



**WIS
CON
1984**



wendy wees

Many thanks to Wendy Wees, of
Seattle for the cover art!



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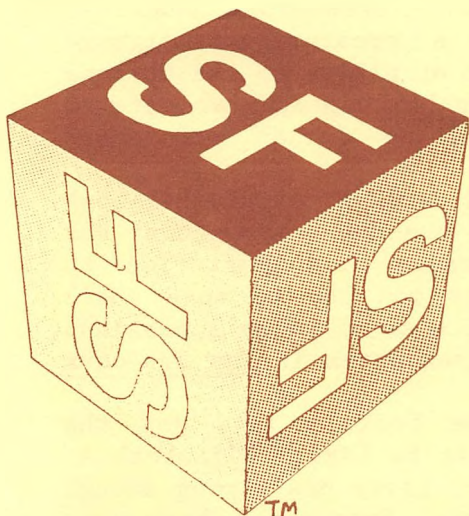


1984
February
24 - 26

Contents

Art show & auction	16
Badges, Name	11
Banquet	21
Child care	12
Crime	12
Filksing	13
Food & drink	13
Games	14
Green room	13
Guest of Honor speeches	18
Hospitality Suite	12
Hotel checkout	12
Huckster room	13
Lynn biography	3
Mad Moose Gazette	14
Masquerade	20
Medical	11
Messages	11
Mixer	18
"My Lady of the Bow"	25
Opening ceremonies	18
Panel participants	13
Parking	10
Persistent events	10
Programming list	17
Programming changes	15
"The Real Jessica"	23
Registration desk	10
Salmonson biography	6
Smoking	11
Telephones	11

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Elizabeth A. Lynn

By Debbie Notkin



Locus / C. N. Brown

Elizabeth A. Lynn is the author of five novels and one short story collection (so far). If you want to know about her, you should read her books. If you want to know more about her than you can find out in her books, you're probably out of luck, because she's a very private person.

Liz Lynn is sometimes confused with Elizabeth A. Lynn, which isn't too surprising, since they seem to inhabit the same body. Lizzy is also a pretty private person, but she's a bit more accessible than her author-counterpart Elizabeth A. Lizzy is a creature of strange passions, ranging from the Japanese martial art of aikido to the Chinese delicacy of duck feet in black bean sauce, from her dog and two cats to pro football, from "Hill Street Blues" to the German printmaker Hundertwasser.

Liz recently moved to a smaller house, and decided to cull her book collection. It now consists only of those few hundred volumes that she can't possibly live without, an eclectic range from mysteries to mountain climbing texts. One of the few ways you can be sure she's actually connected to Elizabeth A. Lynn is that most of Lizzy's passions show up in the books somewhere --ice-climbing sequences in The Sardonix Net are a perfect example.

I'm not sure which of them writes the book reviews and the occasional critical article, but I think it must be Lizzy (Elizabeth A. probably limits herself to fiction). Certainly, Lizzy has strong enough opinions about what she reads to be a reviewer. Everyone I know uses the phrase, "I threw the book across the room," but I think Liz is the

only person who actually does it, even if she usually does go pick it up and read at least a little bit further afterwards. She's an incredibly satisfying person to sit around and discuss books with, too. She seems to have come away from her English masters's degree with a remarkable ability to articulate what she liked and didn't like, but without the stuffy self-importance which so often accompanies such an education. We usually agree, but it's more interesting to me when we disagree, since then I have to look at the book again and see if maybe she's right. Her passionate likes and dislikes are as strong in literature as they are anywhere else --ask her about Shirley Jackson, for example, or Michael Bishop. (If you want to know about her passionate dislikes, you'll have to ask in person. I'm too much of a coward to name them here.)

Most of the adventures I've had with Liz have been in less mundane surroundings than icebergs or spaceships. In fact, most of them have been in Chinese restaurants. There was the day she tried to talk me into ordering the jellyfish... Now, no one wants to look cowardly in front of her friends, so I made up a whole spiel about how I'd be delighted to try it if there were more of us, but since it was just she and I, if we didn't like it... She can't be daunted by such flimsy excuses --she got an extra half-order, over and above our meal, and she made me taste it, too. (It wasn't bad.) There was the day she went into the kitchen to ask if our favorite dish would be coming out soon. And there was the day we got started eating together in Chinatown. It was about three days after a tong war massacre where the Golden Dragon Restaurant wasn't likely to be at all crowded... She was right, but the waiter did go out of his way to seat us at a table which was not in line of sight from the door.

Elizabeth A. Lynn may be a writer, but Liz always stands out in my mind as a teacher. I've taken aikido classes from her, and I've watched her teach literature classes, and I've never ceased to be amazed at the amount of confidence she can generate in students. Watching any student's effort, no matter how far off some 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.

I said that I think of Liz primarily as a teacher, but I also think of her as a good friend --I don't mean a close friend, but someone who is extremely skilled in the fragile and little appreciated art of friendship. Lizzy's friends are the recipients of a constant loyalty, a faith in their abilities and judgments and motives, a certainty that her friendship is a bulwark they can fall back on. Liz takes friendship seriously (but not humorlessly) and she is remarkably good at it.

That's Liz as I see her --she is certainly complex enough so that someone else who knows her might see completely different things. One

thing I do know --she'll make this WisCon a livelier and more interesting place to be than it would without her.

ELIZABETH A. LYNN:
A SELECTED BIBLIOGRAPHY

Novels & Collections:

A Different Light, Berkley, 1978.

Watchtower, Berkley, 1979.

The Dancers of Arun, Berkley, 1979.

The Northern Girl, Berkley, 1980.

The Woman Who Loved the Moon and Other Stories, Berkley, 1981.

The Sardonyx Net, Berkley, 1982.

The Red Hawk, Cheap Street, 1983.

Forthcoming:

"At the Embassy Club"[short story], OMNI, 1984 April.

The Silver Horse, Bluejay Books.



