

The WisCon 21 Unsurpassed Perfectly Organized Daughter-of-the- Mother-of-All-Pocket-Programs Pocket Program



Name/room no. in case you lose this:

Friday

	Senate A	Senate B	Wisconsin	Capitol A	Capitol B	University C/D	Conference Room 2	Conference Room 3	Conference Room 4	Conference Room 5	Caucus (Films)
3 ³⁰							1: Marge Piercy's <i>City of Darkness, City of Light</i>	2: Music by/about women writers and their work			
5 ⁰⁰	3: CEU orientation: for attending teachers WisCon for the first time	4: Kelley Eskridge's "And Salome Danced"				5: The devil's windbag	6: The new Tiptree Cookbook	7: The smart house talks back	8: New writers read: part 1	9: How to relieve con fatigue using only your hands and a glass of water	11: Indian in the Cupboard (8 pm; 98 min.)
8 ³⁰	BREAK										
8 ⁰⁰				10: Opening ceremonies							17: Metropolis (10 pm; 93 min.)
9 ⁰⁰			12: <i>The Man Who Walked Home</i> rehearsal #1 (to 12:30 am)				13: Dance instruction	14: Lesbomania slide show	15: New writers read: part 2	16: Alien views of Earth	18: Young Frankenstein (11:30 pm; 105 min.)

Room 619 open for gaming • 3:30 pm to 6:30 pm
Can Suite open 5 pm to 3 am • **Swimming Pool** open until 1 am

Saturday

	Assembly	Senate A	Senate B	Wisconsin	Capital A	Capital B	University C/D	Conference Room 2	Conference Room 3	Conference Room 4	Conference Room 5	Suite 634 (Kids)	Caucus (Films)
9 ³⁰	19: On our way to planet Geriatrics	20: Karen Joy Fowler's <i>Sweetheart Season</i>	21: Feminist escapism!	22: Is it something to be ashamed of: Writing a <i>Star Trek</i> novel		23: Can gender be eliminated from fiction?	25: Translating between genres: spec. fic. meets mainstream	26: Pat Murphy's <i>Nadya</i>	27: Rummaging in the closet (ends 10:15) 28: Breaking confines of the appropriate (starts 10:15)			29: Rocket factory 30: Sci-fi coloring	31: Harriet the Spy (10 am; 102 min.) 44: Matilda (12 pm; 96 min.)
11 ⁰⁰	32: Strategies for using SF to teach ideas: what can SF do for us in the classroom?	33: Gender and sexuality in science fiction	34: Why boys won't read books about girls & how to encourage them to do so	35: Women writers you may not have heard of: Karen Axness memorial panel	36: So why should any of this matter in the future?	37: Plague warnings: what if...	38: Judging the 1996 Tiptree		39: Telling stories: creativity in the academy (ends 11:45) 40: SF in American public libraries (starts 11:45)	41: Kelley Eskridge		42: Rocket factory 43: Monster art	46: Hackers (1:45 pm; 105 min.) 67: Interview with Evelyn Fox Keller about Science and Gender (3:30 pm; 28 min.)
12 ³⁰	BREAK												
2 ⁰⁰	47: Invisible lesbians	48: Would a woman invent a sleepless child?	49: Short stories get no respect	50: When do writers examine existing religions?			51: Jane Austen is as alien as Mars	52: Suzy McKee Charnas & Elizabeth Moon		53: Hobbies: what do fans do when they're not reading SF?	54: An overview of feminist theory of the 80s and 90s	56: Dresser dragons	68: Indian in the Cupboard (4 pm; 98 min.) 76: Underexposed: Temple of the Femis (6 pm; 72 min.) 78: Jumpin' Jack Flash (7:30 pm; 100 min.)
3 ³⁰	57: Revisiting the past as fantastical: historical fantasy by women writers	58: Is heroic fantasy outdated?	59: Current science in SF	60: Creating the next generation: futuristic motherhood			61: Feminist humor	62: Melissa Scott	63: Women, power and cyberspace	64: Ursula K. Le Guin's story, "Mountain Ways"	65: The fantasy and SF of Angela Carter: Special Tiptree Award recipient	66: Sci-fi Reading	80: Antonia's Line (9:15 pm; 102 min.)
5 ⁰⁰	69: Crones, sages and silly old women	70: 12-step meeting for Patrick O'Brian junkies	71: Mary Doria Russell	72: Are two genders enough? Are five too many?			73: Why is this guy trying so hard to sell me vaginal deodorant?	74: Pat Murphy and Ellen Klages			75: Teaching SF		88: Interview with Evelyn Fox Keller about Science and Gender (11:15 pm; 28 min.) 89: Mary Shelley's Frankenstein (11:45 pm; 123 min.)
8 ³⁰	BREAK			77: <i>The Man Who Walked Home</i> rehearsal #2	BREAK								
8 ⁰⁰				79: <i>The Man Who Walked Home</i> a play									
9 ³⁰	81: The spectrum of respectability		82: Drumming: The beat goes on					83: Dance instruction	84: Women in China	85: Open mike poetry			
11 ⁰⁰	86: Blood sisters								87: Ellen & Delia's wedding and other nontraditional vows				

24: Book Signing • University AB • 9:30 am–11 am SAT • Melissa Scott, Eleanor Amason, Pat Murphy, Jorjet Harper, Anne Harris

45: Tiptree bake sale • Suite 627 • 12:30 pm–2 pm SAT

55: Portal: the entryway to Magic: the Gathering • Suite 619 • 2 pm–3:30 pm SAT

Room 619 open for gaming • 9:30 am to 2 pm; 3:30 pm to 6:30 pm

Con Suite open 9 am to 3 am • Art Show open 9:30 am to 6:30 pm • Swimming Pool open until 1 am

1: Marge Piercy's City of Darkness, City of Light

Book Discussions • Conference 2 • 3:30 pm–5 pm FRI

Bill Clemente

2: Music by/about women writers and their work

Solo • Conference 3 • 3:30 pm–5 pm FRI

Discussion and performance. Juanita may be bringing songs composed specifically for other people/panelists, if the requests came in on time.

Juanita R. Coulson

3: CEU orientation: for teachers attending WisCon for the first time

Education • Senate A • 5 pm–6:30 pm FRI

This program is offered to teachers who want a few hints at orienting themselves at WisCon (and SF conventions in general). Details on the CEU (Continuing Education Units) credits offered by WisCon 21 will be discussed.

M Nancy Vedder-Shults, Bill Clemente

4: Kelley Eskridge's "And Salome Danced"

Book Discussions • Senate B • 5 pm–6:30 pm FRI

A story discussion. Which gender did *you* imagine Jo/e to be, really?

Carrie Richerson

5: The devil's windbag: player and builder of bagpipes

Solo • University CD • 5 pm–6:30 pm FRI

From France, Sweden and Wales, Gerald Schoenherr gives his third annual presentation/demonstration about this much misunderstood musical instrument.

Gerald J. Schoenherr

6: The new Tiptree Cookbook: a Betty Crocker edition of alchemy. Brainstorming a table of contents

Creative Arts • Conference 2 • 5 pm–6:30 pm FRI

The titles of the two Tiptree cookbooks were named after James Tiptree, Jr. short stories: *The Bakery Men Don't See* (after "The Women Men Don't See") and *Her Smoke Rose Up From Supper* (after "Her Smoke Rose Up Forever."). The Madison group will soon begin work on a third, comprehensive cookbook, and we're looking for chapter titles, all of which must be takeoffs from Tiptree titles. Do you feel a pun coming on?

M Jeanne Gomoll, Georgie Schnobrich, Laura Spiess, Tracy Benton

7: The smart house talks back

Solo • Conference 3 • 5 pm–6:30 pm FRI

What's it like to live in a house that interrupts your breakfast conversation with a trivia question, that can surf the net independently, or open and close the curtains depending on sun and temperature? The Winters have added speech recognition to their smart house—now every time Laurie coughs, the house thinks she said "Radio On" and they're treated to NPR over the PA system. Join the discussion—from hardware details to general philosophy: just because your house can do something for you, should you let it?

Laurel Winter

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

8: New writers read: part 1

Readings • Conference 4 • 5 pm–6:30 pm FRI

Meg Turville-Heitz, Suzanne Feldman, Paul Recchia, Lea C. Braff

9: How to relieve con fatigue using only your hands and a glass of water

Solo • Conference 5 • 5 pm–6:30 pm FRI

A “hands-on” panel that will not only leave participants feeling refreshed and more energetic, but will also give them some simple “healing” skills that can be used anywhere at any time.

Mici Gold

10: Opening ceremonies

Special Events • Capitol AB • 8 pm–9:30 pm FRI

Ellen Kushner, Ellen Klages, Eileen Gunn

11: Indian in the Cupboard

Movies • Caucus • 8 pm–10 pm FRI

On his ninth birthday, a boy named Ormi receives a skateboard and helmet, an old wooden cupboard his brother found in an alley, and a miniature plastic Indian. Nice, but certainly nothing unique—or is it? Ormi discovers that with the turn of a key, he can magically bring to life the three-inch-high toy Indian he placed in the old cupboard. [PG. 98 min. Director: Frank Oz; starring: Lindsay Crouse, David Keith, Richard Jenkins, Hal Scardino.]

Also shown at 4 pm SAT [68]

12: The Man Who Walked Home rehearsal #1

Wisconsin • 9:30 pm–12:30 am FRI

Larry M. Taylor

13: Dance instruction: Friday night

Creative Arts • Conference 2 • 9:30 pm–11 pm FRI

Richard S. Russell teaches ballroom dancing. Dick will teach waltz and foxtrot steps on Friday night. No previous dance experience necessary, as we will start from scratch. Partners recommended but not required. (Drag a friend along.) On Saturday night, you can learn the rumba and the cha-cha—same time, same place [83].

Richard S. Russell

14: Lesbomania slide show

Solo • Conference 3 • 9:30 pm–11 pm FRI

Join humor writer Jorjet Harper, author of *Lesbomania* and *Tales from the Dyke Side*, as she presents evidence that the planet Earth has been visited by ancient lesbonauts from outer space; that there were women’s music festivals in pharaonic Egypt; and that the Renaissance movement in Europe was started by fat blond lesbians. She will also offer preliminary proofs for the mathematical foundation of lesbianism, along with speculations on the Sapphic Theory of Field Perturbations. She will reveal why the Face on Mars is the first known extraterrestrial Coming Out event, and expose the shocking cultural bias in scientific research on gay fruitflies and lesbian lizards. And she will provide the startling solution to a mysterious archeological puzzle: Is it mere coincidence that stone-age goddess statuary so closely resembles some modern-day small electrical household appliances?

Jorjet Harper

15: New writers read: part 2

Readings • Conference 4 • 9:30 pm–11 pm FRI

*Pat York, Sandra J. Lindow, Richard J. Chwedyk***16: Alien views of Earth**

Extrapolating • Conference 5 • 9:30 pm–11 pm FRI

A humorous slide show that places the audience in the role of alien archeologists trying to figure out common everyday items thousands of years after humanity has vanished, followed by serious discussion.

*Todd Voros, Lee Schneider***17: Metropolis**

Movies • Caucus • 10 pm–11:30 pm FRI

Fritz Lang's stunning, futuristic fantasy of totalitarian force and mob violence is played out in a subterranean city said to have been inspired by the New York City skyline. Good Maria fights Bad Maria. [Not rated but should be suitable for pre-teens and up. 93 min. Director: Fritz Lang; starring: Brigitte Helm, Alfred Abel, Gustav Froehlich, Rudolph Klein-Rogge, Theodor Loos, Fritz Rasp.]

*Also shown at 8 pm SUN [160]***18: Young Frankenstein**

Movies • Caucus • 11:30 pm–1:15 am FRI

A descendant of the notorious Baron von Frankenstein creates a zipper-necked monster in this parody of the famous horror tale. [PG. 105 min. Director: Mel Brooks; starring: Gene Wilder, Marty Feldman, Cloris Leachman, Gene Hackman, Madeline Kahn, Teri Garr.]

19: On our way to planet Geriatrica

Aging/Crones • Assembly • 9:30 am–11 am SAT

Are crones and sages portrayed well enough (or even often enough) in science fiction and fantasy? What does our genre have to say about women aging? What do we wish it would say that it often omits, or wish it would omit that it often says?

*M Georgie Schnobrich, Laurel A. Yourke, Shirley Meier, Elizabeth Moon***20: Karen Joy Fowler's Sweetheart Season**

Book Discussions • Senate A • 9:30 am–11 am SAT

*M Laura Spiess, Sandra Maney Taylor***21: Feminist escapism!**

Feminism • Senate B • 9:30 am–11 am SAT

Not all feminist SF has to be serious and constructive, thank goddess. Let's talk about escapist feminist SF. What's good fun these days, and what's good feminism?

*M Liz Henry, Terri Sutton, Susan Kinast-Porter, Victor Raymond***22: Is it something to be ashamed of?: Why would a nice writer like you write a Star Trek novel?**

Solo • Wisconsin • 9:30 am–11 am SAT

Susan Shwartz and Josepha Sherman have written media tie-in books as well as lots of novels in universes they invented themselves. They'll discuss about similarities, differences, advantages, and disadvantages.

Susan Shwartz, Josepha Sherman

23: Can gender be eliminated from fiction?

Gender & Sexuality • Capitol B • 9:30 am–11 am SAT

Is it possible to get readers to forget that fictional characters have gender? Or do readers make inevitable assumptions based on the author's apparent sex, or on the more subtle clues when the obvious markers are absent? How do those assumptions affect the story?

M Laurie J. Marks, Carrie Richerson, Donna B. Simone, Thomas Ross Porter

24: Book signings 1

Special Events • University AB • 9:30 am–11 am SAT

Melissa Scott, Eleanor Arnason, Pat Murphy, Jorjet Harper, Anne Harris

25: Translating between genres: exploring the place where speculative fiction meets the mainstream

Criticism & Language • University CD • 9:30 am–11 am Sat.

If we think of the genres as insular cultures, each with its own traditions and language, are slipstream works bilingual? Are they destabilizing the boundaries between genres? Are they revealing those boundaries to be illusory and arbitrary? Or are they just making compromises in an attempt to make everyone happy?

M Janice M. Bogstad, Bill Clemente, Mary Doria Russell, James R. Frenkel, Lisa Barnett

26: Pat Murphy's *Nadya*

Book Discussions • Conference 2 • 9:30 am–11 am SAT

Pam Keeseey

27: Rummaging in the closet: women writers and their gay male characters

Paper • Conference 3 • 9:30 am–10:15 am SAT

This paper looks at slash fan fiction and the academic attention it has received. Aul's interest is in whether the fan authors, writing in a noncommercial, women-dominated community, are able to play with the gender roles of their gay characters in ways not available to women authors working in commercial science fiction and fantasy. Aul uses the Bem Sex-Role Inventory as a jumping-off place to explore gender role assignment in a variety of slash stories and in three commercial stories, Marion Zimmer Bradley's *Heritage of Hastur*, Ellen Kushner's *Swordspoint*, and Maureen McHugh's *China Mountain Zhang*.

Billie K. Aul

28: Breaking the confines of the appropriate

Paper • Conference 3 • 10:15 am–11 am SAT

In *Toward a Recognition of Androgyny*, Carolyn Heilbrun presented a methodology to determine whether or not a fictional character was androgynous. Heilbrun's essay concentrated on "classical" and "mainstream" literature. Yet, there is an explicit assumption in the SF/F field (the Tiptree Award) that the SF/F genre is where androgynous works do appear. This paper uses Heilbrun's methodology to examine several novels (*Shadow Man* by Melissa Scott, *Godmother Night* by Rachel Pollack, *The Forbidden Tower* by Marion Zimmer Bradley, and *The Left Hand of Darkness* by Ursula Le Guin) in the SF/F genre to determine whether Heilbrun's methodology is relevant to the genre and whether the genre is, in fact, producing androgynous fiction according to Heilbrun's (and by extension, "mainstream") standards.

Cynthia Zender

29: Rocket factory

Kids • Suite 634 • 9:30 am–11 am SAT

Turn carpet tubes into a full-size rocket you can sit in.

M Mary Pearlman, Marti Graham

30: Sci-fi coloring

Kids • Suite 634 • 9:30 am–11 am SAT

Pick your favorite sci-fi theme to color, bead, cut out and/or glue: Dragons, spaceships, princesses and more...

M Lisa Pearlman, Jennifer Bessette, and Cassandra Siemon

31: Harriet the Spy

Movies • Caucus • 10 am–12 pm SAT

11-year old Harriet spies on her parents, neighbors, and friends. She scribbles every detail of their comings and goings in her secret notebook, but Harriet's life is turned upside down when her classmates discover her diary and read it aloud. To undo the trouble she's caused, Harriet must swallow her pride and apologize to everyone she's offended. Based on Louise Fitzhugh's popular children's book. [PG. 102 min. Director: Bronwen Hughes]

32: Strategies for using SF to teach ideas: what can SF do for us in the classroom?

