

# WisCon Update

Friday, Issue 1 of the official publication for the 25<sup>th</sup> WisCon.

## INTRODUCTION

Welcome to WisCon! I hope you have a good time. In this newsletter, you will find things that someone thinks it useful that you know. If you have announcements, you can drop them at the registration desk (there will be a box there at some point) or send them to [havig@chorus.net](mailto:havig@chorus.net). The plan is to have a box there for you. I don't plan to censor people, but I also don't feel obligated to publish everything. Two paragraphs handwritten is more likely to get in than two pages, and something already typed in and reasonably short has an even better chance.

Alongside this publication you will find a list of corrections for the Friday and Saturday programming. For now, I am putting them on their own separate sheets, but for future issues, it is possible they will be on the reverse side of the paper.

For now, this publication will primarily be news. What it becomes later depends on what I get submitted, and what I feel like writing about.

## Announcements

Hey! Look! New!

## CASH BAR AT THE DESSERT SALON

The coffee, tea and milk comes free with

your Dessert Salon ticket but if you prefer soda or alcoholic beverages a cash bar will be set up before the Guest of Honor Speeches.

## BEST DRAMATIC PRESENTATION HUGO SURVEY

In your registration packet you will find a yellow sheet headed "Best Dramatic Presentation Hugo Survey". You are asked to take a few minutes to fill it out, then drop it in the "Return Surveys Here" box near the registration desk.

The introductory paragraph of the survey refers to the World Science Fiction Convention and then uses the word "we", creating a false impression that the survey is an official activity of worldcon. It is not. It is being conducted by one individual, namely me, Richard S. Russell, in my capacity as a member of a worldcon committee considering whether to split the BDP Hugo category in 2. I intend to use the results of the survey to assist me in decision-making on the committee and I also intend to make those results known to other committee members. I apologize for any mistaken impression that may have been conveyed by my use of the word "we" when I should have said "I".

But I'd still like y'all to fill out the survey and return it. Thanks.

8^)

## WISCON MESSAGE BOARD

Just down the hall from the registration desk is the WisCon Message Board. This is where



you can contact other members of the convention. In order for it to work properly, you must CHECK IN so that people who want to leave a message for you know that (a) you're here, (b) you're aware that the message board exists, and (c) you intend to stop back periodically and check for messages. You check in simply by placing a check in the box next to your name (if you're pre-registered) or printing your name in proper alphabetical order (if you register at the door). DO NOT CHECK IN FOR SOMEONE ELSE.

To use the board, stick a pushpin next to the name of the person you want to contact so he or she will know to look in the card file box right in front of the message board. Then, obviously, write the message on a card, with the person's name PRINTED clearly at the top edge, and place it in the box under the alphabet tab for the person's family name.

You will find a SEPARATE section of the message board where you can post cards if you want (a) a ride, (b) riders, (c) a room, (d) roommates, or (e) contact with other people who share one of your special interests.

## INTERPRETING THOSE NAME TAGS

Here's what some of the more obscure markings on the WisCon 25 name tags mean:

\* The 3-digit number in the dashed box is simply a sequence number used to match up all your WisCon 25 registration materials with the proper envelope. It has no long-term significance, but, hey, go ahead and use it to play the lottery if you want to.

\* The 4- or 5-digit number in the oval is the Hop Code, named for Admiral Grace Hopper, computer pioneer, discoverer of the very 1st

computer "bug", inventor of COBOL, and indisputable evidence that women CAN TOO do math. It's the permanent code that we use to identify all of your records in our database system.

\* "GOH" followed by a number means the person was a guest of honor at the WisCon of that number.

\* "SG" and a number means the same for special guests.

\* "CC" means the person is on the concomm.

\* "PP" identifies programming participants (who should flip their name tags over to check out their own personalized list of programs they're supposed to be participating in).

\* "WW" flags a participant in the writer's workshop.

## READING THE FINE PRINT

Did you notice that we got the year wrong on your name badge? Oops. If you're a stickler for historical accuracy, bring it by the reg desk, and the guy who blew it (that would be me, Richard S. Russell), will hand-correct it for you. Sorry. I plead the David Vincent excuse.

## FILLER FACT

Orson Welles was born in Kenosha, Wisconsin. According to the internet movie database, "His father was a well-to-do inventor, his mother a beautiful concert ... (show more)"



# WisCon Update

Saturday, Issue 2 of the official publication for the 25<sup>th</sup> WisCon.

## INTRO/DISCLAIMER

On the reverse of this, you will find program corrections for Sunday programming. On this page, stuff I have received. About the contributions — I types em as I see em. At least I am better than OCR.