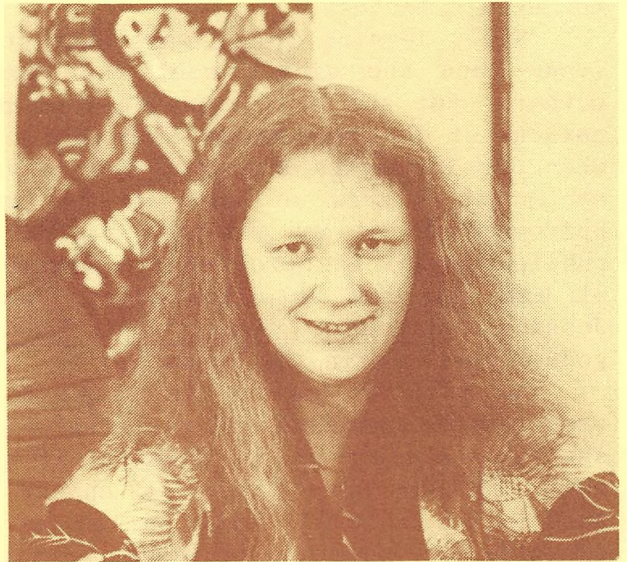
THE WOMAN WHO

(for Elizabeth A. Lynn)

The woman. Who? The woman!
The woman who, needing space, spaced out in
outer space
It took some Aikido and a can of mace
To escape unscathed from the human race
She left incognito; she left in a hurry
She left in a rocket called Fanatic Fringed Surrey
In the attic on a desk by an old feather quill
Sits a locket and a letter saying, "Please
not to worry,"
Now she orbits in a bottle, feeling better,
never ill,
Twixt the moon and the planet, what a trip,
what a thrill.



Jessica Amanda Salmonson



By Phyllis Ann Karr

On a bookshelf in my bedroom stands a wooden statuette from France: a young woman in sabots, long skirt, long-sleeved blouse and hooded cloak. She carries one lamb in her arms, while another clings almost catlike to her skirt. Her hair is collarbone-length and blonde, her face strong, happy, and smiling. Who did the carver have in mind? Joan of Arc tending her sheep? The Good Shepherd as Shepherdess? A creche figure? If St. Joan, it is a kind of treatment I have not seen elsewhere, for the head is bent very slightly earthwards and the smile has nothing of rapt mysticism. It is an earthy smile. You can almost see a twinkle in the eyes.

Whoever this statue represented to the artisan, I bought it and describe it here because to me the face bears a definite resemblance to Jessica Amanda Salmonson. Probably she would prefer to be cast as almost any other amazon than Joan of Arc -- and if Joan, at least in armor! She might find the Good Shepherdess equally objectionable, for whether male chauvinism is integral or accidental to Xianity has formed one of our favorite bones of contention for years. But until I find a Samurai statuette with the same face, this one serves as Jessica's proxy. (Usually reminding me that I owe her at least one letter.)

It was the late Dale C. Donaldson who introduced us, with the help of the much maligned and often malignable Post Office, back in the early '70's. I was trying to break into Dale's Moonbroth, and he forwarded one of my stories to Jessica, who was looking for what Dale called S & S. (That was also the first time I'd ever heard the term S & S. I think it was still a comparatively respectable label then, and I felt so

tickled to learn I'd been writing the stuff that I still prefer that tag to "Heroic Fantasy.")

Well, Jessica didn't want that story any more than Dale had --maybe less-- and she didn't want the next half-dozen or so I submitted, either. But she kept bouncing them back with full, painstaking explanations of what was wrong with them. Excruciating comments, sometimes: when Jessica makes a point, she leaves no room for misinterpretation. At length I grew so angry at her reaction to a tale for which I'd borrowed one of my all-time favorite literary characters (safely in public domain) as hero, that I worked up an alternate-universe version of him, put him into his first short story, and finally broke into Jessica's Literary Magazine of Fantasy and Terror. Jessica is the godmother of Torin the Toymaker.

As editor, Jessica is tough but just. An author herself, she respects the opinions and integrity of her contributing authors. Either she likes a story or she doesn't; if she doesn't, she rejects it intact, while if she does, when it appears in one of her publications or anthologies it will still be the author's own story, not an editor's exercise in literary re-interpretation. She has more often rejected stories of mine than asked for rewrites, but when she does want a rewrite, it is usually minor and always, always in the spirit and best interests of the story itself according to the author's vision at the time of its composition. (And if ever she asked for a rewrite and then did not buy the story after all, it must have been a most unusual case.) Breaking into a Jessica Amanda Salmonson anthology is like joining a cooperative venture complete with lots of comaraderie.

On encountering injustice in the publishing world, Jessica is an amazon indeed, always ready and eager to hassle on behalf of authors' rights: the right not to be censored, the right to receive royalties and other payments, including authors' copies... As an example of her own scrupulous honesty in business dealings, when I co-edited and typed material for Fantasy and Terror, my aging, idiosyncratic Selectric refused to produce usable copy on the special, expensive paper Jessica provided --and she wanted to pay me for typing the unusable pages, anyway! (Footnote: We finally solved the problem by feeding my machine the plain bond paper it prefers.)

Probably Jessica's favorite hat, however, is that of author, writing peaceably at her typewriter creating her tales of wonder and excitement. She can immerse herself totally in the world of her present project --the wholeness of focus that has produced the remarkable Tomoe Gozen saga, surely her masterpiece to date in the novel category, which among other things makes the rich culture of medieval Japan immediately, almost casually, intelligible to Western readers with even the minimum of pre-exposure to Samurai tradition.

Yet apparently at the same time, and without disturbing her central focus, she manages forays into other pastures, questing for the best new worlds to explore in their turn. Her appetite for nonfiction always awes me, her knack of unearthing obscure volumes must be the envy of many a bibliophile; her ability to digest research material, the goal of many a scholar. Her penchant for choosing unusual backgrounds, her vision in examining even "familiar" settings from untraditional vantage points, and her talent for turning research and personal meditation into materials for many readers is the stuff of which lasting literature is made.

Over the years, Jessica's thoughts have influenced mine to a greater extent than either of us would probably have imagined when we exchanged our first letters. One criticism of hers especially has born its fruit: after several years and two moves it would be hard to put my hands on her actual letter, but in rejecting one of my stories that involved exterminating a dragonlike creature, she asked, Why should anyone assume that this creature was evil and had less right to live than the villagers (gnomes and such) simply because they were humanoid and it was not? The often misunderstood way of the true, disciplined warrior does not entail mere thud and blunder hacking, however refined. It demands appreciation of life, respect for the enemy, the strength to apply strength only where and when appropriate. I think Jessica Amanda Salmonson is farther than most of us along this road.