Education • Assembly • 11 am–12:30 pm SAT

What opportunities does SF offer to teach other curricula? Can SF be employed to teach gender construction, scientific principles, feminism, ethics, history, and literature?

M Bill Clemente, Dr. M. J. Hardman, Denys Howard, Mary Kenny Badami

33: Gender and sexuality in science fiction

Gender & Sexuality • Senate A • 11 am–12:30 pm SAT

Sometimes used as props or plot devices, gender and sexuality reflect contemporary values in speculative fiction. Yet, gender is clearly more than a simple dualism. Sexuality is about more than who has sex with what. This panel examines the effect that oversimplified gender and sexuality assumptions have on life and literature. . . and what happens when authors try to abandon the constraints of the culture's basic assumptions.

M Victor Raymond, Suzanne Feldman, Mici Gold, Alan Bostick

34: Why boys won't read books about girls & how to encourage them to do so

Feminism • Senate B • 11 am–12:30 pm SAT

A common resistance encountered by booksellers in the children's section at bookstores is "My son won't read anything with a girl protagonist." What's the reason? What's the solution? Why are girls willing to accept boy protagonists in their fiction and not vice-versa?

M C. J. Mills, Jessica Frasca, Ellen F. Franklin, Joan D. Vinge

35: Women writers you may not have heard of: Karen Axness memorial panel

Feminism • Wisconsin • 11 am–12:30 pm SAT

Karen Axness will be sadly missed on this panel, but Tom Porter will gather up a few voracious readers to help him continue a WisCon tradition of acquainting folks with interesting women writers from years past.

M Thomas Ross Porter, Marsha J. Valance, Beverly DeWeese, Liz Henry, Joyce Scrivner

36: So why should any of this matter in the future?

Gender & Sexuality • Capitol A • 11 am–12:30 pm SAT
Bypassing the nature/nurture debate, and the basics that have to be re-explained to a naive Hetero audience every time, this panel delves into some of the aspects of queer theory interesting to queers: identity, marginalization, the tensions between gender and class/race/ethnicity, and other topics of interest to the panel and the audience.

M Lyn Paleo, Jorjet Harper, Melissa Scott, Lisa Barnett

37: Plague warnings: what if..

Extrapolating • Capitol B • 11 am–12:30 pm SAT
Panelists will be given a description of a virulent fictional but plausible plague, and will brainstorm on the possible results in society if such a plague was let loose in the world. (Horrorifying plague scenarios courtesy of Carl Marris and his crew of merry virologists.)

M Carl F. Marris, Lea C. Braff, Elizabeth Moon, Michael Frasca, Ligia Abuabara

38: Judging the 1996 Tiptree

Tiptree • University CD • 11 am–12:30 pm SAT
The 1996 judges are Janet Lafler (chair), Delia Sherman, Justine Larbalestier, Karen Joy Fowler, and Richard Kadrey. Those attending will be invited to discuss their choices of Ursula K. Le Guin's story, "Mountain Ways," and Mary Doria Russell's novel, *The Sparrow*, as the winners of the sixth annual Tiptree Award.

M Janet M. Lafler, Delia Sherman, Karen Joy Fowler

39: Telling stories: creativity in the academy

Paper • Conference 3 • 11 am–11:45 am SAT
Essays aren't supposed to be ambiguous. In fact, the most important difference between "story" and "essay" lies in how they are interpreted: stories have a wider range of possible interpretations; essays are much more restricted. While it would probably be possible, even easy, to reformulate this "essay" into a more conventional form, just as it certainly seems easier to teach the conventional form as if it were law, such compromises cost us too much, a cost which can be measured in the sheer misery of students and teachers. We chronically misinterpret these symptoms of profound discontent by blaming ourselves, the, institution, the students. We don't usually recognize the problem as a failure of the imagination: our failure to imagine students as writers, to imagine all writing as creative, and our failure to imagine writing teachers as philosophers, not just repairmen.

Laurie J. Marks

40: The reception of science fiction in American public libraries: 1977–1987

Paper • Conference 3 • 11:45 am–12:30 pm SAT
This paper explores the converging popular and academic reception of science fiction as an emergent body of literature during a carefully specified period: 1977-1987. Kaveny argues that a group of marginalized academics by breaking off from the Modern Language Association in 1971, and forming their own professional association known as the Science Fiction Research Association, were able within a handful of years to gain professional jurisdiction over issues of literary quality, as it related to public library selection within that genre. The results were problematic for both the vitality of the genre, and its representation within public library collections through out the United States.

Philip E. Kaveny

41: Kelley Eskridge

Readings • Conference 4 • 11 am–12:30 pm SAT

*Kelley Eskridge***42: Rocket factory**

Kids • Suite 634 • 11 am–12:30 pm SAT

Turn carpet tubes into a full-size rocket you can sit in.

*M Marti Graham, Scott Siemon***43: Monster art**

Kids • Suite 634 • 11 am–12:30 pm SAT

Learn how to draw monsters, ghosts, frankensteins from scratch. Be popular on the playground!

*Val Laabs-Siemon, Linda Fuller***44: Matilda**

Movies • Caucus • 12 pm–1:45 pm SAT

Matilda is an extraordinary girl, a child of wondrous intelligence. Unfortunately, her deeply stupid parents, Harry and Zinnia Wormwood, can barely tolerate what little time they do spend with her. When her parents finally give in and send Matilda to school, she discovers that she possesses the most extraordinary powers—powers which can make trouble for the monstrous grown-ups in her life—and perhaps mean freedom for Matilda. Based on the book by Roald Dahl. [PG. 96 min. Director: Danny DeVito; starring: Danny DeVito, Rhea Perlman, Embeth Davidtz, Pam Ferris, Brian Levinson, Mara Wilson]

45: Tiptree bake sale

Tiptree • Suite 627 • 12:30 pm–2 pm SAT

Home-made goodies in a good cause. If you can't change the world with chocolate chip cookies, how *can* you change the world?*Julie Humphries***46: Hackers**

Movies • Caucus • 1:45 pm–3:30 pm SAT

A high-tech thriller about a group of New York teenagers who, while competing to see who is the best computer hacker, find themselves embroiled in a dangerous espionage plot. [PG-13. 105 min. Director: Iain Softley; starring: Jonny Lee Miller, Jesse Bradford, Angelina Jolie, Lorraine Bracco]

47: Invisible lesbians

Gender & Sexuality • Assembly • 2 pm–3:30 pm SAT

Are lesbians under-represented in SF, including SF written by women? If so, why, and what can be done about it?

*M Susanna J. Sturgis, Kate Schaefer, Billie K. Aul, Jorjet Harper***48: Would a woman invent a sleepless child?**

Science • Senate A • 2 pm–3:30 pm SAT

Are women scientists' interests and priorities different than their male colleagues? What might we expect from the research done by female scientists? Is there a specifically feminist agenda in the genetic engineering field? Should there be?

M Jane Hawkins, Lisa C. Freitag, Elise Matthesen, Linda Shore

49: Short stories get no respect

Pro/Business • Senate B • 2 pm–3:30 pm SAT

Short stories are the hatchery of new ideas and styles in SF&F. Why then, are they and their authors given so little respect (and money)? For example, a much bigger fuss is made over the winner of each year's Nebula book award than for shorter works, but it is often the shorter works that mark the cutting edge.

M Rachel Holmen, Pat York, Eleanor Arnason, Laurel Winter, Richard J. Chwedyk

50: When do writers examine existing religions?:

Mary Doria Russell, James Morrow, and C.S. Lewis

SF & F • Wisconsin • 2 pm–3:30 pm SAT

SF&F writers rarely uses traditional religions in their stories. Writers who would think nothing of inventing snake gods, Earth Mothers or a race of Übermensch often shy away from using Catholicism or Buddhism, even when those traditional religions would fit nicely into their imagined worlds. They will borrow the language and values of the religion, but won't borrow the religion. Consider, for example, *Star Wars* or *The Lord of the Rings*. In hard SF it is even rarer. Why not? And what about the exceptions: James Morrow, C.S. Lewis, and this year's Tiptree winner, Mary Doria Russell's *The Sparrow*?

M Michael Levy, Karen Joy Fowler, Richard C. Almy, Mary Doria Russell, Pamela Hodgson

51: Jane Austen is as alien as Mars

Criticism & Language • University CD • 2 pm–3:30 pm SAT

Jane Austen's renewed popularity, inspired by some new film versions of her novels, have drawn readers back to her books. To a 1990s reader, it sometimes seems that the world of her characters is at least as hard to understand and imagine as some entirely invented civilization on Alpha Centauri. What does her world look like when viewed through the lenses of a speculative fiction reader?

M Jeanne Gomoll, Kim Hughes, Janet M. Lafler, Delia Sherman, Lea C. Braff

52: Suzy McKee Charnas & Elizabeth Moon

Readings • Conference 2 • 2 pm–3:30 pm SAT

Suzy McKee Charnas, Elizabeth Moon

53: Hobbies: what do fans do when they're not reading SF?

Creative Arts • Conference 4 • 2 pm–3:30 pm SAT

Fans are even more weird than you might think. They collect Coke™ memorabilia, build bagpipes, investigate Loch Ness Monster stories, and can take apart and reassemble a mimeograph machine blind-folded.

M Terry A. Garey, Gerri Balter, Georgie Schnobrich, Michael J. Lowrey, Allen Baum

54: An overview of feminist theory of the 80s and 90s

Feminism, Gender & Sexuality • Conf. 5 • 2 pm–3:30 pm SAT

Did you fail to keep up with feminist theory after the backlash of the 1980s? What's been happening since then?

M Rebecca J. Holden, Donna B. Simone, Janice M. Bogstad, Cathie Currier

55: **Portal: the entryway to Magic: the Gathering**

Solo • Suite 619 • 2 pm–3:30 pm SAT

Been wondering what all the fuss has been about *Magic: The Gathering*, but not willing to take the time to learn how to play? Here's a great opportunity to try a brand new product, that's totally compatible with *Magic*, *Portal* the entryway to *Magic: The Gathering*. All the fun and strategy, great new art, and a fraction of the rules. A great teaching tool and a relaxing way to learn how to play. Come try it out and take away your own sample deck.

M Ellen F. Franklin, Sue McNab

56: **Dresser dragons**

Kids • Suite 634 • 2 pm–3:30 pm SAT

With cardboard we'll make cunning carriers that look like dragons. Perfect for small parts, make-up, or toothbrushes.

M Mary Pearlman, Val Laabs-Siemon

57: **Revisiting the past as fantastical: historical fantasy by women writers**

SF & F • Assembly • 3:30 pm–5 pm SAT

When writers visit the past and explore it as if it were an alien world, with or without magical elements, the history itself sometimes feels like SF. Discussion of books like Delia Sherman's *Porcelain Dove*, Karen Joy Fowler's *Sweetheart Season*, and Connie Willis's *Doomsday Book*.

M Karen Joy Fowler, Lisa Barnett, Susan Shwartz, Suzy McKee Charnas

58: **Is heroic fantasy outdated?**

SF & F • Senate A • 3:30 pm–5 pm SAT

In a world of quality teams and consensus building, an old-style hero might be called a loose cannon. Are the assumptions underlying heroic fantasy contradicted by the realities of modern life to so great an extent that the stories have no relevance to a contemporary audience?

M Meg Turville-Heitz, Georgie Schnobrich, Kathleen M. Massie-Ferch, David Hartwell

59: **Current science in SF**

Science • Senate B • 3:30 pm–5 pm SAT

What scientific advances are being used (and mangled) in current science fiction? And what areas of scientific inquiry might make for interesting SF? For instance, what would happen if we discover a cure for the common cold? What if it worked, but cost \$5,000 a treatment? What are the implications for employment of people if robotics and A.I. improve dramatically?

M Sabrina Chase, Carl F. Marrs, Paul Recchia, Lee Schneider

60: **Creating the next generation: futuristic motherhood**

Feminism • Wisconsin • 3:30 pm–5 pm SAT

Mary Shelley's *Frankenstein* and Marge Piercy's *He, She and It* both focus on creators who bring forth new life in a rather unorthodox manner. As science trembles on the brink of grasping a similar power of creation, it still seems likely that most motherhood will be the old-fashioned sort, or some variation on that theme. What do science fiction and science have to teach each other about motherhood, traditional or otherwise?

M Jane Hawkins, Suzanne Feldman, Lisa C. Freitag, Joan D. Vinge, Amy Thomson

Programs

Maps

Participants

Theme List

Movies

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61: Feminist humor

Criticism & Language • University CD • 3:30 pm–5 pm SAT
When is it okay to make fun of women, men, or blonds? What do prejudicial jokes say about us, individually or collectively?

M Karen Babich, Shirley Meier, Gerri Balter, Jorjet Harper

62: Melissa Scott

Readings • Conference 2 • 3:30 pm–5 pm SAT

Melissa Scott

63: Women, power and cyberspace

Solo • Conference 3 • 3:30 pm–5 pm SAT

In her book, *Nattering on the Net: Women, Power and Cyberspace*, Dale Spender raises some intriguing points and questions: Is it true that women use technology but men fall in love with it? Has the Internet opened new opportunities for men to harass women? Will the Net create virtual sisterhood? Jan will discuss these questions and others on the topic of women's use of Internet resources.

Janice M. Bogstad

64: Ursula K. Le Guin's story, "Mountain Ways"

Book Discussions • Conference 4 • 3:30 pm–5 pm SAT

Ursula K. Le Guin's story, "Mountain Ways," is the winner of the 1996 Tiptree Award.

Janet M. Lafler

65: The fantasy and SF of Angela Carter: Special Tiptree Award recipient

Book Discussions • Conference 5 • 3:30 pm–5 pm SAT

Angela Carter is one of the leading lights of dark fantasy and women's horror. Though her work is always in print, it seems to be little noted and less discussed. This discussion is a small attempt to bring her dark fantasy into the light where it belongs.

Delia Sherman, Pam Keesey

66: Sci-fi Reading

Kids • Suite 634 • 3:30 pm–5 pm SAT

M Susan Kinast-Porter, Mary Pearlman

67: Interview with Evelyn Fox Keller about Science and Gender

Movies • Caucus • 3:30 pm–4 pm SAT

Bill Moyers interviews philosopher of science Evelyn Fox Keller, who discusses the ways in which science is gendered. [28 min.]

Also shown at 11:15 pm SAT [88]

68: Indian in the Cupboard (repeat)

Movies • Caucus • 4 pm–6 pm SAT

On his ninth birthday, a boy named Ormi receives a skateboard and helmet, an old wooden cupboard his brother found in an alley, and a miniature plastic Indian. Nice, but certainly nothing unique—or is it? Ormi discovers that with the turn of a key, he can magically bring to life the three-inch-high toy Indian he placed in the old cupboard. [PG. 98 min. Director: Frank Oz; starring: Lindsay Crouse, David Keith, Richard Jenkins, Hal Scardino.]

Also shown at 8 pm FRI [11]

69: Crones, sages and silly old women

Aging/Crones, Feminism • Assembly • 5 pm–6:30 pm SAT
Another panel discusses crones in SF and fantasy; here, we'll discuss the real lives of real crones, and what younger women might want to do to grow gracefully into our cronehood. Is there room for men in the crone community, or not?

M Terry A. Garey, Delphyne Joan Woods, Sabrina Chase, Elise Matthesen

70: 12-step meeting for Patrick O'Brian junkies

Book Discussions • Senate A • 5 pm–6:30 pm SAT
Be prepared to stand up and say, "My name is ____ and I am a Patrick O'Brian junkie."

M Susanna J. Sturgis, Matt Austern, Susan Shwartz, Amy Thomson, Gregory G. H. Rihn

71: Mary Doria Russell

Readings • Senate B • 5 pm–6:30 pm SAT
Reading from *The Sparrow*, winner of the 1996 Tiptree Award.

Mary Doria Russell

72: Are two genders enough? Are five too many?

Gender & Sexuality • Wisconsin • 5 pm–6:30 pm SAT
The fictional world of Melissa Scott's *Shadow Man*, with five distinct sexes, employs many of the same theories advanced by the Intersexuality Movement. Is there such a thing as discrete genders, or can each of us place ourselves on a shifting spectrum of sexual identity?

M Billie K. Aul, Kathy Sidles, Melissa Scott, Alan Bostick, Carol Queen

73: Why is this guy trying so hard to sell me vaginal deodorant?: fantasies created by the mass media

Extrapolating • University CD • 5 pm–6:30 pm SAT
If you were an alien studying human culture, and the only information available to you were commercials and advertisements, what conclusions would you make about the world? How powerful is the modern advertising industry's ability to convince its audience to suspend its disbelief in its assumptions?

