

**The
WisCon 25
Unsurpassed
Perfectly
Organized**


**Niece-Once-Removed-to-
the-Mother-of-All-Programs**

**Pocket
Program**

***WisCon*₂₅
♀**

Name/room no.

Leaders' Room (Wisconsin, 2nd floor), Art Show / Tiptree Display (University Ab, 2nd floor), Spontaneous Programming (634, 6th floor), Gaming Room (629, 6th floor) —days, Conference A/R1, 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).

15-min. hiatus	Assembly (1st Floor)	Caucus (1st Floor)	Senate A (1st Floor)	Senate B (1st Floor)	Capital A (2nd Floor)	Capital 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)
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. FenkI, J. Harper, K. Daniels, P. Murphy, S. Blom, S.H. Elgin	34: <i>Crouching Tiger, Hidden Dragon</i>	35: Writing My Spaced Out Grand-mother, 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 Amason, Elisabeth Vonarburg	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 Wha? 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	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	79: Open Mike Poetry Reading			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?				

Welcome to WisCon 25...

Programs

The program items on this list represent the best that the community of feminist SF has to offer, and we think you'll enjoy them (I know I will).

Whether or not you had a chance to participate in the writers' workshop, you can take advantage of the Writers' Respite Living Rooms (an attempt to duplicate the conditions under which some writers have gotten the best advice they've ever heard). Remember that you have to sign up for living room programming on the sheets outside of Room 623; the intimate way the living rooms work mean that we have to hold the number of participants to a fairly small number.

We also have a stellar track of academic programming this year, put together by the remarkable Dr. Justine Larbalestier of the University of Sydney. The existence of the program is almost entirely due to the efforts of Jane Hawkins, database goddess. The ideas come from an astonishing number of you, as does the effort, support, and energy which makes the WisCon program possible.

We are always looking for volunteers for the green room, program operations, and next year's planning. Please stop by the Green Room (Conference Room 4 on the second floor) to let us know how you'd like to help keeping the WisCon program happening.

—Debbie Notkin

Maps

Participants

Friday

About the Convention

1A **Barbarella**

Film • Caucus Room • Friday, 11:30 A.M.

1 **Drawing from Life**

Solo • Lobby by Con Registration • Friday, 1-2:30 P.M.

Artists practice sketching in an active setting; models in exotic costumes provide subject matter.

Jorjet Harper

2 **How Bad Can a Bad Panel Get?**

Fannish • Assembly • Friday, 2:30-4 P.M.

Everyone has lots of horror stories about pros berating fans for asking stupid questions, unprepared panelists, microphone hogs, moderators who don't hurry things along, panelists who keep calling on the same person in the audience time after time.... Panelists may choose to model bad panel behavior, or just to describe it.

M: *Alan Bostick, Linda McAllister, Michael J. Lowrey*

Rules

Concom

3 Screen Fantasy—Indigenous Realities: Indigenous Women Challenging the Horrors of Australia's Hidden Histories.

Paper • Caucus Room • Friday, 4:00-5:30 P.M.

Screen culture can be understood in terms of a set of different discourses. Indigenous women have been fixed in celluloid within the strong representations white men made about Indigenous women. Many Indigenous discourses revolve around the mythology depicted by Charles Chauvel's epic *Jedda* (1957). Although seen as revolutionary for its time it enabled white society to believe the fantasy that Aboriginal people were "doing well" under the policies of assimilation. Anthropological filmic portrayals of Indigenous women are challenged, dispelled and dismissed by strong Indigenous women's input. Darlene Johnson, Tracey Moffatt and Rachel Perkins all work towards dispelling the "fantasy worlds" in which white Australians believe are reality for Indigenous Australians.

Shirley Gilbert

4 Nancy Kress Reading

Event • Capitol B • Friday, 2:30-4 P.M.

Nancy Kress

5 Join the Indie Publishing Revolution. Make a Zinel

Paper • Conference 1 • Friday, 2:30-4 P.M.

Avoid the lure of the status quo and obtain greater control over your work by becoming an independent cultural producer. Thousands of dollars are not needed, just the ability to write (or edit), and a willingness to learn. Let exciting new voices be heard! *Vive la revolution!*

Emily Pohl-Weary, Gavin Grant, Kelly Link

6 Science Fiction in French (and other languages)

Guests of Honor • Conference 2 • Friday, 2:30-4 P.M.

One of our Guests of Honor writes in both English and French; how many of us can read SF in another language, let alone write in more than one? What's to be gained from the difference in perspective?

M: *Melodie Barker, Esther Peters, James Frenkel, Sylvie Berard, Yung-Hsing Wu*

7 Reading

Reading • Conference 3 • Friday, 2:30-4 P.M.

Catherine Lundoff, Sarah Zettel, Suzette Haden Elgin

8 *The Golden Compass, The Subtle Knife* and *The Amber Spyglass* by Philip Pullman

Book Discussion • Conference 5 • Friday, 2:30-4 P.M.

Book discussion about the most complex and interesting "children's" books to come down the pike in a long time—and the ones most likely to get mentioned if the question is "After Harry Potter, then what?"

Bill Humphries

9 Teen room

The teen room opens for some self-directed play and art.

Kid's Program • 610 • Friday, 2:30-5:30 P.M.

10 Remembering

Living Room • 623 • Friday, 2:30-4 P.M.

Anyone wishing to share memories of Jenna Felice or Sheila Bostick ... or anyone else recently deceased is welcome to come share a few quiet moments.

Debbie Notkin

11 Mars: the Soap Opera

Science Fiction And Fantasy • Assembly • Friday, 4:00-5:30 P.M.

Or *Survivor*, the real version. The current plan for a crewed Mars mission (to be launched around 2020) will require three years round-trip. During this time, much if not all of the astronauts' lives will be available to almost anyone on Earth who wants to watch or download it, and any crisis can instantly become Our Top Story 24/7. People have always died on great journeys of exploration; but in the past such victims simply failed to return—they didn't expire inch by inch on CNN and Webcam. What does this mean for the conduct of the Mars mission? How much privacy are the astronauts entitled to, and how much can they be provided in a society that readily turns any missing data into "evidence" of a gigantic conspiracy?

M: *Leigh Kimmel, Kathleen M. Massie-Ferch, Mary Pearlman, Todd Voros*

12 [1] A Futurian Soul: A Case Study of the New York Futurians [2] Representation of Masculinity in *Buffy the Vampire Slayer*

Paper • Caucus Room • Friday, 2:30-4 P.M.

[1] The Futurians were a science fiction fan group which formed in New York City in the 1930s and 1940s. Most of the members of the group became professionally engaged with science fiction as writers, editors, critics and publishers and were critically involved in changes in the genre during this period. Members included Isaac Asimov, Virginia Kidd, Cyril Kornbluth, Frederik Pohl and Judith Merril. No other fan group had so many members who became influential professional practitioners of science fiction. In an interview with Virginia Kidd she spoke of having a "Futurian soul." In this paper I will examine what she meant by that and how individual Futurians have constituted themselves in relation to the existing histories of science fiction and of fandom and of their place within in it.

Justine Larbalestier

[2] No description available at press time..

Lorna Jowett

13 It's WisCon So This Must Be Madison

Fannish • Senate A • Friday, 4:00-5:30 P.M.

You're in one of the best cities in the world, and the farthest you've gone from the Concourse is that place around the corner with the good lattes. Live a little! Get out and take a look around! Local fans regale you with stories about their favorite places and answer burning questions such as, "Where can I buy some lox for my party?" Could be combined with a Capitol walk and/or a State Street tour, if anyone wants to lead one.

M: *Jeanne Gomoll, Carrie Miner, Cynthia White, David O. Engelstad, Jim Hudson, Tracy Benton*

14 Vampires and Children's Literature

Horror • University C/D • Friday, 4:00-5:30 P.M.

Vampire books, toys, and films are marketed with zest to children. This panel gives an overview of what kid-oriented vampire materials are out there (in the U.S. and Britain), plus a discussion of issues such as what's "too much" for the little ones, the effects of reading horror, at what age kids differentiate fantasy from reality, censorship, and the role of horror when everyday society is awash in gore and violence.

M: *Toni Armstrong, Jr., Jody Scott, Pam Keeseey, Suzy McKee Charnas*

15 Signing

Signing • Lobby by Con Registration • Friday, 4:00-5:30 P.M.

Élisabeth Vonarburg, Karen Joy Fowler, Kristine Smith, Nancy Kress

16 Lady Poetesses from Hell

Creative Arts • Madison Room • Friday, 4:00-5:30 P.M.

If you've never seen the Lady Poetesses from Hell, you just don't know how much fun a poetry reading can be. Talent, creativity, and silliness abound in equal measure.

M: *Terry Garey, Eleanor Arnason, John Rezmerski, Laurel Winter, Rebecca Marjesdatter*

17 [1] For the Heart Has Rhizomes...Élisabeth Vonarburg and the Ramification of Fiction

[2] Conflict versus Balance: Gender Politics in Plot Construction

Paper • Conference 1 • Friday, 4:00-5:30 P.M.

[1] A rhizome does not begin and does not terminate, it is always in the middle, between things, inter-being, intermezzo. The tree is a filiation, but the rhizome is an alliance, is only made of alliance. (Deleuze and Guattari) After reading a few of Élisabeth Vonarburg's stories, one may chart some of her territory: a universe that is both scattered and somehow surrounding a universe she has been busy (de)constructing throughout the years. From allusion to revival, from different versions of narratives to reversals, a subjective web is constructed through her texts—long or short. The characters or at least the names of characters, the technological resources, the topoi (i.e., minimal, recurrent thematic units, or common fictional "sites" in a given corpus) link these pieces of fiction and evoke elements from one tale to the next. This paper focuses on some recurring elements of the corpus, in order to define the kind of network that can be found between the existing (or missing!) texts.

Sylvie Berard

[2] No description available at press time.

Cynthia Clay

18 After the Holocaust: Projects of Memory and Hope for the Future in Feminist Science Fiction

Paper • Conference 2 • Friday, 4:00-5:30 P.M.

