

We would be glad to send an all-text, email version of this form to anyone who would prefer to respond via email. Just ask!  
wiscon.program@lists.best.com

# WisCon<sup>22</sup><sub>♀</sub>

May 22-25, 1998  
Memorial Day weekend

Box 1624, Madison, WI 53701-1624  
608-233-8850 ♀ wiscon.program@lists.best.com

February 20, 1998

Hi,

The reason you've received this mailing is that we hope you will want to participate in programming at WisCon 22 — including being a panelist, delivering a paper, or doing a solo presentation. However, *if you do not plan on attending WisCon 22, or if you do not want to participate in programming*, please send us an electronic or postal note, or call us and tell us! Thank you.

If you *do* plan on attending WisCon 22 and you *would* like to participate on programming, the rest of the material in this packet is for you! This is what we would like you to do. . .

1. Please fill out the attached form on page 3. We need this information to avoid scheduling you for a program before you arrive or after you leave, or for an excessive number of programs. **Please make sure you fill out the first section (in the box) with your name, address, email address, and phone number!**
2. Look over the list of proposed program ideas and descriptions. This may look like an imposing list of programs, but be assured that we will be cutting down from the number of programs presented last year at WisCon 21. Check off those items in which you would most like to participate. (This is *not* a request to choose which panels you would like to attend as an audience member.) If you feel more comfortable prioritizing your interests, please use the numbers, 1-3 to indicate interest, with "1" indicating greatest interest.

A few panels lack descriptions. If the title intrigues you enough to sign up for it, we may eventually ask you and your panel-mates to help us define the panel and write its description.

In mid-April, we will send you a letter with a list of programs to which we have assigned you, along with the names of the other panelists. At that point, we'll have the program pretty well in place. We hope that you'll only ask for changes that really matter. (Remember, if there are people with whom you'd rather not work, please tell us *now*. There is a space for this information on the form on the opposite side of this letter.)

3. Due to the large number of people who request time at WisCon to do **readings** of their own work, we will divide program slots so that 2 or 3 authors share each 1 $\frac{1}{4}$ -hour program. Please let us know as early as possible if you would like to do a reading. (Scheduled readings will be available only to authors reading their own work.)
4. This is also the time to let us know whether you would like to be scheduled for a **book signing**. Please let us know the titles of any books of yours (in print or forthcoming by May 1998) which you would expect to find in the WisCon dealers' room and we'll get the word out to booksellers who rent tables in WisCon's dealers room. [See Special Events.]
5. **Academic Papers:** We invite proposals/abstracts (not to exceed 500 words) on any issue relevant to feminist science fiction or feminist SF writers. Most papers will be paired with a related paper in a 1 $\frac{1}{2}$ -hour session. This means that each presentation should run between 20 and 30 minutes in order to allow for a full discussion after the presentations. If you would like to have a full session for your paper, please be sure to indicate this in your proposal. Also, please let us know if you need a letter of acceptance by a certain date in order to procure funding from your institution. Abstracts/Proposals should be sent by April 1<sup>st</sup> to: Rebecca Holden, 428 Cantwell Ct. #C, Madison, WI 53703, or emailed to Rebecca Holden at <rjholden@facstaff.wisc.edu>.
6. If you (or your group) would like to throw a **party** at WisCon, make sure you read about the *free party suites* and sign up for one of the them. [See Special Events.]
7. If you have not already purchased a **WisCon membership**, please use the membership form on page 3. Memberships cost \$30 until March 1, and will cost \$40 until May 1. We will sell at-the-door memberships for \$50 only if we have not already reached our cap of 850 members. We are sorry, but WisCon is unable to give free memberships to SF professionals. However, all programming participants are eligible for a \$20 refund after WisCon.

Sincerely,  
WisCon 22 Programming Committee

## True Facts about WisCon 22

1. WisCon 22 dates are May 22-25, 1998, Memorial Day Weekend. It also happens to be the weekend before a seriously big, state-wide celebration of Wisconsin's Sesquicentennial. This means that there will be lots of other events happening in Madison on the same weekend as WisCon, which may or may not be of interest to you. What you *should* pay attention to, however, is the very real possibility that hotel rooms might be in short supply. Make sure to call the Concourse Hotel *ASAP* and make your reservation. (800-356-8293). Make sure you mention "WisCon 1998" when you call. Rooms cost \$83 per night for up to four people.
2. WisCon 22 Guests-of-Honor are SF author Sheri S. Tepper, fantasy author Delia Sherman, and fantasy author and radio personality Ellen Kushner. Tepper is the author of numerous novels, including *The Family Tree*, *Gibbon's Decline and Fall*, and *The Gate to Women's Country*. Sherman is the author of *The Porcelain Dove*. Kushner is the author of *Swordpoint* and *Thomas the Rhymer*. Kushner and Sherman are also the editors of *The Horns of Elfland*.
3. **Unofficial programming** will begin on Thursday, May 21, 1998 from 6-7:30 P.M. A Room of One's Own, Madison's feminist book store at 307 W. Johnson Street (just 2 blocks from the Concourse Hotel), will host its annual reception for all authors attending WisCon 22. Beverages and treats will be provided. The event will be advertised in the local press and will not require a WisCon membership. All WisCon attendees are welcome to attend. (Authors who would like to attend this reception should contact the program committee ASAP, so that we can make sure that copies of your current book is stocked by A Room of One's Own.)  
  