Phyllis Ann Karr
Rice Lake, Wisconsin
October 1983.



JESSICA AMANDA SALMONSON:
A SELECTED BIBLIOGRAPHY



Anthologies:

Amazons!, DAW Books, 1979. (Dutch and German editions also)

Amazons II, DAW Books, 1982. (German edition also)

Heroic Visions, Ace Books, 1983.

Tales by Moonlight, Robert Garcia, 1983; Tor Books (paperback), 1984.

Novels:

Tomoe Gozen, Ace, 1981. (German edition also)

The Golden Naginata, Ace, 1982. (German edition also)

The Swordsman, Tor, 1982; SF Book Club, 1982.

Thousand Shrine Warrior, Ace, 1984. (German edition also)

Fanzines edited:

Fantasy & Terror, first series, 1-9, 1973-75.

Windhaven, 1-5, 1975-78.

Lady Bandit, 1-6, 1978. (anonymous broadside essays for Seattle
coffeehouses)

Naginata, 1-10, 1980-82.

Fantasy Terror, second series, Dick Fawcett publisher, 1984.

Forthcoming:

The Haunted Wherry and Other Rare Ghost Stories. [anthology]

Ou Lu Khen and the Beautiful Madwoman, Ace, in press.

Hag's Tapestry, Haunted Library (Great Britain), 1984.

A COMPLETE BIBLIOGRAPHY OF SALMONSON'S WORKS IS AVAILABLE ON THE FREEBEE
TABLE IN THE WISCON REGISTRATION AREA.

WIS CON

PERSISTENT PHENOMONA



● PARKING

The hotel provides free parking for its guests; parking for nonguests is expensive. Try the ramp on North Carroll Street, kitty-corner across the street from the hotel.

● REGISTRATION

(Richard Russell and
Perri Corrick-West, coordinators)

Registration will provide you with your name badge and WisCon publications. The registration staff will also handle questions, schedule your fan-access programming, sell you banquet tickets, check out board games to you, accept your masquerade registration, and accept donations for child care and the junque phude orgy.

Registration hours:

Friday: noon to midnight;
Saturday: 9 a.m. to 6 p.m.

● NAME BADGES

Please remember to wear your name badge at all times at the convention. It gets you into all events. If you lose your badge, check with registration, which will administer a sound drubbing before issuing you a new one. And, of course, if you find a spare name badge lying around, please turn it in at the registration desk.

In the interests of recycling and (mainly) helping our low budget, please drop off your plastic name badge holder at the WisCon registration desk when you leave the con.

● MEDICAL (Susie Kinast-Porter, coordinator)

Make sure you eat and sleep enough. Persons with emergency medical skills please identify yourself to the registration desk and leave your room number for emergencies. Also, Madison does have good paramedics and the hotel has a doctor available by phone. Anyone with a specific health problem may want to let WisCon registration know as well (i.e. diabetes, epilepsy, heart condition).



● SMOKING

In general, smoking is prohibited in WisCon program areas. That still leaves lobbies, corridors, and your own rooms available for smoking. Half of the Ballroom is designated a smoking area, except when films are being shown. Smoking is prohibited in the main hospitality suite room, but is permitted in an adjoining room.

● TELEPHONE

During the convention, you can reach WisCon officials by calling the Concourse (608 257-6000) and asking for the WisCon office. After the con, it's 608 251-6226 days and 608 233-0326 evenings and weekends.

● MESSAGES AND QUESTIONS

The WisCon registration desk is the message and information center for the con. 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. And, if you're trying to find someone, we may be able to help.



● 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. [DIRECTOR ROOM 4]

Child Care hours:

Friday: 6 p.m. to 11 p.m.
Saturday: 9 a.m. to 1 p.m.;
2 p.m. to 4 p.m.;
6 p.m. to 11 p.m.



● HOTEL CHECKOUT

Check-out time for the Concourse is 1:00 p.m. If you want to stay around a bit longer than that, the hotel provides a luggage-storage place near the front desk. Ask about this when you check out.

● CRIME

Please be very careful about leaving your valuable property lying around. The WisCon security staff can't be everywhere, and there's no telling who will run off with your money, a costume, or an autographed book. Neither WisCon nor the Concourse Hotel can be responsible for articles left unattended.

● HOSPITALITY SUITE

(Ken Konkol, coordinator)

The hospitality suite is the base for third floor partying. It's a good place to meet people, have a snack, or just sit down for awhile. Once again we'll have the Ken Konkol Kollection of Krunchies (e.g. rabbit food), plus a wholesome collection of dips and potato chips. (What, you didn't know potato chips were wholesome?) And of course, Rev Ted's bounty.

We feature a variety of canned Wisconsin bheers, plus the usual selection of pop, caffinated 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. [ROOM 317]

Hospitality Suite Hours:

Friday: 9 p.m. to 4 a.m.
Saturday: 8 to 10 a.m.;
9 p.m. to 4 a.m.

● ETIQUETTE (You, coordinator)



●FOOD AND DRINK

There are two restaurants and three bars in the Concourse itself, many more within walking distance, and still more within easy driving distance. There are several ads in this program book, and a "Restaurant Guide" folded inside as well; we'd appreciate your giving our loyal advertisers a try. Night people will be provided with a cash bar at the Friday night mixer; a cash bar will also be available prior to the banquet. And, of course, there is a hospitality suite. You must be 18 or older (and prepared to prove it) to sample anything stronger than a Shirley Temple. Early Saturday risers will be served warm drinks and donuts at the WisCon early morning eye-opener in the hospitality suite, while supplies last. PLEASE NOTE: A Madison city ordinance prohibits the sale of carryout alcoholic beverages after 9:00 p.m.

●HUCKSTER ROOM

(Hank Luttrell, coordinator)

A variety of dealers, from collectors to bookstores, will offer books, magazines, games, and crafts --new, used, and rare-- for sale.
[DIPLOMAT ROOMS]

Huckster Room hours:

Friday: 2 p.m. to 6 p.m.
Saturday: 10 a.m. to 6 p.m.
Sunday: 10 a.m. to 2 p.m.