In common with many other works of SF and fantasy, *The Gate to Women's Country*, *He, She and It*, and *The Fifth Sacred Thing* are each set in post-holocaust societies. Each of these novels has also been categorized (not without contestation) as utopian. This paper examines the contradictions between writing post-holocaust uto-

pias and the judgement expressed by many students of utopia immediately after the second world war, as well as by many contemporary social theorists at the turn of the twenty-first century, that the Nazi Holocaust fatally undermines hopes for social transformation. Referring to the work of Dominick LaCapra on Representing the Holocaust, and using the psychoanalytic concepts of repetition-compulsion and working-through, I will discuss how each of the selected novels relates traumatic history, projects of memory and future hope.

Joan Haran

19 Reading

Reading • Conference 3 • Friday, 4:00-5:30 P.M.

Carol Emshwiller, Lyda Morehouse, Philip Kaveny

20 Middle Eastern Dance Class

Solo • Conference 5 • Friday, 4:00-5:30 P.M.

Sarah Zettel

21 Opening Ceremonies

Event • Capitol Room • Friday, 7:30-8:00 P.M.

Meet the Guests of Honor, and exchange some laughs about WisCons past, present and future.

M: *Tracy Benton, Bill Bodden, Elisabeth Vonarburg, Nancy Kress*

22 Berryman Concert

Event • Capitol Room • Friday, 8:15-9:00 P.M.

These two popular singer-songwriters are Madison locals new to WisCon, and their homey, trenchant political and social lyrics will fit in extremely well. All fans of acoustic music should be delighted.

23 Silent Science Fiction Films of 2000

Media • University C/D • Friday, 8:30-10:00 P.M.

How familiar are you with the genre films of last year? Can you recognize them when they are acted out as charades? Can you act them out yourself? Much fun is had every year with this, by participants and audience alike.

M: *Richard S. Russell, David Levine, Todd Voros, Tracy Benton*

24 Biotechnology 101

Science • Conference 3 • Friday, 8:30-10:00 P.M.

Two professionals in the field talk about the real benefits and risks of biotechnology: not the scare headlines nor the save-us-all messages.

Emily Pullins, Lynn Litterer

25 Wild Angel by Pat Murphy

Book Discussion • Conference 5 • Friday, 8:30-10:00 P.M.

Pat Murphy's alter ego, Mary Maxwell, attempted to recreate the sensibility of Edgar Rice Burroughs, more or less, kind of sort of, somewhat. Did it work? Was it fun?

Cynthia White

26 Sex and Death

Horror • Assembly • Friday, 10-11:30 P.M.

What is the appeal of the dark fantastic/ horror and erotica? A free-form discussion on the magic of the vampire, the sexuality of the lycanthrope and so on. How is it changing? Include some discussion of *Buffy*, *et al* and the current rising popularity of the subgenre.

M: *Catherine Lundoff, Cecilia Tan, John Rezmerski, Mary Anne Mohanraj, Pam Keeseey, Suzy McKee Charnas*

26A Carl Brandon Dance

Event • Capitol Room • Friday, 9:00 P.M.—Midnight

26B Being John Malkovich

Film • Caucus Room • Friday, 11:30 P.M.

Saturday

27 Women Writers You Probably Never Heard Of

Feminism • Assembly • Saturday, 10-11:30 A.M.

The annual Karen Axness Memorial panel. Some panelists will talk about obscure women in the science fiction genre field; others have names from outside the most direct genre sphere.

M: *Tom Porter, Aaron Lichtov, Beverly DeWeese, Carrie Miner, Jeanne Gomoll, Marsha J. Valance*

28 Psychohistory 101

Solo • Senate A • Saturday, 10-11:30 A.M.

William Strauss and Neil Howe, in their books *Generations* and *The Fourth Turning*, have proposed a theory of historical cycles that seems to fit the course of American history from Colonial times to the present. The predictions made in their 1992 book are already coming true. Could this be a precursor to “psychohistory” invented by Hari Seldon in the far future in Asimov’s *Foundation* series? Are we seeing another instance of science fact catching up to science fiction much sooner than expected?

David Emerson

29 Finding Your Inner Bimbo

Fannish • Senate B • Saturday, 10-11:30 A.M.

She’s in us all! Bimbo activities, including (but not limited to) a baton-twirling demo.

M: *Amy Thomson, Erin Kelly, Laurel Winter, Lisa C. Freitag, Magenta Griffith*

30 How the Sweetheart Season Came to Be

Social And Economic • Capitol A • Saturday, 10-11:30 A.M.

Among the working classes, a kind of gender equality can exist between men and women when the division of class is more important than the division of gender when it comes to types of labor, and types of recreation. Women played baseball in the US until the game became more of a middle and upper-class pastime, when it became a men-only game. Women in China in certain epochs apparently did study the martial arts, but it was mostly the working class

women—who did not have bound feet. What makes this happen? What makes it change? And what are the implications?

M: *Lyn Paleo, Beth Hilgartner, Harry LeBlanc, Hope Rennie, Karen Joy Fowler, Sarah Zettel*

31 Biotechnological Themes in the Works of Nancy Kress

Guests of Honor • Capitol B • Saturday, 10-11:30 A.M.

Guest of Honor Nancy Kress has written short stories (*Beaker's Dozen*) and novels (*Oaths and Miracles, Maximum Light*) that explore the social implications of biotechnological innovation. Her unique emphasis on biotechnology anticipated current issues in the headlines. Panelists, including the author herself, will explore the themes and implications of this subset of Kress' work.

M: *Emily Pullins, Carl F. Marrs, Gregory Rihn, Misha Bernard, Nancy Kress*

32 Fairies: The Dark Side

Science Fiction And Fantasy • University C/D • Saturday, 10-11:30 A.M.

Puck may have been "that merry wanderer of the night," but he sure had a mean streak, too. Amoral, capricious, sometimes just plain nasty; let's look at the dark side of the Fey.

M: *Elise Matthesen, Georgie Schnobrich, John M. Ford, Kim Hughes, Maureen Kincaid Speller, Steven Schwartz*

33 Signing

Signing • Lobby by Con Registration • Saturday, 10-11:30 A.M.

Heinz Insu Fenkl, Jorjet Harper, Karen Daniels, Pat Murphy, Suzanne Alles Blom, Suzette Haden Elgin

34 Crouching Tiger, Hidden Dragon

Media • Madison Room • Saturday, 10-11:30 A.M.

Ang Lee's film leaves us with any number of question to ponder. The conflict at the center of the story involves a woman (Jade Fox) who feels she has been wronged by a chauvinist monk-warrior society. But other female characters seem to have grown up well-established as martial artists in their own right... what's up with that? Were there ever ass-kicking women like these, or is it like the fictional women swordbearers and spear-carriers in modern medieval style fantasy? Did Ang Lee make a feminist film? Has the story been weighted so far in favor of the female characters that ultimately gender becomes secondary to character elements relating to honor, loyalty, and the master-student relationship?

M: *Cecilia Tan, James Minz, Joseph Agee, Lori Selke, Madeleine Reardon Dimond*

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

Paper • Conference 1 • Saturday, 10-11:30 A.M.

Judith Merrill was one of science fiction's great women, and Wis-Con remembers her well. Now her grand-daughter is working with her unfinished autobiography, and has much of interest to impart.

Emily Pohl-Weary

36 Women Artists You Probably Never Heard Of

Creative Arts • Conference 2 • Saturday, 10-11:30 A.M.

Let's expand the traditional WisCon panel into a new sphere: women artists have a lot of trouble making themselves visible. Can we discuss women artists (in genre or out) who are worth investigating, and where to find their work?

M: *Yung-Hsing Wu, Esther Peters, Freddie Baer, Shirley Gilbert, Susan J. Wolfe, Terri Windling*

37 Midnight Robber by Nalo Hopkinson

Book Discussion • Conference 3 • Saturday, 10-11:30 A.M.

This multiple award nominee is well worth discussing, for its language, content, characters, and more. What did you think of it?

Barth Anderson

38 Reading

Reading • Conference 5 • Saturday, 10-11:30 A.M.

David O. Engelstad, Diana Rivers, Nalo Hopkinson

39 Set up and Legos

Kid's Program • 611 • Saturday, 10-11:30 A.M.

40 Poetry and the Body

Living Room • 623 • Saturday, 10-11:30 A.M.

"Poetry and the Body" is about awareness of the body while writing, and in one's writing. Feelings produce effects in the body and can be most effectively communicated by describing what's happening to the body, instead of trying to label the feelings. This process extends from sensory image into metaphor, and also relates to voice.

John Rezmerski

40A Princess Mononoke

Film • Caucus Room • Saturday, 11:30 A.M.



40B Tiptree Bakesale

Yum! • Room 627 • Saturday, 11:30 A.M.

Juliebata Humphries

41 Andre Norton: A Founding Mother

Founding Mothers • Assembly • Saturday, 1-2:30 P.M.

How many of us read Norton as young adults? What influence did she have? We could also talk about the Witch World in particular. Is the Witch World more important than her other work?

M: *Terry Garey, David Lenander, Lyn McConchie, Suzanne Alles Blom*

42 Women of the Horror Film: The Pioneer Fears, 1922-1933.

Media • Capitol A • Saturday, 1-2:30 P.M.

Last year we attempted to cover the entire history of women in horror film in one panel, and found that the subject was too rich to cram into that space. This time we'll focus on the horror careers of six women who made memorable first impressions in horror, from *NoSFeratu* (1922) through *King Kong* (1933). We'll look at both the early and later horror films of Greta Schroder, Joan Crawford, Lupita Tovar, Zita Johann, Gloria Stuart, and Fay Wray, and the ways they managed to bring spunk and complexity to their characters in what initially seemed a male-dominated genre.

M: *Eric M. Heideman, Linda McAllister, Pam Keesey*

43 Feminist SF 101

Feminism • Capitol B • Saturday, 1-2:30 P.M.

What books are likely to work for early readers/pre-teens/teens/college students who are new to our stuff? What are important areas to focus on that will provide them with useful insights? Will some techniques work more often with boys? With girls? What's unlikely to work?