M Ellen F. Franklin, Richard C. Almy, Eileen Gunn, Suzanne Feldman, Carol Petrucci

74: Pat Murphy and Ellen Klages

Readings • Conference 2 • 5 pm–6:30 pm SAT
Pat Murphy, Ellen Klages

75: Teaching SF

Education • Conference 5 • 5 pm–6:30 pm SAT
College teachers share their syllabi with the audience. How is SF being taught in colleges, and how is it being taught, and to what end?

M Michael Levy, Laurel A. Yourke, Paul Recchia, James R. Frenkel

76: Underexposed: Temple of the Fetus—documentary about new birth technologies

Movies • Caucus • 6 pm–7:30 pm SAT
A savvy and creative probe into high-tech babymaking. The fictional framework of a TV journalist who unearths the ethical complications associated with new reproductive technologies allows the video to present complex documentary information about this issue in a clear and insightful way. [72 min. Director: Kathy High. Women Make Movies.]

77: The Man Who Walked Home rehearsal #2

Wisconsin • 6:30 pm–8 pm SAT

Larry M. Taylor

78: Jumpin' Jack Flash

Movies • Caucus • 7:30 pm–9:15 pm SAT

Superspy Whoopi Goldberg tackles the KGB and the CIA in this fast-paced comedy thriller. [R. 100 min. Director: Penny Marshall; starring: Whoopi Goldberg, Carol Kane, John Wood, Stephen Collins, Annie Potts]

79: The Man Who Walked Home: a dramatic presentation, by the Coming Home Players

Special Events • Wisconsin • 8 pm–9:30 pm SAT

Actors, jugglers, dancers, singers, and musicians will perform a play based upon "The Man Who Walked Home," by James Tiptree, Jr. (Alice Sheldon) and written for this performance by Jae Adams. The play celebrates the spectacular appearance of the world's first time traveler. This stage production is presented by the same people who brought you the *Always Coming Home* performance at WisCon 20.

M Larry M. Taylor, Jae Leslie Adams, James R. Frenkel, James C. Nichols, Don Helley

80: Antonia's Line

Movies • Caucus • 9:15 pm–11:15 pm SAT

At the end of the Second World War, a spirited, independent woman returns to the place of her birth, a small village in the Dutch countryside, to start a new life with her young daughter. Thus begins a remarkable portrait of a family and community, of mothers and daughters, and one indomitable woman. [102 min. Some nudity and sex scenes. Director: Marleen Gorris; starring: Willeke van Amelrooy, Els Dottermans, Jan DeClein, Mil Seghers, Marina de Graaf, Jan Steen]

Also shown at 12 pm MON [185]

81: The spectrum of respectability

Creative Arts • Assembly • 9:30 pm–11 pm SAT

Pat Murphy, Ellen Klages, and Eileen Gunn didn't get to do this at WisCon 20 because Ellen spent the last couple days of the convention lounging around in a hospital bed. We'd like to give them another chance. The panel sounds hilarious. Its object? To show how we make generalizations of value based on ideas such as self-indulgent = bad; derivative = bad; more difficult = respectable. Lots of visual aids are expected.

M Pat Murphy, Ellen Klages, Eileen Gunn

82: Drumming: The beat goes on

Special Events • Senate B • 9:30 pm–2 am SAT

Bring your drums, percussion instruments, or just your ears.

83: Dance instruction: Saturday night

Creative Arts • Conference 2 • 9:30 pm–11 pm SAT

Richard S. Russell teaches ballroom dancing. Dick will teach rumba and chacha on Saturday night. No previous dance experience necessary, as we will start from scratch. Partners recommended but not required. (Drag a friend along.)

Richard S. Russell

84: Women in China

Solo • Conference 3 • 9:30 pm–11 pm SAT

Janice Bogstad taught in China in 1995 and participated in the Women's Conference in Beijing. She has some fascinating insights about women's lives in China today.

Janice M. Bogstad

85: Open mike poetry

Readings • Conference 4 • 9:30 pm–12:30 am SAT

With an emphasis on science fictional, fantastic, and feminist poetry ...but it is an open mike. Don't plan to read very long; there are likely to be lots of people in line behind you.

M Terry A. Garey, Mici Gold, Shirley Meier, Jae Leslie Adams, Laurel Winter

86: Blood sisters

Horror • Assembly • 11 pm–12:30 am SAT

Pam Keesey (editor of lesbian vampire anthologies) and Toni Armstrong (serious collector; more than 300 vampire books and comics) lead a fun and informative session of female vampires in literature. Come tell about your favorites and learn of new ones.

Toni Armstrong, Pam Keesey

87: Ellen & Delia's wedding and other nontraditional vows

Gender & Sexuality • Conference 3 • 11 pm–12:30 am SAT

Ellen Kushner and Delia Sherman will bring photos and props and will talk about the issues they faced in their families and communities when they married, as well as the religious ceremony they constructed. Anyone care to join them in their discussion of nontraditional ceremonies?

Ellen Kushner, Delia Sherman

88: Interview with Evelyn Fox Keller about Science and Gender (repeat)

Movies • Caucus • 11:15 pm–11:45 pm SAT

Bill Moyers interviews philosopher of science, Evelyn Fox Keller, who discusses the ways in which science is gendered. [28 min.]

Also shown at 3:30 pm SAT [67]

89: Mary Shelley's Frankenstein

Movies • Caucus • 11:45 pm–2 am SAT

Kenneth Branagh's adaptation of Mary Shelley's *Frankenstein*. Robert de Niro play the tragic "creature" who is driven to evil by his desperate longing for understanding and love. [R. 123 min. Director: Kenneth Branagh; starring: Robert de Niro, Kenneth Branagh, Tom Hulce, Helena Bonham Carter, Aidan Quinn, Ian Holm, John Cleese]

91: What could be more romantic than a cannibalistic, parasitic corpse, with breath like a fetid cesspool, masquerading as a human leech?

Horror • Senate A • 9:30 am–11 am SUN

Those few who actually go back and read the original source materials on vampirism, even if loosely defined to include Bram Stoker as "source material," find little to attract them in the amatory line; yet within a few decades of the already-ambiguous Dracula, this decaying folk monster, almost twin to the ghoul, was being recast in a more romantic image. Why? Is it the decline of orthodox religion; or does it actually relate to the rise of embalming, artificial light, and indoor plumbing among the literate classes?

M Michael J. Lowrey, Ligia Abuabara, Gregory G. H. Rihn, Thomas A. Izaguirre

92: Influence of landscape on culture, plot and character

Criticism & Language • Wisconsin • 9:30 am–11 am SUN
Disasters in SF always seem to happen on the West Coast, while East Coast disasters more often involve urban sprawl. One wonders if the Midwest has a future. Landscape pushes plots and creates metaphor in such books as Le Guin's *The Dispossessed* (a barren planet), Herbert's *Dune* (a desert world), Thomson's *The Color of Distance* (a jungle world), Silverberg's *The Face of the Waters* and Tepper's *Grass* (a prairie world). What function do these settings have upon plot and character in novels?

M Eleanor Arnason, Suzanne Alles Blom, Melissa Scott, Laurel A. Yourke, Steve Swartz

93: Women and the health care of the future

Feminism • Capitol A • 9:30 am–11 am SUN
Despite the best efforts of conservatives among the medical establishment, pharmaceutical companies and their government cronies, alternative medicine is exploding in North America, and mainstream medicine is being increasingly forced to accept it. The majority of alternative practitioners and patients are women. What does this mean to the future of health care, and to women involved with it, both as caregivers and consumers?

M Mici Gold, Karen Wehrstein, Shirley Meier, Donna Carey

94: Reviewing: as part of a dialogue/conversation

Criticism & Language • Capitol B • 9:30 am–11 am SUN
Reading Suzy Charnas' *The Furies* together with its reviews might be interpreted as a conversation between novelist and reviewers. What does the dialogue of ideas between novelists and their critics reveal about writing, the analysis of texts, and the value of the dialogue itself?

M Debbie Notkin, Susanna J. Sturgis, Janice Eisen, Lisa Barnett

95: Book signings 2

Special Events • University AB • 9:30 am–11 am SUN
Karen Joy Fowler, Josepha Sherman, Susan Shwartz, Pam Keesey, Elizabeth Moon

96: The family: threat or menace?

Extrapolating • University CD • 9:30 am–11 am SUN
Will the word "family" cease to be a meaningful word? What might replace it? Anything? Panelists will be offered several scenarios (involving possible future scientific discoveries and social changes) and asked to speculate on the possible effects on society.

M C. J. Mills, Mary Pearlman, Susan Kinast-Porter, Vicki Rosenzweig, Suzy McKee Charnas

97: Women and cybertech

Film discussion • Conference 2 • 9:30 am–11 am SUN
William Gibson's *Neuromancer* brought a view of cyberspace that was harsh-edged and resembled a silicon frontier town. What do women bring to cyberspace that is different from Gibson's high-tech cyber-rodeo? How is cyberspace gendered? Do feminist perspectives give a different landscape than the Gibsonian vision?

Lyda A. Morehouse

98: Plundering the Qabala for good stuff: a primer for speculative fiction writers

Solo • Conference 3 • 9:30 am–11 am SUN
Qabala explained for looters and pillagers. Weirdly enough, many of the notions that emerge from this Hagar the Horrible smash-and-grab through the Qabala are science-fictional, not fantastic. Great stuff for everything from buddy movies to FTL-generated doppelgangers.

Jennifer Stevenson

99: Amy Thomson and Anne Harris

Readings • Conference 4 • 9:30 am–11 am SUN
Amy Thomson, Anne Harris

100: Clarion and women

Education • Conference 5 • 9:30 am–11 am SUN
Clarion has fostered the careers of lots of fine women SF writers. Who are they? Does Clarion treat women differently from men? Do women have a different post-Clarion experience from men? Why do more women attend Clarion West than Clarion East? What about the urban legend that Clarion “teaches by intimidation”? Do economic issues affect the likelihood that women, as opposed to men, will tend to be discouraged from attending Clarion? Is Clarion by the nature of what it is and what it wants to do, intrinsically more appealing to men than women?

M Kate Schaefer, Jessica Frasca, Amy Thomson, Jane Hawkins, Pat York

101: Face painting

Kids • Suite 634 • 9:30 am–11 am SUN
Want to improve on nature or change species all together? Do it here.
M Lisa Pearlman, Cassandra Siemon, Jennifer Bessette

102: Kit bashing

Kids • Suite 634 • 9:30 am–11 am SUN
The ever-popular activity of making previously unknown marvels out of Dan’s doodads returns again.
M Dan Kurtycz, David Kurtycz

103: Aladdin’s insipid princess and the anorexic mermaid: children’s stories in movies

Film discussion • Assembly • 11 am–12:30 pm SUN
Where are the mothers in Disney films? Loving, single fathers are the rule in Disney’s worlds, and the mothers who haven’t disappeared are evil witches. Some complain that there are too many daddy’s girls and not enough tough tomboys in the children’s films that kids love to watch over and over again.

M Cynthia White, Ligia Abuabara

104: Visual arts and artists: women positive images

Creative Arts • Senate A • 11 am–12:30 pm SUN
We used to see lots of nubile female bodies being carried off by bug-eyed monsters on pulp magazine covers. What’s the state of today’s magazine and book covers? How about art shown at convention art shows? Does the visual work complement SF’s growing concern with gender or do the pictures still lag behind?

M Georgie Schnobrich, Delphyne Joan Woods, Sabrina Chase, Carol Petrucci

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer’s Room

Rules

ConCom

105: Is resistance futile?

Criticism & Language • Senate B • 11 am–12:30 pm SUN
Each type of genre fiction (SF, horror, mystery, westerns, romance, etc.) has its own set of conventions that defines that genre. Thus, in order for a piece of fiction to belong to that genre, it must conform to those conventions. If it doesn't, then, the novel/story becomes some other type of fiction. This being the case, is it even possible to write "within" a genre while also being "outside" of it? For those people who are writing, or who wish they were writing, with an alternative vision, is that vision blocked, restricted, or even appropriated by the conventions and standards of the genre? Is this why it is so hard to write something that is genuinely avant garde and why avant garde books are so difficult—even unpleasant—to read? How is an experimental, transgressive writer ever to hope to get ahead? Isn't it in fact impossible to successfully write "outside" the genre?

M C. J. Mills, Suzanne Feldman, Eleanor Arnason, Conrad Lawrence

106: Science Fiction: the literature of manifest destiny?

SF & F • Wisconsin • 11 am–12:30 pm SUN
According to most SF in books and other media, Earth cultures—or more specifically white American culture—will one day rule the universe. Will everyone eventually speak English and collect 20th century American trivia, or is it more complicated than that?

M Victor Raymond, Thomas A. Izaguirre, Eileen Gunn, Suzanne Alles Blom

107: Feminist visions: Susanna Sturgis's work as an editor, critic and author

Guest Related • Capitol A • 11 am–12:30 pm SUN
Susanna Sturgis has been a bridge between the SF and feminist communities and an agent of change in the field. This panel will discuss her work as a contributor to *Feminist Bookstore News*, as an editor of several anthologies of feminist SF, as a Tiptree chair in 1994, and as an author of short stories and plays.

M Donna B. Simone, Melissa Scott, Janice M. Bogstad, Mary Kenny Badami

108: Male gender as a construction in SF&F

Gender & Sexuality • Capitol B • 11 am–12:30 pm SUN
Male panel participants discuss early John Varley, Fred Pfeil, Geoff Ryman, Sean Stewart, Walter Jon Williams and others. Men seem to assume that only women have gender, just as whites often seem to assume that only people of color have race. Where is the literature by men about being male in SF? Where is the collection of essays by male SF writers telling how their gender affects their writing?

M Tom Becker, Denys Howard, James F. Hudson, Steve Swartz, Robert Lawrence

109: Speculative fiction as the scripture of myth of our times

SF & F • University CD • 11 am–12:30 pm SUN
Speculative fiction often depends upon myth, but does it count as scripture? What sacred mysteries are being revealed? Or are we simply retelling stories that have been told for thousands of years—varying them, transforming them even, but still, retelling them?

M Bill Clemente, Meg Turville-Heitz, C. J. Mills, Josepha Sherman, Flonnet Biltgen

110: Joan Vinge

Readings • Conference 2 • 11 am–12:30 pm SUN
Joan D. Vinge

111: Inner space in Ursula Le Guin's *Catwings*: a study of trauma and recovery

Paper • Conference 3 • 11 am–11:45 am SUN

Ursula K. Le Guin's *Catwings* series has been criticized as being too frightening for its intended audience. Indeed, the winged kittens experience parental abandonment and severe emotional trauma. *Wonderful Alexander and the Catwings*, the third volume in the series, includes a particularly poignant description of post-traumatic stress disorder in early childhood. This paper will examine Le Guin's text based on the latest findings and scholarly research on childhood trauma.

Sandra J. Lindow

112: Ophelia triumphant: the depiction of adolescent girls in two recent SF novels

Paper • Conference 3 • 11:45 am–12:30 pm SUN

The recent success of Mary Pipher's book *Reviving Ophelia* has brought considerable attention to the particular problems faced by adolescent girls in contemporary American society. In this paper I propose to apply Pipher's theories to two recent science fiction novels, Octavia Butler's *Parable of the Sower* (1993) and Jack Womack's *Random Acts of Senseless Violence* (1993), both of which involve adolescent girls growing up in a decaying, enormously violent, near-future America. I'm also interested in examining these novels within the context of the bildungsroman tradition, both in its standard articulation and in various more recent feminist re-visioning.

Michael Levy

113: Rebirth of paganism in the twentieth century

Spirituality • Conference 4 • 11 am–12:30 pm SUN

Is the rebirth of paganism in the 20th century related to Gaia theory and growing environmental awareness? *The Fifth Sacred Thing* by Starhawk "crossed over" from pagan fiction to speculative fiction, acquiring a profile in our genre. Let's discuss Lynn Andrews et al.—what they write is "unacceptable" in our genre, but why?