●FILKSING ROOM

(Ann Liebig, coordinator)

A haven for the musically inclined, the filksing room is where folks meet to singalong to fannish (and sometimes just plain folksy) songs, where you can perform your own favorites, or where you can engage in "quiet participation". Bring your own instrument or just your voice; we hope to have a piano again this year.

Please check with the performers before recording anything. There's a ready source of throat-soothers in the hospitality suite, but please remember that this event, more than most, is a non-smoking one.[ROOM 314]

Filksing Room hours:

Friday: 9 p.m. to 3 a.m.
Saturday: 9 p.m. to 3 a.m.

●THE GREEN ROOM

WisCon has set aside a "Green Room" to provide panel participants with refreshments and quiet before the scheduled starting time of the panel, to meet each other and plot strategy. (The Green Room is intended as a convenience, not a requirement.) [DIRECTOR ROOM 3]

Green Room hours:

Friday: 1 p.m. to 5:00 p.m.
Saturday: 9 a.m. to 4:30 p.m.
Sunday: 9 a.m. to 3:30 p.m.



- THE MAD MOOSE GAZETTE (Jeanne Gomoll & Stu Shiffman, editors)

Mad Moose Gazette

You'll recognize the official convention newsletter by the mast-head logo printed above. At least two issues will be available at the convention (Friday afternoon and Sunday morning), and they can be picked up at the freebee table near the registration desk. Submissions of news, artwork, and innuendo are welcome, and should be deposited in the Mad Moose Gazette news box at registration; but remember: all items must be signed. Friday's issue will contain many essential changes to the program book. Sunday's will list art show and masquerade winners and attendance statistics.

- GAMES (You, coordinator)

Diversions ranging from a quick game of checkers to a marathon session of Diplomacy can be checked out at the registration desk. We have a complete set of Cosmic Encounter. Games may be taken into DIRECTOR ROOMS 1 AND 6 after other programming has ended for the day, or games may be taken elsewhere in the hotel. (For more games, see "Role-Playing Game" and "Mrs. Byrne's Dictionary.")

Videogames are available on the terrace by the pool, during the hours the second floor is open.

- ROLE-PLAYING GAME (Andrew Hooper, coordinator)

This year, the same team of Gamemasters which has conducted the marathon Dungeons & Dragons game in WisCons past will present a new science fiction-oriented adventure game. The "Return of the Prometheus" has been specially designed so that novice and completely uninitiated gamers will be able to enjoy the game, as well as seasoned experts. Players will be able to join and leave this game as often as they wish. [DIRECTOR ROOM 5]

Game hours:

Friday: 1 p.m. to midnight
Saturday: 7 a.m. to midnight

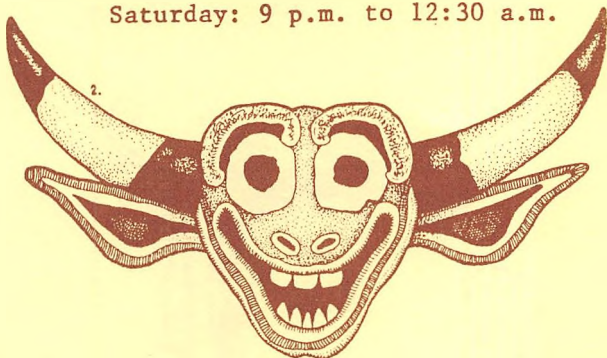


● MRS. BYRNE'S DICTIONARY
(Michael DuCharme, coordinator)

This is a game of skill, cunning --and deceit. It's a game of unusual words, and even more unusual definitions. The rules are simple: You must choose between the real and the imaginary definitions and entice other players to choose the definition you create. We supply the writing materials and the dictionary of obscure, sometimes outrageously defined words: Mrs. Byrne's Dictionary. All you need is your imagination. We will be taking occasional breaks for rounds of SF². [DIRECTOR ROOM 6]

Game times:

Friday: 9 p.m. to 12:30 a.m.
Saturday: 9 p.m. to 12:30 a.m.



● SCIENCE FICTION STORY FUNNIES (SF²)
(Michael DuCharme, coordinator)

SF² is not really a game, but an adventure. Classic science fiction stories change eerily with each group reading as you fill in the blanks. Again, all you need to bring is your imagination. [DIRECTOR ROOM 6]

SF² hours:

Friday: 9 p.m. to 12:30 a.m.
Saturday: 10 p.m. to 12:30 a.m.



● PROGRAM CHANGES
(Diane Martin, coordinator)

Conventions are dynamic events. They are also organized by amateurs in their (copious) spare time, rather than by a paid professional staff. As a result, a number of things are still in a state of flux right up to the moment they are supposed to happen. So how do you find out about them?

Publication deadlines being what they are, this program book and the accompanying pocket program book contain information which was fairly firm as of mid-February. Changes we know about up to Feb. 23 will be listed in the first issue of The Mad Moose Gazette, distributed on the freebee table near WisCon registration. Subsequent changes will be listed in the Sunday issue of the newzine, advertised on posters, and in some cases announced verbally at the event itself.



...Glaring Error

●ART SHOW AND AUCTION
(Lucy Nash, coordinator)

The art show features science fiction and fantasy artwork by professional and fan artists. Each WisCon registrant has been given an art show ballot to be used in voting for her/his favorite artwork in each of the categories. Please vote before 3 p.m. Saturday, so ballots can be tabulated and ribbons awarded to winning entries before the auction Saturday evening.

If you want to buy a particular piece of artwork, you must follow a two-step process: during the art show, you must bid on the piece; then you must defend your bid against other bidders during the auction.

Bidding at the art show is accomplished by using the bid sheet attached to the artwork. Print your name and the amount you are willing to pay. If you are the first bidder, bid no lower than the specified "minimum bid"; if you are a subsequent bidder, you must outbid the person above you on the bid sheet. Don't bother bidding on "NFS" (not for sale) items, just enjoy them. There is one other alternative this year. Some artists may authorize us to sell their work at minimum bid after the auction; this will be marked on their bid sheets. If a piece you want does not go through the auction, check the bid sheet. Keep in mind that all items with bids will go to auction Saturday night.

To bid at the auction, you must register your name, address and phone number at the door and get a

bidder number, even if you just want to defend the last bid on a bid sheet. At the auction, artwork with the most bids and/or which have won prizes will be brought up first, and the bidding will be opened with the last amount on the bid sheet. If nobody else bids, the last person on the list gets the artwork. Otherwise, it goes to the highest bidder from the floor.