M: *Margaret McBride, Ariel Sara Franklin-Hudson, Jed Hartman, Joe Weinberg, Lorna Jowett, Pat Murphy*

44 Signing

Signing • Lobby by Con Registration • Saturday, 1-2:30 P.M.

Beth Hilgartner, John M. Ford, Kathleen M. Massie-Ferch, Laurel Yourke, Molly Gloss, Nalo Hopkinson

45 Crossing Borders: Writers with Working Class Roots

Social And Economic • Madison Room • Saturday, 1-2:30 P.M.

Writers from working class backgrounds are experienced border-crossers, since by working with words instead of our hands we've stepped out of the working class sphere. "Crossing borders" is a theme one often finds in SF/f fiction—as humans cross into the world of faerie or through boundaries of space and time. This panel will look at the theme of border crossing from the perspective of writers with working class roots, examining this theme in myth, contemporary SF/f fiction, and our own writing. This isn't a gripe session about the difficulties of growing up working class, but rather a discussion of the ways the experience informs the work we (and other writers) do today.

M: *Terri Windling, Barbara Jensen, Heinz Insu Fenkl, Victor Raymond*

**46 [1] Octavia Butler's *Kindred*
[2] Resisting Literature**

Paper • Conference 1 • Saturday, 1-2:30 P.M.

[1] This paper attempts to elucidate the relationship between science-fiction and slave-narrative conventions in *Kindred* in order to address the novel's daring portrayals of the parallels between antebellum slavery and present-day race relations. I suggest that Dana's initial time travel is actually prompted by her own need to confront her identity as a black woman in America, and not by Rufus's near-death experience. From here, I argue that this book, in typical Butler fashion, imagines a non-hierarchical shape to power. My paper is constructed around the notion that through a doubling—or even tripling—of characters using science fiction conventions, Butler creates a context which privileges symbiosis as a model of power in race relations.

Pamela Bedore

[2] Science fiction and postcolonial studies converge over a theory of resistance. Long recognized as a genre that depicts the moment of "first contact," science fiction shares with postcolonial studies an interest in what happens afterwards—what happens, that is, when contact produces oppression and conflict, when cross-cultural exchange turns into contamination and disputes over assimilation. At the same time, because science fiction poses the question of resistance in terms that are not always reducible to human—or indeed, humanist—terms, it provides a space in which to interrogate assumptions about what form resistance can take. This essay seeks, then, to explore the ways in which science fiction might be said to mirror postcolonial theory back to itself. I argue that science fiction reads postcolonial theory in the sense that it clarifies one of the field's crucial problems: the question of resistance and the consciousness out of which it is said to emerge.

Yung-Hsing Wu

47 Who Thought of That, Why, and How Come It's So Popular?

Science Fiction And Fantasy • Conference 2 • Saturday, 1-2:30 P.M.

A number of SF ideas that have become standard background elements (especially in the SF-fringe popular media) make no sense at all. Example: using cryonic suspension as a form of jail doesn't punish, doesn't rehabilitate, doesn't do anything except produce an ex-con with really severe social disorientation—not likely to turn the subject away from criminal habits. After panelists contribute their favorite Popular Dumb Concepts, discuss the process by which these oddities get absorbed into the culture. Is it just that people don't think about consequences, and can't tell a scientific-sounding conceit from an actual idea? Or does it have more to do with the way people perceive sci/tech? And is there anything that can be done to correct the process?

M: David Lomax, Harry LeBlanc, Magenta Griffith, Richard S. Russell

48 The Telling by Ursula K. LeGuin

Book Discussion • Conference 3 • Saturday, 1-2:30 P.M.

LeGuin finally gave us the opportunity to see Earth itself in the future history of the Hainish. What did you think of the result?

Jane E. Hawkins

49 Reading

Reading • Conference 5 • Saturday, 1-2:30 P.M.

*Eleanor Arnason, Elisabeth Vonarburg***50 Harry Potter costumes**

Kid's Program • 611 • Saturday, 1-2:30 P.M.

51 Self Promotion 101

Living Room • 623 • Saturday, 1-2:30 P.M.

If you're still writing your first novel or selling your fifth, Suzette Haden Elgin, promotion goddess, will be back to share tips, tricks and techniques for keeping your book alive. She tells it like it is. Not to be missed!

*Suzette Haden Elgin***52 Warrior Women: Historical Backing**

Feminism • Assembly • Saturday, 2:30-4 P.M.

Discussion of fictional/mythic heroines such as Cherryh'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: *Georgie Schnobrich, Ariel Sara Franklin-Hudson, Kathleen M. Massie-Ferch, Midori Snyder, Philip Kaveny*

53 On Tolkien and Fairy Stories: A Personal Appreciation

Paper • Caucus Room • Saturday, 2:30-4 P.M.

Terri Windling reads and discusses her essay—a personal appreciation of Tolkien's work in the field of fairy tales—which was written for a volume of essays examing Tolkien's influence on modern fantasy writers, edited by Karen Haber, forthcoming from St. Martin's Press.

*Terri Windling***54 Is It Hot in Here, or What?****Sex Scenes in Genre Fiction: The Final Frontier**

Solo • Senate A • Saturday, 2:30-4 P.M.

Feminism in many ways is about women's relationship to power, and sex is a powerful moment in a relationship and in a story. Getting together and getting off often transcend the political, which may be why the genres that deal head-on with sex and with relationships—erotica and romance, respectively—are so maligned. Speculative fiction fights hard to get literary respect, but what might the genre learn from erotica and romance about character and relationship development as a function of the sex scene? An erotica writer, a romance writer and a science fiction writer compare how sex functions in these three genres by reading aloud from sex scenes in all three genres and discussing how and why they work. Explicit sexual content.

M: *Jennifer Stevenson, Nalo Hopkinson, Mary Anne Mohanraj*

55 Relationship Networks in Feminist F/SF

Science Fiction And Fantasy • Senate B • Saturday, 2:30-4 P.M.

Who does the protagonist know? Who is important to them? Do they have families? If so, who is a part of that family? Do they have other important relationships? How does the text reflect the changing nature of relationships in Life? As more characters are queer/poly/whatever, are portrayals of their relationship networks different, new, or cliched? Has there been a change over time in depictions of family, or family of choice? What works seem to break new ground, or pushed boundaries at the time of publication? What would we like to see next?

M: *Madeleine Reardon Dimond, Diana Rivers, Elise Matthesen, Jed Hartman, Sigrid Ellis*

56 The Pivot Points of History

Social And Economic • Capitol B • Saturday, 2:30-4 P.M.

What moments in history are the ones where things Could Truly Have Been Different? If you could change one thing in history, how should you choose it, where should you go to change it, and what else will happen if you try?

M: *Victor Raymond, Douglas Hulik, Elisabeth Vonarburg, Marsha J. Valance, Michael J. Lowrey, Suzanne Alles Blom*

57 What, Don't They Feed You in the Future?

Media • Madison Room • Saturday, 2:30-4 P.M.

Carrie-Ann Moss in *The Matrix*, Jessica Abel in *Dark Angel*; there's no shortage of media images of buff-but-svelte, buttkicking females in the future. But what other archetypes might we want to see more of, on TV and in film? How likely are alternate body types, etc. to make it onto the silver screen? Where are the Camryn Manheims of SF?

M: *Joanna Lowenstein, Erin Kelly, James Frenkel, Janet M. Lafter, Linda McAllister, Misha Bernard*

58 A Roundtable Discussion on Approaches to Teaching Women SF Writers

This will be an informal discussion dealing with a variety of questions concerning the teaching of women in SF ranging from developing a canon to themes of women writers and the portrayal of women characters.

Paper • Conference 1 • Saturday, 2:30-4 P.M.

Diana Francis

59 Dissecting the BioHorror Genre—A Workshop

Horror • Conference 2 • Saturday, 2:30-4 P.M.

When biology and horror interbreed, they spawn a new genre: BioHorror. The BioHorror genre primarily explores the risks and consequences of biology and biotechnologies “gone bad,” a genre of use to a society that relies heavily on biology to manipulate nature, sex, reproduction, life and self. In our workshop, we will define this genre further by exploring themes, props and plots that indicate the BioHorror genre. We will generate a list of films (such as *Murders on the Rue Morgue*, *Jurassic Park*, *Gattaca*) and books (for example *Island of Dr. Moreau* by H.G. Wells, *Andromeda Strain* by Michael Crichton, *Beaker’s Dozen* by Nancy Kress, *Frankenstein* by Mary Shelley) that exemplify the cautionary tales of this genre.

M: *Emily Pullins, Eric M. Heideman, John Rezmerski, Joseph Agee, Kristine Smith*

60 Whose Story Is It?

Writing • Conference 3 • Saturday, 2:30-4 P.M.

The alternate worlds and ideas of science fiction and fantasy don’t get us very far without the characters who inhabit those worlds and ideas. What determines whose story is being told, and who needs to tell it? Does it matter? Is it something most authors labor over, or does it occur naturally? How? How much of the story itself is determined by the characters?

M: *Laurel Yourke, Alan DeNiro, David Levine, Joan D. Vinge, Katya Reimann, Pat Murphy*

61 Reading

Reading • Conference 5 • Saturday, 2:30-4 P.M.

Ellen Klages, Richard Chwedyk, Ted Chiang

62 Dissection of Machines

Kid’s Program • 611 • Saturday, 2:30-4 P.M.

63 Accessing Creative Self

Living Room • 623 • Saturday, 2:30-4 P.M.

Interactive meditative workshop for opening doors into your imagination and personal truth to enrich your writing and stimulate your muse. Equal opportunity meditation—no previous experience needed, all belief or non-belief systems welcome. You’ll learn techniques that will help you to relax and connect to your individual truth and whatever that means to you, thereby allowing more frequent and easier access to your imagination and muse to intensify the depth of your writing and keep the words flowing.

Karen Daniels

64 Fantastic Women Writing the West

Science Fiction And Fantasy • Assembly • Saturday, 4-5:30 P.M.