At the same time (6 P.M., Thursday), program packets will be stuffed in a festive atmosphere we like to call a *work party*. It will be fun, really!  
  
Just about the time that both the ROOO reception and the work party wind down, the two groups will converge upon the Angelic Brew Pub (just across the street from ROOO), to share some excellent beer, good food, and one another's company.
4. **Official programming** will begin at 2:30 P.M. Friday, when WisCon registration opens and a few programs are scheduled. Opening Ceremonies will take place after the dinner break.
5. Each program will run 75 minutes, with a 15-minute break between it and the next program.
6. A lunch and dinner break will be scheduled each day of the con, during which no (official) programs will be scheduled. The lunch break will run from 11:30 A.M.-1 P.M.; the dinner break will run from 5:30 P.M.-7 P.M.
7. Child Care will be available during daytime programming hours at WisCon. Check the appropriate box in the form on page 3 if you would like more information.
8. **Special Events:**  
Opening Ceremonies, Friday, 7-9:30 P.M.  
The Writers Workshop, Saturday, 10 A.M.-11:30 A.M.  
The WisCon 22 Variety Show, Saturday, 7-9:30 P.M.  
GoH speeches, Sunday, 7-9:30 P.M.  
Brunch, Monday 10-11:30 A.M.  
Tiptree Auction, Monday 11:30 A.M.-2 P.M.
9. WisCon 22 will end with one final program—a wrap-up—at which members of the concom will listen to your suggestions and comments. 2:30-4 P.M.
10. **The Dead Dog Party.** We planned a picnic for WisCon 20, got rained out, and ended up sharing pizza in the consuite. It was unseasonably cold at WisCon 21 and our plan to relax outside at the UW Memorial Union made a lot of people shiver so much that we fear we'll never be able to convince out-of-towners to trek down to the terrace again. This year, we're not going to plan too far ahead for the Dead Dog. We'll wait and see what the weather's like. Maybe El Niño will bring warm weather for Memorial Day and we'll be able to throw blankets onto the lush grass of the Capitol Square lawns and enjoy a picnic. Or maybe it will rain again. Let's wait and see. All we can promise you at this point, is that there *will* be a Dead Dog Party late Monday afternoon and into the evening.
11. Check out the WisCon web site at:  
[www.sf3.org/wiscon](http://www.sf3.org/wiscon)

**Please complete the form to: WisCon, PO Box 1624, Madison, WI 53701-1624**

|          |   |                                  |
|----------|---|----------------------------------|
| <b>1</b> | Name #1 _____   | (optional:<br>badge name*) _____ |
|          | Name #2 _____   | (optional:<br>badge name*) _____ |
|          | Name #3 _____   | (optional:<br>badge name*) _____ |
|          | Address _____   | Area Code & Phone _____          |
|          | City/State/Postal Code _____  | Email _____                      |
|          |   | Country if not U.S. _____        |
|          | <input type="checkbox"/> Please check here if you do not wish your name and address to be shared with other science fiction groups. |                                  |