You may pay for artwork in cash, by personal check (with proper ID), with traveler's checks, or by money order; WisCon does not accept credit cards. As soon as you have paid, you may take your artwork with you. If you are bidding on more than one work, your earlier purchases will be set aside so you can pay for all at once. [EMPIRE ROOM]

Art Show hours:

Friday: 6 p.m. to midnight
Saturday: 10 a.m to 8 p.m.

(Note: auction begins at 8:30 p.m. Saturday in DIRECTOR ROOM 1.)



WIS CON

PROGRAM GUIDE

Friday
2pm



THE FUTURE AIN'T WHAT IT USED TO BE
(Jim Cox, Philip Kaveny, Greg Wood)

A sometimes-serious retrospective of what past SF writers have predicted for the 1980's. [Ballroom B]

ELIZABETH A. LYNN READS from a work in progress. [Director Room 6]

3pm

MADISON-GROWN COMICS (Mike Baron, Greg Rihn, Steve Rude)

Fans and mogels of Madison's comic-book publishing empire describe its meteoric rise! [Director Room 1]

JESSICA AMANDA SALMONSON READS from a work in progress. [Director Room 6]

4pm

THE ECOLOGICAL EFFECTS OF NUCLEAR WAR (John Neess)

Neess is a professor at the UW-Madison, and a member of Physicians for Social Responsibility. [Ballroom B]

INTERNATIONAL SF (Jan Bogstad, Lynne Morse, Karen Rosnek)

An update on the international SF scene, as viewed by traveling fans and students of the genre. [Director Room 1]

PHYLLIS ANN KARR READS An irreverent interpretation of Robert E. Howard's Swordswoman plus a selection from one of her own unpublished works. [Director Room 6]

6pm

SF BOARD GAME DEMO (Pegasus Games)

A discussion of--and an opportunity to play--board games based on SF works, such as Downbelow Station, The Forever War, and Sanctuary. [Director Room 6]

7:30 pm

OPENING CEREMONIES (produced by Karen & Randy Jones)

A must for first-timers: Learn how to survive registration, proper panel etiquette, and how to pilot a TARDIS. And we promise not to use any material on 1984. (If you believe that, we've got this terrific real estate deal in Sheboygan....) [Ballroom A]

8pm

MIXER (organized by Carrie Root, DJ'd by Andrew Hooper)

Dance music, from be-bop to Bowie, played poolside for your divertimento. [Pool Terrace]

10pm

TAROT IN SF (Sue Blom, Giovanna Fregni, Liz Shandra)

A look at SF works that make use of the Tarot. From Anthony to Zelazny, with emphasis on stories by Elizabeth Lynn. [Director Room 1]

11pm

HOW TO READ TAROT CARDS (Selena Fox, Giovanna Fregni, Liz Shandra)

An introductory workshop. Bring your cards and your curiosity. [Director Room 1]

Saturday

10am

THE WOMEN OF STAR WARS (Eric Larson)

A talk and slide show focussing on the roles of women in Lucas's saga. [Ballroom A]

REALITY & MAGIC IN FANTASY (Eleanor Arneson, P. C. Hodgell, John Rate-liff, Greg Rihn, Georgie Schnobrich)

Is there reality in fantasy literature? What place does magic have? Experts, academics, and afficianados debate these and other questions. [Director Room 1]



SMALL PRESS EDITING & PUBLISHING (Barbara Emrys, Valerie Eads, Julie Gomoll, Jessica Salmonson)

Technical, philosophical, and editorial considerations by Those Who Know. [Director Room 6]



11am

MUSIC OF THE FUTURE IN SF AND IN LIFE (Bill Corse)

A discussion of the direction of music in the future, and the effects of technology. [Ballroom B]

TERRY A. GAREY READS from published and unpublished SF poetry & stuff. [Director Room 6]

Noon

WOMEN WARRIORS IN ART & HISTORY (Jessica Amanda Salmonson)

A talk and slide show of covering many nations and time periods with special focus on Asian swordswomen, the basis of her Tomoe Gozen character. [Ballroom A]

E. R. EDDISON AND THE WORM OUBOROS (John Aussem, Jan Bogstad, Jared Lobdell, John Rateliff, Richard West)

A discussion of Eddison's life, his best-known work, and the related trilogy. [Director Room 1]

ROLE REVERSAL IN SF (Eleanor Arneson, Sue Blom, Barbara Emrys, Phyllis Ann Karr, Joyce Scrivner)

Authors and readers discuss this frequent SF motif, from Rogue Queen to "When it Changed". [Director Room 6]

1pm

1984 & OTHER VISIONS OF THE FUTURE (Jan Bogstad, Philip Kaveny, Christopher Key, Samuel Konkin, Jared Lobdell)

George Orwell's famous novel, discussed from historical & contemporary perspectives, exploring the origins and influences of its literary and political elements. [Ballroom B]

KID'S MAKE-UP & COSTUMING (Giovanna Fregni)

A hands-on workshop especially for children. Parents are encouraged to come, too. [Director Room 4]



THREE ASPECTS OF WOMANHOOD (Selena Fox)

Woman as Amazon Warrior Maiden, Creative Mother, and Wise Old Crone. The first hour is a discussion, followed by a guided meditation experience. [Director Room 6]

2pm

MARTIAL ARTS DEMONSTRATION (organized by Greg Rihn)

A lecture/demonstration to show real examples of martial arts.

Aikido: GoH Elizabeth Lynn, fans, and members of the UW-Madison Aikido Club demonstrate this Japanese style, which emphasizes turning back the attacker's force.

