucial, Goss adds, is "trying to think of innovative ways to teach texts, ways that cross the usual academic borders."

The Interstitial Arts Foundation is not meant to be a movement in the strictest sense; rather, it seeks to express support for what's already moving in the arts: we're simply trying to give a local habitation and a name to a mindset that already exists, and has existed all along. We're not setting up in opposition to the New Weird

or Slipstream or anything else—we call ourselves an "umbrella organization" but maybe a better image would be a holding tank full of nourishment for all the innovative work being created with no place in the world of categories. With the difficult word *Interstitial* we hope to create a vocabulary that makes this possible: for critics, for reviewers, for scholars, and most importantly for readers and audiences.

We are in effect a place for the disaffected of many stripes to hang out—a place for non-joiners not to join, but to stand up and be counted.

A lot has happened since our first panel at WisCon. At the end of 2005, we formed a new Executive Board, including, as Treasurer, longtime WisCon organizer Victor Raymond, whose experience with nonprofits has already proved invaluable. Delia Sherman and Dora Goss are editing an anthology of interstitial fiction to be published by Small Beer Press. And we continue to be inspired by the vision and generosity of the members of the other startup nonprofits that are the "Children of WisCon."

I particularly want to thank all the participants of WisCon 29's Interstitial panel, especially gracious moderator Mary Anne Mohanraj, for clearing up many things, most of all that anyone can self-identify as Interstitial. We welcome you all at www.InterstitialArts.org!

Portions of this essay appeared originally in slightly different form in *Nebula Awards® Showcase 2005* edited by Jack Dann (ROC/PenguinPutnam, March 2005) as part of "Movements in Science Fiction and Fantasy: a Symposium."

You can read Warren Senders' "An Interstitial Speculation on Record Collections" and other essays quoted in this article at <http://www.InterstitialArts.org>

RESEARCHING WISCON STORIES:

REVISIONIST HISTORY OR RE-VISIONING THE PAST WITH THE FUTURE IN MIND

by Joan Haran

DAVID IRVING'S RECENT CONVICTION for Holocaust denial gives some sense of the acrimony directed at historians who produce non-authorized narratives of historical events and processes, especially narratives that threaten our preferred understandings. Although most quality press outlets that reported his conviction were scrupulous in referring to Irving as a "Holocaust denier" and not a "revisionist historian," I would argue that the latter is the label that many would attach to him. Certainly it is a label that has been extensively associated with him over time. Used as a pejorative, "revisionist history" is a term referring to the production of a history that is deemed to be counter-factual. Of course, the commonplace phrase "History is written by the winners" indicates that at least some readers/consumers of history texts share the sense that historical narratives can be and are contested.

History: Found or Made

For over thirty years now, feminist historians have excavated or constructed historical narratives designed to redress an oppressive balance in the histories produced by privileged white men, so feminists might be expected to have a rather more agnostic attitude to truth claims about historical facts. The choice of verb—to excavate or to construct—depends on whether we believe "the facts" are fixed and unchanging, or whether we believe that "the facts" are produced—at least in part—in the process of narrating them. I have been thinking recently about the ways in which historical revisionism is regarded as an illegitimate textual practice in relation to research I have been doing on WisCon. Over the past two years I have interviewed members of the team responsible for making WisCon happen, attended meetings with that team, examined a range of fanzines and convention programs produced throughout WisCon's life, and made my own small contribution to the organiza-

tion of the convention by taking responsibility for co-coordinating the academic track of programming. Throughout this process that social scientists would call “data collection” I have been thinking about the text or texts that I will produce to document the research. In my Ph.D. thesis, *Re-visioning Feminist Futures*, I explored the ways in which the production of closed historical narratives limited the ways in which it was possible to imagine the future, in general, and social transformation, in particular. I argued that the production of anti-oppressive histories is a necessary precondition to imagining a future that we can continually transform. My research about the meaning that WisCon has for its participants, and my desire to share those meanings with other feminists and SF fans, has always been bound up with the resources that sharing these stories might offer for projects of social transformation. So, as a thought experiment, I would like to contrast historical revisionism with re-visioning: a feminist textual practice that sounds very similar yet proceeds with very different assumptions. Adrienne Rich defines and recommends re-visioning thus:

the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—[re-visioning] is for women more than a chapter in cultural history: it is an act of survival (Rich 1979: 35).

Rich was talking specifically about literary texts, but as I have already suggested, feminists have operated this practice of re-visioning with regard to texts produced in many

academic disciplines as well as those produced in the media and in everyday social interactions. My hope for the documentation of my research on WisCon is that it might work as an illuminating re-vision of multiple WisCon histories, rather than an attempt to fix upon a single consensus history that resists any challenge to its authenticity. Of course, I recognize that this will require much sensitivity because the stories that each of us tell about ourselves and our histories are felt as true, even when we recognize that others with whom we have shared experiences might have experienced very different truths.

Motivations and Investments

Perhaps the key difference between revisionist and re-visioning practices—or practices that could be categorized using this contestable distinction—can be located in the political and ethical motivations and investments that drive them. So Rich’s version of re-visioning is motivated by a feminist agenda that is about recovering what has been metaphorically written out of cultural history in the pursuit of a more equitable society. Whereas, revisionist history, in the mode of David Irving, I would consider to be motivated by the desire to erase certain human subjects from history in pursuit of a manifestly unjust social agenda. I will return to the issue of re-visioning as an ethical textual practice once I have sketched out one version of my own WisCon history.

Passion and Good Management: An Unusual Combination?

Like many longtime attendees at WisCon, I first attended the convention in search of people who would recognize and appreciate my passionate interest in feminist science fiction. WisCon 30 will be the seventh time I have attended the convention since 1998, crossing the Atlantic to do so, so clearly I found what I was looking for. Again, like countless hundreds (thousands?) of people before me, on my first visit I was oblivious to the labor involved in staging the convention. As I returned again and again, however, I began to understand that behind-the-scenes dedicated people gave up a huge percentage of their leisure time to make sure that convention attendees had a pleasurable, stimulating and safe experience every year. I was astounded by their motivation and their time-honed administrative expertise. Running in parallel with my appreciation of WisCon as a hugely successful logistical feat—I've worked on or attended more than a few shambolic academic conferences—was my curiosity about how the people involved had held together a feminist organization over such an extended period of time. My reading of histories of second-wave feminism suggested a movement that was weakened as it was repeatedly riven by painful and unresolved schisms. I wanted to know what made WisCon—which seemed to me to have emerged from that same movement—so resilient. So when I began thinking about doing research with the WisCon conven-

tion committee (concom) on the con's social history I had a wistful utopian notion that my research might uncover some magic formula to reinvigorate feminist activism. A modest little goal, then!