|   |  |           |           |   |   |  |          |  |          |   |          |  |  |          |  |          |   |
|---|--|-----------|-----------|---|---|--|----------|--|----------|---|----------|--|--|----------|--|----------|---|
| <table style="width:100%; border-collapse: collapse;"> <tr> <td style="width:5%; text-align:center;"><b>2</b></td> <td style="width:10%;">Person #1</td> <td style="width:10%;">Person #2</td> <td style="width:10%;">Person #3</td> <td style="width:75%;">                 Attending (age 13 &amp; over): \$30 before March 1, 1997; \$40 before May 1<br/>                 Supporting (any age): \$15<br/>                 Youth (age 7-12): \$15 before March 1, 1997; \$20 before May 1<br/>                 Child Care: \$30 before March 1, 1997; \$40 before May 1<br/>                 Kid-in-tow (age 6 and under): free<br/>                 Former guest of honor: free<br/>                 \$ _____ <b>Total registration amount</b> </td> </tr> </table> | <b>2</b>   | Person #1 | Person #2 | Person #3   | Attending (age 13 & over): \$30 before March 1, 1997; \$40 before May 1<br>Supporting (any age): \$15<br>Youth (age 7-12): \$15 before March 1, 1997; \$20 before May 1<br>Child Care: \$30 before March 1, 1997; \$40 before May 1<br>Kid-in-tow (age 6 and under): free<br>Former guest of honor: free<br>\$ _____ <b>Total registration amount</b> | <table style="width:100%; border-collapse: collapse;"> <tr> <td style="text-align:center;"><b>3</b></td> <td>Brunch tickets, \$12.00 each<br/>                 Number of tickets \$ _____ Total</td> </tr> <tr> <td style="text-align:center;"><b>4</b></td> <td>Tax-deductible donation:<br/>                 \$ _____ Total donation</td> </tr> <tr> <td style="text-align:center;"><b>5</b></td> <td>Please add together boxes 2, 3 and 4<br/>                 \$ _____ Total payment<br/>                 Please make check payable to "WisCon."<br/>                 Check # _____ Check date _____</td> </tr> </table> | <b>3</b> | Brunch tickets, \$12.00 each<br>Number of tickets \$ _____ Total | <b>4</b> | Tax-deductible donation:<br>\$ _____ Total donation | <b>5</b> | Please add together boxes 2, 3 and 4<br>\$ _____ Total payment<br>Please make check payable to "WisCon."<br>Check # _____ Check date _____ | <table style="width:100%; border-collapse: collapse;"> <tr> <td style="text-align:center;"><b>6</b></td> <td>Please send me information on:<br/>                 _____ Exhibiting in dealers' room<br/>                 _____ Hosting an open room party<br/>                 _____ Advertising in program book<br/>                 _____ Exhibiting in the Art Show<br/>                 _____ Writers workshop</td> </tr> <tr> <td style="text-align:center;"><b>7</b></td> <td>Please contact me about volunteering<br/>                 _____ I might be available to help setting up on Thursday or Friday before the con.</td> </tr> </table> | <b>6</b> | Please send me information on:<br>_____ Exhibiting in dealers' room<br>_____ Hosting an open room party<br>_____ Advertising in program book<br>_____ Exhibiting in the Art Show<br>_____ Writers workshop | <b>7</b> | Please contact me about volunteering<br>_____ I might be available to help setting up on Thursday or Friday before the con. |
| <b>2</b>  | Person #1  | Person #2 | Person #3 | Attending (age 13 & over): \$30 before March 1, 1997; \$40 before May 1<br>Supporting (any age): \$15<br>Youth (age 7-12): \$15 before March 1, 1997; \$20 before May 1<br>Child Care: \$30 before March 1, 1997; \$40 before May 1<br>Kid-in-tow (age 6 and under): free<br>Former guest of honor: free<br>\$ _____ <b>Total registration amount</b> |   |  |          |  |          |   |          |  |  |          |  |          |   |
| <b>3</b>  | Brunch tickets, \$12.00 each<br>Number of tickets \$ _____ Total   |           |           |   |   |  |          |  |          |   |          |  |  |          |  |          |   |
| <b>4</b>  | Tax-deductible donation:<br>\$ _____ Total donation  |           |           |   |   |  |          |  |          |   |          |  |  |          |  |          |   |
| <b>5</b>  | Please add together boxes 2, 3 and 4<br>\$ _____ Total payment<br>Please make check payable to "WisCon."<br>Check # _____ Check date _____   |           |           |   |   |  |          |  |          |   |          |  |  |          |  |          |   |
| <b>6</b>  | Please send me information on:<br>_____ Exhibiting in dealers' room<br>_____ Hosting an open room party<br>_____ Advertising in program book<br>_____ Exhibiting in the Art Show<br>_____ Writers workshop |           |           |   |   |  |          |  |          |   |          |  |  |          |  |          |   |
| <b>7</b>  | Please contact me about volunteering<br>_____ I might be available to help setting up on Thursday or Friday before the con.  |           |           |   |   |  |          |  |          |   |          |  |  |          |  |          |   |

|  |   |
|--|---|
| <ul style="list-style-type: none"> <li>■ The con starts at 2:30 P.M. Friday. When will you be here and ready to be on a panel? _____</li> <li>■ The last programming event ends at 5:30 P.M., Monday. When will you no longer be available for programming? _____</li> <li>■ Would you be willing to moderate a panel?<br/> <input type="checkbox"/> yes <input type="checkbox"/> no</li> <li>■ Would you be willing to facilitate a book discussion?<br/> <input type="checkbox"/> yes <input type="checkbox"/> no</li> <li>■ Do you want to do a reading? <input type="checkbox"/> yes <input type="checkbox"/> no</li> <li>■ Do you want to do a book-signing?<br/> <input type="checkbox"/> yes <input type="checkbox"/> no<br/>                     book title/publisher: _____<br/>                     _____</li> <li>■ Do you want to give a paper? <input type="checkbox"/> yes <input type="checkbox"/> no<br/>                     topic: _____<br/> <input type="checkbox"/> For 75 minutes? <input type="checkbox"/> For 30 minutes?</li> </ul> | <ul style="list-style-type: none"> <li>■ Do you want to give a solo presentation/demonstration?<br/> <input type="checkbox"/> yes <input type="checkbox"/> no<br/>                     topic: _____<br/> <input type="checkbox"/> For 75 minutes? <input type="checkbox"/> For 30 minutes?</li> <li>■ Would you be willing to critique manuscripts for the writers' workshop? (We are looking for professional writers to read 5 manuscripts, 2 weeks before the workshop, which will last 1 1/2 hours.)<br/> <input type="checkbox"/> yes <input type="checkbox"/> no</li> <li>■ How many panels would you like to be on in one day? _____<br/>                     * Over the course of the convention? _____<br/>                     * How late would you be willing to participate? _____</li> <li>■ Who would you like to avoid sitting with?<br/>                     [confidential]<br/>                     _____</li> <li>■ Describe your ideas for other panels.<br/>                     (Please a separate sheet of paper.)</li> </ul> |
|--|---|

**Please return this form by March 15, 1998.**

## Potential WisCon Programs

Instructions: Please put a checkmark besides those program ideas on which you would like to actively participate. (This is not a questionnaire about which panels you would like to attend as an audience member.) If you feel more comfortable prioritizing your interest, please use the numbers 1-3 to indicate interest, with the number "1" indicating your strongest interest. (You can label several programs with #1; we will interpret this to mean that these are all your "top priority" panels.)