Karate/Tae Kwon Do: Masters & students of Capitol City Karate School demonstrate a style notable for its forceful striking and kicking. [Ballroom A]

EVERYDAY MAGIC: THE WORKS OF DIANA WYNNE JONES (Beverly DeWeese, Joyce Peterson)

A British writer of Young Adult books, Jones has several books (including Charmed Life and The Org Downstairs) where magic is so commonplace that it has its own government department. [Director Room 1]

3pm

VIOLENCE IN SF & FANTASY (Eleanor Arneson, Jeanne Gomoll, P. C. Hodgell, Jessica Salmonson)

Contradictory or compatible? A discussion of violence in women-positive SF and fantasy. [Ballroom B]

SF POETRY (Terry A. Garey, Cassandra O'Malley)

A workshop including information on markets and how to get published. Followed by an OPEN MIKE SESSION where fans (that's you!) may read their own works--or just listen. [Director Room 6]

4pm



MASQUERADE PRE-JUDGING & REHEARSAL (organized by Greg Rihn)

This where the judges look at your costumes up close, and assign your place in the show. Please be on time. [Ballroom B]

LIBRARIES IN THE FUTURE

This may or may not be the topic discussed when all the librarians at WisCon gather together in one room. Be there! [Director Room 1]

4:30pm

MASQUERADE (organized by Greg Rihn)

WisCon's annual costume parade and judging, with entertainment during the judging interval by Krystal Set, Milwaukee's premier live-radio comedy group. [Ballroom A]

5:30pm

FRIENDS OF AURORA/NEW MOON (hosted by the SF3 Publications Committee)

The people who produce these two magazines would like to meet the people who've been so loyally contributing and subscribing to them. Please stop in to say hello. (Boring refreshments will be served.) [Director Room 3]

5:30 pm



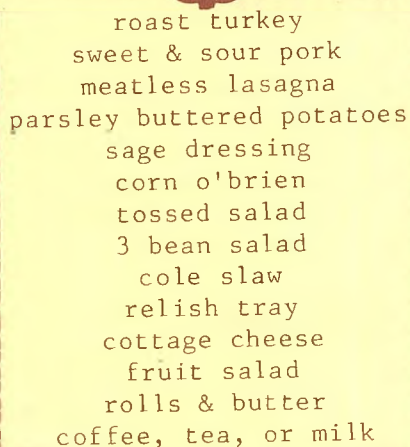
GUEST OF HONOR RECEPTION (organized by Carrie Root)

Meet and mingle with the guests of honor (even if you don't go to the buffet) in an informal setting, complete with cash bar, before the buffet supper. [State Room--1st floor]

6pm

BUFFET SUPPER (organized by Carrie Root)

We are pleased to announce the following menu for the Saturday-night buffet supper which precedes the GoH speeches:



roast turkey
sweet & sour pork
meatless lasagna
parsley buttered potatoes
sage dressing
corn o'brien
tossed salad
3 bean salad
cole slaw
relish tray
cottage cheese
fruit salad
rolls & butter
coffee, tea, or milk

You may purchase tickets at registration until noon Saturday. [State Room--1st floor]



7:30 pm

GUEST OF HONOR SPEECHES (organized by Carrie Root)

Words of wisdom from our guests, immediately after the buffet. Art show and writing contest awards will be presented, too.

The speeches are open to everyone, whether or not you go to the buffet. The doors will open for general attendance as soon as the meal is over. [State Room--1st floor]

8:30 pm

ART AUCTION (auctioneer, James Andrew Cox)

The auction starts as soon as the GoH speeches are over. Remember to sign up at the door if you want to bid. [Director Room 1]

Sunday 10am



DR. WHO & THE TIME LORD'S BURDEN (Karen Axness, Karen Lundquist, Michael F. McFall & sundry stowaways, hitchhikers, & intergalactic hobos)

A disquisition on the social and ethical traditions behind Dr. Who, and their relation to the last 300 years of British history and literature. Plus random ramblings on the series, its people, places, and thingummies, and its place in fantasy and science fiction tout court. (Whew!) [Ballroom A]



1983 FILMS IN REVIEW (Richard S. Russell)

Come and kibitz with Madison's most devoted SF film goer as he passes judgement on 1983's SF and fantasy films. [Director Room 1]

CLICHE SF ART (Giovanna Fregni, Jeanne Gomoll, Elizabeth Lynn, Stu Shiffman)

Subtitled, "Cute Unicorns: Threat or Menace, this panel will examine the issues of artistic merit vs marketability. [Director Room 5]

AUTOBIOGRAPHICAL FANTASY (Jan Bogstad, Verlyn Flieger, P. C. Hodgell)

Discussing autobiographical influences in fantasy, based on interviews and personal reminiscences.

11am

ELEANOR ARNESON READS from a work in progress. [Director Room 6]

Noon

MORE RECENTLY DECEASED SF WRITERS (R. Alain Everts & Joyce Scrivner)

Once again Everts & Scrivner will call your attention to SF and fantasy writer--such as William Boyd, Zenna Henderson, and Arthur Koestler--whose careers recently came to an untimely end. [Director Room 1]

P. C. HODGELL READS from a work in progress. [Director Room 6]

1pm

STILL MORE WOMEN WRITERS YOU'VE NEVER HEARD OF (Karen Axness, Tom Porter)

The panel that's become an annual WisCon event. This year Tom and Karen promise to have handouts, too. [Director Room 6]

GOING PRO (Bob Cornette, Ellen Kozak, P. C. Hodgell, Kevin Randle)

Professional SF writers discuss the technical, artistic, and financial aspects of their vocation. [Director Room 1]



THE REAL JESSICA AMANDA SALMONSON

by Eileen Gunn

Jessica Salmonson, seven feet tall in her clear-plastic stiletto heels and wearing a leopard-print cheong-sam, had verbally nailed Paul Novitski to the wall in an argument over the need for feminist separatism. Licking his wounds later over tea and tofu, Paul told me all about it. Though he didn't actually describe Jessica, I could see her pretty clearly. Where did she get the leopard-print cheong-sam, I wondered. I'd been looking for one for years.



Jessica was not the Dragon Lady I had imagined.

Two days later, when I met Jessica for the first time, I could see no trace of this Amazon, or, alas, the leopard-print cheong-sam. Jessica Salmonson was a different woman in drawstring cotton pants and a djellaba, small of stature, with blonde hair like a Christmas-tree angel. She was quiet, and if you didn't listen to what she was muttering under her breath, she was polite.



The real Jessica is a demure blonde.

But which one was the real Jessica? Are people who they are in their living rooms? Or are they who they are in other people's imaginations? Or are they both? If the last is true, there are a lot of real Jessicas.

There's the fierce Jessica. The one who writes novels of bloodshed and dismemberment. The one who delights in third-rate yakuza movies. The one who, brandishing a samurai sword, leaped into a pre-dawn gathering of chanting drum-playing Krishna converts and demanded that they shut up and let her get some sleep, or she'd slaughter them all.