M Farrell Collins, Jorjet Harper, Elise Matthesen

114: The Horns of Eifland

Book Discussions • Conference 5 • 11 am–12:30 pm SUN

M Ellen Kushner, Delia Sherman, Jennifer Stevenson

115: Fantasy crafts

Kids • Suite 634 • 11 am–12:30 pm SUN

M Tina Iyama-Kurtycz, Susan Kinast-Porter

116: Kit bashing

Kids • Suite 634 • 11 am–12:30 pm SUN

M Dan Kurtycz, Marti Graham

117: James and the Giant Peach

Movies • Caucus • 12 pm–1:30 pm SUN

James, an unhappy 9-year-old orphan, escapes from his wicked aunts and flies from England to America in a fantastic giant peach. Based on the classic children's book by Roald Dahl. [PG. 80 min. Director: Henry Selick; voices: Simon Callow, Richard Dreyfuss, Susan Sarandon]

Also shown at 10 am MON [176]

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

119: Gaming

Kids • Suite 634 • 12:30 pm–2 pm SUN

M Dan Kurtycz, Marti Graham

120: Strange Days

Movies • Caucus • 1:30 pm–3:30 pm SUN

Dazzling but uneasy mixture of futuristic action and social relevance. Fiennes stars as small-time hustler selling mental recordings of real-life experiences. He stumbles into a murder conspiracy involving his clients and grapples with the nature of reality. [R. 145 min. Director: Kathryn Bigelow; starring: Ralph Fiennes, Angela Bassett, Juliette Lewis]

121: My uplifting ending is your depressing and grim denouement

Criticism & Language • Assembly • 2 pm–3:30 pm SUN

There are various definitions of “upbeat” and “downbeat” when it comes to fiction. Is an upbeat ending conservative because it preserves the status quo? Is a downbeat ending revolutionary because it opens the door to change? A good beginning place for this discussion might be Nancy Springer’s *Fair Peril*, in which the characters become trapped in and must escape from “happily ever after.”

M Kathleen M. Massie-Ferch, Conrad Lawrence, Terri Sutton, Laurie J. Marks, Vicki Rosenzweig

122: If money were no object, what would be the perfect SF zine be like?

Creative Arts • Senate A • 2 pm–3:30 pm SUN

What would the perfect SF magazine look like? What would the perfect fanzine look like? Whose writing would be featured?

M Terry A. Garey, Meg Hamel, Paul Recchia, Rachel Holmen

123: Storytelling performance: women in disguise (as men or otherwise)

Creative Arts • Senate B • 2 pm–3:30 pm SUN

Storytelling performances are scheduled immediately preceding the storytelling workshop. Storytellers will concentrate on stories involving powerful women or other recurring WisCon themes.

M Elizabeth Anna Matson, Nancy Vedder-Shults, Josepha Sherman, Gerri Balter, Shirley Meier

124: Collaborating on fiction

Criticism & Language • Wisconsin • 2 pm–3:30 pm SUN

Melissa Scott and Lisa Barnett have collaborated on two novels; Ellen Kushner and Delia Sherman have collaborated on a short story; Suzy Charnas has written a short story with Chelsea Quinn Yarbro and has also collaborated with her husband on a play. What are the advantages and pitfalls of collaboration?

M Suzy McKee Charnas, Delia Sherman, Ellen Kushner, Lisa Barnett, Melissa Scott

125: Characters in the margin: Melissa Scott's literature of identity

Guest Related • Capitol A • 2 pm–3:30 pm SUN

Melissa Scott's fiction is notable for its many different settings and diverse characters. But a common thread through it all is that her main characters usually are marginalized in at least one way. Issues of identity, relative to the dominant society, and also as individuals, are very important. This works very well as fiction: Her viewpoint characters provide interesting perspectives on the seamy underbellies and ragged edges of future societies. And the identity issues both enrich and propel the story. This panel will discuss the concept of a "literature of identity" that could provide a historical and artistic context for some of Melissa Scott's works.

M Rebecca J. Holden, Donna B. Simone, Thomas A. Izaguirre, Lyn Paleo, Susanna J. Sturgis

126: Women scientists

Science • Capitol B • 2 pm–3:30 pm SUN

What is the function of science in feminist SF? What do we discover when we revisit scientific theory from a feminist viewpoint? Have erroneous assumptions been made because science has traditionally been defined as men's territory? Can feminist SF contribute to the creation or possibility of nonsexist sciences?

M Linda Shore, Eleanor Arnason, Sabrina Chase, Julia Richards

127: Solidarity forever?: labor unions of the future

Extrapolating • University CD • 2 pm–3:30 pm SUN

The more idealistic members of the labor movement traditionally regarded themselves as the wave of the future. Why then do unions play little or no role in most SF universes, except as the occasional butt of some throwaway joke or other cheap shot? Do unions have a future; and if not, what could take their place? Do we see few unions in SF because SF is perceived to be by, for, and about Management? Where are the Unions of the Future?

M Michael J. Lowrey, Richard Bynum, Pat York, Fred Schepartz, Anne Harris

128: Metropolis

Film discussion • Conference 2 • 2 pm–3:30 pm SUN

The stark skyscrapers and images of machines in this movie have been borrowed by many later filmmakers. Its plot is harshly critical of "the machine," but the role of the heroine, Maria, is troublesome. The saintly Maria/wicked robot duo represent another example of the good girl/bad girl split. What does this movie say about technology and the role of women in working against exploitative technology.

Bill Clemente

129: Frankenstein movies: women, ethics, and science

Film discussion • Conference 4 • 2 pm–3:30 pm SUN

Mary Shelley's *Frankenstein* can be seen as a parable about the dangers and responsibilities of creating life. It also questions traditional masculine science's attempt to dominate nature and bring it under control. However, movie versions of Frankenstein have often focused on the horrific aspects of the monster rather than the ethical questions raised in Shelley's novel. Are there movies that represent the original intent of Shelley's novel?

Eric M. Heideman

130: Into the Jaws of Death: a Star Wars role-playing game for eight players

Creative Arts • Suite 619 • 2 pm–6:30 pm SUN

Lisa and Lottie have stowed away on board a starship, little realizing that soon the fate of the rebellion would depend on the outcome of their youthful adventure. The plans for a colossal space station have been compromised, but misfortune may yet keep them from the rebels unless the young girls and a rag-tag band of adventurers can outwit and outgun an entire Imperial legion. (by John Kim and Liz Henry)

John Kim

131: Paper airplanes

Kids • Suite 634 • 2 pm–3:30 pm SUN

Some paper airplanes are good for speed, some better for long glides, and some are good at loop-de-loops. Come and learn how to scientifically fold a paper airplane.

M Scott Siemon, Allen Pearlman

132: Gaming

Kids • Suite 634 • 2 pm–3:30 pm SUN

On a large table the landscape of the battle engagement is built and just waiting for the masters of maneuver.

M Dan Kurtycz, David Kurtycz

133: Narrative transvestites

Criticism & Language • Assembly • 3:30 pm–5 pm SUN

Is it valid or fair to ask whether authors whose protagonists are a different gender than themselves, are able to “get it right”? Whether or not they get it right, what can writers and readers learn from the contrast between an author’s life experience and a character’s depiction?

M Billie K. Aul, Lea C. Braff, Conrad Lawrence, Karen Wehrstein, Suzy McKee Charnas

134: Stages of feminism and the Martin Scale

Feminism • Senate A • 3:30 pm–5 pm SUN

In the massive *Encyclopedia of Science Fiction*, John Clute and Peter Nicholls made “The Martin Scale” famous forever by including it under the heading “Feminism.” The Martin Scale lists ten levels and was originally proposed in *Aurora* (1990) by Diane Martin. Level one, for instance includes fiction which has “doubts about patriarchy/women escaping victimization (e.g., most Andre Norton novels.)” Level ten is marked by “Parthenogenesis and/or scenes of actual castration (e.g. *Motherlines*)...” The panelists will be given a copy of the Martin Scale and will rate fiction suggested by the audience on the scale. This may lead to silliness or a serious discussion of different scales, stages, and pathways to feminism, in reference to SF literature as well as our own lives.

M Diane M. Martin, Joyce Scrivner, Thomas Ross Porter, Amy Thomson

135: Storytelling workshop

Creative Arts • Senate B • 3:30 pm–5 pm SUN

Cynthia Sorenson and/or Richard Chwedyk will lead this workshop, which will follow the storytelling performances.

Cynthia L. Sorenson

136: Getting readers to books and books to readers

Pro/Business • Wisconsin • 3:30 pm–5 pm SUN

Who decides what we read? This panel will discuss the complex process of getting a book from writer to editor to publisher to booksellers and libraries, and finally to readers. One of the hardest parts of the task, when so many thousands of books are published per year, is getting the right book to the right reader—or the right reader to the right book.

M Debbie Notkin, Robert Coulson, Gerald J. Schoenherr, James R. Frenkel, Janice Eisen

137: Language includes/language excludes

Criticism & Language • Capitol A • 3:30 pm–5 pm SUN

In the year of the Ebonics controversy, what light can science fiction shed on the issues of language and class? Melissa Scott's evolved language (in *Night Sky Mine* and *Shadow Man*) might be one topic of conversation.

M Richard S. Russell, Melissa Scott, Tim Smith, Dr. M. J. Hardman, John Bluedorn

138: Re-visioning writing

Pro/Business • Capitol B • 3:30 pm–5 pm SUN

Forget the how-to formulas and the upbeat inspirational talks. We all have to learn to live with the reality that writing is messy, unpredictable, appallingly hard work. What are constructive ways to think about the completely normal chaos and uncertainty of writing? How can we learn to embrace the mess rather than giving up in despair?

M Laurie J. Marks, Susanna J. Sturgis, Karen Joy Fowler, Meg Turville-Heitz

139: Authors whose work changes dramatically: signs of genius?

Pro/Business • University CD • 3:30 pm–5 pm SUN

Ursula Le Guin and C. J. Cherryh are examples of writers whose work has taken major turns from their earlier fiction. Some critics hail the ability of these authors to transcend the concerns and direction of their early work to be a sign of genius, while some of their fans get grumpy and miss the more familiar styles. This panel might consider Le Guin's *Earthsea* tetralogy and Cherryh's Russian fantasies.

M Pat York, David Hartwell, Pamela Hodgson, Rob Stauffer, Pat Murphy

140: Mary Doria Russell's novel, *The Sparrow*

Book Discussions • Conference 2 • 3:30 pm–5 pm SUN

Mary Doria Russell's novel, *The Sparrow*, is the winner of the 1996 Tiptree Award.

Mary Doria Russell

141: Medicine, SF, and fantasy

Solo • Conference 3 • 3:30 pm–5 pm SUN

Star Trek medicine is amazingly clean and neat; remote control diagnosis and disintegration deaths does away with all that unsightly blood and gore. Fictional nanotech medicine makes doctors even more godlike than they imagine themselves. Hear Lisa Freitag talk about SF medicine from the point of view of a practicing M.D.

Lisa C. Freitag

142: Writers' workshop

Creative Arts • Conference 5 • 3:30 pm–6:30 pm SUN

Does this sound familiar to you “I am in a SF writers group—it’s mostly male—and I’m finding that it’s hard to get a useful critique of ‘female’ stories. The guys keep harping on me for Action and Conflict and Great Struggles.” Open only to writers who submitted a story in advance.

M Amy Axt Hanson, Eleanor Arnason, Sabrina Chase, Suzanne Feldman, Angela Koenig, Barbara Riley

143: Author reading

Kids • Suite 634 • 3:30 pm–5 pm SUN

M Elise Matthesen, Mary Pearlman

144: Orlando

Movies • Caucus • 3:30 pm–5:30 pm SUN

This adaptation of Virginia Woolf’s 1928 book portrays the life of Orlando, who lived 400 years from the era of Elizabeth I to the 20th century. [93 min. Director: Sally Potter; starring: Tilda Swinton, Billy Zane]

145: The technique of writing comic fiction

Pro/Business • Assembly • 5 pm–6:30 pm SUN

Some people can’t tell a joke, but Karen Joy Fowler and Connie Willis sure can. Let’s talk about these and other writers who blend their comic and speculative sensibilities.

M Jorjet Harper, Eileen Gunn, Ellen Klages

146: Karen Joy Fowler and Laurie Marks

Readings • Senate A • 5 pm–6:30 pm SUN

Laurie Marks will read from her novel in progress.

Karen Joy Fowler, Laurie J. Marks

147: Translating between identities: how fans and academics view the genre differently

Criticism & Language • Senate B • 5 pm–6:30 pm SUN

Interactions between academics and fans can sometimes be illuminating; other times frustrating. Academics study fans and publish papers on SF conventions and amateur press publications. Fans take SF courses and teach the teachers. The potential benefits of this relationship are varied and sometimes hilarious.

M Rebecca J. Holden, Janice M. Bogstad, Gregory G. H. Rihn, Robert Coulson

148: Xena, the Warrior Princess: and other images of women warriors in pop culture

Feminism • Wisconsin • 5 pm–6:30 pm SUN

A discussion of Xena and Gabriel’s friendship, and of the show dialogue, which often focuses on the impact of violence, women’s self-esteem, and self-reliance. *Xena: the Warrior Princess* depicts a strong woman who is a fighter, but who is not unnecessarily violent and who grows emotionally through her experiences. What other positive gender models are portrayed in current SF movies and television shows?

M Catherine Lundoff, Eric M. Heideman, Thomas A. Izaguirre, Kim Hughes

149: Lavender-tinted glasses: gay issues in SF

Gender & Sexuality • Capitol A • 5 pm–6:30 pm SUN
How does being LesGayBiTransgendered (LGBT) affect how we read and write science fiction? Can we map out a range of LGBT perspectives in science fiction, or is it perhaps more useful to discuss a continuum of perspectives representing the various possible sexual identities of writers and readers in the field?

M Victor Raymond, Kathy Sidles, Denys Howard, Laura Quilter

150: Imagining across the lines: reading and writing sexuality and gender

Gender & Sexuality • Capitol B • 5 pm–6:30 pm SUN
More, perhaps, than nonspeculative fiction, fantasy, magical realism, and SF let characters cross boundaries of gender, sexual orientation, and erotic possibility. Yet the writers and readers of such work grew up in a society which considers such boundaries “normal,” “natural,” and dangerous to transgress. Erotic author and cultural sexologist Carol Queen will explore the significance of crossing these borders in fantasy, literature, and maybe even real life. How is the way we can imagine and represent sexuality and gender constrained and affected by our cultural circumstances? How do our representations create the potential for cultural change?

Carol Queen

151: Delia Sherman's "Sacred Heart": real or memorex?

Creative Arts • University CD • 5 pm–6:30 pm SUN
Hear Delia read her new story aloud! Then hear Ellen explain how it was adapted (some might say, butchered) for public radio, and play you the tape of her presenting the shortened, produced version from her national program, *Sound and Spirit*.

Ellen Kushner, Delia Sherman

152: Josepha Sherman and Susan Shwartz

Readings • Conference 2 • 5 pm–6:30 pm SUN
Reading from *Vulcan's Forge*

Susan Shwartz, Josepha Sherman

153: Melissa Scott's *Shadow Man*

Book Discussions • Conference 3 • 5 pm–6:30 pm SUN
Billie K. Aul

154: Sean Stewart's *Cloud's End*

Book Discussions • Conference 4 • 5 pm–6:30 pm SUN
Gerald J. Schoenherr

155: Sci-fi swim

Kids • Suite 634 • 5 pm–6:30 pm SUN
Come see what science can do for water fun.

M Susan Kinast-Porter, Thomas Ross Porter

156: *The Monkey People*

Movies • Caucus • 5:30 pm–6 pm SUN
Deep in the rain forests of the Amazon jungle, a village of very lazy people wishes to do nothing but lie in their hammocks and think great thoughts. One day, a mysterious man arrives who is able to create monkeys that do absolutely everything for them. Soon, the monkeys multiply and take on every human activity—including complaining. This humorous Colombian fable perfectly evokes the spir-

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it, rhythms, and imagery of South America. Rabbit Ears Movies. [Suitable for young children. 30 min. Told by Raul Julia.]

Also shown at 11:30 am MON [184]

157: I, Doll: The Unauthorized Biography of America's 11-Inch Sweetheart

Movies • Caucus • 6 pm–7 pm SUN

Revealing documentary about the Barbie Doll. [57 min. Director: Tula Asselanis. Women Make Movies.]

158: Film, to be announced

Movies • Caucus • 7 pm–8 pm SUN

Watch the announcement board outside the film room for what will be scheduled in this time slot.

159: Dessert banquet

Special Events • Wisconsin • 8 pm–9 pm SUN

When you go out to dinner Sunday night, save room for dessert! Waiting for you back at the Concourse will be a tempting spread of four delicious desserts from which you can pick two desserts, as well as a beverage. Ticket holders only. Stay right there and enjoy the reenactment of the Tiptree Award ceremony (with Mary Doria Russell, Pat Murphy, and Karen Joy Fowler), and Guest-of-Honor speeches (with Melissa Scott and Susanna Sturgis).