### AGING/CRONES

**Crone detectives**

Why do mysteries feature women over fifty as major characters while few science fiction and fantasy stories do the same?

**What happened to the good, old witches of yesteryear?**

Frank Baum's original Good Witch of the North was an old, white-haired, wrinkly crone. Why did the movie replace her with Glinda, the airhead from the south? Let's talk about whether or not good old women are that common in literature. Or, are there many ancient goddesses of myth and literature who were displaced or replaced by more socially acceptable female images?

### Children

**Kids' Track**

Ages of those attending this track of programming will be 6-adult and highly story-oriented. We're especially looking for authors to read their own stories or those of a favorite author, or to help the children write their own stories. We're also looking for people capable of teaching simple science through hands-on experience.

### BOOK DISCUSSIONS

(We need leaders for these programs.)

**Black Wine,**  
by Candas Jane Dorsey

**Children of God,**  
by Mary Doria Russell

**Family Tree,** by Sherri Tepper

**Gibbon's Decline and Fall,**  
by Sherri Tepper

**The Moon and the Sun,**  
by Vonda N. McIntyre

**The Porcelain Dove,**  
by Delia Sherman

**"The Fall of the Kings" in *Bending the Landscape*,** by Delia Sherman and Ellen Kushner

### CREATIVE ARTS

**Costuming for the real world, or your leather jacket will find you**

This is a workshop kind of thing Ellen Kushner and Delia Sherman have done very successfully at Readercon. Ellen and Delia talk about dressing as the person you want to be, and how clothes may not make the human being, but they certainly don't hurt. Everyone who wants to should bring a piece of their clothing they think might look better on someone else for an image-exchange.

**Drumming: the beat goes on**

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

**History of textiles**

[no description yet]

### CRITICISM & LANGUAGE

**Alice in Wonderland: a myth of our times**

*Alice in Wonderland* has become such a familiar part of the American culture that references to its geography, characters and themes are universally recognized in literature and media. Why is this story such a powerful metaphor for Americans' image of themselves? The discussion will no doubt lead to Jonathan Letham's novel, *As She Climbed Across the Table*.

**The future of linear thinking**

Our narratives are linear because that's how we think. But as it becomes more common, both with the growth of technology (e.g., hypertext, multitasking) and with increase in the amount of information each person processes in daily life, for people to operate non-linearly, will our thinking change? Will this affect our fiction? (Were "Choose Your Own Adventure" books the leading edge???) How has this possibility been addressed within science fiction universes?

**Humor and Feminism**

Discussion will be about humor in written SF and Fantasy — when does it work, when doesn't it, and why?

**Lit crit for dummies**

What ARE modern and post modern criticism? What critical theories are most popular/most useful for readers, writers, and critics of f/sf? Why lit crit anyway?

**New forms of SF/F: the Cranshaw, graphic novels, etc.**

This panel will explore new forms of SF and might also discuss the success of these forms in terms of audience and publisher acceptance.

**Pastoral themes in SF: from Whileaway to Grass**

People often confuse pastoral novels with utopias instead of considering them as images of imperfect worlds.

**Postcolonial literature and its connections to feminist SF**

This panel explores the connections between marginalized and traditionally voiceless authors from Africa and the Caribbean and SF.

**SF tropes: attractors or "keep out" signs?**

Written SF's reliance on tropes (such as, FTL space and/or time travel, cyberspace) allows an experienced reader to construct all the necessary detail otherwise thoughtful, intelligent readers can't "get into" SF. Most SF movies, on the other hand, are held to a much more strict level of verisimilitude. Can narrative voice alone carry someone who hasn't read a great deal of SF into our more complex works? Is this a problem? Should we advocate seeking out a crossover readership, anyway? Gay readers and feminists often tell booksellers that all SF is unreadable, and that the form has nothing to say to or for them. How can we (and should we) try to convince them to look beyond the SF tropes? Is there such a thing as feminist tropes that similarly repel non-feminist SF fans? Do the writers of feminist SF need to defend their use of specifically feminist tropes, (such as parthenogenesis)?

**Very cool, "mundane" writers you may not have heard of**

In the spirit of the Karen Axness memorial panel of women writers you may not have heard of, panelists here will supply lists of some of their favorite out-of-genre authors and titles that might appeal to SF&F fans.

**Writing from the body**

Discussion/panel that follows from Nicola Griffith's essay in *Science Fiction Eye* #15

 **The Young Trollopes**

An exploration of the charms of character-based fiction by proud and self-conscious practitioners of the art.

**EDUCATION** **Teaching SF**

College teachers share their syllabi with the audience. What SF is being taught in colleges, and how is it being taught, and to what end?