There's Always More Going on Than You Think

Even before I formally began my research, it had become apparent to me that the situation was rather more complicated than I had imagined as a starry-eyed student for whom WisCon provided the ideal audience for my work; an audience I could never hope to find in a university Sociology department. WisCon wasn't and isn't some heavenly, conflict-free, space with a fixed and homogeneous identity; nonetheless being involved in WisCon is enormously pleasurable and fulfilling. As a researcher, however, it is the conflict and ambiguity, and the ways in which key protagonists (living, breathing people, I mean!) work with and through this to produce and sustain an imagined community of thirty years' duration that is at the heart of my project. Of course, what I had not given enough thought to, when I first conceived my project, was the possibility that this apparent stability and community might have been at the cost of alternative visions for WisCon. Why I would imagine that WisCon would be the only institution in the world to be perfectly inclusive seems embarrassingly naïve to me now.

WisCon as Utopia

Even before I began interviewing current and former members of the concom, I had begun to recognize the extent to which I idealized an imagined version of WisCon: a utopia that conformed to what I believed a space dedicated to feminism and science fiction might be. Of course, this idealization is not unique to me—or, rather, in its specifics, it probably is—but the process of imagining what WisCon *is* is one shared by everybody who attends or participates in the making of the convention. I have enormous respect for the work that many people put in to realizing their WisCon visions, and I believe that homogenizing the accounts that my interviewees have given would do them a massive disservice. Finding out about the subtle or sometimes stark differences between different accounts of what WisCon *is* and what WisCon *does* has been a fascinating process for me, one through which I am still working. Facets of WisCon's identity that I believed to be set in stone have proven over the course of the research to be in continual flux. Despite the proud boast on the convention's website, "World's Leading Feminist Science Fiction Convention," even the degree to which WisCon is feminist is still disputed, and has been the subject of ongoing struggle. The process of interviewing key historical contributors to WisCon, including those who have moved away from the core

group of volunteers, is not yet complete, so I will not preempt the final outcome of my research, but it is already clear that WisCon means very different things to different people.

Revisionist History and Re-visioning Futures

So, returning to the relationship between revisionism and re-visioning that has been exercising my mind in relation to this research project, how do these reflections bear on my research? I would argue that one could think of revisionism—or at least about the motivations imputed to revisionist textual practices—as a bad-faith attempt to produce a closed text that erases difference and ambiguity. I could contrast this with re-visioning as being an ethical attempt to produce an open text that holds diverse accounts of "the facts" in tension. In writing up my research on WisCon, I will strive to be clear about what motivated me to conduct this research and to think about the effects that this might have on the partiality of the WisCon story that I will write. I have been changed by the process of working on this research. My relationship to the convention and to many of my interviewees has become much closer, so I have personal as well as professional reasons for wanting to produce a narrative that does full justice to my "research subjects" and to the still-unfolding process of making WisCon history.

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THE JAMES TIPTREE, JR. AWARD

A COMMUNITY STORY

by Elizabeth Matson

SCIENCE FICTION FANS HAVE A reputation in the general population as being geeks without social skills. “Get a life!” William Shatner famously chastised in a *Saturday Night Live* parody of a guest of honor speech at a science fiction convention.

As in all communities, there are some members who appear to fit that stereotype but many more who do not. Indeed, the science fiction community, reflecting the society from which it is drawn, is a very diverse population, including not only the prerequisite teenage boys and computer nerds, but also professionals in all walks of life, including women and men, gays and lesbians, fans and writers and artists (often the same individuals), media aficionados and serious literature buffs, and feminists and “old boys.” Most significantly, almost all members actively participate in and *create* to some degree the material of the community. This might take the form of amateur/professional artwork or writing, filking, costuming, gaming, putting on conventions,

or even inventing and producing a brand-new award, such as the James Tiptree, Jr. Award. In other words, SF fans compose a folk community in their own right. They are not passive receivers or consumers of their culture. They are actively creating and disseminating it within their community. To this end the James Tiptree, Jr. Award, with its accompanying folk narrative, customs, beliefs, and events is a grassroots folk activity that both arises out of and helps shape and define the feminist subset of the SF community, particularly as it is manifested at WisCon.

WisCon, the world’s leading feminist SF convention, is the most visible expression of the feminist SF community. It is held annually in Madison, Wisconsin and has been organized by a fairly stable group of fans since 1976. Through the years, WisCon has held the torchlight aloft, reminding the SF community at large of its diversity as it addresses issues of gender, race, and class in its panels and presentations. It is not at all surprising that it should

have been the birthplace for the James Tiptree, Jr. Award, the first and only science fiction award to be named after a woman—and that seeming contradiction is all part of the deliberately subversive feminist coding that is integral to this particular award and event.

In spring 2001, for a class as a beginning folklore student (I received my MA in Folklore in 2004), I interviewed Jeanne Gomoll, a long-time organizer of WisCon, about the origins and impact of the James Tiptree, Jr. Award within the feminist SF community. The story Jeanne related was one I had heard before on numerous occasions and I was interested in examining it as a folk narrative related within a specific folk community.

Origin Story: Pat Murphy Makes a Joke

On March 2, 1991 at WisCon 15, Pat Murphy, a science fiction author who has won several awards for her work, gave a guest of honor speech and started a revolution. Although I have attended various WisCons since 1988, I missed this famous speech. But it doesn't matter, as a member of the community, I have heard the tale of this event so many times, I can pass it on myself as if I had actually been there. The most essential element of the story is that Pat Murphy made a joke. "Wouldn't it be great," she is said to have said, "to have an award named after a man who was really a woman for works that deal with gender issues and" (this is the kicker) "we'll finance it with bake sales!"

Jeanne Gomoll, an original and continuing member of SF³ (the Society for the Furtherance and Study of Fantasy and Science Fiction), the SF group in Madison that puts on WisCon, was the first one to tell me this story and I have since heard her tell it many times. Here is her dissemination of the tale, put in the context of the community's history and her own involvement, as I recorded it in 2001:

So, in 1990 [actually 1991], I believe, when Pat Murphy who was our guest of honor came to the convention and gave her guest of honor speech and at the end of it announced that she wanted to start this award, this award called the Tiptree Award, it fit into all the things we as a group [SF³] had done and certainly for me it was a culmination of my interests and the sort of interests I've had in science fiction and all the time I'd put into the magazines [Janus and Aurora, fanzines published by SF³] in a real solid effort to actually change the world.

In the eighties we had seen lots of people forgetting about what had happened in the seventies and eighties with feminist science fiction. The writers, which had seemed so exciting and revolutionary and earth-shaking were simply being forgotten and the myth was being erected in its place that the seventies were simply boring. I put in a lot of work into the convention and the magazine, but the idea of actually working on an award to reward the kind of fiction that I and my fellow group members and other people in the community loved—and to try and give encouragement to the people writing that science fiction and let them know we appreciated them and give

them solid financial rewards for what they were doing—really appealed to me.

I know that Pat Murphy thought that she was partially making a joke. She was thinking it would be nice to have an award one year that added to the long list of science fiction awards named after men, but in this case, the Tiptree Award, the James Tiptree, Jr. Award, was not actually named after a man. It was named after the male pseudonym of the author Alice Sheldon. And since this award was supposed to be about exploring and expanding our ideas of gender, the fact that the person this award was named after [was a woman] seemed very, very appropriate.