Not too many women write westerns; fewer still write westerns with fantastic elements. But we have four of them attending this very convention: perhaps the four best at this subgenre in the world. What will they have to say about the Wild West? Come find out.

M: *Karen Joy Fowler, Carol Emshwiller, Molly Gloss, Pat Murphy*

65 Frankenfood II

Science • Senate A • Saturday, 4-5:30 P.M.

What's really going on with the food we eat? Experts and professionals have answers to your questions ... and questions of their own.

M: *Emily Pullins, Lynn Litterer, Pam Keesey*

66 Your Leather Jacket Will Find You Again: The Traditional WisCon Clothing Exchange

Fannish • Capitol A • Saturday, 4-5:30 P.M.

The clothing fairies have something so good it could have been made just for you; do you have something you'd rather give away?

M: *Freddie Baer, Elise Matthesen, Rachel E. Holmen*

67 Editors are People too!

Pro Business • Capitol B • Saturday, 4-5:30 P.M.

Too often, writers struggling to break into publication demonize editors, turning "them" into "the enemy," the personification of barriers to success. Let's get to know editors as people, and get a look at their job from the other side of the slush-pile. Not a sob-session for overworked editors, either, but a chance to meet on neutral territory; a cease-fire, if you will.

M: *Lori Selke, Eric M. Heideman, James Frenkel, Terri Windling*

68 Signing

Signing • Lobby by Con Registration • Saturday, 4-5:30 P.M.

Diana Rivers, Kelly Link, Laurel Winter, Lyda Morehouse, Sarah Zettel

69 These Are the Times that Try (Wo)men's Souls

Social And Economic • Madison Room • Saturday, 4-5:30 P.M.

The marriage of religion to public policy, of public health to public panic, of morality to health to law—these unions have historically not been good for women, children, the outsiders, the intellectuals, or the poor. What does it say that the Russian Republic refuses to adopt Direct Observation Therapy for treatment of tuberculosis, because only drug addicts and prostitutes get TB? What does it say that the historical union between religious fervor and industry has won *three* Anglo-American wars? What does it mean for our future that Bush's first executive order cut funding to international organizations that provide abortions and information about abortions overseas? Religion, big business, corporate backing of government, public health funding—who's on the pointy end of that stick? Impoverished women in destitute circumstances, in war-torn nations, in starvation conditions.

M: *Sigrid Ellis, Barth Anderson, Beth Hilgartner, Joan D. Vinge, Victor Raymond*

70 [1] Implications of Electronic Magazine Publishing in Speculative Fiction**[2] Gender and Sexuality in Narratives of Czech Author Eva Hauserova**

Paper • Conference 1 • Saturday, 4-5:30 P.M.

[1] In recent months, new professional short fiction markets have emerged on-line, offering some interesting possibilities for the short fiction subgenre. One significant aspect is the increased ease of publication. Another is price: the online magazines are also generally free to the public, since most publishers have discovered that it is very difficult to persuade people to pay for what they read on-line. Given that the number of publications will increase and that readership may increase, it seems likely that more authors will be published. However, these new markets may make things tougher on more established writers. I do believe that the online magazines offer some very positive hope for increased diversity in both authors and readers, which I must believe would overall be good for the genre.

Mary Anne Mohanraj

[2] Science fiction has long been considered a medium that is particularly suited for political commentary, especially in the Czech Lands (today the Czech Republic). When the political climate changed drastically following the overthrow of the communist government, Czech science fiction was left without its default subject, "political oppression." As the genre began to reestablish its direction, concerns over gender and sexuality began to gain a following. Eva Hauserova (born 1954) is an accomplished Czech science fiction author, who is one of the leaders in the increased concern about gender in science fiction.

*Esther Peters***71 Reading**

Reading • Conference 2 • Saturday, 4-5:30 P.M.

*Katya Reimann, Kristine Smith***72 Ways to Start a Writing Group**

Writing • Conference 3 • Saturday, 4-5:30 P.M.

Face to face vs. Internet vs. snail mail. What are the pros and cons of each one? What is the best way to form and/or join one?

M: *Terry Garey, Alan DeNiro, Cliff Winnig, Meg Turville-Heitz, Nalo Hopkinson*

73 [1] Welcome to Anteriority: Science fiction as Psychofeminist Politics in Angela Carter's *The Passion of New Eve*

[2] Neutral Spaces: Gender and Sex in *Halfway Human*

Paper • Conference 5 • Saturday, 4-5:30 P.M.

[1] This paper will examine Angela Carter's *The Passion of New Eve*, a novel often misunderstood in terms of the surface structure's invocation of the psychoanalytic theories of Jacques Lacan, Julia Kristeva, and Hélène Cixous. Most Carter criticism of *The Passion of New Eve*, in fact, falls into two categories: the first mistakes Mother's artificial womb-world of Beulah as some sort of ideal to which Carter was arguing we should move; the second tends to see Carter's emphasis on mythology and figures such as Sade as reemphasizing the assertions of patriarchal discourse. These readings, however, mistake the imagery for the message. I will argue that Carter seeks to critique modern (male) subjectivity by tracing the chauvinist's etiology backward in time. Carter uses science fiction as allegory: the post-apocalyptic present figures the current state of culture as Evelyn, decadent European patriarch, finds his way to the new world and goes on an symbolic trip from presence to anteriority.

Scott Dimovit

[2] *Halfway Human* is a polyphonic novel. Its many voices represent characters who study each other as representatives of their cultures. Its many voices include those of Valerie Endrada, an inhabitant of Capella Two, of Tedla Galele, an asexual escapee from Gammadis, of Alair Galele, whose journals allow us to hear his thoughts and who makes Tedla's escape possible, and of the many others who arrange and mediate Tedla's fate. Because Tedla, Val, and Alair Galele are all exoethnologists, or, as we might say, alien anthropologists, they study each other as representatives of their cultures.

Susan J. Wolfe

74 SF Swim

Kid's Program • 611 • Saturday, 4-5:30 P.M.

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

Media • Assembly • Saturday, 7-8:30 P.M.

A television show that's witty, clever, funny, scary, moving and includes some of the best vampire dusting scenes ever seen on the small screen, and is feminist to boot? You bet. Why are so many feminists obsessed with it? Is it the genre juggling combination of horror/ comedy/ fantasy/ crime/ soap/ romance/ action-adventure/ tragedy? The stellar feminist role model provided by yet another young beautiful woman kicking ass? A cast rich with strong interesting three-dimensional women (oh yeah and one or two men as well). The continuing lesbian relationship between Willow and Tara? All and more than the above? Join fans of the show in an hour long dissection and watch us easily slide between weighty discussion of the show's cultural significance into wrangling about whether "Fool For Love," "Hush," "Restless" or "The Zeppo" are the best/worst episodes ever. Yeah, we know, we *are* fans, after all.

M: Justine Larbalestier, Beth Kiedrowicz, David O. Engelstad, Emily Pohl-Weary, Karen Joy Fowler, Kelly Link, L. Timmel Duchamp

76 Science Fiction Films of 2000

Media • Senate A • Saturday, 7-8:30 P.M.

The genre films of the year: good, bad, and indifferent. What was worth seeing, and why?

Richard S. Russell

77 So You're Published, Now What?

Pro Business • Senate B • Saturday, 7-8:30 P.M.

Many new authors think (reasonably enough) that selling their first novel is enough of a feat to give them a break. And maybe think about their second novel. But instead they find themselves roughly thrust into the strange and often unwelcoming world of self-promotion. What's a new writer to do?

M: *James Minz, Amy Thomson, Lyda Morehouse, Mary Anne Mohanraj, Nalo Hopkinson, Suzette Haden Elgin*

78 Sex Work in the Future

Gender And Sexuality • Capitol A • Saturday, 7-8:30 P.M.

It's the oldest profession, and surely it won't go extinct any time soon. What might jobs in the sex industry look like in the future? Legal? Illegal? Taxed/controlled? How? Stigmatized? Honored? Or just another pink-collar job? Will the social and economic pressures now brought to bear on women in this industry change for better, or for worse?

M: *Ian K. Hagemann, Alan Bostick, Cecilia Tan, Lori Selke*

79 Open Mike Poetry Reading

Creative Arts • Capitol B • Saturday, 7-8:30 P.M.

Bring your best offerings in your best performance style ... or bring your best eyes and ears.

Laurel Winter, Molly Gloss, Terry Garey

80 Warrior Women: Images and Evolution

Feminism • Madison Room • Saturday, 7-8:30 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: *Elisabeth Vonarburg, Cynthia White, Diana Rivers, Jacqueline Carey, Joan Haran*

81 The Role of the Feminist Artist

Creative Arts • Conference 3 • Saturday, 7-8:30 P.M.

Science fiction painters, photographers, and illustrators have only a few outlets for their work: book covers, magazines, convention art shows, games, and sometimes web sites. Jewelers and sculptors have even fewer outlets—art shows and tables in the Dealer's room. Since all of these are market-driven in one way and another, what role does the artist's politics play in use of themes, visuals, etc. Are there direct or subversive ways to insert feminism into art?

M: *Jim Hudson, Freddie Baer, Jorjet Harper*

82 Course Design: Women in Science Fiction

Science Fiction And Fantasy • Conference 5 • Saturday, 7-8:30 P.M.

Focusing on the problems of choosing texts—creating a canon if you will. Whether to look at just women's writings, or to look at the way women have been portrayed by men. Whether to look at film, covers of SF books/magazines. Then what criticism is necessary and vital to presenting such a course.

M: *Lorna Jowett, Aaron Lichtov, Cynthia Clay, Esther Peters, Janice M. Bogstad, Pamela Bedore*

83 Tiptree Auction

Event • Madison Room • Saturday, 8:30-10 P.M.

Bring open wallets (or checkbooks) and your sense of humor; you never know what our intrepid auctioneer will do next! The most fun for your donation that you could ever hope to have.

Ellen Klages

84 Oh, the Shame of It! (I Watch Television!)

Media • Capitol B • Saturday, 10-11:30 P.M.