**FANNISH** **Where do pros come from?: fannish beginnings**

Panelists are encouraged to tell stories of fans who became pros; of pros who were never fans, but discovered fandom afterward; and of fans who are trying to become pros.

**FEMINISM** **Eating disorders**

[no description yet]

 **The glass ceiling in fantasy.**

Is there a barrier that discourages female protagonists in fantasy? Can female characters eventually hope for promotion to chief dragonslayer?

 **Humility Garden: why do male authors stay away from WisCon?**

We're hoping that people with theories as to the reason male authors tend to avoid WisCon will sign up for this panel, along with a few actual male authors who might shed some light on the situation.

 **Mother, I want to . . . you: problematic mother/son relationships in SF**

[no description yet]

 **Re/learning to be a man: feminist SF that changed my life**

[no description yet]

 **Reading macho SF as homoerotic text**

[no description yet]

**Did you remember to . . .**

. . . purchase a WisCon Membership? We are sorry but WisCon is unable to give free memberships to SF professionals. However, all programming participants are eligible for a \$20 refund after WisCon.

 **Ridley Scott considered as a feminist director**

Blade Runner can be seen as, among other things, a devastating critique of the macho ethic. *Alien*, *Thelma and Louise*, and *G.I. Jane* all feature strong women protagonists and explore feminist themes. We'll consider the long career of this fascinating director, with special attention to his abiding concern for women's issues.

 **The role of men in the utopias of Tepper, Le Guin, Piercy and Russ**

What place do men have in novels by these authors? Novels to be discussed might be *A Gate to Women's Country*, by Sherri Tepper; *Always Coming Home*, by Ursula Le Guin; *He, She and It*, by Marge Piercy; and, *The Female Man*, by Joanna Russ.

 **Tepper's feminism**

[no description yet]

 **Writing the enemy**

The problems feminists face in thinking about and creating male characters.

**GENDER & SEXUALITY** **Alternate sexualities**

Not male or female, straight or gay, but . . . something else. Why do we love books that explore other arrangements of sexuality and gender? Hate them? Why do we write them?

 **Gay and lesbian portrayals in comics**

[no description yet]

 **Gender disguises in film**

Often in movies, women actors are given roles traditionally played by male actors (e.g., *Starship Troopers*). Are they they are strong women characters or women acting like men? Or their starring role is undercut by their character's passive behavior.

 **Gender roles in the films of 1997**

1997 was an interesting year for gender-bending films. Consider the feminist Aha's experienced by the guys in *The Full Monty*, or the comments on women in the military in *GI Jane*. Other films that might be discussed for what they had to say about gender are *In The Company of Men*, *Chasing Amy*, *Tomorrow Never Dies*, *Alien Resurrection*, and *Contact*.

 **The girl who asked for a Tonka truck and got a Barbie Doll instead**

How do kids define their own gender? How much is society able to influence those self-definitions? What happens when kids' choices are not sanctioned by society?

 **SF erotic fiction**

Who writes it? Why write it? Who publishes it? Who reads it? How is science fiction and fantasy used to explore issues of sexuality and eroticism? Collections by Circler Press and Obelesk Books, the anthology *Killing me Softly* edited by Gardner Dozois, the *Alien Sex* collections edited by Ellen Datlow, as well

**HORROR** **Women who write women who suck blood**

The female vampire has been part of the tradition ever since Sheridan Le Fanu wrote the classic story "Carmilla" and presented the archetype of the seductive, sensuous vampire violating social codes and expressing forbidden and repressed elements of sexuality. Since then, the roles for female vampires in fiction has expanded, especially in the hands of female authors such as Nancy Collins, Jewelle Gomez, Pat Califia, and others. How do these add to, challenge, and change the vampire mythos as a whole?

**MYSTERY FICTION** **Do SF writers do it differently?**

What techniques do SF writers bring to mystery writing?

**POLITICAL THEMES** **Bad guys in SF literature and media: who's behind the mask?**

Many bad guys in 1950s SF were easily identified as commies, non-conformists and subversives with antennae. Since the fall of the Berlin wall our villains are different. Can we still find them behind the mask of alien characters in SF?

 **The ethics and politics of cloning**

What should the role of government be in the technology of cloning? Science fiction has been dealing with the ethics of cloning (along with other biological and genetic breakthroughs) for years. What does SF have to offer to the current debate over the politics and ethics of cloning?

 **Every move you make: the pervasiveness of class in the "classless" (American) Society.**

Everyone else in the world seem to think we haven't Got A Clue about class. How to Get a Clue. Class and You.

 **How close does fiction come to reality?: division of labor & industrialization in the middle ages**

[no description yet]



**Maintaining fringe societies**

The fragile, temporary Oregon utopia described in Pat Murphy's novel, *Nadya*, inspires a consideration of other fringe societies — small, fragile, communities of people almost completely out of touch with (and uncontrolled by) the larger society which is able to enforce conformity only within its core. Such fringe societies as Murphy's little town in frontier Oregon frequently operate at the fringes of several societies and create linguistic and cultural patois, by blending characteristics of all the societies together. The new vocabulary and customs sometimes diffuse into the larger societies and provide the route for one society to influence another. But what about people (and literary characters) who would prefer to live their whole lives in the dynamic environment of a fringe society where there is less pressure to conform to societal norms? Can such societies maintain, or are they by definition effervescent?