Scott Custis

160: Metropolis (repeat)

Movies • Caucus • 8 pm–9:30 pm SUN

Fritz Lang's stunning, futuristic fantasy of totalitarian force and mob violence is played out in a subterranean city said to have been inspired by the New York City skyline. Good Maria fights Bad Maria. [Not rated but should be suitable for pre-teens and up. 93 min. Director: Fritz Lang; starring: Brigitte Helm, Alfred Abel, Gustav Froehlich, Rudolph Klein-Rogge, Theodor Loos, Fritz Rosp.]

Also shown at 10 pm FRI [17]

161: Tiptree Award ceremony reenactment

Special Events • Capitol AB • 9 pm–9:30 pm SUN

This year's Tiptree Award ceremony was held at the International Conference on the Fantastic in the Arts, in Florida in April. Lots of us couldn't make it, and we're jealous, 'cause they all had too much fun. Besides, winner Mary Doria Russell led the secret mistresses in one of the world's great religious-parody songs. If you can't guess which song (or if you can, or if you know), come hear it all again.

M Karen Joy Fowler, Mary Doria Russell, Pat Murphy, Janet M. Lafler

162: Guest speeches

Guest Related • Capitol AB • 9:30 pm–11 pm SUN

Melissa Scott and Susanna Sturgis speak.

Melissa Scott, Susanna J. Sturgis

163: Bride of Frankenstein

Movies • Caucus • 9:30 pm–11 pm SUN

Boris Karloff stars in this sequel to the 1931 *Frankenstein* movie. The monster returns and begs Dr. Frankenstein to create a bride for the monster. [Not rated. 75 min. Director: James Whale; starring: Boris Karloff, Colin Clive]

164: Rock women: I'll show you mine if you'll show me yours

Creative Arts • Senate A • 11 pm–12:30 am SUN

"I've been looking for a rock band fronted by a woman (and preferably with more than one woman musician in it, but I'm flexible here) that rocks as hard and as nasty and has the same level of musicianship as, say, Aerosmith. Not the critical or popular acclaim, necessarily, but something like the chops. I've found a bunch of possibilities, as well as some really good people in fields like alternative country and blues, but I know there are more out there, especially on the local independent labels that I don't know. And I'd like to find them. If anybody'd like to bring in their CDs and tapes, I'll bring in my boom box and my CDs and tapes, and we can have a listening party."—Melissa Scott

M Karen Babich, Tami Vining, Toni Armstrong, Terri Sutton

165: Child ballads and other story songs

Creative Arts • Conference 3 • 11 pm–12:30 am SUN

Charles Seeger said, "A song in a book is like a photograph of a bird in flight." These story-songs were transmitted orally long before they were "imprisoned" on paper. Divorcing the text from the music separates the cart from the horse; you get the bare bones of the story with little of the power that drives it. We're not talking about nursery rhymes here, as seems to be a common misunderstanding. Many of the ballads in Child contain large doses of sex and gore. Join Kim Hughes to sing some Child ballads.

M Kim Hughes, Ellen F. Franklin, Juanita R. Coulson, Ellen Kushner, Jennifer Stevenson

166: SF films of 1996: the year of the downer

Solo • Caucus • 11 pm–1 am SUN

In a year in which the biggest cheers in the theaters went to the trailers for the 1997 re-release of a 20-year-old movie, there were a lot of bleak, pessimistic films. Unfortunately, they don't rise to the level of film noir; mainly they're just downers. Even the movies that tried to be sprightly and enthusiastic ended up limp and pale. Verbal savaging of the truly pathetic should be loads of fun. Competition for Muffy will be brisk. Richard S. Russell continues a long WisCon tradition of reviewing a year's worth of genre films, complete with video clips, handouts, and outrageous opinions, many of them yours.

Richard S. Russell

167: Wisconsin SF cons are alive and well

Fannish • Assembly • 9:30 am–11 am MON

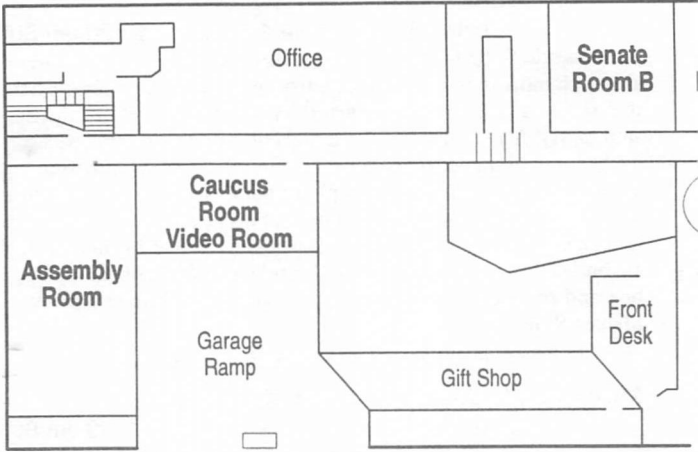
We can think of at least six Wisconsin conventions, including WisCon, and hope that representatives will offer themselves as panelists to talk about them: SFRA, First Contact, MadMediaCon, PlatteCon, and WestCon.

M Michael J. Lowrey, Andrew Borkstrum, David H. Weston, Lee Schneider, Scott Custis

168: How many pounds does an archetype weigh?: poetic license vs. nasty little realities in fantasy fiction

SF & F • Senate B • 9:30 am–11 am MON

Supposedly, Michael Moorcock harshly disparaged the work of fantasists such as Poul Anderson who actually muck around with chain mail, swords and the like, as being too sweaty and grubby, losing the dreamy, poetic essence of fantasy. Does fantasy lose its barbaric soul

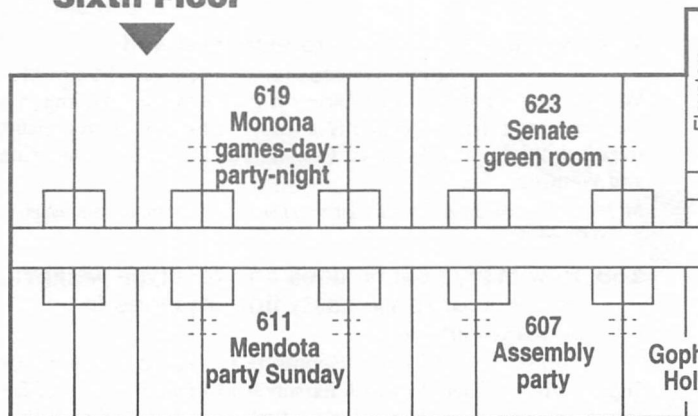


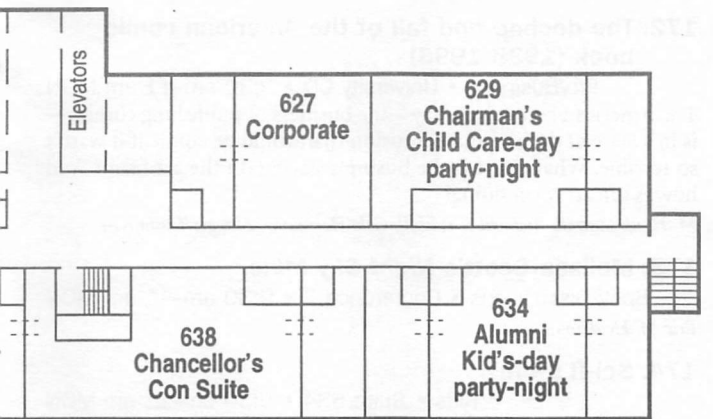
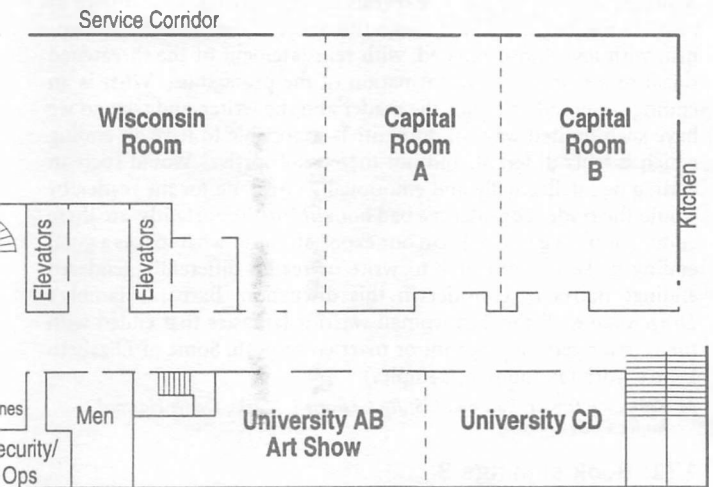
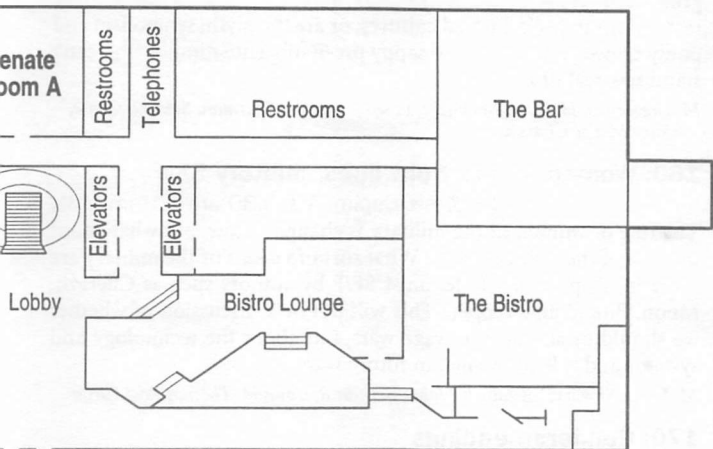
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Sixth Floor





in the materialist minds of John W. Campbell-style writers, mired in grim statistics about infant mortality, illiteracy, taxation and sex-role restrictions in preindustrial cultures; or are the myth, symbolism and poesy crowd just a bunch of sappy pre-Raphaelite ninnies who can't stand raw realities?

M Gregory G. H. Rihn, Michael J. Lowrey, Josepha Sherman, Sabrina Chase, Suzy McKee Charnas

169: Women on the front lines: military SF/F

SF & F • Capitol A • 9:30 am–11 am MON

The role of women in the military is changing now, but what about the role of the military itself? What sort of visions of the military are there in SF, particularly feminist SF/F by authors such as Cherryh, Moon, Bujold and Tepper? This will not be a discussion of whether we should or should not wage wars, but about the technology and systems and role of women in future wars.

M Susan Shwartz, Elizabeth Moon, Juanita R. Coulson, Thomas Ross Porter

170: Gendered endings

Gender & Sexuality • Capitol B • 9:30 am–11 am MON

A survey of the fantasy genre reveals a peculiarly limited number of possible ways to end a story: with the death or defeat of the antagonist, with love consummated, with reinstatement of the threatened social order, or with transformation of the protagonist. What is an ending supposed to do for the reader and the writer, and why do we have such limited ways of doing it? Is it possible to have an ending which is truly different, and not merely subversive? Would such an ending be intellectually and emotionally satisfying for the reader, or would the reader consider it a bad book? More importantly, are these ending options gendered? Do our expectations of what makes a good ending make it impossible to write or read a differently gendered ending? Books to consider in this discussion: Barbara Hambly's *Dragonsbane*, all the '70s woman warrior fantasies that ended with the warrior getting pregnant or married or both. Some of Elizabeth Lynn's work (as counter-examples).

M Karen Joy Fowler, Susanna J. Sturgis, Laurie J. Marks, Denys Howard, Janice Eisen

171: Book signings 3

Special Events • University AB • 9:30 am–11 am MON

Mary Doria Russell, Kelley Eskridge, Amy Thomson

172: The decline and fall of the American comic book (1938-1996)

Pro/Business • University CD • 9:30 am–11 am MON

The American comic industry—the business of publishing comics—is in a state of decline and confusion that would be comic if it wasn't so terrible. What effect is the business having on the art form? And how is the art form doing?

M Hank Luttrell, Richard S. Russell, Cole Hornaday, Maggie Thompson

173: Melissa Scott's *Night Sky Mine*

Book Discussions • Conference 2 • 9:30 am–11 am MON

Eric M. Heideman

174: Sci-fi swim

Kids • Suite 634 • 9:30 am–11 am MON

Come see what science can do for water fun.

M Susan Kinast-Porter, Mel Pearlman

175: Monster masks

Kids • Suite 634 • 9:30 am–11 am MON

Take home a scary marvel for use next Halloween. Mask making.
M Linda Fuller, Val Laabs-Siemon

176: James and the Giant Peach (repeat)

Movies • Caucus • 10 am–11:30 am MON

James, an unhappy 9-year-old orphan, escapes from his wicked aunts and flies from England to America in a fantastic giant peach. Based on the classic children's book by Roald Dahl. [PG. 80 min. Director: Henry Selick; voices: Simon Callow, Richard Dreyfuss, Susan Sarandon]
Also shown at 12 pm SUN [117]

177: Silent SF films of 1996

Film discussion • Assembly • 11 am–12:30 pm MON

Not to be coy about it, it's charades. A couple of inveterate fannish hams will act out the titles of the SF and fantasy films of 1996, and the audience will guess them. We have retired the crown of Mike DuCharme, who used to single-handedly take on the rest of the crowd combined and smoke 'em (heh) on a regular basis. It isn't fair to let professional bad-movie attenders duke it out with the amateurs.
Richard S. Russell, Mysterious Guest Star

178: How do we chose and what does it mean?: the Tiptree Award

Tiptree • Senate A • 11 am–12:30 pm MON

Past and present Tiptree judges (all of whom chaired their panel of judges) will be asked to discuss how the choices of the past years' judges, and the reaction of people in the SF community, affect the course of the award.

M Debbie Notkin, Janet M. Lafler, Jeanne Gomoll, Susanna J. Sturgis, Terry A. Garey

179: Beyond Earthsea and A Wrinkle in Time: great new and classic kids books

SF & F • Senate B • 11 am–12:30 pm MON

Recommendations for the kids (ages 10-14) in your life.

M Georgie Schnobrich, Liz Henry, Elizabeth Anna Matson, Donya Hazard White

180: Starhawk's The Fifth Sacred Thing

Book Discussions • Conference 2 • 11 am–12:30 pm MON

What do you think would happen to the Bay Area utopia after it won its war with the corrupt, warlike LA distopia?

Laurel A. Yourke

181: The high costs of cyborg survival: Octavia Butler's Xenogenesis trilogy

Paper • Conference 3 • 11 am–11:45 am MON

This paper investigates the range of cyborg positions in Octavia Butler's *Xenogenesis* trilogy and the high costs of taking on any cyborg position. While Butler's early cyborg fiction investigates the usefulness of cyborg positions for bringing difference and women of color into feminist SF, her later cyborg fiction further complicates Donna Haraway's cyborg fix for feminism and feminist SF by focusing on the practical problems involved in accepting cyborg positions and making those potent connections with those who are truly different.

Rebecca J. Holden

182: Unusual stories: production, reproduction, and sexual identity in the industrial era

Paper • Conference 3 • 11:45 am–12:30 pm MON

This paper attempts to provide a context for the current controversy surrounding the technological mediation of reproduction by examining the relationship between nineteenth-century medical and industrial practices, focusing on the similar ways in which both fields historically have authorized (masculine) control of the (feminine) laboring subject. Finally, this paper considers the popular response to this situation by briefly examining images of male and female reproductive subjects in Mary Shelley's *Frankenstein* and Freud's Oedipal theories of sexual development.

Lisa Yaszek

183: Author activity

Kids • Suite 634 • 11 am–12:30 pm MON

Pat Murphy, Linda Shore, Ellen Klages, Mary Pearlman

184: The Monkey People (repeat)

Movies • Caucus • 11:30 am–12 pm MON

Deep in the rain forests of the Amazon jungle, a village of very lazy people wishes to do nothing but lie in their hammocks and think great thoughts. One day, a mysterious man arrives who is able to create monkeys that do absolutely everything for them. Soon, the monkeys multiply and take on every human activity—including complaining. This humorous Colombian fable perfectly evokes the spirit, rhythms, and imagery of South America. Rabbit Ears Movies. [Suitable for young children. 30 min. Told by Raul Julia.]

Also shown at 5:30 pm SUN [156]

185: Antonia's Line (repeat)

Movies • Caucus • 12 pm–2 pm MON

At the end of the Second World War, a spirited, independent woman returns to the place of her birth, a small village in the Dutch countryside, to start a new life with her young daughter. Thus begins a remarkable portrait of a family and community, of mothers and daughters, and one indomitable woman. [102 min. Some nudity and sex scenes. Director: Marleen Gorris; starring: Willeke van Amelrooy, Els Dottermans, Jan DeClein, Mil Seghers, Marina de Graaf, Jan Steen]

Also shown at 9:15 pm SAT [80]

186: Tiptree auction

Tiptree • Capitol A • 2 pm–4 pm MON

Works of art, books, manuscripts, fabric, t-shirts, and decorated cakes: these are some of the things that have been offered for sale at Tiptree auctions. Auctioneer Ellen Klages has entertained audiences three times, and almost gave her all to the cause at last year's WisCon. She will return to delight us and cajole money from us again at WisCon 21. All proceeds are donated to the Tiptree Award. If you would like to donate something to this special fund-raising effort, please contact the committee.