So I remember on that Sunday afternoon when Pat Murphy gave her speech and we were all up on our feet, cheering and clapping at the idea, somehow I got to the front of the room saying “I’ll help!” and that’s how my involvement started. (Jeanne Gomoll, interview, April 5, 2001)

Like all folk narratives passed on orally, this story distills the essence of Pat Murphy’s speech while revising it somewhat to fit in with the subsequent history of the award. According to the printed version of Murphy’s speech as published in *The Bakery Men Don’t See*, while she did initially regard the idea of the award as “just a joke,” she had been giving it quite a bit of serious thought. The inspiration for the Tiptree Award stemmed from some experiences Murphy had had with engrained expectation distorting reality, particularly when it comes to gender. In 1988, for instance, when her novel *The Falling Woman* was up

for the Nebula Award (which it subsequently won), a male science fiction author politely asked her if he could point out a problem with the novel.

And he said, “There are no strong male characters anywhere in it.”

Now I found it interesting that he perceived this as a problem. I’ve never heard anyone criticize Moby Dick on the grounds that it has no strong female characters—no female characters at all, except for a couple of whales with bit parts.

*Here again, the writer was interpreting my work according to an underlying set of expectations and assumptions, according to his knowledge of the way the world worked. A good novel has strong male characters. So of course the absence of such characters was a problem. Obviously, not everyone agreed with that assessment, but it startled me that anyone—especially an intelligent writer—would be thinking in that way. (Pat Murphy, “Illusion and Expectation” in *The Bakery Men Don’t See*, p.8)*

By the time she presented the idea of the James Tiptree, Jr. Award at WisCon, she and cohort Karen Joy Fowler had already named the award and even contacted the James Tiptree estate for permission to use the name. Murphy ended her speech with the fairly declamatory statement:

And so I would like to announce the creation of the James Tiptree, Jr. Memorial Award, to be presented annually to a fictional work that explores and expands the roles of women and

men. We're still in the planning stages, but we plan to appoint a panel of five judges and we plan to finance the award—and this is another stroke of genius on Karen's part—through bake sales. (If you want to volunteer to run a bake sale, talk to me after the speech.) (Pat Murphy, "Illusion and Expectation" in The Bakery Men Don't See, p. 9)

The gestation of the award was not quite as spontaneous as the oral story leads listeners to believe. Some serious groundwork had already been laid. But just because you announce an idea or project, it doesn't mean it will actually get off the ground. And this was a very ambitious idea that could have poofed up nicely in the oven but fallen dramatically flat if taken out into a less hospitable environment.

What the written version has in accuracy it misses in discourse. The humor in Murphy's voice is lost in the baldness of the printed words. Neither the seriousness nor the humor, however, was lost on the audience that actually heard the speech. While Murphy and Fowler may have been serious in their intent, they were also highly cognizant of the humor behind the idea and quite deliberately chose covert codes and symbols of femininity with their choice of name and means of fundraising. It is quite likely neither of them was the least bit prepared for the rabid support it received. But I think they intended *something* to happen. After all, Pat Murphy addressed an audience that fully comprehended the delicious subversive messages inherent in her speech. As Jeanne Gomoll told me,

I think even from the start I intended, to me this award was not a joke. I never took it as a joke. I could hear the joke in Pat's voice. But to me, this is it; we've got to do this. This could really take off. (Jeanne Gomoll, interview, April 5, 2001).

Jeanne goes on to say:

I can't imagine anywhere else [besides WisCon] where it would have gotten this kind of response or for whom it could have been aimed at with more accuracy. If it had been announced anywhere else, I think it would have been taken as a joke. Maybe they would have had that first award but it would have been done kind of like Ladies Against Feminism, a sort of happening kind of thing, let's make a point once. This, Pat and Karen refer to it as the Tiptree Juggernaut. They had no idea what they were starting off and they lost control of it almost from the very first. (Jeanne Gomoll, interview, April 5, 2001).

As Jeanne's story of the origin illustrates, Pat Murphy and Karen Joy Fowler may have originated the idea with serious humor but the award took on a life of its own through the enthusiastic and participatory embrace of the community. From the beginning, this award was something everyone could participate in, actively creating and disseminating it. It arose out of the feminist SF community and was fully embraced by it in a uniquely feminist manner. Jeanne's many variants of the Tiptree Origin Story always end with the participatory element of "I'll help!" The folk narrative makes it clear that while this award may have

been the initial brainchild of a few individuals, it was birthed through the midwifery of the entire community and continues to flourish under its communal care.

What's in a Name?

Herein lies the delicious irony of the award and the in-joke that the community embraced in all seriousness in Pat Murphy's speech. James Tiptree, Jr. was the male pseudonym of Alice Sheldon. Alice Sheldon did not set out to make any great feminist statements when she chose her pseudonym. She merely wished to protect her privacy and non-writing careers as a psychology lecturer and former CIA operative. Nonetheless, she became a potent symbol in the SF community of the power of gender bias when her true identity was finally revealed.

Though never actually seen, James Tiptree, Jr. was an active participant in the SF community, maintaining a large correspondence and contributing to the fanzines. Tiptree's first story was published in 1968 when Alice Sheldon was 51. Tiptree was revealed as Alice Sheldon in 1977 through her mother's obituary. The time period in which Tiptree was most actively being published corresponds with the rise of women and feminist SF in the SF community. The story of James Tiptree, Jr. and Alice Sheldon is well known and passed on by word of mouth in accompaniment to the origin story of the award. According to Jeanne:

Alice Sheldon worked for the FBI [actually CIA] and could not write fiction without getting approved by her bosses at least under her real name. So she decided she needed a pseudonym and she

went shopping one day and just saw Tiptree marmalade. And, in fact, was assuming she would be running through several pseudonyms before she finally got published. This was the first pseudonym she chose for the very first short story she submitted for publication. She didn't even really think about the fact that she was using a male pseudonym. She just thought James sounded really good with Tiptree. And the Junior for a little atmosphere. But James Tiptree, Jr.'s first short story submitted was published, as was every short story James Tiptree, Jr. ever submitted under his name.

As Alice Sheldon got more involved and more interested in the kind of fiction that delved into gender and feminism ... she wanted to do more than write metaphorically in her persona as what was generally thought of as a very Hemingwayesque style writer. Robert Silverberg once called her writing "ineluctably masculine." He was sure if anybody ever met Tiptree they would discover that he was a rough and tough explorer type man. So anyway, it was difficult for her to start writing about some of the issues that she really wanted to. So she decided in the late seventies, I think, to create a new pseudonym. She chose Raccoona Sheldon... Raccoona Sheldon had a very difficult time getting her fiction published until her good, good friend James Tiptree, Jr. wrote a note and attached it to her fiction and urged the editor to take a look at this great story 'cause, boy, he thought this was a damn good bit of writing.' That short story got published.