 **The next wave?**

Are there beginning to be more sf writers of color out there, or were they always there? Who's heard of Jewell Parker Rhodes? Deborah Major? Maryse Conde? Larissa Lai? Shani Mootoo? Who knows that Gloria Naylor has two sf (fantasy/magic realism) titles? Ever read anything by Charles Johnson? Ishmael Reed? Glenville Lovell? Is Salman Rushdie an sf writer? Why are there so many more fantasy/magic realism titles than science fiction titles?

 **Race and SF**

What does SF offer racial minorities?

 **Trickle down theory: do gender-bending novels need capitalism-crunching foundations?**

Does gender-bending and economy-bending necessarily go together? Can capitalism support radical changes in sex roles? Or will changes in gender roles require radical changes in the economic systems of the world?

 **Why do Americans love a Lord, not to mention a starship captain?**

Class is one of the great taboo subjects in American fiction, and how curious it is that many of us deal with strongly hierarchical and class-based societies: kingdoms, empires (both worldly and galactic), military dictatorships, spaceships run on a military model.

---

**PRO/BUSINESS**


---

 **The bladderless baby, the money-free world: The difficulties of writing the everyday in SF**

So much sf is about the thrill of the new idea, it's easy to forget the day to day needs of human beings. Chip Delany cautioned his Clarion class to always work out the economy in a short story. How does your protagonist earn her living?

 **How to do research in feminist science fiction**

Discussion will be aimed at first-time or neophyte writers of short stories or nonfiction articles who need to be grounded in basic research skills in the genre, including (but not limited to): the use of print and electronic reference sources; an overview of current and historical periodical publications; and searching online information (including the World Wide Web).

---

**READINGS**


---

 **Author readings**

Due to the large number of authors who request time at WisCon to read from their own work, we will divide program slots so that two or three authors share each 1 1/4-hour program. If you would like to read from your own work, please check the box beside this description. If you can, let us know what you will be reading aloud. We will get back to you in mid-April to let you know how much time you will have for your reading.

 **Open Mike Poetry Reading**

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

---

**SCIENCE**


---

 **Burning spaceships and supermaster overminds: can SF survive bad science?**

Could potentially include a humorous discussion of some of the scientific stupidities in the literature (meaning sociological science in addition to physical/biological science), a discussion of whether bad science sells anyway or whether it is actually detrimental, a discussion of how some of the good writers avoid tripping over bad science

 **Children as scientists**

How can we encourage children (especially girls) to maintain their interest in science?

 **Weather patterns of doom: or, El Niño, Sniño**

There are lots of predictions out there of how the thinning ozone layer might accelerate global warming, or that shifting ocean currents might touch off a new ice age. And of course there's the ever popular predictions that we're going to turn Earth into another Mars or Venus by our environmental vandalism. This panel will extrapolate upon various scenarios and discuss possible environmental implications.

 **Women in science**

In the middle ages, universities that taught physics and mathematics only accepted men who in turn made vows of celibacy because the universities were actually seminaries. Women not only were excluded from formal study of physics and math, but were also excluded from informal opportunities to study these subjects because there were few qualified fathers and husbands available to teach their daughters and wives. Some people (notably Margaret Wertheim, author of *Pythagoras' Trousers: God, Physics and the Gender Wars*) think that the fact that there are today fewer female professionals in the field of physics than any other scientific field, shows that there still exists a sort of "priesthood" of science.

---

**SF & F**


---

 **Adapting folktales**

A lot of myths and fairy tales have the teaching of "appropriate" gender and behavior roles as a not-so-subtle agenda. How do authors who use folktales today subvert or transform their messages to suit a changed world?

 **Apocalypse: fair path to clean slate or cheating**

a panel about the attractiveness of globally-destructive disasters as a theme to SF writers.

 **The Deverry novels: fantasy for feminists?**

An incestuous relationship, a man who makes the wrong choice and vows to redress it: Katharine Kerr's Deverry novels begin locally but soon expand to incorporate whole countries, several centuries, and other planes of existence. Though vast in scope, the series also focuses on the responsibilities of individuals, and their failures and successes in living up to same. Because its author declines to romanticize the Celtic history on which the saga is based, Deverry offers no women's community, no feminist movement, no superwomen — yet it counts among its devotees plenty of discerning feminist readers. Why? Let's discuss and celebrate the best (and possibly most underrecognized) fantasy series going!

**A double-edged sword: an appreciation of the work of Ellen Kushner and Delia Sherman**

[no description yet]

**Dueling in speculative fiction**

There are several models and instances of dueling systems in speculative fiction, from Kushner's dueling by proxy in her novel *Swordspoint*, to Heinlein's contention that "an armed society is a polite society," to Niven's dueling as population control among the Kzin. What is the purpose of dueling in the societies portrayed? What consequences does it have? What models are used?

**The Fairy Queen**

*The Fairy Queen* is a powerful female figure, yet with seemingly little relation to human concerns and behavior. Is she doomed to remain alien, the Other, seductive and fascinating, yet ultimately an outsider? Or is there more to her character? How is she portrayed in contemporary fantastic fiction? Kushner's *Thomas the Rhymer* is an obvious focus for discussion.