Ellen Klages

187: WisCon 21 wrap-up: how was it for you?

Special Events • Capitol A • 4 pm–5:30 pm MON

Grill the department chairs for their part in the convention. Who knows? You might even find something to compliment them on.

James F. Hudson, Diane M. Martin

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- 26: Pat Murphy's *Nadya*
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- 65: The fantasy and SF of Angela Carter: Special Tiptree Award recipient
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- 122: If money were no object, what would be the perfect SF zine be like?
- 123: Storytelling performance: women in disguise (as men or otherwise)
- 130: Into the jaws of death: a *Star Wars* role-playing game for eight players
- 135: Storytelling workshop
- 138: Re-visioning writing
- 142: Writers' workshop
- 145: The technique of writing comic fiction
- 150: Imagining across the lines: reading and writing sexuality and gender
- 151: Delia Sherman's "Sacred Heart": real or memorex
- 159: Dessert banquet
- 161: Tiptree Award ceremony reenactment
- 164: Rock women: I'll show you mine if you'll show me yours
- 165: Child ballads and other story songs
- 177: Silent SF films of 1996

Criticism & Language

- 1: Marge Piercy's *City of Darkness, City of Light*
- 23: Can gender be eliminated from fiction?
- 25: Translating between genres: exploring the place where speculative fiction meets the mainstream
- 27: Rummaging in the closet: women writers and their gay male characters

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

- 28: Breaking the confines of the appropriate
- 38: Judging the 1996 Tiptree
- 39: Telling stories: creativity in the academy
- 49: Short stories get no respect
- 50: When do writers examine existing religions?: Mary Doria Russell, James Morrow, and C.S. Lewis,
- 51: Jane Austen is as alien as Mars
- 54: An overview of feminist theory of the 80s and 90s
- 58: Is heroic fantasy outdated?
- 61: Feminist humor
- 65: The fantasy and SF of Angela Carter: Special Tiptree Award recipient
- 75: Teaching SF
- 81: The spectrum of respectability
- 91: What could be more romantic than a cannibalistic/parasitic corpse with breath like a fetid cesspool, masquerading as a human leech?
- 92: Influence of landscape on culture, plot and character
- 94: Reviewing: as part of a dialogue/conversation (Interview)
- 98: Plundering the Qabaia for good stuff: a primer for speculative fiction writers
- 103: *Aladdin's* insipid princess and the anorexic mermaid: children's stories in movies
- 105: Is resistance futile?
- 106: Science Fiction: the literature of manifest destiny?
- 107: Feminist visions: Susanna Sturgis's work as an editor, critic and author
- 109: Speculative fiction as the scripture of myth of our times
- 111: Inner space in Ursula Le Guin's *Catwings*: a study of trauma and recovery
- 121: My uplifting ending is your depressing and grim denouement
- 124: Collaborating on fiction
- 125: Characters in the margin: Melissa Scott's literature of identity
- 128: Metropolis
- 129: *Frankenstein* movies: women, ethics, and science
- 133: Narrative transvestites
- 137: Language includes/language excludes
- 139: Authors whose work changes dramatically: signs of genius?
- 147: Translating between identities: how fans and academics view the genre differently
- 154: Sean Stewart's *Cloud's End*
- 168: How many pounds does an archetype weigh? poetic license vs. nasty little realities in fantasy fiction
- 170: Gendered endings
- 178: How do we chose and what does it mean?: the Tiptree Award
- 179: Beyond *Earthsea* and *A Wrinkle in Time*: great new and classic kids books
- 181: The high costs of cyborg survival: Octavia Butler's *Xenogenesis* trilogy
- 182: Unusual stories: production, reproduction, and sexual identity in the industrial era

Education

- 3: CEU orientation: for teachers attending WisCon for the first time
- 32: Strategies for using SF to teach ideas: what can SF do for us in the classroom?
- 34: Why boys won't read books about girls & how to encourage them to do so
- 39: Telling stories: creativity in the academy
- 40: The reception of science fiction in American public libraries: 1977-1987
- 75: Teaching SF
- 100: Clarion and women
- 147: Translating between identities: how fans and academics view the genre differently
- 179: Beyond *Earthsea* and *A Wrinkle in Time*: great new and classic kids books

Extrapolating

- 16: Alien views of Earth
- 36: So why should any of this matter in the future?
- 37: Plague warnings: what if...
- 51: Jane Austen is as alien as Mars
- 73: Why is this guy trying so hard to sell me vaginal deodorant?: fantasies created by the mass media
- 93: Women and the health care of the future

- 96: The family: threat or menace?
- 127: Solidarity forever?: labor unions of the future
- 150: Imagining across the lines: reading and writing sexuality and gender
- 169: Women on the front lines: military SF/F
- 180: Starhawk's *The Fifth Sacred Thing*

Fannish

- 9: How to relieve con fatigue using only your hands and a glass of water
- 53: Hobbies: what do fans do when they're not reading SF?
- 55: *Portal*: the entryway to *Magic: the Gathering*
- 70: 12-step meeting for Patrick O'Brian junkies
- 79: *The Man Who Walked Home*: a dramatic presentation, by the Coming Home Players
- 82: Drumming: The beat goes on
- 134: Stages of feminism and the Martin Scale
- 147: Translating between identities: how fans and academics view the genre differently
- 164: Rock women: I'll show you mine if you'll show me yours
- 165: Child ballads and other story songs
- 167: Wisconsin SF cons are alive and well
- 177: Silent SF films of 1996
- 187: WisCon 21 wrap-up: how was it for you?

Feminism

- 14: Lesbomania slide show
- 20: Karen Joy Fowler's *Sweetheart Season*
- 21: Feminist escapism!
- 26: Pat Murphy's *Nadya*
- 33: Gender and sexuality in science fiction
- 34: Why boys won't read books about girls & how to encourage them to do so
- 35: Women writers you may not have heard of: Karen Axness memorial panel
- 47: Invisible lesbians
- 48: Would a woman invent a sleepless child?
- 52: Suzy McKee Chamas & Elizabeth Moon
- 54: An overview of feminist theory of the 80s and 90s
- 57: Revisiting the past as fantastical: historical fantasy by women writers
- 60: Creating the next generation: futuristic motherhood
- 62: Melissa Scott
- 63: Women, power and cyberspace
- 64: Ursula K. Le Guin's story, "Mountain Ways"
- 69: Crones, sages and silly old women
- 84: Women in China
- 93: Women and the health care of the future
- 96: The family: threat or menace?
- 97: Women and cybertech
- 100: Clarion and women
- 103: *Aladdin's* insipid princess and the anorexic mermaid: children's stories in movies
- 104: Visual arts and artists: women positive images
- 107: Feminist visions: Susanna Sturgis's work as an editor, critic and author
- 112: Ophelia triumphant: the depiction of adolescent girls in two recent SF novels
- 126: Women scientists
- 129: *Frankenstein* movies: women, ethics, and science
- 134: Stages of feminism and the Martin Scale
- 137: Language includes/language excludes
- 142: Writers' workshop
- 148: *Xena, the Warrior Princess*: and other images of women warriors in pop culture
- 149: Lavender-tinted glasses: gay issues in SF
- 164: Rock women: I'll show you mine if you'll show me yours
- 170: Gendered endings
- 178: How do we chose and what does it mean?: the Tiptree Award
- 181: The high costs of cyborg survival: Octavia Butler's *Xenogenesis* trilogy
- 182: Unusual stories: production, reproduction, and sexual identity in the industrial era

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

Film Discussion

- 97: Women and cybertech
- 103: *Aladdin's* insipid princess and the anorexic mermaid: children's stories in movies
- 128: *Metropolis*
- 129: *Frankenstein* movies: women, ethics, and science
- 166: SF films of 1996: the year of the downer
- 177: Silent SF films of 1996

Gender & Sexuality

- 4: Kelley Eskridge's "And Salome Danced"
- 14: Lesbomania slide show
- 23: Can gender be eliminated from fiction?
- 26: Pat Murphy's *Nadya*
- 27: Rummaging in the closet: women writers and their gay male characters
- 33: Gender and sexuality in science fiction
- 36: So why should any of this matter in the future?
- 38: Judging the 1996 Tiptree
- 41: Kelley Eskridge
- 47: Invisible lesbians
- 54: An overview of feminist theory of the 80s and 90s
- 62: Melissa Scott
- 64: Ursula K. Le Guin's story, "Mountain Ways"
- 72: Are two genders enough? Are five too many?
- 84: Women in China
- 87: Ellen & Delia's wedding: and other nontraditional vows
- 96: The family: threat or menace?
- 103: *Aladdin's* insipid princess and the anorexic mermaid: children's stories in movies
- 108: Male gender as a construction in SF&F
- 125: Characters in the margin: Melissa Scott's literature of identity
- 133: Narrative transvestites
- 149: Lavender-tinted glasses: gay issues in SF
- 150: Imagining across the lines: reading and writing sexuality and gender
- 153: Melissa Scott's *Shadow Man*
- 170: Gendered endings
- 178: How do we chose and what does it mean?: the Tiptree Award

Guest-Related

- 62: Melissa Scott
- 72: Are two genders enough? Are five too many?
- 94: Reviewing: as part of a dialogue/conversation (Interview)
- 107: Feminist visions: Susanna Sturgis's work as an editor, critic and author
- 125: Characters in the margin: Melissa Scott's literature of identity
- 153: Melissa Scott's *Shadow Man*
- 162: Guest speeches
- 164: Rock women: I'll show you mine if you'll show me yours
- 173: Melissa Scott's *Night Sky Mine*

Horror

- 86: Blood sisters
- 91: What could be more romantic than a cannibalistic/parasitic corpse with breath like a fetid cesspool, masquerading as a human leech?
- 129: *Frankenstein* movies: women, ethics, and science

Kids

- 29: Rocket factory
- 30: Sci-fi coloring
- 42: Rocket factory
- 43: Monster art
- 56: Dresser dragons
- 66: Reading
- 101: Face painting
- 102: Kit bashing
- 115: Fantasy crafts

- 116: Kit bashing
- 119: Gaming
- 131: Paper airplanes
- 132: Gaming
- 143: Author reading
- 155: Sci-fi swim
- 174: Sci-fi swim
- 175: Monster masks
- 183: Author activity

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

Movies

- 11: *Indian in the Cupboard*
- 17: *Metropolis*
- 18: *Young Frankenstein*
- 31: *Harriet the Spy*
- 44: *Matilda*
- 46: *Hackers*
- 67: *Interview with Evelyn Fox Keller about Science and Gender*
- 68: *Indian in the Cupboard* (repeat)
- 76: *Underexposed: Temple of the Fetus*
- 78: *Jumpin' Jack Flash*
- 80: *Antonia's Line*
- 88: *Interview with Evelyn Fox Keller about Science and Gender* (repeat)
- 89: *Mary Shelley's Frankenstein*
- 117: *James and the Giant Peach*
- 120: *Strange Days*
- 144: *Orlando*
- 156: *The Monkey People*
- 157: *I, Doll: The Unauthorized Biography of America's 11-inch Sweetheart*
- 158: Film, to be announced
- 160: *Metropolis* (repeat)
- 163: *Bride of Frankenstein*
- 176: *James and the Giant Peach* (repeat)
- 184: *The Monkey People* (repeat)
- 185: *Antonia's Line* (repeat)

Papers

- 27: Rummaging in the closet: women writers and their gay male characters
- 28: Breaking the confines of the appropriate
- 39: Telling stories: creativity in the academy
- 40: The reception of science fiction in American public libraries: 1977-1987
- 111: Inner space in Ursula Le Guin's *Catwings*: a study of trauma and recovery
- 112: Ophelia triumphant: the depiction of adolescent girls in two recent SF novels
- 181: The high costs of cyborg survival: Octavia Butler's *Xenogenesis* trilogy
- 182: Unusual stories: production, reproduction, and sexual identity in the industrial era

Pro/Business

- 22: Is it something to be ashamed of?: Why would a nice writer like you write a *Star Trek* novel?
- 25: Translating between genres: exploring the place where speculative fiction meets the mainstream
- 27: Rummaging in the closet: women writers and their gay male characters
- 34: Why boys won't read books about girls & how to encourage them to do so
- 39: Telling stories: creativity in the academy
- 40: The reception of science fiction in American public libraries: 1977-1987
- 49: Short stories get no respect
- 57: Revisiting the past as fantastical: historical fantasy by women writers
- 58: Is heroic fantasy outdated?
- 73: Why is this guy trying so hard to sell me vaginal deodorant?: fantasies created by the mass media
- 94: Reviewing: as part of a dialogue/conversation (Interview)
- 100: Clarion and women
- 105: Is resistance futile?
- 107: Feminist visions: Susanna Sturgis's work as an editor, critic and author

- 122: If money were no object, what would be the perfect SF zine be like?
- 124: Collaborating on fiction
- 133: Narrative transvestites
- 136: Getting readers to books and books to readers
- 138: Re-visioning writing
- 139: Authors whose work changes dramatically: signs of genius?
- 145: The technique of writing comic fiction
- 151: Delia Sherman's "Sacred Heart": real or memorex
- 170: Gendered endings
- 172: The decline and fall of the American comic book (1938-1996)

Readings

- 8: New writers read: part 1
- 15: New writers read: part 2
- 41: Kelley Eskridge
- 52: Suzy McKee Chamas & Elizabeth Moon
- 62: Melissa Scott
- 71: Mary Doria Russell
- 74: Pat Murphy and Ellen Klages
- 85: Open mike poetry
- 99: Amy Thomson and Anne Harris
- 110: Joan Vinge
- 146: Karen Joy Fowler and Laurie Marks
- 152: Josepha Sherman and Susan Shwartz

SF&F

- 4: Kelley Eskridge's "And Salome Danced"
- 8: New writers read: part 1
- 15: New writers read: part 2
- 16: Alien views of Earth
- 19: On our way to planet Geriatrica
- 21: Feminist escapism!
- 22: Is it something to be ashamed of?: Why would a nice writer like you write a *Star Trek* novel?
- 25: Translating between genres: exploring the place where speculative fiction meets the mainstream
- 26: Pat Murphy's *Nadya*
- 32: Strategies for using SF to teach ideas: what can SF do for us in the classroom?
- 33: Gender and sexuality in science fiction
- 34: Why boys won't read books about girls & how to encourage them to do so
- 35: Women writers you may not have heard of: Karen Axness memorial panel
- 36: So why should any of this matter in the future?
- 37: Plague warnings: what if...
- 38: Judging the 1996 Tiptree
- 40: The reception of science fiction in American public libraries: 1977-1987
- 41: Kelley Eskridge
- 47: Invisible lesbians
- 50: When do writers examine existing religions?: Mary Doria Russell, James Morrow, and C.S. Lewis,
- 51: Jane Austen is as alien as Mars
- 52: Suzy McKee Chamas & Elizabeth Moon
- 57: Revisiting the past as fantastical: historical fantasy by women writers
- 58: Is heroic fantasy outdated?
- 59: Current science in SF
- 60: Creating the next generation: futuristic motherhood
- 62: Melissa Scott
- 64: Ursula K. Le Guin's story, "Mountain Ways"
- 65: The fantasy and SF of Angela Carter: Special Tiptree Award recipient
- 71: Mary Doria Russell
- 72: Are two genders enough? Are five too many?
- 74: Pat Murphy and Ellen Klages
- 75: Teaching SF
- 79: *The Man Who Walked Home*: a dramatic presentation, by the Coming Home Players