Some WisCon folks feel that the goings-on of television are just not interesting, while others think that the some of the best and richest stuff can be found on the small screen. Which group are you in?

M: *James Minz, Joanna Lowenstein, Karen Daniels, Richard S. Russell*

85 Why SF Erotica?

Science Fiction And Fantasy • Conference 2 • Saturday, 10-11:30 P.M.

What does speculative fiction offer erotica, and vice-versa, that the mundane incarnations of sex writing lack?

M: *Cecilia Tan, Carrie Miner, Gregory Rihn, Jacqueline Carey, Steven Schwartz*

85A Barbarella

Film • Caucus Room • Saturday, 11:30 P.M.

Sunday

86 But What Makes It Hard?

Science Fiction And Fantasy • Assembly • Sunday, 10-11:30 A.M.

Endless discussions can be generated just by trying to define which books are hard science and which are not. This panel goes a step further, looking at the unwritten rules, tropes, and expectations that get a book or a story labeled "hard science." Let's get a lot more specific than "we know it when we see it" or "what I point to when I say 'hard science fiction.'"

M: *Suzanne Alles Blom, Eleanor Arnason, Matthew H. Austern, Maureen Kincaid Speller, Nancy Kress, Pat Murphy*

87 Women in Television SF/Fantasy

Feminism • Senate A • Sunday, 10-11:30 A.M.

How has the way women are portrayed on TV changed throughout the years? Has it improved? Gotten worse? Can it improve? If so, how?

M: *Erin Kelly, Angela Koenig, Beth Kiedrowicz, Catherine Lundoff, Kim Hughes, Marsha J. Valance*

88 WisCon: What Changes and What Remains the Same?

Fannish • Capitol A • Sunday, 10-11:30 A.M.

This convention has been going on a long time, and some of the folks you see in the hallways have been coming since the beginning. How has it changed over time? Listen to folks who were there talk about how this all got started, how it felt in the early days, and the changes this wonderful convention has seen.

M: *Tracy Benton, David Emerson, Diane Martin, Jeanne Gomoll, Philip Kaveny, Todd Voros*

89 Carol Emshwiller: A Founding Mother

Founding Mothers • Capitol B • Sunday, 10-11:30 A.M.

Less of a household word than some of the other women writers of her generation, perhaps, but some of the very best women writers of the next generation look to her in awe. Find out more about what she's done and why you want to read every word of it.

M: *Justine Larbalestier, Christopher Barzak, Karen Joy Fowler, Kelly Link, Laurel Winter, Molly Gloss, Richard Butner*

90 What You Can (and Can't) Say in English and How This Affects SF

Writing • Madison Room • Sunday, 10-11:30 A.M.

English does not have grammatical validation, has to resort to such relationship circumlocutions as "love like a friend," is very weak in spiritual terminology, and is notoriously deficient in swear words. How do these and other failings affect our writing and our reading (and the rest of our lives)?

M: *Élisabeth Vonarburg, John Reznemski, Lyn Paleo, Melodie Barker, Richard Chwedyk, Suzette Haden Elgin*

91 [1] The Technofix as Utopia: Contrasting the Culture and Cultures in Iain Banks' Fiction**[2] What Sociologists Can Learn from Science Fiction Writers**

Paper • Conference 1 • Sunday, 10-11:30 A.M.

[1] Banks' fiction engages technology and the human spirit. While he posits techno-fixes as the answer to a utopian future called "The Culture," he also creates a lyricized relationship between humans and massive technological achievements of the modern world in his 'realistic' novels. *Whit, Canal Dreams, The Bridge* and the newest, *The Business*, are socio-economic and religious allegories. This paper takes a general overview of Banks' encoding of technology, looking for his insights on the human in technology which are either contrasted or held in common in the realistic and fantastic works. This analytical framework, focused on technology and the human, allows also for structural analysis and comparison of the very different narratives of Iain Banks and Iain M. Banks.

Janice M. Bogstad

[2] No description available at press time.

Victor Raymond

92 Storytelling: Old Wives Tales

Solo • Conference 2 • Sunday, 10-11:30 A.M.

A fine storyteller shares her art; we are privileged to be among those who know that performance storytelling is not dead.

Elizabeth Matson

93 Probability Moon by Nancy Kress

Book Discussion • Conference 5 • Sunday, 10-11:30 A.M.

Come prepared to share your responses to one of the most recent, most interesting books by one of our Guests of Honor.

Diana Francis

94 Harry Potter Games and Card Games

Kid's Program • 611 • Sunday, 10-11:30 A.M.

95 Secrets of the Publishing Industry Shared by New Authors

Living Room • 623 • Sunday, 10-11:30 A.M.

Insights about transitioning from a "wanna-be" to a published author. They'll talk about their expectations, experience and insights with publishers—both myth and reality.

Kristine Smith, Lyda Morehouse

95A Being John Malkovich

Film • Caucus Room • Sunday, 11:30 A.M.

96 Older Women in Different Genres

Feminism • Assembly • Sunday, 1-2:30 P.M.

In mysteries older woman can be the main character, be sensual, and have a full life. There are few SF novels where the older women are the main character, much less sensual or leading a full life. In fantasy novels, older women are mostly portrayed as crones or evil witches. Why the differences and what can be done to change the way older women are portrayed in SF/fantasy?

M: *Diane Martin, Carol Emshwiller, Gerri Balter, Kristine Smith, Lyn McConchie, Margaret McBride*

97 SF/F and the Alternate Regency

Science Fiction And Fantasy • Capitol A • Sunday, 1-2:30 P.M.

A number of popular SF and fantasy novels owe a great deal to Georgette Heyer and the genre of Regency romance—*Sorcery and Cecelia, Shadow of Albion, A Civil Campaign*, to name a few. Aside from being fun, (if you can separate it out), what is the appeal of the mannered fantasy? Are they feminist works (variously defined by attendees)? Does it make a difference? Then we can talk about why they're just plain fun!

M: *Lyda Morehouse, Carrie Miner, Catherine Lundoff, Elise Matthesen, Kim Hughes, Magenta Griffith*

98 Marion Zimmer Bradley: A Founding Mother

Founding Mothers • Capitol B • Sunday, 1-2:30 P.M.

From Darkover to Avalon, there is no doubt that MZB had enormous power in shaping the writing of fantasy and science fiction by and about women. Some see her as a guiding light, others as a pernicious influence. Let's talk about both.

M: *Joanna Lowenstein, Angela Koenig, David Lenander, Kathleen M. Massie-Ferch, Lyn Paleo*

99 Instant Gratification Takes Too Long.

Science • Madison Room • Sunday, 1-2:30 P.M.

The introduction of DSL has made the Internet faster and access instantaneous; instant food, instant marriage, instant divorce. Is the human soul ready for all this instant gratification? Does no one stop

to smell the roses anymore? Can society get any faster, or might it choose to slow down again?

M: *Suzy McKee Charnas, Allen J. Baum, Cliff Winnig, Elisabeth Vonarburg, Ian K. Hagemann, Philip Kaveny*

100 The Femme Fatale in Edward Heron-Allen's *The Cheetah-Girl*

Paper • Conference 1 • Sunday, 1-2:30 P.M.

This paper is part of a larger project which investigates the science fiction of Edward Heron-Allen, a British-born writer, scientist, musician, Persian scholar, and devotee of the occult. *The Cheetah-Girl* has been called Edward-Heron Allen's most risqué science fiction story: the narrative is peppered with homosexuality, bestiality, and pedophilia. But the narrative also presents a colorful character—a sexually aroused female who is the offspring of a woman and a cheetah. This paper focuses on the namesake of this novella. Although she conforms to certain cultural codes (she marries and becomes pregnant), she fits the definition of femme fatale because she is a deviant woman who boldly expresses her insatiable sexual desire.

Joan Navarre

101 Textuality and Ideological Resistance in Katherine Burdekin's *Swastika Night*

Paper • Conference 2 • Sunday, 1-2:30 P.M.

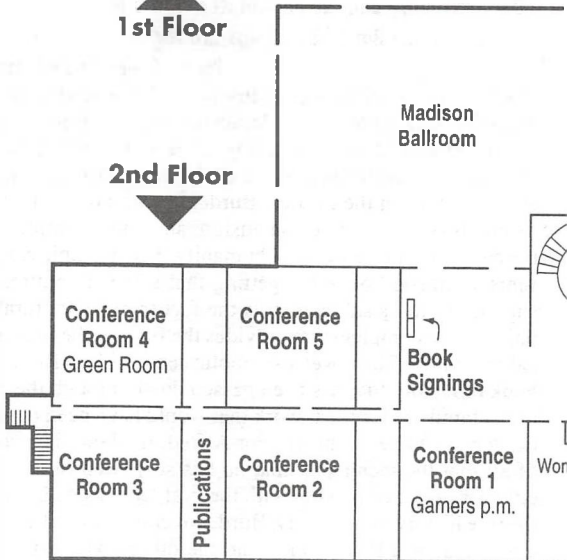
The National Socialist society that flourishes in Katharine Burdekin's *Swastika Night* achieves its domination largely through its elimination of historical records of any society that might be a possible alternative to itself. Well aware of the book burning that took place at Nazi rallies in the thirties, Burdekin extrapolates that activity to its nightmarish ultimate conclusion: an almost complete erasure of the cultural achievements of humanity. The dystopic Nazi state presents an illusion of self-begetting that serves to buttress its moral superiority to its subjects. It is the fact that this cultural erasure is only almost complete that provides the fuel for the fires of ideological resistance. The novel's symbolic center is Von Hess's enormous book of history that has been passed down through the generations of his family, a heretical work that would have been destroyed if its existence had been known. For Alfred, the book is a confirmation of all that the mendacity that he has suspected of the ruling Nazi elite; its presence meshes with the oral legends he has heard about the true history of humanity. Burdekin crafts *Swastika Night* in such a way that Von Hess's book and the other texts that appear in the plot function as wellsprings of resistance. In my paper, I intend to argue that the fusion of oral and written texts provides Alfred with a framework with which he can resist the dominant ideology. I also intend to argue that for the subjugated women of *Swastika Night*, resistance is impossible without the benefits of a textual precedent. Herded into pens, and physically and intellectually confined until they are no more than cattle, the women of Europe are completely docile and submissive. I will contend that the most hopeful note on which the novel ends is the promise that the dying Alfred receives from his son Fred that he will do something with Edith, Alfred's newborn daughter. This moment suggests that some sort of sympathetic contact between Fred and his sister may take place in the future, one that will provide her with at least an oral text from which she draw a model of resistance.