**Fairy tales**

Traditional Western fairy tales are notorious for supporting strict gender roles, passive feminine behavior, and more. Considering this, why do they seem so appealing to contemporary fantasy authors? What strategies are used to re-envision and subvert these messages? Also, although they started out as folk tales for adults, written fairy tales are usually considered children's literature. What difference does it make when they're written for adults? How do they re-inform and re-envision the narratives of childhood? Collections such as Ellen Datlow and Terri Windling's series, Michael Ford's collections of erotic fairy tales, and others may be considered.

**How Terri Windling changed my life**

Terri has been a tremendous influence on the fantasy field, through her anthologies, her Folklore columns for *Realms of Fantasy*, her art, and now, through her writing. I'd like the community at large to hear how she's influenced our writing by encouraging us to follow our instincts and our passions, and by giving us forums in which to publish the results.

**Human interaction in the environment: Earth and elsewhere**

How does SF portray human interaction in Terran and alien environments? Will we destroy our own ecosystem? How will we deal with coming environmental crises? How will we deal with environmental challenges on other worlds? Fiction that might be discussed by this panel are Kim Stanley Robinson's *Mars* books, Nicola Griffith's *Slow River* and *The Sparrow* and its sequel, *Children of God*, both by Mary Doria Russell.

**Influential books**

Books we read as kids that influenced us to be where and who we are now. Madeleine L'Engle (*A Wrinkle in Time*), P.L. Travers (*Mary Poppins*), Eleanor Cameron (*Mushroom Planet* books), Zenna Henderson (*The People*), C.S. Lewis, George MacDonald, James Stephens, Elizabeth Enright, Mary Norton, E. Nesbitt

**Karen Axness memorial panel: women writers you may not have heard of**

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

**Literary awards in SF**

What are they for, except for pretty? Do awards encourage/reward innovation, or is it all just one more game of who you know?

**Morgan Le Fay in contemporary Arthurian literature**

One of the legacies of Malory is that the character of Morgan Le Fay, half-sister to King Arthur, plays a pivotal, and contradictory, role in the Arthurian Cycle. She is at once Arthur's nemesis, testing and attempting to thwart him and his knights at every turn, and, at the end of his life, she is his savior, taking him to the Isle of Avalon to be healed and to await his second coming. How has contemporary literature attempted to reconcile these two strands of her character?

**Only a Mother: a discussion of the life and works of Judith Merrill**

[no description yet]

**Revisiting Mary Wollstonecraft Shelley**

In the wake of her bicentennial, Mary Wollstonecraft Shelley has only recently been getting the kind of critical attention she has always deserved. After beginning a classic novel at 18, Shelley went on, in her three decades of widowhood, to succeed as a professional writer. Branded a scandalous social outcast, she built her own wide circle, including many women who had also been outcast by British society.

**Rushwater tea**

As Le Guin pointed out in her essay, "Dreams Must Explain Themselves," authors know all sorts of things about their worlds and their characters that they don't know they know until they're asked about them. (or sometimes they just don't have room to write it all down...) This would be a no-holds-barred, tell-all panel in which the audience is encouraged to see behind the scenes, between the lines, and after the last page of participants' writings. Come with questions you've always wanted answered. Intrepid (and theatrical) authors may choose to answer questions in character.

**The SF of Marge Piercy: *Woman on the Edge of Time* and *He, She and It*.**

[no description yet]

**What has magic to do with fantasy?: or, is magic essential to fantasy?**

This would give us a chance to talk about books that are among those everyone points at when they say "fantasy," like *Swordspoint* or the *Gormenghast* books, or which may have magic but for which sorcery and the supernatural in general aren't really the point (*The Hobbit*). Conversely, does magic make a book a fantasy, or can it be just, say, a historical novel with magic in it?

**Women in cyberspace**

It's been said that to men, computers are toys, an end in themselves; to women, they are tools, a means to an end. Cyberpunk literature can be seen as an answer to the question, "what happens when computer technology has so saturated a culture that even the misfits and the marginal have access to sophisticated computer tools?" This, of course, includes women, traditionally alienated from the cutting edge of computer technology. How are women portrayed in cyperpunk literature? How do women authors such as Pat Cadigan and Melissa Scott write about it?

---

**SOCIAL & ECONOMIC THEMES**

---

**Why is this guy trying so hard to sell me a wonder bra?: fantasies created by the mass media**

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 and assumptions?

---

**SPECIAL EVENTS**

---

**Book signings**

Please sign up for one of these events if you have a book in print. And let us know the title and book publisher so we can get the word out to booksellers in the dealers room.

**"A Midsummer Night's Alternative": One-act play by Susanna J. Sturgis**

Based on the Shakespearean original with a lesbian/feminist twist at the core.

**Parties: free party suites**

WisCon 22 will assign free party suites on a first-come-first-serve basis to individuals or groups that are willing to host and stock an open party for one night. WisCon supplies the room; you supply the party supplies and do the clean-up. All party suites are located on the 6th floor of the Concourse Hotel and WisCon "owns" them all (well, at least for the weekend). There are no other suites anywhere else in the hotel. Let us know if you have a preference for which evening you would like to use the room; we will try to fit you in on the night you prefer.