So even though Alice Sheldon went into this with no attempt to make a point about being a woman or being a man, it had a very direct effect

on her ability to write, on how people looked at her writing. The idea that gender is a construct that nevertheless affects us all is very much at the heart of what the founders of the award wanted to say, wanted to do. Besides it being a joke about having yet one more male science fiction writer be the name of the award. (Jeanne Gomoll, interview, April 5, 2001)

This oral tale conveys the power of unquestioned gender assumptions, in much the same way Pat Murphy's story about the "problem" of a lack of strong male characters in her novel *The Falling Woman* does. As Jeanne's conclusion to her story reveals, the choice of James Tiptree, Jr. for the name of the award was done with deliberation and humor. The story of Tiptree/Sheldon is well known in the feminist SF community, passed on by older fans who were involved in the community during Tiptree's brief and controversial career. The very name of the award appears to be supporting the status quo. Yet anyone who knows or discovers the history of James Tiptree, Jr. will immediately realize that the award is designed for anything but. The community that sponsors this award is not the least bit shy about telling the story to those who have not yet been initiated, thus actively breaking the feminist code implicit in the award's name.

Feminist Messages: Overtly Subverting

In their essay "Strategies of Coding in Women's Cultures" (in *Feminist Messages: Coding in Women's Folk Culture*), Joan N. Radner and Susan S. Lanser present the idea that coded feminist messages exist within women's folk culture. The feminist ideas expressed may be unconscious, deliberate, explicit, implied, or carefully hidden depending on the women's agendas and their interactions with the overall patriarchal society, which is often dismissive of women's culture.

The Tiptree Juggernaut, as Murphy and Fowler have dubbed this award and surrounding activities, arose out of the feminist subset of the SF community, and can thus certainly be viewed as a form of women's culture. The entire event employs codes, from the very name of the award to the means by which money is raised. By Radner and Lanser's definitions, these codes can be considered complicit; that is, the message is both deliberately expressed and concealed from outsiders to the extent that the greater community may be unable to decode the message. Using bake sales to fund the award, for instance, can be considered a form of trivialization. As defined by Radner and Lanser, trivialization involves using a mode that the general culture views as innocuous or unimportant. In this manner, the message conveyed, even if it might otherwise be regarded as threatening to the culture, is overlooked or dismissed.

However, it is quite clear that being overlooked or dismissed is not the ultimate intention of the perpetrators and participants of this event. Indeed, the *feminine* codes were chosen quite deliberately in order to overtly convert them into *feminist* messages. By explicitly appropriating, that is, by embracing techniques and procedures that are patriarchally designated as feminine, and exaggerating them to expose the feminist power underneath, Murphy and Fowler and all subsequent participants want to alert both insiders and outsiders to the use of the code. This juxtapositioning of seemingly benign techniques into something designed as “a real solid effort to actually change the world” (as Jeanne Gomoll put it) is where the humor in Pat Murphy’s speech and in the whole event itself comes in. These feminists find it richly amusing to take ideas and methods that are generally disregarded by the larger community and convert them into something powerful and subversive. The participants in the Tiptree Juggernaut, both women and men, self-identify themselves as feminists. They humorously and deliberately use symbols traditionally regarded as feminine in order to redefine them. In the same way, the award itself is designed to reward SF that redefines gender in some manner. They see themselves as rabble-rousers and want the code to be broken and seen for what it really is.

Feminist Fundraising

As the origin story states, the initial idea was to fund the James Tiptree, Jr. Award through bake sales, in much the same way that a popular disarmament slogan from the ‘70s suggested that one day schools would be well-funded while the military would have to hold bake sales. Bake sales indeed played a large role in initially launching the award, but it didn’t stop there.

Now the first thing we did to raise money was based on a joke that Pat Murphy used in her first speech back in 1990 [1991]. She said, “We’ll raise money with bake sales!” Well, this was part of the joke, the idea of a traditionally feminine woman, a feminine strategy to earn money. We have indeed had bake sales at WisCon, several other conventions all over the country, Potlatch, Norwescon, Chicon, various WorldCons, many WorldCons. And what happens is that everybody donates some home-baked goods. Usually we slice them up and put them on little plates and sell them for \$1.00 a plate. And we can usually earn around \$500.00 at a convention that way. But that’s turned into small potatoes. (Jeanne Gomoll, interview, April 5, 2001)

The bake sale was clearly chosen initially for its traditionally feminine coding. It was a potent code that spoke to many in the audience that day. Immediately after Pat Murphy’s speech, the front of the room was thronging with women and men eager to help. One of the delicious ironies of the bake sale idea was that many in this feminist audience had limited

experience in the kitchen or indeed with bake sales. By embracing this feminine model for their feminist goals, the community was determined to demonstrate the power of Woman. By the fall of 1991, not only had numerous bake sales raised a tidy sum of money, bake sale veterans Hope Kiefer and Karen Babich had written a brochure: "How To Run a James Tiptree, Jr. Memorial Award Bake Sale." The bake sales at WisCon are always popular. At a convention with a lot of programming, a quick break for home-baked goods to keep energy levels up is always welcome. But the popularity is also in the contributions, both of baked goods and money. Usually at WisCon, so many baked goods are donated that the sale continues well past the advertised time slot. It's also clear by the money in the cans at the end of the day that many people put in more than the \$1.00-per-plate cost. The feminine ploy of giving in order to receive worked just as initially envisioned.

However, successful though the bake sales are, as Jeanne says they've quickly become "small potatoes" when it comes to the fundraising efforts. Community members still prefer to initially talk about the award as being financed through the bake sales, but this is largely because of its symbolic value as a subverted feminine code. Bake sales remain an integral and symbolic component of the event, but fundraising has proceeded along with the rest of the Tiptree Juggernaut.

From the very beginning, the bake sale was only the jumping-off point.

So I was right away looking for a little more, what I thought of as more profitable way of raising some money for next year's award. And so somebody said, "I'll run a bake sale!" And I said, "I'll edit a cookbook!" (Jeanne Gomoll, interview, April 5, 2001)

Jeanne was not the only one to think of publishing a cookbook. By the end of that night at WisCon, she and Diane Martin joined forces to edit *The Bakery Men Don't See*. The title was derived from a famous Tiptree short story, "The Women Men Don't See." Diane and Jeanne sent letters out to anyone in the community they thought might be a supporter of the Tiptree Award or feminist sf, soliciting both recipes and stories about the recipes. They got a tremendous response. By the time the first bake sale was held, the cookbook was on sale along with the baked goods.

The cookbook was a natural extension of the feminine bake sale approach but one calculated, according to Jeanne, to bring in a larger influx of cash. It also provided Jeanne, a graphic artist by profession, the opportunity to explore the design tools provided by the burgeoning computer technology. In other words, through Jeanne's volunteer work on the cookbook she learned skills that she was able to parlay into her job and additional freelance work. The feminine modes of the event had feminist underpinnings even in the personal lives of the participants.