This Jessica, after finishing the third novel of her trilogy and putting her heroine through ever more-rigorous adventures, declared gleefully, "If anyone ever sees Tomoe Gozen again, she'll be limping rather badly."

Jessica leavens her ferocity with a self-awareness I find engaging. I overheard her recently in resounding argument with Jerry Kaufman, exclaiming "Fans are jerks!" When Jerry took offense, Jessica responded inexorably, "When I say 'fans,' I mean me!"

Obviously, this is the same Jessica who commented with scathing generosity on a well-known fannish editor: "I think he's a cultural hero to fandom, and I think he deserves to be."

And yet Jessica can be painstakingly patient with 14-year-olds who are putting out their first awful fanzines, granting them interviews and

writing letters of comment. Her attitude reminds me of Helen Gurley Brown describing Cosmopolitan readers: "They're little mouseburgers. I was a little mouseburger once and I know how they feel..."



Jessica and Wendy,
by Harunobo Suzuki.

The fierce Jessica should contrast with Jessica the vegetarian. But, Belushi-like, she is Samurai Vegetarian, her long sword slicing into the table, splitting the plate of stir-fried tofu and snowpeas cleanly in half, the chicken-based sauce oozing slowly onto the tablecloth.

And Jessica the vegetarian seques smoothly into the more aesthetic Jessica. My sustaining image of Jessica is of her walking with Wendy Wees on a drizzly Seattle night, both of them dressed in idiosyncratic adaptations of Japanese clothing, their heads tilted toward one another under an oiled-paper umbrella from China. They look like a print by Harunobo Suzuki.

This quieter Jessica can also be seen in some of her short stories and in some of the stories she has selected for her anthologies. Per-

haps this Jessica, on fog-shrouded nights, peers through the bamboo at her samurai self.

There are a few Jessicas that I haven't seen, though I know by hearsay that they existed. A terrified five-year-old strapped into a carnival electric chair, with harrowingly explicit instructions on where to place hands and feet. A twelve-year-old wrestling with a 300-pound monitor lizard. (Or was it a twenty-year-old toying with a 10-pound lizard? It sounded awfully big.) I've been told there was even a Jessica who enjoyed having doors opened for her. I find them all amazing, but I never met them personally, so I will give them here only a nod and a wink, as I would a sympathetic stranger.

An important contender for the title of Real Jessica is Jessica as she imagines herself. In an unsolicited testament, Jessica described herself as "a half-blind 400-pound double-amputee who practices aiado. I usually win," she said, "because the sight of me coming across the dojo floor wielding a sword intimidates most opponents....Wendy Wees" (she continued) "is a six-foot anorexic."

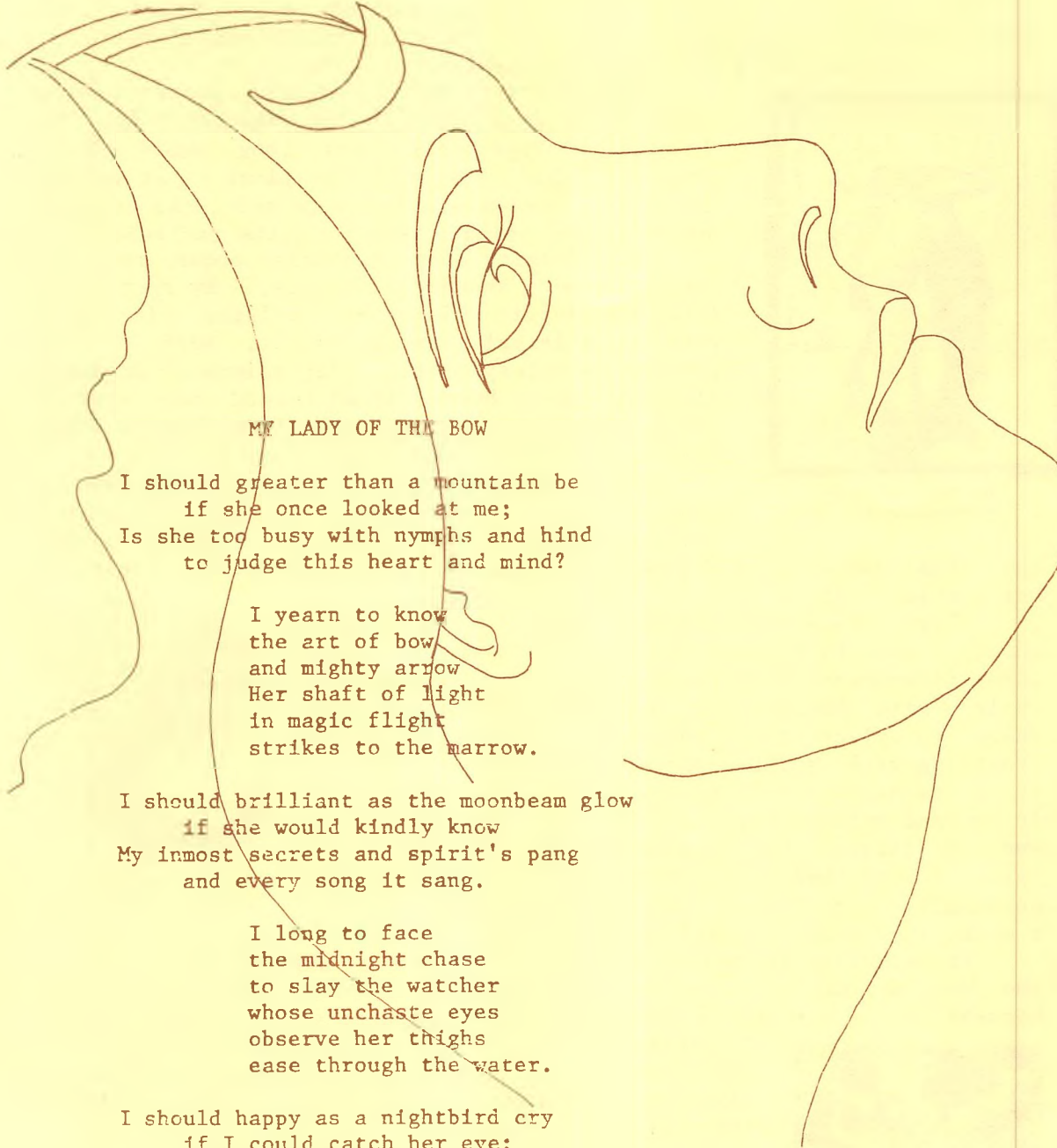


Jessica does not wear
leopard-print clothing.