86: Blood sisters	Programs
91: What could be more romantic than a cannibalistic/parasitic corpse with breath like a fetid cesspool, masquerading as a human leech?	
98: Plundering the <i>Qabala</i> for good stuff: a primer for speculative fiction writers	
99: Amy Thomson and Anne Harris	
100: Clarion and women	
104: Visual arts and artists: women positive images	Maps
105: Is resistance futile?	
106: Science Fiction: the literature of manifest destiny?	
107: Feminist visions: Susanna Sturgis's work as an editor, critic and author	
108: Male gender as a construction in SF&F	
109: Speculative fiction as the scripture of myth of our times	
110: Joan Vinge	Participants
111: Inner space in Ursula Le Guin's <i>Catwings</i> : a study of trauma and recovery	
112: Ophelia triumphant: the depiction of adolescent girls in two recent SF novels	
113: Rebirth of paganism in the twentieth century	
114: <i>The Horns of Effland</i>	
121: My uplifting ending is your depressing and grim denouement	
122: If money were no object, what would be the perfect SF zine be like?	
125: Characters in the margin: Melissa Scott's literature of identity	Theme List
127: Solidarity forever?: labor unions of the future	
128: <i>Metropolis</i>	
130: Into the jaws of death: a <i>Star Wars</i> role-playing game for eight players	
134: Stages of feminism and the Martin Scale	
136: Getting readers to books and books to readers	
137: Language includes/language excludes	
139: Authors whose work changes dramatically: signs of genius?	
140: Mary Doria Russell's novel, <i>The Sparrow</i>	
141: Medicine, SF and fantasy	Movies
146: Karen Joy Fowler and Laurie Marks	
147: Translating between identities: how fans and academics view the genre differently	
148: <i>Xena, the Warrior Princess</i> : and other images of women warriors in pop culture	
149: Lavender-tinted glasses: gay issues in SF	
151: Delia Sherman's "Sacred Heart": real or memorex	Con Suite
152: Josepha Sherman and Susan Shwartz	
153: Melissa Scott's <i>Shadow Man</i>	
154: Sean Stewart's <i>Cloud's End</i>	
162: Guest speeches	
166: SF films of 1996: the year of the downer	
167: Wisconsin SF cons are alive and well	Parties/Art Show/Dealer's Room
168: How many pounds does an archetype weigh?: poetic license vs. nasty little realities in fantasy fiction	
169: Women on the front lines: military SF/F	
173: Melissa Scott's <i>Night Sky Mine</i>	
177: Silent SF films of 1996	
178: How do we chose and what does it mean?: the Tiptree Award	
179: Beyond <i>Earthsea</i> and <i>A Wrinkle in Time</i> : great new and classic kids books	
180: Starhawk's <i>The Fifth Sacred Thing</i>	
181: The high costs of cyborg survival: Octavia Butler's <i>Xenogenesis</i> trilogy	
182: Unusual stories: production, reproduction, and sexual identity in the industrial era	

Science

7: The smart house talks back	Rules
32: Strategies for using SF to teach ideas: what can SF do for us in the classroom?	
37: Plague warnings: what if...	
48: Would a woman invent a sleepless child?	
59: Current science in SF	
60: Creating the next generation: futuristic motherhood	
63: Women, power and cyberspace	
72: Are two genders enough? Are five too many?	ConCom
93: Women and the health care of the future	

- 97: Women and cybertech
- 126: Women scientists
- 129: *Frankenstein* movies: women, ethics, and science
- 141: Medicine, SF and fantasy
- 169: Women on the front lines: military SF/F
- 181: The high costs of cyborg survival: Octavia Butler's *Xenogenesis* trilogy

Solos

- 2: Music by/about women writers and their work
- 5: The devil's windbag: player and builder of bagpipes
- 7: The smart house talks back
- 9: How to relieve con fatigue using only your hands and a glass of water
- 14: Lesbomania slide show
- 16: Alien views of Earth
- 22: Is it something to be ashamed of?: Why would a nice writer like you write a *Star Trek* novel?
- 55: *Portal*: the entryway to *Magic: the Gathering*
- 63: Women, power and cyberspace
- 84: Women in China
- 86: Blood sisters
- 98: Plundering the *Qabala* for good stuff: a primer for speculative fiction writers
- 130: Into the jaws of death: a *Star Wars* role-playing game for eight players
- 141: Medicine, SF and fantasy
- 150: Imaging across the lines: reading and writing sexuality and gender
- 151: Delia Sherman's "Sacred Heart": real or memorex
- 166: SF films of 1996: the year of the downer

Special Events

- 10: Opening ceremonies
- 24: Book signings 1
- 79: *The Man Who Walked Home*: a dramatic presentation, by the Coming Home Players
- 82: Drumming: The beat goes on
- 95: Book signings 2
- 159: Dessert banquet
- 161: Tiptree Award ceremony reenactment
- 171: Book signings 3
- 186: Tiptree auction
- 187: WisCon 21 wrap-up: how was it for you?

Spirituality

- 50: When do writers examine existing religions?: Mary Doria Russell, James Morrow, and C.S. Lewis,
- 98: Plundering the *Qabala* for good stuff: a primer for speculative fiction writers
- 109: Speculative fiction as the scripture of myth of our times
- 113: Rebirth of paganism in the twentieth century
- 140: Mary Doria Russell's novel, *The Sparrow*
- 180: Starhawk's *The Fifth Sacred Thing*

Tiptree Award

- 6: The new Tiptree Cookbook: a Betty Crocker edition of alchemy. Brainstorming a table of contents.
- 38: Judging the 1996 Tiptree
- 45: Tiptree bake sale
- 64: Ursula K. Le Guin's story, "Mountain Ways"
- 71: Mary Doria Russell
- 79: *The Man Who Walked Home*: a dramatic presentation, by the Coming Home Players
- 140: Mary Doria Russell's novel, *The Sparrow*
- 161: Tiptree Award ceremony reenactment
- 178: How do we chose and what does it mean?: the Tiptree Award
- 186: Tiptree auction

The WisCon 21 film program
is dedicated to the memory of

Lisa Ann McGraw
1964-1997

Films

The four major thematic groupings of this year's film schedule are:

Frankenstein movies: science and ethics

Bride of Frankenstein
Young Frankenstein
Mary Shelley's Frankenstein
Interview with Evelyn Fox Keller
Temple of the Fetus
Indian in the Cupboard
The Monkey People

Cybertech

Jumpin' Jack Flash
Strange Days
Hackers

Movies from Children's Stories

Matilda
Harriet the Spy
James and the Giant Peach

General Gender-Bending

Antonia's Line
Orlando
I, Doll: The Unauthorized Biography of America's 11-in. Sweetheart

Also

Metropolis

Antonia's Line

9:15 pm–11:15 pm SAT • 12 pm–2 pm MON

At the end of the Second World War, a spirited, independent woman returns to the place of her birth, a small village in the Dutch countryside, to start a new life with her young daughter. Thus begins a remarkable portrait of a family and community, of mothers and daughters, and one indomitable woman. [102 min. Some nudity and sex scenes. Director: Marleen Gorris; starring: Willeke van Amelrooy, Els Dottermans, Jan DeClein, Mil Seghers, Marina de Graaf, Jan Steen]

Bride of Frankenstein

9:30 pm–11 pm SUN

Boris Karloff stars in this sequel to the 1931 *Frankenstein* movie. The monster returns and begs Dr. Frankenstein to create a bride for the monster. [Not rated. 75 min. Director: James Whale; starring: Boris Karloff, Colin Clive]

Hackers

1:45 pm–3:30 pm SAT

A high-tech thriller about a group of New York teenagers who, while competing to see who is the best computer hacker, find themselves embroiled in a dangerous espionage plot. [PG-13. 105 min. Director: Iain Softley; starring: Jonny Lee Miller, Jesse Bradford, Angelina Jolie, Lorraine Bracco]

Harriet the Spy

10 am–12 pm SAT

11-year old Harriet spies on her parents, neighbors, and friends. She scribbles every detail of their comings and goings in her secret notebook, but Harriet's life is turned upside down when her classmates discover her diary and read it aloud. To undo the trouble she's caused, Harriet must swallow her pride and apologize to everyone she's offended. Based on Louise Fitzhugh's popular children's book. [PG. 102 min. Director: Bronwen Hughes]

I, Doll: The Unauthorized Biography of America's 11-inch Sweetheart

6 pm–7 pm SUN

Revealing documentary about the Barbie Doll. [57 min. Director: Tula Asselanis. Women Make Movies.]

Indian in the Cupboard

8 pm–10 pm FRI • 4 pm–6 pm SAT

On his ninth birthday, a boy named Ormi receives a skateboard and helmet, an old wooden cupboard his brother found in an alley, and a miniature plastic Indian. Nice, but certainly nothing unique—or is it? Ormi discovers that with the turn of a key, he can magically bring to life the three-inch-high toy Indian he placed in the old cupboard. [PG. 98 min. Director: Frank Oz; starring: Lindsay Crouse, David Keith, Richard Jenkins, Hal Scardino.]

Interview with Evelyn Fox Keller about Science and Gender

3:30 pm–4 pm SAT • 11:15 pm–11:45 pm SAT

Bill Moyers interviews philosopher of science Evelyn Fox Keller, who discusses the ways in which science is gendered. [28 min.]

James and the Giant Peach

12 pm–1:30 pm SUN • 10 am–11:30 am MON

James, an unhappy 9-year-old orphan, escapes from his wicked aunts and flies from England to America in a fantastic giant peach. Based on the classic children's book by Roald Dahl. [PG. 80 min. Director: Henry Selick; voices: Simon Callow, Richard Dreyfuss, Susan Sarandon]

Jumpin' Jack Flash

7:30 pm–9:15 pm SAT

Superspy Whoopi Goldberg tackles the KGB and the CIA in this fast-paced comedy thriller. [R. 100 min. Director: Penny Marshall; starring: Whoopi Goldberg, Carol Kane, John Wood, Stephen Collins, Annie Potts]

Mary Shelley's Frankenstein

11:45 pm–2 am SAT

Kenneth Branagh's adaptation of Mary Shelley's *Frankenstein*. Robert de Niro play the tragic "creature" who is driven to evil by his desperate longing for understanding and love. [R. 123 min. Director: Kenneth Branagh; starring: Robert de Niro, Kenneth Branagh, Tom Hulce, Helena Bonham Carter, Aidan Quinn, Ian Holm, John Cleese]

Matilda

12 pm–1:45 pm SAT

Matilda is an extraordinary girl, a child of wondrous intelligence. Unfortunately, her deeply stupid parents, Harry and Zinnia Wormwood, can barely tolerate what little time they do spend with her. When her parents finally give in and send Matilda to school, she discovers that she possesses the most extraordinary powers—powers which can make trouble for the monstrous grown-ups in her life—and perhaps mean freedom for Matilda. Based on the book by Roald Dahl. [PG. 96 min. Director: Danny DeVito; starring: Danny DeVito, Rhea Perlman, Embeth Davidtz, Pam Ferris, Brian Levinson, Mara Wilson]

Metropolis

10 pm–11:30 pm FRI • 8 pm–9:30 pm SUN

Fritz Lang's stunning, futuristic fantasy of totalitarian force and mob violence is played out in a subterranean city said to have been inspired by the New York City skyline. Good Maria fights Bad Maria. [Not rated but should be suitable for pre-teens and up. 93 min. Director: Fritz Lang; starring: Brigitte Helm, Alfred Abel, Gustav Froehlich, Rudolph Klein-Rogge, Theodor Loos, Fritz Rosp.]

The Monkey People

5:30 pm–6 pm SUN • 11:30 am–12 pm MON

Deep in the rain forests of the Amazon jungle, a village of very lazy people wishes to do nothing but lie in their hammocks and think great thoughts. One day, a mysterious man arrives who is able to create monkeys that do absolutely everything for them. Soon, the monkeys multiply and take on every human activity—including complaining. This humorous Colombian fable perfectly evokes the spirit, rhythms, and imagery of South America. Rabbit Ears Movies. [Suitable for young children. 30 min. Told by Raul Julia.]

Orlando

3:30 pm–5:30 pm SUN

This adaptation of Virginia Woolf's 1928 book portrays the life of Orlando, who lived 400 years from the era of Elizabeth I to the 20th century. [93 min. Director: Sally Potter; starring: Tilda Swinton, Billy Zane]

Strange Days

1:30 pm–3:30 pm SUN

Dazzling but uneasy mixture of futuristic action and social relevance. Fiennes stars as small-time hustler selling mental recordings of real-life experiences. He stumbles into a murder conspiracy involving his clients and grapples with the nature of reality. [R. 145 min. Director: Kathryn Bigelow; starring: Ralph Fiennes, Angela Bassett, Juliette Lewis]

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

Underexposed: Temple of the Fetus—documentary about new birth technologies

6 pm–7:30 pm SAT

A savvy and creative probe into high-tech baby-making. The fictional framework of a TV journalist who unearths the ethical complications associated with new reproductive technologies allows the video to present complex documentary information about this issue in a clear and insightful way. [72 min. Director: Kathy High. Women Make Movies.]

Young Frankenstein

11:30 pm–1:15 am FRI

A descendant of the notorious Baron von Frankenstein creates a zipper-necked monster in this parody of the famous horror tale. [PG. 105 min. Director: Mel Brooks; starring: Gene Wilder, Marty Feldman, Cloris Leachman, Gene Hackman, Madeline Kahn, Teri Garr.]

Film Discussions

97: Women and cybertech

Film discussion • Conference 2 • 9:30 am–11 am SUN
William Gibson's *Neuromancer* brought a view of cyberspace that was harsh-edged and resembled a silicon frontier town. What do women bring to cyberspace that is different from Gibson's high-tech cyberrodeo? How is cyberspace gendered? Do feminist perspectives give a different landscape than the Gibsonian vision?

Lyda A. Morehouse

103: Aladdin's insipid princess and the anorexic mermaid: children's stories in movies

Film discussion • Assembly • 11 am–12:30 pm SUN
Where are the mothers in Disney films? Loving, single fathers are the rule in Disney's worlds, and the mothers who haven't disappeared are evil witches. Some complain that there are too many daddy's girls and not enough tough tomboys in the children's films that kids love to watch over and over again.

M Cynthia White, Ligia Abuabara

128: Metropolis

Film discussion • Conference 2 • 2 pm–3:30 pm SUN
The stark skyscrapers and images of machines in this movie have been borrowed by many later filmmakers. Its plot is harshly critical of "the machine," but the role of the heroine, Maria, is troublesome. The saintly Maria/wicked robot duo represent another example of the good girl/bad girl split. What does this movie say about technology and the role of women in working against exploitative technology.

Bill Clemente

129: Frankenstein movies: women, ethics, and science

Film discussion • Conference 4 • 2 pm–3:30 pm SUN
Mary Shelley's *Frankenstein* can be seen as a parable about the dangers and responsibilities of creating life. It also questions traditional masculine science's attempt to dominate nature and bring it under control. However, movie versions of Frankenstein have often focused on the horrific aspects of the monster rather than the ethical questions raised in Shelley's novel. Are there movies that represent the original intent of Shelley's novel?

Eric M. Heideman

166: SF films of 1996: the year of the downer

Solo • Caucus • 11 pm–1 am SUN

In a year in which the biggest cheers in the theaters went to the trailers for the 1997 re-release of a 20-year-old movie, there were a lot of bleak, pessimistic films. Unfortunately, they don't rise to the level of film noir; mainly they're just downers. Even the movies that tried to be sprightly and enthusiastic ended up limp and pale. Verbal savaging of the truly pathetic should be loads of fun. Competition for Muffy will be brisk. Richard S. Russell continues a long WisCon tradition of reviewing a year's worth of genre films, complete with video clips, handouts, and outrageous opinions, many of them yours.

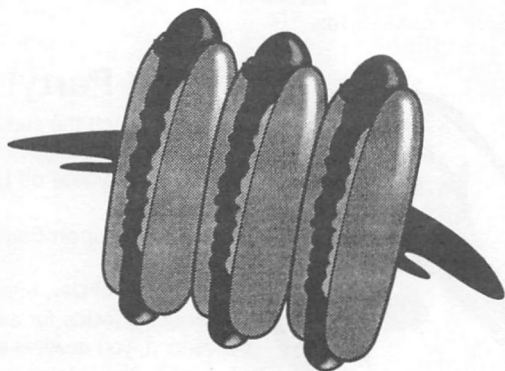
Richard S. Russell

177: Silent SF films of 1996

Film discussion • Assembly • 11 am–12:30 pm MON

Not to be coy about it, it's charades. A couple of inveterate fannish hams will act out the titles of the SF and fantasy films of 1996, and the audience will guess them. We have retired the crown of Mike DuCharme, who used to single-handedly take on the rest of the crowd combined and smoke 'em (heh) on a regular basis. It isn't fair to let professional bad-movie attenders duke it out with the amateurs.

Richard S. Russell, Mysterious Guest Star



Con Suite

Come on up and join the fun in the Con Suite! As with last year it will be a festively decorated place. All food and drink in the Con Suite is included in your membership fee. There will be little puzzles and small games with which to play as you take a break from panel discussions. The hot dogs (and popcorn) were so popular last year that they're back again, and yes, there will be plenty of chocolate. This year the Con Suite hours will be:

Friday	5 pm to 3 am
Saturday	9 am to 3 am
Sunday	9 am to 3 am
Monday	9 am to 3 pm

Note: We will probably close during opening ceremonies so we can see them too! And if you have a spare minute, we can always use an extra hand. Why not offer to get us some ice?