We sold an enormous amount [of the cookbook at the bake sales] right at the WorldCon right after that very first year, 1990, when Pat made the speech. So that by the next WisCon by 1991 where the first award was, we had more than enough money to cover the award. And that's when the decision was made to make it \$1,000. (Jeanne Gomoll, interview, April 5, 2001)

By the end of the first year, enough money had been raised by enthusiastic participants that it was clear the Tiptree Award would not be a one-shot deal but something that could indeed make a difference. By the third or fourth year, publishers proclaimed "Tiptree Award Winner" on subsequent printings of award-winning books.

But fundraising did not stop there. Another cookbook, *Her Smoke Rose Up From Supper* (named after another Tiptree work, "The Smoke Rose Up Forever") was published. A quilt project was begun. Silk-screen artist Freddie Baer donates a brand new, highly collectible Tiptree T-shirt design every year. And almost by accident, the Tiptree Auction, "by far the star of our money making-machine" according to Jeanne, was born.

And it's not just our auctions, it's Ellen Klages' auctions.... And that first auction. I was there. We had, I think, a couple of T-shirts [that Freddie Baer had designed] from the year before. We might have had a cookbook, maybe a signed book or two. I had a color Xerox of the Tiptree quilt that is still in the process of being made. But there were just this handful of things. We

were simply not prepared to do anything—but we were stunned at the end of what I'd say an hour which was filled up with mostly stand-up comedy but extraordinary auction technique that Ellen had raised over a thousand dollars.... [The auctions] are entertaining and she does have a great technique. I keep remembering her standing up there when some guy would be bidding on something and she would glare at the woman sitting across the aisle from him and say "Are you going to let that guy get away with this?" (Jeanne Gomoll, interview, April 5, 2001)

The auction may appear to be a somewhat less feminine mode than the initial bake sale. However, it continues to promote feminine/feminist ideals of giving to receive. Larger numbers of individuals can contribute and participate in the auction than in the bake sale. Ellen Klages' feminist stand-up comedy provides the entertainment and members of the community donate items to be auctioned. The donated items resemble the contents of a church bazaar sale—a parallel feminine fundraiser—only with a feminist slant. Handcrafted items, including food, clothing, and works of art and various collectibles that might be viewed as junk to those outside the community are donated, including: a knitted uterus, the Space Babe logo of The Secret Feminist Cabal in a variety of media, home-brewed Tiptree beer, Tiptree marmalade (only available in Britain and imported by traveling fans), and signed feminist SF books. Not only are these items more feminist than the contents of a typical church bazaar, they are

purposefully collected and created for the sole purpose of donating to this event.

The initial ultra-feminine coded fundraising technique of a bake sale has been converted and exponentially multiplied into dramatically successful feminist fundraising. In fact, the fundraising continues to be so successful that the Tiptree Motherboard has been forced to expand the award beyond its original boundaries.

It's one of the most amazingly successful things. You know, usually a not-for-profit group or a group that's organized to do good, that's the hardest part, you know, actually getting the money, asking people to donate money. Bizarrely this has turned into the easiest thing, the thing we are most good at, maybe other than giving the award, but we've had to widen our scope of our projects in response to the success we've had raising money. (Jeanne Gomoll, interview, April 5, 2001)

The Tiptree Award of \$1,000 plus a commissioned piece of art by an artist in the community is awarded every year. Fairy Godmother Awards are given in a spontaneous manner "to help writers who are in particularly dire financial straits" (Jeanne Gomoll). And retrospective awards have been given for works published prior to the birthing of the Tiptree Award.

The Secret Feminist Cabal

The participants in this event often like to refer to themselves as The Secret Feminist Cabal. In tongue-in-cheek manner, these women and

men acknowledge that they are deliberately subverting feminine modes into feminist statements of action. They also acknowledge that they are being rabble-rousers. The whole point of the award is to question unthinking assumptions when it comes to gender issues. The very name of the award and the fundraising events subvert expectations. Naturally this has resulted in some backlash from the larger SF community.

...several other people have criticized the Tiptree Award for being cliquish and being a secret cabal of women who are out to get men. In spite of the fact we actually have had male winners. There are men on the [judging] panels. There have been attacks that frankly most of them, we took laughing hysterically. And I believe at one point somebody said, "Well, if they think we're a cabal maybe we should just advertise it." (Jeanne Gomoll, interview, April 5, 2001)

And indeed the community has done more than advertise it; they celebrate it. Jeanne designed the Space Babe logo for the cabal, which has since been disseminated through a T-shirt and temporary tattoos. *Flying Cups & Saucers: Gender Explorations in Science Fiction & Fantasy*, a 1998 Tiptree Award publication, lists the editors as Debbie Notkin and The Secret Feminist Cabal. The back of the book says that you too can be a member of this so-called secret cabal just by supporting the Tiptree Award.

Further Tiptree Influences

William Shatner had it wrong. Most science fiction fans do not submerge themselves in fandom in order to avoid living a “real” life. It is fandom that gives them community and an outlet for their artistic and activist expression. It is in fandom, where there is freedom to create and actively participate in a folk culture, that their “real” life as part of the superculture gains meaning and purpose. The people I have known in fandom are some of the most articulate, involved, and intellectually stimulating risk-takers that I have ever met. They have active imaginations and are not afraid to act out their fantasies and dreams with sometimes, as we have seen, amazing results.

As Jeanne Gomoll says of her own experience with the Tiptree Juggernaut,

It’s braided into my whole life. As I said, you know that first bake sale, that first book, cookbook, I did partially to learn about doing a layout program on the computer. Well, I laid out the book Flying Cups and Saucers, which was my first experience at book design. I worked really closely with John Berry, John D. Berry, who’s a very well-known book designer. And he taught me a whole lot of stuff and that will eventually, I think, lead to some other book design jobs. Just professionally, it’s bound into my life. But it’s also, it’s as if somebody looked at my life and said these are the things you’re most passionately interested in, here is an institution that somehow just brings them all together and allows you to focus on them and grow them. So it’s a pretty fantastic experience. (Jeanne Gomoll, interview, April 5, 2001)

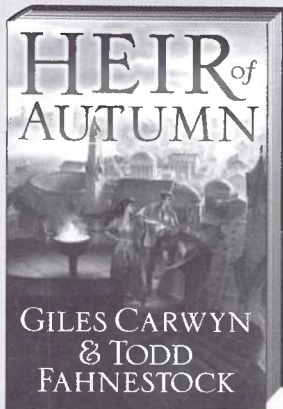
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This essay was previously published in a slightly different form as “The James Tiptree, Jr. Award: When a Man is a Woman—And it Doesn’t Matter” in *Foundation: The International Review of Science Fiction* (84: Spring 2002).