## ANNOUNCEMENTS

### SUE BLOM

Sue Blom, author of alternate history "INCA" is here. She's nominated for the alternate history award, favorably reviewed in Locus, Library Booklist Journal and others.

### LET'S DO THE TIME WARP AGAIN!

Rocky Horror Picture Show at the Majestic (115 King Street — 4 blocks from the hotel — just a hop, skip and a jump to the left and a step to the riight)

Midnight (but of course...)

Be there or be ... Brad.

### MilPhil

Buy your MilPhil memberships at the reg table between 11:15 and 5:00. MilPhil—the millenium Philcon —Philadelphia Worldcon, Labor Day 2001.

(ed.— I know the following is late, but I decided to include it anyway. Maybe it can be celebrated a day late.)

## TOWEL DAY

Yesterday (Fri. 25 May) was declared Towel Day. Those who remember Douglas Adams were invited to have their towel with them all day. Hoopy froods, take notice!

## MORE ON THAT DESSERT SALON...

A cash bar will be open during the Dessert Salon and guest of honor speeches from 7:30 to 10:30 PM. Alcoholic and non-alcoholic beverages will be available:

Bottled Domestic Beer	\$3.50 Bottle
Bottled Imported Beer	\$4.00 Bottle
House Brand Highballs	\$3.50 Highball
House Brand Cocktails	\$4.25 Cocktail
House White Wine	\$4.00 Glass
Non-Alcoholic Beer	\$3.50 Bottle
(ed. —they should pay you)	
Soda	\$1.50 Glass
Mineral Water	\$2.00 Glass
Juice	\$2.00 Glass

Coffee, Tea, and Milk are provided with the Dessert Salon.

### If you liked Phillip Pullman's **His Dark Materials** Trilogy:

Wind Singer by William Nicholson (screen writing credit on "Gladiator").  
Megan Lindholme's Cloven Hooves







# WisCon Update

Sunday, Issue 3 of the official publication for the 25<sup>th</sup> WisCon.

“Her eyes are dangerous to stand around. Twelve miles down, transparent brown, ground zero.”- Game Theory, *Girl With a Guitar*

## INTRO/DISCLAIMER

This is the last issue. I love you all. Come to OddCon. -The Editor

## ANNOUNCEMENTS

(if it is not clear, none of these are written by me. much)

## ART SHOW AWARD WINNERS

Best of Show	Jorjet Harper <i>String Theory</i>
Most Feminist	Terri Windling <i>The White Deer</i>
	Ruth Thompson <i>Choosers of the Slain</i>
Best Media Related	Jorjet Harper <i>Recently Discovered Van Gogh Reveals the Artist's Tragic Inner Conflict</i>
	Mary Prince <i>Nuclear Family</i>
Most Politically Incorrect	Lubov <i>Green Water</i>

## DESSERT SALON...

A cash bar will be open during the Dessert Salon and guest of honor speeches from 7:30 to 10:30 PM. Alcoholic and non-alcoholic beverages will be available:

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House White Wine	\$4.00 Glass
Non-Alcoholic Beer	\$3.50 Bottle
Soda	\$1.50 Glass
Mineral Water	\$2.00 Glass
Juice	\$2.00 Glass
Dirt	\$0.25 Glass

Coffee, Tea, and Milk are provided with the Dessert Salon.

## MilPhil

Buy your MilPhil memberships at the reg table between 11:15 and 5:00. MilPhil—the millenium Philcon—Philadelphia Worldcon, Labor Day 2001.

## BLATANT ELECTIONEERING

Site-selection ballots for the 2004 Worlcon can be found on the freebie tables. Some data if possible interest to the WisCon community: as you can see on the ballots, the Boston committee consists of 22 women (including the chair) and 21 men; the Charlotte committee consists of 8 men and 1 woman.— George Flynn

GAME OVER  
INSERT TOKENS





Friday

1A: Barbarella, Caucus Room, 11:30 A.M.

Dealers' Room (Wisconsin, 2nd floor), Art Show/Tiptree Display (University AB, 2nd floor), Spontaneous Programming (634, 6th floor), Gaming Room (629, 6th floor—days; Conference Rm 1, 2nd floor—nights), Green Room (Conference Rm 4, 2nd floor), Tiptree Bake Sale (627, 6th floor), Child Care (619, 6th floor), Kids' & Teens' Programming (611 & 610, 6th floor), Overflow Program Space (607, 6th floor), Con Suite (638, 6th floor).