 **Variety show**

This looks like it will be a very entertaining event. While we've got the "talent" almost completely lined up, we are still looking for volunteers to narrate a short play, based on a Delia Sherman short story, and directed by Jim Frenkel. We also need someone who can help us set up and operate basic stage lighting, as well as someone who might be interested in producing a light show during the musical acts of the Variety Show.

---

**SPIRITUALITY**

---

 **The goddess in literature**

Concentrating on Goddess novels like *The Mists of Avalon* by Marion Zimmer Bradley, *The Fifth Sacred Thing* By Starhawk and *Amazon* by Barbara Walker.

 **Goddess ritual**

A celebration of the goddess and the coming of summer

 **RCG (Reformed Congregation of the Goddess) update**

Local group

 **Sacred pleasure: a discussion of the ideas of Riane Eisler**

[no description yet]

 **Shepherds in space**

Islam, Judaism, and the various brands of Christianity originated in a desert environment and are filled with images of the land of its origin. However, they survive even after many of their symbols have lost their connection with our contemporary lives. How will these religions hold up in the vastness of space?

 **Spirituality in Sherri Tepper's work**

[no description yet]

 **Tarot**

Bring your favorite deck. Bring the deck you hate and want to get rid of. Lets look at the spectrum of prophecy.

 **Will the real savior please stand up?**

In his book *Stealing Jesus: How Fundamentalism Betrays Christianity*, Bruce Bawer argues for a more compassionate, forgiving and liberal Christianity. Yet words like "stealing" and "betrays" are inflammatory and the word "fundamentalism" is used as a brand. Is it possible to discuss religion without arguing, or are we bound by our nature to continually call each other names?

 **Witchy gossip**

Who knows about magick because she, or he, actually does it, and who just stumbled on a good idea? For example, Katherine Kurtz is one of the founders of a magical order in Britain.

 **Women's spirituality on the web: The Goddess on the web**

There are probably hundreds of Goddess pages, ranging from the extensive "Covenant of the Goddess" site to many home pages with just a brief mention. Let's get together and compare URLs!

---

**TIPTREE**

---

 **Judging the 1997 Tiptree**

The 1997 judges are Terry Garey (chair), Elizabeth Hand, Nalo Hopkinson, Jim —, and Jerry Kaufman. Those attending have been invited to discuss their decision-making process, and — maybe — tell who will win the 1997 Tiptree prize at Readercon in July.

 **Tiptree auction**

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. We're especially interested in one-of-a-kind, unusual items of interest to the SF community. Auctioneer Ellen Klages has entertained audiences four times. At WisCon 20 she almost gave her all to the cause, and last year she gave her hair. She will return to delight us and cajole money from us again at WisCon 22. 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.

---

**FOR WRITERS**

---

 **A room of one's own with nannies**

Each writer has different constraints and there is no single way to juggle time, work and family. WisCon will provide you with a room of your own to get together and compare notes, to support each other and brainstorm ways of making this writing thing work. This won't be run like a traditional panel of experts, but will be more of a group discussion among attendees.

 **In your own voice: how to do a great author's reading**

We've all been to really great author readings, where the audience is engaged and entertained, and much more likely to buy a book on the way out the door. Yet doing a great reading isn't an easy skill to acquire. A panel of skilled readers and theater types will address strategies and skills for effective reading, then we will guide small group workshops in which audience members practice reading a page of their own work.

 **Marketing panel**

The bane of all writers' lives is the business end of things. Once you've sent your short stories to all the pro magazines, how do you decide which of the hundreds of semi-pros to send to? It's not obvious from marketing writeups which magazines are more open to women's writing. And how do you know when an anthology is opening up to new stories? This will be panel of writers and editors who know the market, and who can talk about how to get stories published.

 **Writer's groups that work**

Several members of a functioning writer's group discuss the history of their group, what makes it work, what they do for each other and why.

 **Writers workshop**

Get feedback! Participants will send in stories ahead of time and will meet in groups of 5 or fewer. Each group member will include a professional writer as a guest critiquer. (Susanne Sturgis, Rachel Holman, and Delia Sherman are signed up so far)

 **Writing as performance**

Writing fiction is mostly sitting alone in a room facing a blank page or computer screen. Can you break the isolation of a writer's life? How?

 **Writing as re-vision II**

A reprise of last year's panel, in the spirit of Adrienne Rich, we'll attempt to "know ourselves differently" and continue an examination of the metaphors and stories by which we explain our writing experience to ourselves, and test those metaphors against the unglamorous, unlikely, and unexpected experiences of a panel of writers. Procrastination, dissatisfaction, and the impostor syndrome all will be addressed, and we will continue the attempt to understand and embrace the nitty-gritty realities of the writing life.

**Please return this form by  
March 15, 1998 to**

WisCon 22, c/o SF<sup>3</sup>  
PO Box 1624  
Madison, WI 53701-1624

or, email to—  
[wiscon.program@lists.best.com](mailto:wiscon.program@lists.best.com)