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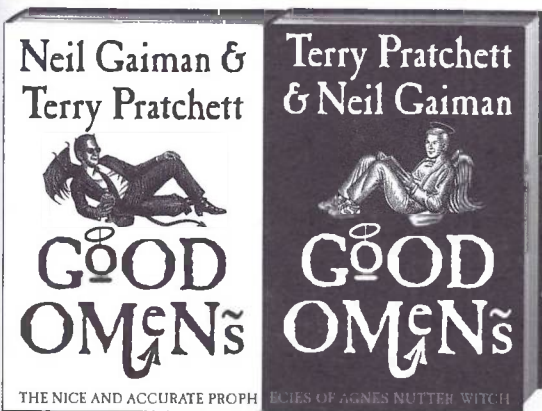
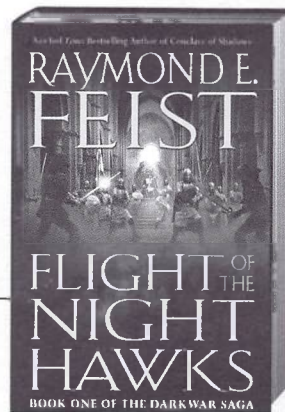
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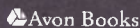
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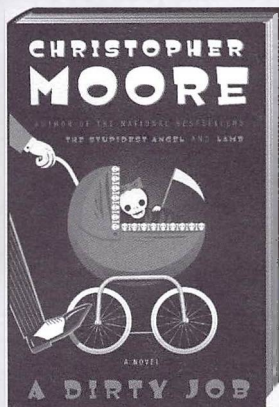
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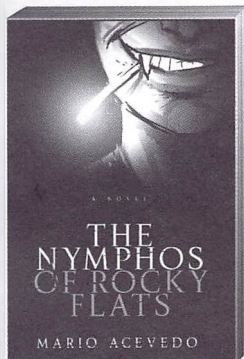
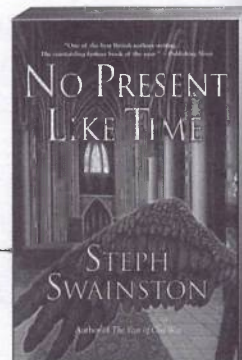
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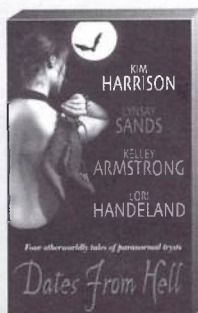
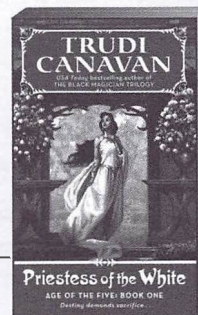
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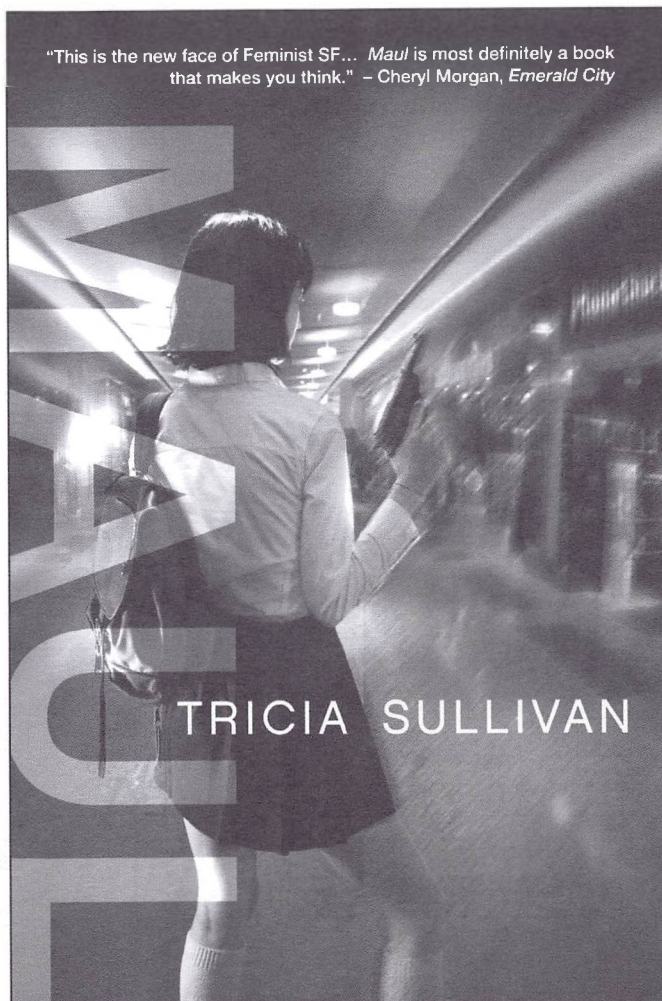
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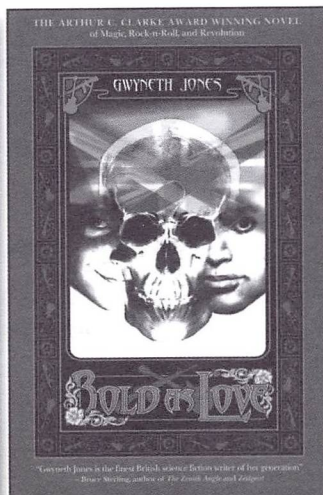
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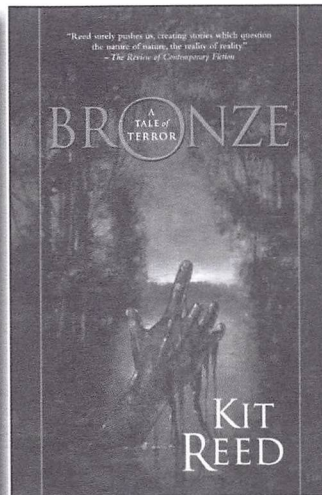
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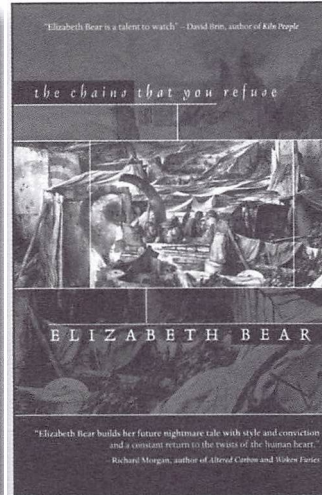
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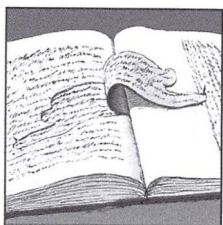
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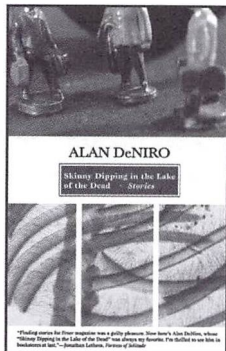
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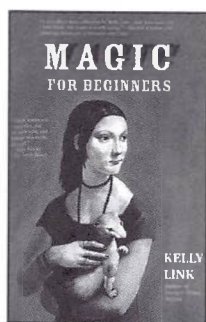
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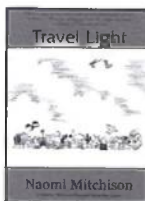