One of Jessica's
childhood companions.

I would put my money on there being lots more Jessicas. You may know some yourself. I wager that the real ones are all smallish, however fierce they get, and that none of them owns a leopard-print cheong-sam.



MY LADY OF THE BOW

I should greater than a mountain be
if she once looked at me;
Is she too busy with nymphs and hind
to judge this heart and mind?

I yearn to know
the art of bow
and mighty arrow
Her shaft of light
in magic flight
strikes to the marrow.

I should brilliant as the moonbeam glow
if she would kindly know
My inmost secrets and spirit's pang
and every song it sang.

I long to face
the midnight chase
to slay the watcher
whose unchaste eyes
observe her thighs
ease through the water.

I should happy as a nightbird cry
if I could catch her eye;
To be an immortal hunting-made
and from all sorrow fade.

--Jessica Amanda Salmonson



Fantasy and Terror

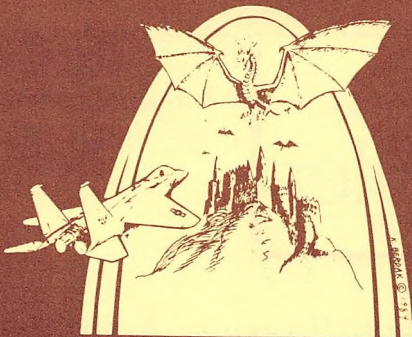
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cover by Steve Fox

INVISIBLE WOMEN

Under-Appreciated Women SF Writers

Stemming in part from the oft-repeated Wis-Con panel, "Women Writers You've Never Heard of", this upcoming issue of Aurora will focus on women SF and fantasy writers who have been critically or historically neglected, ghettoized, or otherwise ignored.

We're looking for articles, book reviews, fiction, poetry, line drawings, cartoons, and photographs that illustrate this theme. Send us a SASE for our guidelines if you need them.

PS #1: We already have two articles on Andre Norton.
 PS #2: Please don't send us material about over-appreciated writers like Bradley, Cherryh, Le Guin, or Russ.

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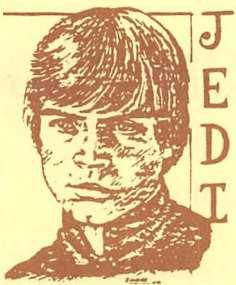
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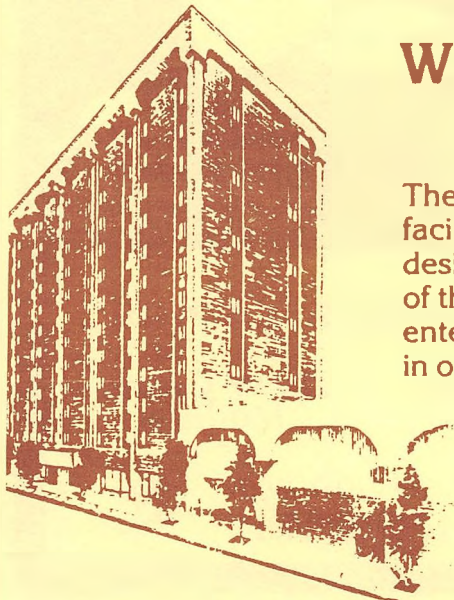
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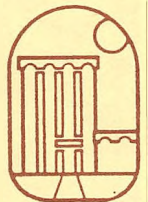
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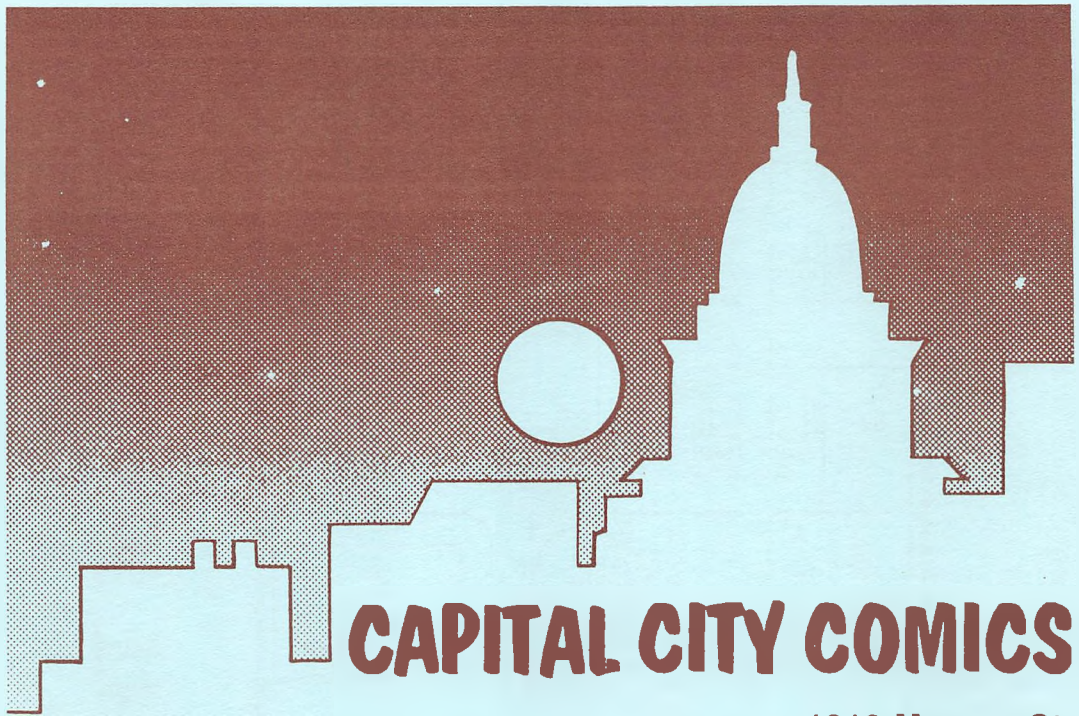
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