Alex Moffett

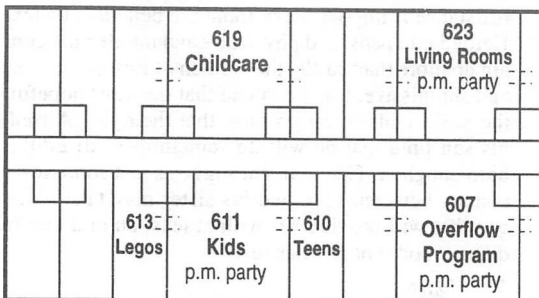


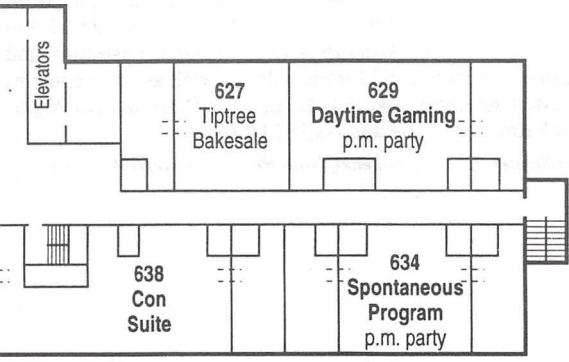
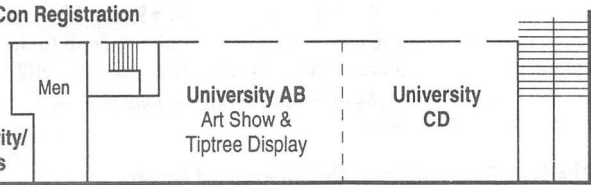
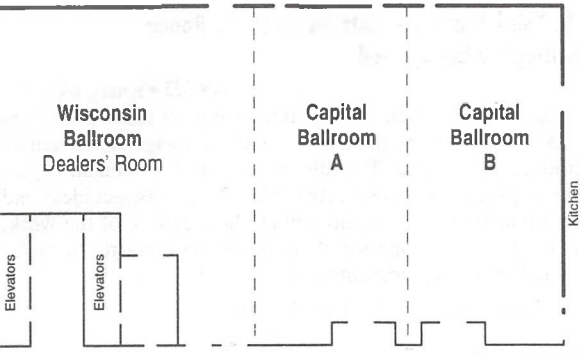
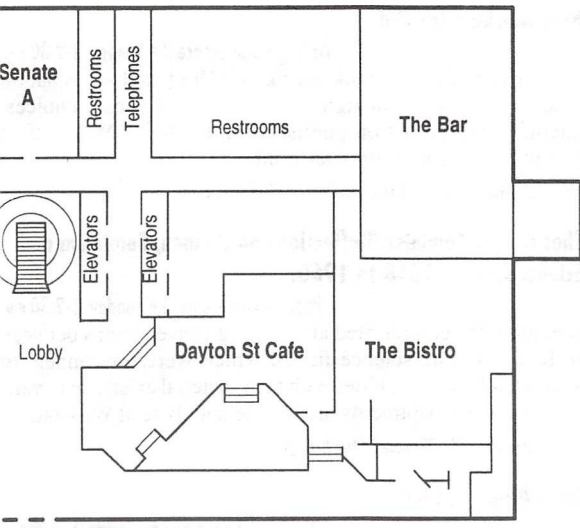
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2nd Floor



6th Floor





102 New Markets for Old

Writing • Conference 3 • Sunday, 1-2:30 P.M.

Are the places to sell your work shrinking? Or changing? What do writers need to know about rights, permissions, options, choices. Does anyone read the fiction published on the Web? What effect does Web publishing have on your print career?

M: *Michael J. Ward, Kelly Link, Richard Chwedyk*

103 That Only a Feminist: Reflections on Women, Feminism and Science Fiction, 1818 to 1960.

Paper • Conference 5 • Sunday, 1-2:30 P.M.

We will explore the complicated and varying conversations between women, feminism and science fiction which were forerunners to today's feminist SF communities with their material existence in various books, zines, the Tiptree Award, online and, here at WisCon.

Justine Larbalestier, L. Timmel Duchamp

104 Read Aloud Stories

Kid's Program • 611 • Sunday, 1-2:30 P.M.

We encourage you to bring stories you'd like to read, or hear read.

105 The Third Annual Endicott Studio Living Room: Writing the Unexpected

Living Room • 623 • Sunday, 1-2:30 P.M.

New fantasy writers often include interesting fantastic images in their work but are uncertain how to use those images to articulate abstract ideas and subtext. This discussion will focus on strategies for increasing the connections between personal, abstract ideas and concrete, fantastic images to strengthen the meaning of the work. How, as a writer, does one set about using the fantastic to evoke personal and profound moments in one's life?

Heinz Insu Fenkl, Midori Snyder, Terri Windling

106 Beyond Perfect

Science Fiction And Fantasy • Assembly • Sunday, 2:30-4 P.M.

Characters in science fiction and fantasy who don't conform to the physical norm. Why are there so few of them? Who does it well?

M: *Katya Reimann, Carol Emshwiller, Janet M. Lafter, John M. Ford, Lyn McConchie, Tom Porter*

107 The Fairy-Tale Politics of Orientalism and Empire

Social And Economic • Senate A • Sunday, 2:30-4 P.M.

How does our current world affect the translations and publications of (and readers' responses to) Asian and Arabic fairy tales. From the social history of the *Arabian Nights*, through illustration and art, to Chinese, Japanese and Korean tales, as well as some contemporary Western retellings (like A.S. Byatt's *The Djinn and The Nightingale*, or Salman Rushdie and Najib Mahfouz).

M: *Midori Snyder, Heinz Insu Fenkl, Nalo Hopkinson, Terri Windling*

108 Broad Universe: the New Movement

Writing • Capitol A • Sunday, 2:30-4 P.M.

It started at WisCon, in the World Domination 101 panel. Now it's a real organization of women writers of science fiction and fantasy, like unto Sisters In Crime for mystery writers. Come and learn what's up with the broads at Broad Universe: what you can do for them and what they can do for you.

M: *Diane Silver, Heather Whipple, Karen Daniels, Lyda Morehouse, Melodie Barker*

109 Backlash: The Sequel

Feminism • Capitol B • Sunday, 2:30-4 P.M.

Is there a new feminist backlash masquerading under the name of "feminism?" Or is feminism just changing to accommodate new times and younger women? One book to talk about is *Manifesta! Young Women, Feminism, and the Future* by Amy Richards and Jennifer Baumgardner, and the negative responses it's getting from many feminists over 40.

M: *Beth Plutchak, Angela Koenig, David Lomax, Emily Pohl-Weary, Suzette Haden Elgin*

110 Conservative Feminism: Realistic or Contradiction in Terms?

Feminism • Madison Room • Sunday, 2:30-4 P.M.

Can you be a feminist and a political conservative? Can you be an anti-choice feminist? The Ashcroft confirmation hearings brought a lot of women out of the woodwork who think of themselves as feminist (and read feminist SF for pleasure) and who thought he was the perfect man for the job. A respectful discussion of this position, which seems contradictory to some and completely straightforward to others.

M: *Joan Haran, Hope Rennie, Leigh Kimmel, Susan Marie Groppi*

111 Reading

Reading • Conference 1 • Sunday, 2:30-4 P.M.

David Levine, Suzanne Alles Blom, Suzy McKee Charnas

112 Post Traumatic Lives: Identity and Invisible Injury in the Working Class

Paper • Conference 2 • Sunday, 2:30-4 P.M.

Understanding the psychology of people in the working class is central to understanding working class experience. There are many aspects to working class psychology and the culture(s) and social structures that create it. Not least among these are the injuries and indignities suffered by people due to their (so-called lower) class status. Oppression is experienced in very intimate ways, and people deal with the drudgery and disappointments of their lives in terms of personal experience. This is particularly true in the US, where individual achievement, success and blame are national obsessions. The social and psychological injuries to personal and collective identity in the working class are not necessarily obvious, or even visible, to people in the professional middle class, however sympathetic they may be to the idea of economic justice. Ignorance of these factors renders working class people invisible (to others and even to themselves) and well-meaning professionals susceptible to many biases that serve to further alienate working class people.

Barbara Jensen

113 The Feminist Cabalist's Guide to XML

Solo • Conference 3 • Sunday, 2:30-4 P.M.

XML replaces HTML as the lingua franca of the World Wide Web. In this session, we'll cover what it is; how its being used by writers, editors, and scholars; and how the Tiptree.org site is using it to manage ten years of bibliographic data.

Bill Humphries

114 Reading

Reading • Conference 5 • Sunday, 2:30-4 P.M.

Beth Hilgartner, Cecilia Tan, Pat Murphy

115 Art projects and puzzles

We will cut out flying paper dragons, space ships and strange planes.

Kid's Program • 611 • Sunday, 2:30-4 P.M.

116 What Makes a Feminist Hero?

Feminism • Assembly • Sunday, 4-5:30 P.M.

Is saving the planet heroic? Is raising a family in tough conditions heroic? When women are heroes, do they do the things male heroes do? When men do traditionally feminized things, are they heroic? If a character has no/alternate/other gender, how are they heroic? Is heroism a male-only or heteropatriarchal thing? Is heroism feminist at all? And is a heroine different from a hero?

M: *Janice M. Bogstad, Georgie Schnobrich, Madeleine Reardon Dimond, Maureen Kincaid Speller, Nalo Hopkinson, Terry Garey*

117 Forensic Identification of Remains and the Use of Cadaver Dogs

Solo • Caucus Room • Sunday, 4-5:30 P.M.