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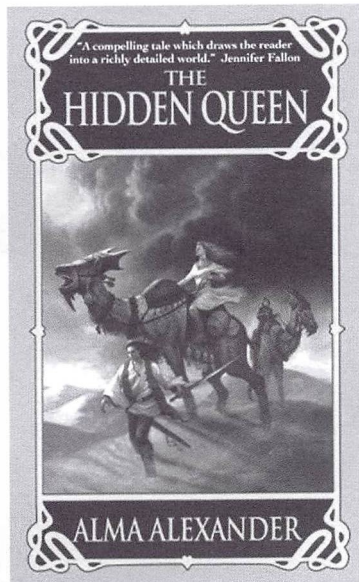
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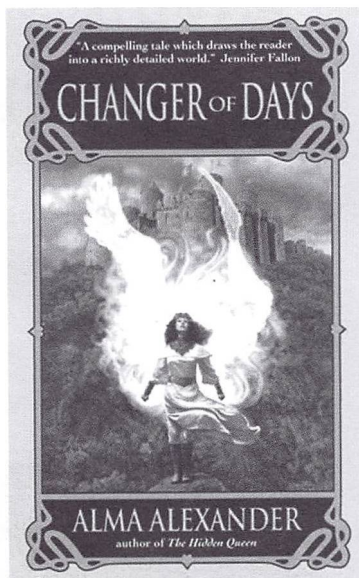


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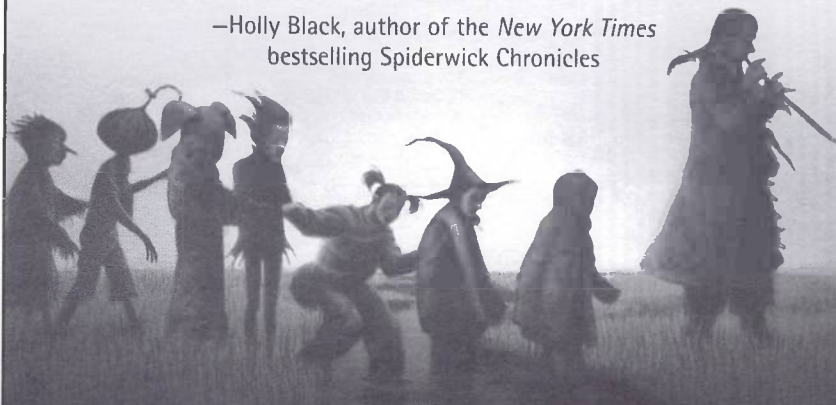


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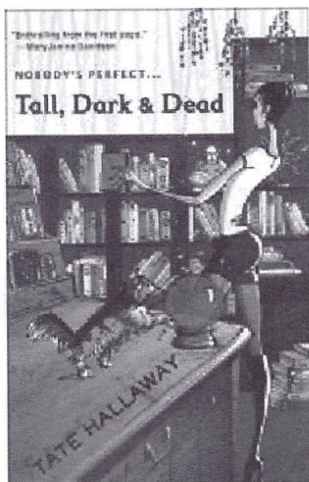
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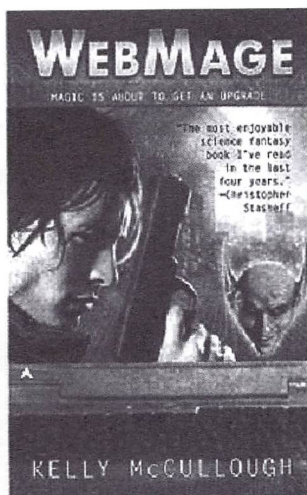
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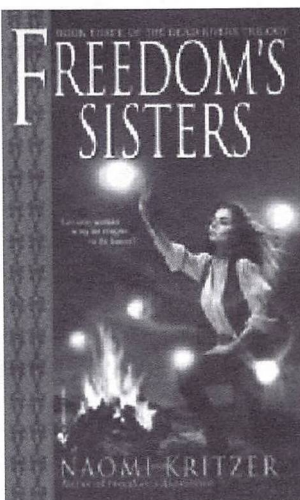
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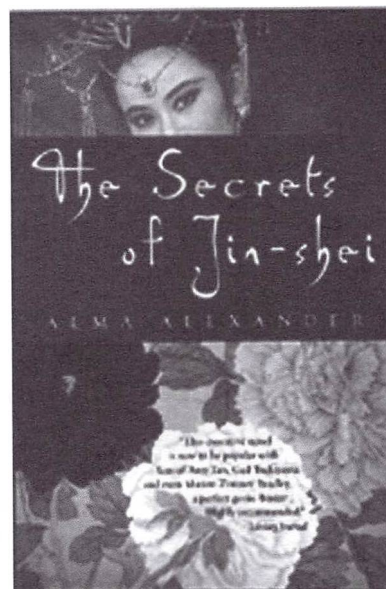
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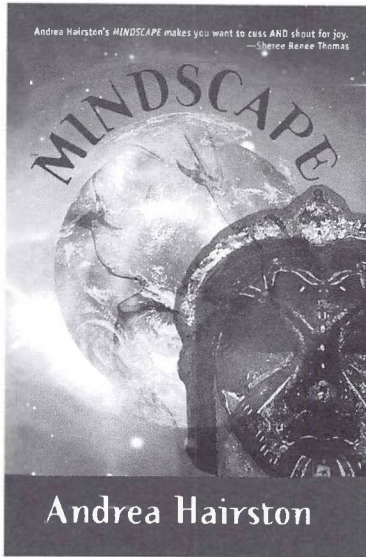
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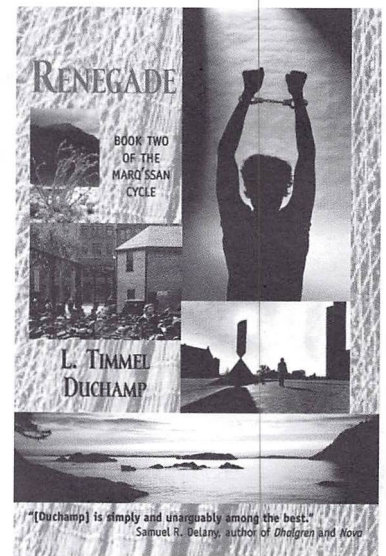
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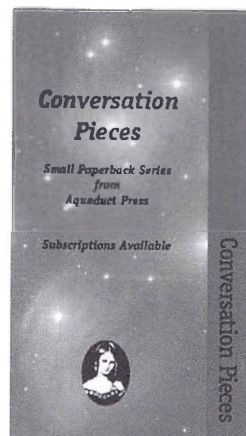
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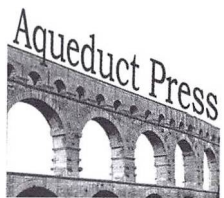
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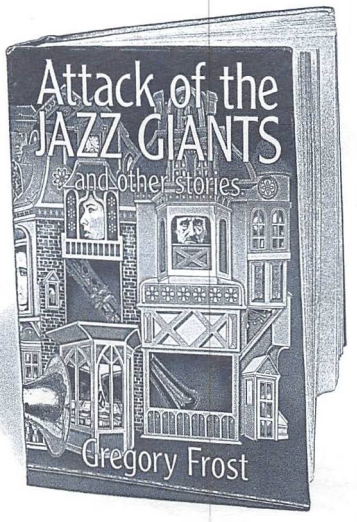
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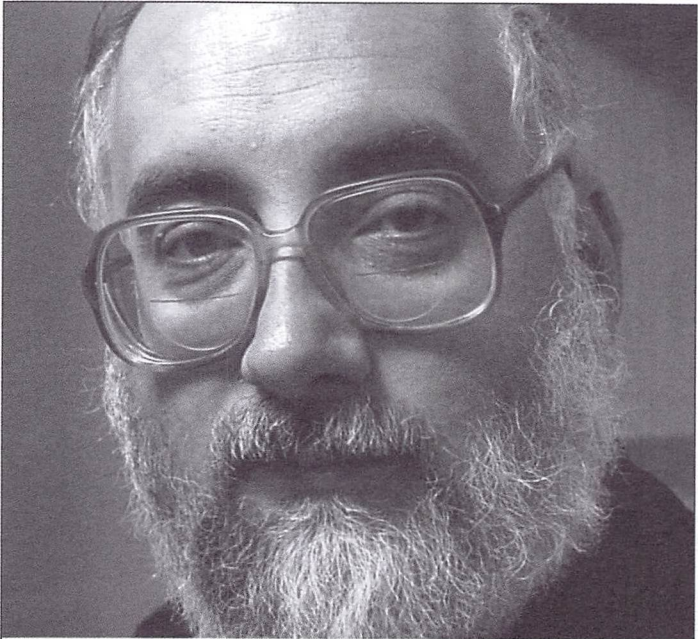