15-min. hiatus	Assembly (1st Floor)	Caucus (1st Floor)	Senate A (1st Floor)	Senate B (1st Floor)	Capital A/B (2nd Floor)	University CD (2nd Floor)	Lobby (2nd Floor)	Madison (2nd Floor)	Conference 1 (2nd Floor)	Conference 2 (2nd Floor)	Conference 3 (2nd Floor)	Conference 5 (2nd Floor)	611 KIDS (6th Floor)	623 (6th Floor)
2:30-4 P.M.	2: How Bad Can a Bad Panel Get?	3: Screen Fantasy-Indigenous Realities			4: Nancy Kress Reading		1: Drawing from Life (1:30 P.M.)			6: Science Fiction in French (and other languages)	7: Reading C. Lundoff, S. Zettel, S.H. Elgin	8: Fiction by Philip Pullman	9: Teen room opens for some self-directed play and art	10: Remembering
4-5:30 P.M.	11: Mars: the Soap Opera	12: A Futurian Soul // <i>Buffy the Vampire Slayer</i>	13: It's WisCon So This Must Be Madison				15: Signing: E. Vonarburg, K.J. Fowler, K. Smith, N. Kress	79: Open Mike Poetry Reading	17: For the Heart Has Rhizomes // Conflict vs. Balance	18: After the Holocaust: Projects of Memory and Hope	19: Reading C.Emshwiller, L.Morehouse, P. Kaveny	20: Middle Eastern Dance Class		
5:30-7:30 P.M.	DINNER BREAK													
7:30-8:30 P.M.					21: Opening Ceremonies 22: Berryman Concert 8:15-9:00 P.M.									
8:30-10 P.M.			14: Vampires & Children's Literature		26A: Carl Brandon Dance 9:00-midnight	23: Silent SF Films of 2000 (9:30-11 P.M.)					24: Bio-technology 101	25: <i>Wild Angel</i> by Pat Murphy		
10-11:30 P.M.	26: Sex and Death	26B: <i>Being John Malkovich</i> 11:30 P.M.												

their analysis and interpretation. The literary genres of science fiction and fantasy are of particular utility, as they require adherence to a proposed secondary reality.

Presenter: Victor Raymond

12: Masculinity, Monstrosity and Behavior Modification in *Buffy the Vampire Slayer*

Caucus Room • Friday, 2:30-4 P.M.

In this paper, I argue that masculinity in *Buffy* is predominantly binary: either new masculinity or old masculinity, and furthermore that in *Buffy* traditional masculinity, not femininity (as is more usual in horror) becomes monstrous. "Real" men are not real men, they are vampires or otherwise inhuman and it is clear that most of these "real men" are throwbacks to a previous age. In each case, these males are defeated or controlled by females. I also argue that masculinity in *Buffy* has a split personality demonstrated by almost every male character on the show and that blurred categories (of good and evil, of genre and of gender) are important to this construction. I will use the characters of Xander, Oz, Giles, Angel/us, Riley and Spike to illustrate the different representations of masculinity in *Buffy*.

Presenter: Lorna Jowett

Program Corrections

We will provide you with a "Correction Schedule Grid" for each day of the convention. Here's Friday's along with a few text corrections for the pocket Program Book:

The descriptions for two panels about Warrior Women were switched in the pocket program book. Here are the correct descriptions for each of the panels:

52: Warrior Women: Historical Backing

Assembly • Saturday, 2:30-4 P.M.

Let's skip over the theoretical whys and wherefores, and look at some actual historical women warriors from all sorts of cultures and historical eras--women like Joan of Arc, Dr. James Barry, Nadezhda Durova, Anne Bonney and Mary Read, Bouddicca, Aethelflaed, Lakshmi Bai, Trung Trac and Trung Nhi, just to name a few.

We can also discuss why women fought, why (and how) they were forbidden, and explore the institution (?) of the passing woman (including the question of whether it was mere convention or persuasive masquerade, or both.)

M: *Georgie Schnobrich, Ariel Sara Franklin-Hudson, Philip Kaveny, Kathleen M. Massie-Ferch, Midori Snyder*

80: Warrior Women: Images and Evolution

Madison Room • Saturday, 7-8:30 P.M.

Discussion of fictional/mythic heroines such as Cherrry's Morgaine, Gentle's Ash, Xena, etc. What is the function of such images-fill in the gap created by their lack in history, gender memory of actual amazons, create models that extend the possibilities for fictional and real women. And anything else the panel might think of.

M: *Elisabeth Vonarburg, Jacqueline Carey, Joan Haran, Diana Rivers, Cynthia White*

Missing Program Descriptions

Some descriptions for academic paper presentations missed the printing deadline for the pocket program book. Here are two missing descriptions:

91: Trust Your Daemon—What Sociologists Can Learn from Fantasy and Science Fiction

Conference 1 • Sunday, 10-11:30 A.M.