Dr. Marianne Schaefer

118 Our Love/Hate Relationship with Fantasy

Science Fiction And Fantasy • Capitol A • Sunday, 4-5:30 P.M.

Some hate fantasy; some love it; some do both at once. We've got some of both on this panel, and interesting discussion will ensue.

M: *Carolyn Gilman, David Lenander, David O. Engelstad, Eleanor Arnason, Meg Turville-Heitz*

119 U.S. Politics: Fantasy, Horror, or Science Fiction?

Social And Economic • Capitol B • Sunday, 4-5:30 P.M.

What really happened in the 2000 election? Did the forces of darkness take over the world? Did a massive right-wing conspiracy sweep out of secrecy and into the limelight? Everyone's still talking about it, so let's talk about it.

M: *Joe Weinberg, Cynthia Clay, Leigh Kimmel, Michael J. Lowrey, Tom Porter*

120 Why is Biotech So Scary?

Science • Madison Room • Sunday, 4-5:30 P.M.

Well-informed defenders of the biotech industry, along with skeptics, talk about what to expect, what to worry about, and what to hope for.

M: *Lynn Litterer, Beth Plutchak, Carl F. Marrs, Emily Pullins, Janet M. Lafler, Joan Haran*

121 Reading

Reading • Conference 1 • Sunday, 4-5:30 P.M.

*Diana Francis, James Frenkel, John M. Ford***122 Francophone/Quebécois SF&F**

Solo • Conference 2 • Sunday, 4-5:30 P.M.

*Élisabeth Vonarburg***123 Reading**

Reading • Conference 3 • Sunday, 4-5:30 P.M.

*Karen Joy Fowler, Lyn McConchie, Mary Anne Mohanraj***124 Electronic Art and How To Make a Living at It**

Solo • Conference 5 • Sunday, 4-5:30 P.M.

Kandis Elliott tells all.

*Kandis Elliot***125 SF Swim**

Kid's Program • 611 • Sunday, 4-5:30 P.M.

**126 Dessert Function, Tiptree Ceremony,
and Guest-of-Honor Speeches**

Event • Capitol Room • Sunday, 7:30-10:00 P.M.

Food for the body, heart, and mind. Dessert ticket-holders will be admitted at 7:30 P.M. The Tiptree Ceremony and Guest-of-Honor speeches will begin at about 8:30 P.M., no ticket is required.

*Nancy Kress, Élisabeth Vonarburg, Gabby Bate, Kathi Nash,
Ellen Klages, Molly Gloss*

127 Ask Dr. Mike

Solo • Senate A • Sunday, 10-11:30 P.M.

Answers you've never imagined to science (and other) questions you would never otherwise have thought about. One of the best workouts for your laughter muscles!

*John M. Ford***Monday****128 Memetics and Viral Marketing**

Social And Economic • Senate A • Monday, 10-11:30 A.M.

Hari Selden's psychohistory ain't gonna happen the way Asimov thought. But new ideas using the tools of epidemiology and complexity theory in the service of marketing are exciting lots of new comment. Will memetics disappoint us as a science of thought, the way behaviorism did?

M: *Carolyn Gilman, Bill Humphries, Ian K. Hagemann,
Jacqueline Carey, Steven Schwartz*

129 Reading

Reading • Conference 2 • Monday, 10-11:30 A.M.

Cynthia Clay, Kelly Link, Meg Turville-Heitz

130 Teaching a Loving, Consensual (and Torrid) Sexuality in a Rape Culture

Solo • Conference 3 • Monday, 10-11:30 A.M.

A discussion on how we can utilize science fiction/fantasy to teach boys and men to reject patriarchal gender stereotypes/abusive sexuality and embrace a life-affirming masculinity/sexuality.

Joe Weinberg

131 Activity To Be Announced

Kid's Program • 611 • Monday, 10-11:30 A.M.

132 What Remains to Be Fictionalized?

Science Fiction And Fantasy • Assembly • Monday, 11:30-1 P.M.

Each panelist will discuss a scientific or technological idea that hasn't been significantly exploited by hard SF. Panelists aren't expected to actually work out a story (though a handful of story seeds are welcome), and need not be writers. Ideas are also not required to be bleeding-edge; neglected older concepts are at least as valuable.

M: *Matthew H. Austern, Beth Plutchak, Carolyn Gilman, Richard Chwedyk*

133 Judging the 2000 Tiptree

Science Fiction And Fantasy • Senate A • Monday, 11:30-1 P.M.

How did the judges select Molly Gloss's *Wild Life*? What wonderful books made the short list, and why? Judges tell almost all.

M: *Ellen Klages, Diane Martin, Jeff Smith*

134 The Gentle Art of Verbal Self-Defense

Solo • Conference 2 • Monday, 11:30-1 P.M.

Yes, this is the author who wrote the best-selling books on the subject, giving a condensed version of all her work.

Suzette Haden Elgin

135 Medical Errors in SF/Fantasy and Media

Solo • Conference 3 • Monday, 11:30-1 P.M.

When a doctor is also a long-time science fiction reader, she can find a lot of mistakes: ones writers haven't avoided in the past and ones they can avoid in the future.

Lisa C. Freitag

136 WisCon 25 Post-Mortem

Event • University C/D • Monday, 1-2:30 P.M.

As usual, you get to tell us what we did wrong (and right) and we get to learn from our mistakes.

Diane Martin and the WisCon 25 committee

NOTES

Programs

Maps

Participants

About the Convention

Rules

Concom

***WisCon* Wants YOU**

WisCon would be very glad to see some new volunteers interested in working on the convention committee. Please contact a member of the concom or write an email to WisCon if you'd like to get involved. We need people who want to work on programming, publications, publicity, Con Suite, and registration. You love this convention, don't you? Then consider volunteering. Some of us have been working on WisCon for 25 years. We're not getting any younger. We need YOU!

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Registration (2nd Floor Hallway)

The registration desk officially opens for business at noon Friday. Those who volunteer to stuff packets on Thursday night can pick up their registration packets early, as can Writers' Workshop participants. Whenever you pick up your packet, please make sure that WisCon has your correct mailing and email address.

When you register, we urge you to sign up for *eCube*—WisCon's electronic newsletter. There were many items of interest that were not published in our hardcopy WisCon 25 progress reports, but that were publicized in *eCube*. So, keep up to date with WisCon news and subscribe! Drop by the registration desk anytime during the weekend and we will sign you up for a free *eCube* subscription. Thanks!

Memberships for WisCon 26 will be available at the registration desk on Sunday afternoon and Monday morning, at WisCon 25's price. Dessert tickets for the 2002 convention will also be on sale for \$9.

Looking for rooms or roommates, rides or riders, old friends, etc.? Check out the WisCon Message Board next to the reg table.

Art Show/Tiptree Display (University AB)

The WisCon 25 Art Show and Tiptree Award sale items are displayed in the same room, but different rules apply to each.

Art Show

You can make written bids on Art Show items from Friday until Sunday, 5:45 P.M. Most items will be sold by written bid and available for "pick-up and pay" on Sunday and Monday.

Convention members have the opportunity to vote on the art show awards, with categories like "Best of Show," "Most Feminist," and "Most Politically Incorrect." WisCon 25's art show continues to focus on feminist art, art by women, and art by Midwestern artists.

Artists displaying work at WisCon 25 include, among others,

Jae Leslie Adams

Freddie Baer

Jeannie Bergmann

Bolt2Bolt

Darlene Coltrain

Suzette Haden Elgin

Jorjet Harper

Clare Hintz

Lubov Studio*

Joan Malcheski

Mary Anne Mohanraj

Ruth Thompson*

L.A. Williams*

Terri Windling

Laurel Winter

Raelinda Woad*

* (Mail in artwork)

Tiptree Display

You will be able to make written bids on Tiptree Auction items until 5:30 P.M. Saturday. Tiptree Auction items will either be sold at the Saturday night auction or they will be held over for a future auction. If time runs out at the auction, or if an item receives few or no written bids, they will *not* be sold after the auction.

But many Tiptree items can be purchased directly. For instance, the new 2001 Tiptree t-shirt by Freddie Baer will go on sale Saturday morning at 9:30 A.M., before programming starts for the day. Also available for direct sale: hand-made soaps by Amy Axt Hanson, Tiptree cookbooks, books, and many other items.

The Tiptree Award will receive all proceeds from donated items and a commission on art show items.

Art Show/Tiptree Display Hours

Friday Preview	6-7:30 P.M.
Saturday	9:30 A.M.-6 P.M.
Tiptree t-shirts go on sale	9:30 A.M.
Award voting ends	6:00 P.M.
Tiptree Auction bidding ends	5:30 P.M.
Tiptree Auction	8:30 P.M.
Sunday	10 A.M.-7:30 P.M.
Art Show Bidding closes	5:45 P.M.
...shortly after the start of the dinner break. The show will reopen at 6:00 P.M. for a quick auction of highly contested pieces, and for buyers to pick up and pay for their art.	
Monday	10 A.M.-2 P.M.

Artists and buyers:

Please check out art by 2 P.M., Monday

Tiptree Auction

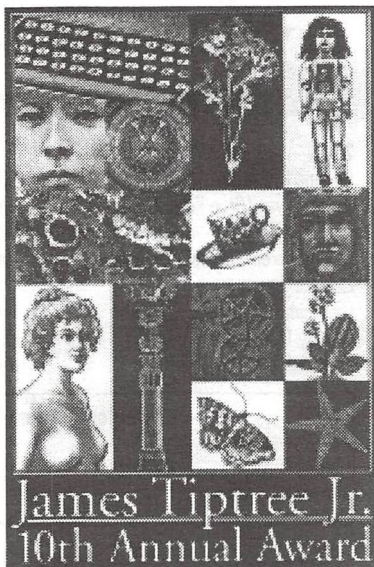
(Madison Room)

You won't want to miss another in the amazingly entertaining series of Ellen Klages' Live Auction Performances. At past auctions, Ellen has auctioned off her own hair, Mary Doria Russell's brassiere, a hand-knitted uterus, a Kangaroo-scrutum purse, a cherry pie baked by Jeanne Gomoll, and a Xena Lawn Butt. Among some of the more sublime offerings have been vests hand-quilted by Kate Schaefer, silkscreened montage art created by Freddie Baer, Sea Creatures beaded by Vonda McIntyre, Calligraphy by Jae Adams, chapbooks hand-made by Ursula Le Guin, cakes decorated by Georgie Schnobrich, and texts annotated by Alice Sheldon.