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

Parties

The Officially Sanctioned Party List. Check the daily con newsletter for starting times and other details. This schedule, like most things in life is subject to change.

Friday night

- Room 607 Turbo-Charged Party Animal Apa
- Room 611 Fat Feminist Fans and Friends
- Room 619 First Contact & Milwaukee Children's ComicCon
- Room 629 Vampires (Pam Keesey & Toni Armstrong)
- Room 634 Chicago in 2000

Saturday night

- Room 607 MCFI/Boston 2001
- Room 611 Carol Petrucci
- Room 619 First Contact & Milwaukee Children's ComicCon
- Room 629 Tor Publishing
- Room 634 Diversicon

Sunday night

- Room 607 to be announced
- Room 611 Steve Swartz
- Room 619 First Contact & Milwaukee Children's ComicCon
- Room 629 Minicon in '73/Not-A-ReinCONation
- Room 634 Jim McAdams

Dead Dog Party!

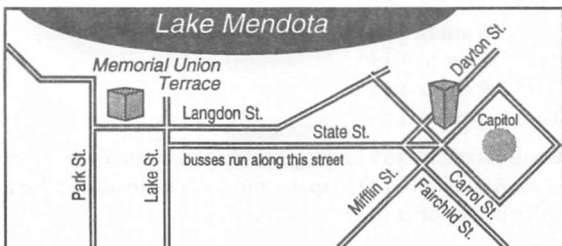


Unwind and watch the sun set.
Watch the sailboats.

Enjoy the breeze off Lake Mendota.
Eat a Wisconsin Bratwurst.
Relax.

It's Memorial Day, after all.
After being inside for a long convention, you deserve a picnic.
And luckily the Memorial Union (UW student union) sells brats, beer, and all the fixing on its terrace at a reasonable price.

In case of rain, crowds, or too loud or uninteresting music, we even have Tripp Commons on the second floor reserved. (Our thanks to Susan Searing, Associate Director of Public Services at the Memorial Library, for her help in securing this reservation). The party will be from 5pm onward, Monday afternoon at the Memorial Union—a mile down State Street. Walk, get a ride with one of the local members, or take the bus.



Art Show

The WisCon Art Show will provide you with opportunities to see (and buy) science fiction and fantasy art, and support the Tiptree Award at the same time. A portion of the proceeds, 25% of everything over the minimum bid, will be donated to the Tiptree; the rest goes to the artists.

Come in Saturday from 9:30 am to 6:30 pm, bid on art work and vote on our special B*rb** Art Show awards for:

- Best of Show
- Most Politically Incorrect
- Most Feminist
- Most Alien

and share your own B*rb** stories.

On Sunday, you can see who won the awards, and bid on the art from 9:30 am to 6:30 pm. Monday, we'll be opening art sales from 9:00 am to 1:00 pm, and pieces with more than five bids will go into the Tiptree auction starting at 2:00 pm.

Dealers' Room

- 20th Century BooksScience fiction books, magazines, comics
- A Room of One's OwnFantasy, science fiction by women
- Bast's GardenJewelry, drawings, celtic embroidery, sculpture
- Martha Borthardt
- David ChristensonUsed, rare books
- Darlene P. ColtrainFine art jewelry, Ramsey Press cards
- Coulson PublicationsFilktapes, t-shirts, used books
- DreamHavenBooks
- FantanimalsWooden puzzles, used books
- Frugal Muse BooksNew, used books, audio books, videos
- Galaxy GigsNote cards, bookmarks, magnets, stickers
- Philip KavenyTolkein, non-fiction for SF readers and writers
- Rainbow Bookstore Coop . .Books
- Time Tunnel BooksUsed books
- James WatsonUsed books, costumes, miscellany
- Western SlopeBooks, journals, cards
- White Hawk PressAugust Derleth, F & SF, Sherlock Holmes books

Hours	
Art Show	
Saturday & Sunday	9:30 am to 6:30 pm
Monday	9 am to 1 pm
Dealers' Room	
Friday	3 to 7 pm
Saturday & Sunday	10 am to 6 pm
Sunday	10 am to 12 pm

Rules

Badges, wearing of.

Wear your badges at all times. It is your pass, and without it you will not be allowed into con events or places like the Consuite. Treat it like it's worth \$50, because that's what it'll cost to get a new one. Turn found badges in to the Registration desk, and check there if you lose yours.

Civilization, belonging to.

We'll treat you nice if you act like an adult; if not we reserve the right to revoke your membership with no refund.

Signs, posting of.

Signs are not allowed on windows, doors, elevators or any painted surfaces. If you must post signs, please use only masking tape. Rolls will be available in the Registration area. Doughnuts are in the con suite.

Children, keeping track of.

All children 12 and under must be accompanied by a responsible adult while in the convention area. Parents will be held accountable for their children's actions.

Smoking, geographical locations for.

Smoking is not allowed in the hotel function space or corridors on the first and second floors. It is allowed in some private rooms, but not in others. You may smoke in the Concourse hotel bar, but not in the Bistro café. If you smoke in permitted areas only, smokers and nonsmokers should get along fine. All Madison restaurants are smoke-free by law; bars are not.

Alcohol, legal consumption of.

The consumption of alcoholic beverages is permitted in the hotel, but you must be age 21 or older. Alcohol is not available in the Consuite, but the Concourse hotel bar is pleasant and comfy. Room parties may serve beer or booze without corkage fees. Drinking alcohol in the hallways is not permitted. Remember that drunken behavior or breaking of the local drinking ordinances is not acceptable and may result in your expulsion, not to mention what the cops will do.

Weapons, sensible wearing of.

All weapons must be peace-bonded at all times, which means they must be secured so that no idiot can snatch your sword/knife/raygun/laser/throwing stars/pointed sticks/rubber bands/cream pies and wave them about in a threatening manner. Threatening anyone with anything is grounds for revocation of your membership plus all the standard stuff about the cops.

Vandalism, don't even be thinking of.

SF fans have a great reputation for being kind and gentle to con hotels. Please help us maintain that good relationship with the Concourse.

Theft, ditto.

Theft shouldn't be a problem if we all remember to leave coats and valuables locked in hotel rooms or car trunks. If you are concerned about the security of your valuables, contact the hotel staff about storing them in the hotel safe.

Medical conditions, alerting us to.

Consider writing any pertinent medical information on the back of your badge so others can better help you in an emergency.

Medical emergencies, dealing with.

Dial 9-911 from any hotel phone.

Harassment, tolerance of.

Harassment will not be tolerated in any way, shape, or form. Stand up for your right to tell someone to get lost! If you feel you are being harassed, report it to a member of our security team or ask a Concom member for help.

Fires, alerting all to.

If no one has yet sounded an alarm, do it. Find the closest set of stairs and proceed down and outside in a controlled, nonpanicked manner. Do not use the elevators! Take a look now at the hotel map in this pocket program to note where the stairs are or check the fire escape plan posted on all floors.

Lost Items, finding ot

Turn in or check for items at the con Registration desk or at the hotel desk after Registration closes. You can also leave a note on the Message Board by Registration.

Pets, better homes for.

The Concourse does not allow pets in the hotel except service animals for people with disabilities.

Safety, our concerns for your.

Although Madison is generally a safe city, please walk in groups whenever you're outside the hotel after dark. Lock your hotel room, and check the door peephole if anyone knocks. Don't smoke in bed, don't drink and drive, don't drop your hair dryer into the tub, and don't taunt the troll that lives under the bridge.

Sex, safer enjoyment of.

Condoms are available in the Consuite.

Video/audio taping, engaging in.

To avoid distracting panelists, videotaping will not be allowed in any program except for large events (i.e., Opening Ceremonies, the Guests of Honor Event, the *Man Who Walked Home* play, and the Tiptree Award Ceremony).

Audio taping is permitted, but we ask that you secure prior permission from all members of a panel or other program. If any panelist declines, please respect their wishes.

We suggest that photographs be taken before or after the program event to avoid distracting panelists and audience members from their discussions.

Book signings, about.

Author book signings will be scheduled and announced. The number of books that each person asks an author to sign may be limited, depending on the number of people waiting in line. We want to give as many people as possible the chance to have their books signed by authors attending WisCon.

Most authors are also willing to sign a few books after their program items, or at other times during the convention. Remember that this is a favor they are doing for you, and be civilized.

Programs

Maps

Participants

Theme List

Movies

Con Suite

Parties/Art Show/Dealer's Room

Rules

ConCom

WisCon 21 Convention Committee

Coordinators: Diane Martin & Jim Hudson

Coordinator's Staff

Aide: Kathi Nash

Treasurer: Sandy Taylor

Guest Liaisons: Kathi & Kim Nash, Jeanne Gomoll

Programming: Jeanne Gomoll & Debbie Notkin

Green Room/Prog. Ops.: Spike Parsons, Simba Blood

Program Development: Jeanne Gomoll, Debbie Notkin,
Jon Bluedorn, Gerald Schoenherr, Elizabeth Matson,
Lisa Yaszek, Rebecca Holden, Cynthia White, Jennifer
Stevenson, Laurie Marks

Academic Programs: Rebecca Holden

Solo Programs: Lisa Yaszek

Championed Programs: Debbie Notkin

Kids Programming: Mary Pearlman

Technical: Lee Schneider

Film/Video: Cynthia White, Matt Scholtes, Lisa Ann
McGraw

Tiptree Auction: Scott Custis

Bake Sale: Julie Bata Humphries

Member Services

Pre-con registration: Tom Havighurst

At-con registration: Dick Russell, Barb Gilligan

Phone management: Hope Kiefer

Publicity: Jane Kurtz

Con Suite: Hope Kiefer, Pat Hario

Operations/Internal Services: Meg Turville-Heitz

Hotel Liaison: Scott Custis

Security: Scott Custis, Victor Raymond, Jane Hawkins

Volunteers: Jennifer White

Logistics: Greg Noggle

Mail distribution: Bill Bodden

Exhibits

Dealers: Hank Luttrell

Art Show: Julie Zachmann, Ruth Peach, Davey Snyder,
Tom Becker

Publications

Flyers: Jim & Diane

Progress Report: Diane & Jim

Pre-con design/production: Jeanne Gomoll

Souvenir Program Book: Beth Plutchak

Proofing: Daniel Dexter

Pocket Program: Jeanne Gomoll, Meg Hamel

Restaurant Guide: Karl Hailman

At-con newsletter: Tracy Benton, Jae Leslie Adams,
Karen Babich

Webmaster: Michael Rawdon

Webmaster Emeritus: Bill Humphries

Sunday

	Assembly	Senate A	Senate B	Wisconsin	Capitol A	Capitol B	University C/D	Conference Room 2	Conference Room 3	Conference Room 4	Conference Room 5	Suite 634 (Kids)	Caucus (Films)
9 ⁰⁰		91: What could be more romantic than cannibalistic, parasitic corpse?		92: Influence of landscape on culture, plot and character	93: Women and the health care of the future	94: Reviewing: as part of a dialogue/ conversation	96: The family: threat or menace?	97: Women and cybertech	98: Plundering the <i>Qabala</i> for good stuff: a primer for speculative fiction writers	99: Amy Thomson and Anne Harris	100: Clarion and women	101: Face painting 102: Kit bashing	117: James and the Giant Peach (12 pm; 80 min.) 120: Strange Days (1:30 pm; 145 min.)
11 ⁰⁰	103: Aladdin's insipid princess and the anorexic mermaid: children's stories in movies	104: Visual arts and artists: women positive images	105: Is resistance futile?	106: Science Fiction: the literature of manifest destiny?	107: Feminist visions: Susanna Sturgis' work as an editor, critic and author	108: Male gender as a construction in SF&F	109: Speculative fiction as the scripture of myth of our times	110: Joan Vinge	111: Inner space in Le Guin's <i>Carwings</i> (ends 11:45) 112: Ophelia triumphant: the depiction of adolescent girls (starts 11:45)	113: Rebirth of paganism in the twentieth century	114: <i>The Horns of Elfland</i>	115: Fantasy crafts 116: Kit bashing	144: Orlando (3:30 pm; 93 min.) 156: The Monkey People (5:30 pm; 30 min.)
12 ⁰⁰	BREAK											119: Gaming	
2 ⁰⁰	121: My uplifting ending is your depressing and grim denouement	122: If money were no object, what would be the perfect SF zine be like?	123: Storytelling performance: women in disguise (as men or otherwise)	124: Collaborating on fiction	125: Characters in the margin: Melissa Scott's literature of identity	126: Women scientists	127: Solidarity forever!: labor unions of the future	128: Metropolis film discussion	129: <i>Frankenstein</i> movies: women, ethics, and science			131: Paper airplanes 132: Gaming	157: I, Doll: Unauthorized Biography of America's 11-inch Sweetheart (6 pm; 57 min.)
3 ⁰⁰	133: Narrative transvestites	134: Stages of feminism and the Martin Scale	135: Storytelling workshop	136: Getting readers to books and books to readers	137: Language includes/ language excludes	138: Re-visioning writing	139: Authors whose work changes dramatically: signs of genius?	140: Mary Doria Russell's novel, <i>The Sparrow</i>	141: Medicine, SF and fantasy		142: Writers' workshop (ends 6:30)	143: Author reading	158: Film, to be announced 160: Metropolis (8 pm; 93 min.)
5 ⁰⁰	145: The technique of writing comic fiction	146: Karen Joy Fowler and Laurie Marks	147: Translating between identities: how fans and academics view the genre differently	148: <i>Xena, the Warrior Princess</i> : and other images of women warriors in pop culture	149: Lavender-tinted glasses: gay issues in SF	150: Imagining across the lines: reading and writing sexuality and gender	151: Delia Sherman's "Sacred Heart": real or memorex?	152: Josepha Sherman and Susan Shwartz	153: Melissa Scott's <i>Shadow Man</i>	154: Sean Stewart's <i>Cloud's End</i>		155: Sci-fi Swim	163: Bride of Frankenstein (9:30 pm; 75 min.)
8 ⁰⁰	BREAK												
8 ⁰⁰				159: Dessert banquet (ends 9 pm)	161: Tiptree Award ceremony reenactment (9 pm-9:30 pm)								
9 ³⁰					162: Guest speeches								
11 ⁰⁰		164: Rock women: I'll show you mine if you'll show me yours							165: Child ballads and other story songs				166: SF films of 1996: the year of the downer (ends 1 am)

95: Book signings 2 • University AB • 9:30 am-11 am SUN • Karen Joy Fowler, Josepha Sherman, Susan Shwartz, Pam Keeseey, Elizabeth Moon
130: Into the Jaws of Death: a Star Wars role-playing game for eight players - Suite 619 • 2 pm-6:30 pm SUN
 Room 619 open for gaming • 9:30 am to 2 pm
Con Suite open 9 am to 3 am • **Art Show** open 9:30 am to 6:30 pm • **Swimming Pool** open until 1 am

Monday

	Assembly	Senata A	Senata B	Capitol A	Capitol B	University C/D	Conference Room 2	Conference Room 3	Suite 834	Caucus (Films)
9 ³⁰	167: Wisconsin SF cons are alive and well		168: How many pounds does an archetype weigh?: poetic license vs. nasty little realities in fantasy fiction	169: Women on the front lines: military SF/F	170: Gendered endings	172: The decline and fall of the American comic book (1938-1996)	173: Melissa Scott's <i>Night Sky Mine</i>		174: Sci-fi swim 175: Monster masks	176: James and the Giant Peach (10 am; 80 min.) 184: The Monkey People (11:30 am; 30 min.)
11 ⁰⁰	177: Silent SF films of 1996	178: How do we chose and what does it mean?: the Tiptree Award	179: Beyond <i>Earthsea</i> and <i>A Wrinkle in Time</i> : great new and classic kids books				180: Starhawk's <i>The Fifth Sacred Thing</i>	181: The high costs of cyborg survival: Octavia Butler's <i>Xenogenesis</i> Trilogy (ends 11:45) 182: Unusual stories: production, reproduction, and sexual identity in the industrial era (starts 11:45)	183: Author activity	185: Antonia's Line (12 pm; 102 min.)
12 ³⁰										
2 ⁰⁰				186: Tiptree auction (ends 4 pm)						
4 ⁰⁰				187: WisCon 21 Wrap-Up: how was it for you? (starts 4 pm)						

171: Book signings 3 • University AB • 9:30 am–11 am MON • Mary Doria Russell, Kelley Eskridge, Amy Thomson
 Room 619 open for gaming • 9:30 am to 12:30 pm
 Con Suite open 9 am to 3 am; **Art Show** open 9:30 am to 1 pm