Sociologists learn to construct interpretations of their data, based on their own ideas of what is appropriate and "makes sense." This is directly parallel to the creative process of a fiction writer, particularly writers of science fiction and fantasy. In order to maintain a sense of verisimilitude, internal consistency and adherence to expectations becomes vital. Drawing from Berger and Luckmann and other theorists, it is proposed that both sociologists and fiction writers refer to sub-universes of meaning as the basis for





# Saturday

Dealers' Room (Wisconsin, 2nd floor), Art Show/Tiptree Display (University AB, 2nd floor), Spontaneous Programming (634, 6th floor), Gaming Room (629, 6th floor—days; Conference Rm 1, 2nd floor—nights), Green Room (Conference Rm 4, 2nd floor), Tiptree Bake Sale (627, 6th floor), Child Care (619, 6th floor), Kids' & Teens' Programming (611 & 610, 6th floor), Overflow Program Space (607, 6th floor), Con Suite (638, 6th floor).

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10-11:30 A.M.	27: Women Writers You Probably Never Heard Of		28: Psychohistory 101	29: Finding Your Inner Bimbo	30: How the Sweetheart Season Came to Be	31: Bio-technological Themes in the Works of Nancy Kress	32: Fairies: The Dark Side	33: Signing: H.I. Fenkl, J. Harper, K. Daniels, P. Murphy, S. Blom, S.H. Elgin	34: <i>Crouching Tiger, Hidden Dragon</i>	35: Writing My Spaced Out Grandmother, J. Merrill's, Autobiography	36: Women Artists You Probably Never Heard Of	37: <i>Midnight Robber</i> by Nalo Hopkinson	38: Reading: D.O. Engelstad, D. Rivers, N. Hopkinson	39: Set up and Legos	40: Poetry and the Body
11:30-1 P.M.	LUNCH BREAK	40A: <i>Princess Mononoke</i>													
1-2:30 P.M.	41: Andre Norton: A Founding Mother				42: Women of the Horror Film: The Pioneer Fears, 1922-1933.	43: Feminist SF 101		44: Signing: B. Hilgartner, J.M. Ford, Massie-Ferch, L. Yourke, M. Gloss, N. Hopkinson	45: Crossing Borders: Writers with Working Class Roots	46: Octavia Butler's <i>Kindred</i> // Resisting Literature	47: Who Thought of That, Why, and How Come It's So Popular?	48: <i>The Telling</i> by Ursula K. Le Guin	49: Reading: Eleanor Arnason, Elisabeth Vonarburg, Michael Blumlein	50: Harry Potter costumes	51: Self Promotion 101
2:30-4 P.M.	52: Warrior Women: Historical Backing	53: On Tolkien and Fairy Stories	54: Is It Hot in Here, or What? Sex Scenes in Genre Fiction: the Final Frontier	55: Relationship Networks in Feminist F/SF		56: The Pivot Points of History		57: What, Don't they Feed You in the Future?	58: A Roundtable Discussion on Approaches to Teaching Women SF Writers	59: Dissecting the BioHorror Genre—A Workshop	60: Whose Story is It?	61: Reading: Ellen Klages, Richard Chwedyk, Ted Chiang	62: Dissection of Machines	63: Accessing Creative Self	
4-5:30 P.M.	64: Fantastic Women Writing the West		65: Frankenfood II		66: Your Leather Jacket Will Find You Again: Clothing Exchange	67: Editors are People too!		68: Signing: D. Rivers, K. Link, L. Winter, L. Morehouse, S. Zettel, M. Blumlein	69: These Are the Times that Try (Wo)men's Souls	70: Implications of SF eMagazines // Gender and Sexuality in E. Hauserova	71: Reading: Katya Reimann, Kristine Smith	72: Ways to Start a Writing Group	73: Welcome to Anteriority // Neutral Spaces: <i>Halfway Human</i>	74: SF Swim	
5:30-7 P.M.	DINNER BREAK														
7-8:30 P.M.	75: The Feminism of Buffy the Vampire Slayer	76: Science Fiction Films of 2000		77: So You're Published, Now What?	78: Sex Work in the Future	16: Lady Poetesses from Hell			80: Warrior Women: Images and Evolution			81: The Role of the Feminist Artist	82: Course Design: Women in Science Fiction		
8:30-10 P.M.								83: Tiptree Auction							
10-11:30 P.M.		85A: <i>Barbarella</i> 11:30 P.M.				84: Oh, the Shame of It! (I Watch Television!)					85: Why SF Erotica?				