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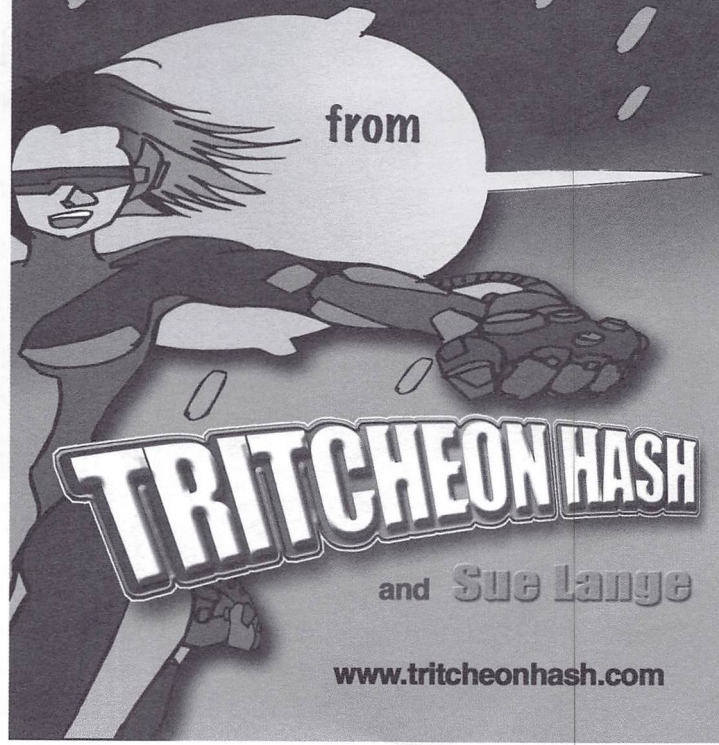
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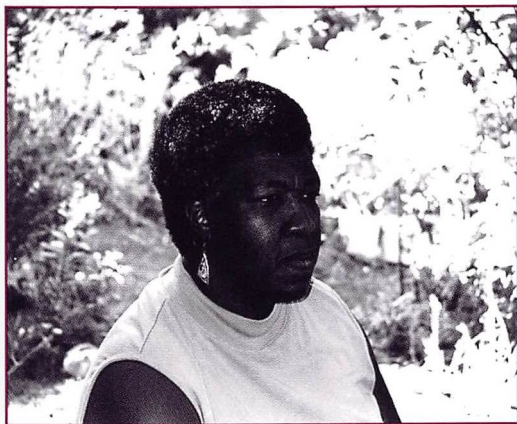
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Octavia E. Butler (1947-2006) was the first black woman to come to international prominence as a science fiction writer. Incorporating powerful, spare language and rich, well-developed characters, her work tackled race, gender, religion, poverty, power, politics, and science in a way that touched readers of all backgrounds. A critical force, she was a MacArthur Fellow and received numerous awards, including both the Hugo® and Nebula® Awards, the Langston Hughes Medal, and a PEN West Lifetime Achievement Award.

THE CARL BRANDON SOCIETY, Warner Books, Seven Stories Press, Beacon Press, Writers House, and the Science Fiction Museum and Hall of Fame created The Octavia E. Butler Memorial Scholarship Fund to honor the internationally acclaimed writer, who passed away in February.

The Octavia E. Butler Memorial Scholarship Fund will enable writers of color to attend one of the Clarion writing workshops where Ms. Butler got her start. It has been established to honor and affirm her legacy by providing the same opportunity and experience Ms. Butler had to future generations of emerging writers of color. In addition to her stint as a student at the original Clarion Writers Workshop in Pennsylvania in 1970, Ms. Butler taught several sessions for Clarion West in Seattle, Washington, and Clarion in East Lansing, Michigan, giving generously of her time to a cause she believed in.

On hearing about the scholarship, Walter Mosley commented, "Octavia Butler has been a beacon for thousands of us. She carved out a place in the darkness and made a berth where there was none. This award will continue her legacy, making sure that others will find their way to harbor."

The Octavia E. Butler Memorial Scholarship Fund will be administered by The Carl Brandon Society. Our goal is to raise \$100,000 so that we can endow the scholarship permanently. The first scholarship will be awarded in 2007. Please send your tax-deductible contributions made payable to "**The Carl Brandon Society**" and note that it is for "**The Octavia E. Butler Memorial Scholarship Fund.**" The Carl Brandon Society's address is P.O. Box 23336, Seattle, WA, 98102. To contribute online visit www.carlbrandon.org.

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- \$15 ticket to attend dessert buffet: W30 2006
- 25 tanks of soda consumed in consuite: W29 2005
- 84°F hottest WisCon: W23 1999
- 156 bagels eaten in consuite: W29 2005
- 200 tickets sold for first dessert buffet: W9 1985
- 276 attendees at WisCon 1: 1977
- 288 donuts eaten in consuite: W29 2005
- 404 tickets sold for dessert buffet: W30 2006
- 800 hot dogs cooked in consuite: W29 2005
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