What about this year's auction you ask? A complete set of signed, Tiptree-winning fiction — all the novels and short stories that have won the award through the ten years of the award's existence — will be auctioned as one set. Most are first editions. This is an extraordinary, once-in-a-lifetime offering!

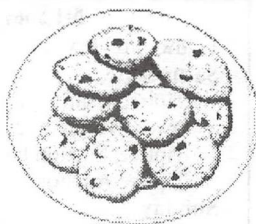
Look too for some Young Adult books annotated by WisCon authors; these books were childhood favorites of these authors, books that captured their imagination and helped make them SF writers. Justine Larbalestier has criss-crossed the world, collecting signatures of most of the contributors to the anthology, *Women of Other Worlds*. It will be sold at the Tiptree Auction.

And there will be more than a few amusing auction items, too. Here's one: Ellen will read the dirty bits from Leslie What's novel, *Nice Girls Do* (written under the pseudonym, Leslie Joyce). You will be entertained, we guarantee it! Be there: Saturday 8:30 P.M.



*Tiptree T-Shirt art.
by Freddie Baer*

Tiptree Bake Sale [Room 627]



“World Domination through Bake Sales!” That’s one of our slogans at Tiptree Juggernaut Headquarters. We support gender-bending SF/F, we publish, we auction, and we *do* love our choco-

late chip cookies! A wide vari-

ety of cookies, breads, cakes, pies and delectables have been baked and donated by Tiptree supporters and can be purchased by-the-plate at the Tiptree Bake Sale on Saturday, 11:30 A.M. (during the lunch break). If there are enough goodies remaining, an encore Bake Sale may be scheduled during the Sunday lunch break. Look for posters about an encore Bake Sale. Yum!



Dealers' Room [Wisconsin Room]

20th Century Books (Hank Luttrell)
 Darlene P. Coltrain
 DreamHaven (Greg Ketter)
 George Elgin
 Steven Vincent Johnson/OrionWorks
 Elise Matthesen
 Fantanimals (Judith S. Peterson)
 Fantasy Fashions (Larry Ulrey)
 Kelly Link & Gavin Grant

Frugal Muse
 Galaxy Gigs (Patricia Gross)
 HedgeHog & Otter (Philip Kaveny)
 Kathleen Madigan
 MoonDragon Trading Co.
 (Katrina Drake)
 Nonie Rider
 Rainbow Bookstore Cooperative
 A Room of One's Own

Dealers' Room Schedule

Friday	3:00 P.M.—7:00 P.M.
Saturday & Sunday	10:00 A.M.—6:00 P.M.
Monday	3:00 A.M.—noon

Gaming Room [Room 629 & Conf 1]

Looking for a place to play Magic, a board game, or do a little role-playing? Two rooms have been assigned to gaming enthusiasts: one for daytime and one for nighttime hours. Conference Room 1 will be open to Gamers after 5:30 P.M. In the daytime (starting at 11:30 A.M.), gamers can play in room 629, which is strategically located across the hall from the Source of All Free Junk Food. After 5:30 P.M., gamers will be asked to move downstairs to Conference Room 1, to make room for parties. The second-floor gaming room will be open until 2 A.M.

Gaming Schedule

Friday (Conference 1)	5:30 P.M.—2:00 A.M.
Saturday & Sunday (Rm 629)	11:30 A.M.—5:30 P.M.
Saturday & Sunday (Conference 1)	5:30 P.M.—2:00 A.M.
Monday (Rm 629)	11:30 A.M.—4:00 P.M.

Childcare [Room 619]

Childcare is available to all pre-registered infants and toddlers during daytime programming hours, including the Friday morning Writers Workshop. The childcare room opens at 9:30 A.M. every morning except Friday, when it will open at 9:00 A.M. On Friday, Saturday and Sunday, the childcare room closes at 6:00 P.M.—a half hour after the beginning of the dinner break. Childcare closes on Monday at 1:00 P.M. **Parents and guardians, please note: you must pick up your child by closing time. You will be charged a late fee of \$10 per each 15 minutes you are late!**

Snacks are available for the children, but parents and guardians are responsible for their children's meals.

WisCon has fully subsidized the cost of childcare this year, so the service is free to all parents and guardians who signed up for the service in advance. If you failed to enroll your child in advance, we're sorry if you are disappointed not to be able to use the childcare room. But WisCon must abide by laws as to the number of children for which a childcare worker can take legal responsibility. Enrollments reached our capacity limit. So please sign up for childcare in advance next year!

Kids' & Teens' Programming [Room 611 & 610]

Kids' Programs are for older children—ages 7–12. It's not a baby-sitting service. It's a separate track of WisCon programming aimed especially at this age group. Expect craft activities, supervised swimming, story telling and games. Children are encouraged to bring a Magic deck, and books for "Read Aloud" hour.

Teen Programs are for teenagers. Teens can bring CDs or tapes to play on the room's boom box. Other activities will include reading aloud and game-playing.

All children under 12 years old (or under 6th grade), must be signed in by their parent or other responsible adult.

Remember, these rooms are for children, teens, and parents only.

Kids' & Teens' Schedule

Friday:

Teen room only (Room 610) 3–6 P.M.

Saturday:

Set up Legos 10–11:30 A.M.

Harry Potter costumes 1–2:30 P.M.

Dissection of Machines 2:30–4:00 P.M.

SF Swim 4:00–5:30 P.M.

Teen room only (Room 610) 8–10 P.M.

Sunday:

Harry Potter Games and Card Games 10–11:30 A.M.

Read aloud stories 1–2:30 P.M.

Art projects and puzzles 2:30–4:00 P.M.

SF Swim 4:00–5:30 P.M.

Teen room only (Room 610) 8–10 P.M.

Monday

TBA 10–11:30 A.M.

Film Program [Caucus Room]

WisCon is trying an experiment this year ... showing films during the lunch breaks. Let us know if you like the idea!

<i>Barbarella</i>	Friday 11:30 A.M.
<i>Being John Malkovich</i>	Friday 11:00 P.M.
<i>Princess Mononoke</i>	Saturday 11:30 A.M.
<i>Barbarella</i>	Saturday 11:00 P.M.
<i>Being John Malkovich</i>	Sunday 11:30 A.M.

How Long Do These Programs Last?

Programs run for one hour and 15 minutes (75 minutes). Every program is followed by a 15-minute hiatus between it and the next program. Well, except for the last program of the day, of course which is followed by a somewhat longer hiatus. And the last program of the convention on Monday, which is followed by a really really long hiatus that will last until next year's WisCon in 2002. But anyway, each program lasts 75 minutes. No one is going to actually kick anyone out of a program room during the 15-minute hiatus, but if you don't have any time to use the restroom, or run up to the Con Suite for a beverage because you (or *someone*) kept talking... well, it's just not our fault!

Continuing our tradition of supporting our convention attendees' need to eat meals without missing programming, lunch and dinner breaks are scheduled at 11:30 A.M.–1 P.M. and 5:30–7 P.M. Hardly anything gets scheduled during these periods except films. But the Con Suite will remain open for your refreshment. Relax, get a bite to eat and hang out!

Overflow Program Room

[Room 607]

We understand that sometimes a panel discussion goes so well that the ideas swarm thick and the enthusiasm just won't stop and people do not want to stop talking, not even when panelists from next program make a guerilla attack upon the late-running panel. What should you do in that case? Well, you can move to the Overflow Program Room on the 6th floor, room 607. It is available on a first-come-first-serve basis to panelists and audience members who wish to extend the length of their program.

Spontaneous Program Room

[Room 634]

It's hard to believe that the multi-tracked programs available this weekend won't satisfy everyone, but it's true. There are people at this convention *right now* who want to talk about things that are not officially scheduled in the pocket program book! Check out the Spontaneous Program schedule posted outside room 634 and see what programs have been scheduled by renegade, freelance panelists. Or sign up for a time slot with your own program idea and become a renegade, freelance panelist yourself! [Warning: program ideas may be stolen by next year's programming committee.]

Green Room [Conference 4]

Those of you who have attended previous WisCons, don't wander up and down the 6th floor hallway wondering where we've hidden the Green Room. We've moved! The Green Room is now located on the second floor in Conference Room 4. We hope that this new location, so much more convenient to most of WisCon's programming rooms, will make it easier for panelists to visit during the 15-minute breaks between programs, and for programming staff to trouble-shoot problems.

The Green Room is a place where panelists can meet together before their panels. It's a generally quiet place for quiet discussions and contemplation and/or panic attacks. Programming staff members are there to help solve logistical problems (where's my slide projector?) or to offer other advice and assistance.

The name tents that identify you on a panel are stored in the Green Room. If you are a panel moderator, please make sure you drop by the Green Room before your panel begins to pick up your panelists' name tents!

Beverages and snacks are available here for all program participants. According to our contract with the Concourse, a second floor location means that the Concourse must cater the beverages and snacks. Please let us know what you think about our new set-up.

All panelists can expect to receive a \$20 refund of their membership fees. These checks will be mailed sometime after the convention. If you prefer to donate your refund to WisCon or to the Tiptree Award, you can sign a refund donation form in the Green Room. Thank you!

Con Suite [Room 638]



Welcome to WisCon's much-envied Con Suite! This year our theme is **Food in Space**. Come up and see how we've interpreted that! As you may know, all food beverages in the Con Suite are included in your membership fee. The socialization is up to you! It may be necessary to brave the elevators to the 6th floor, but you'll find it worth the trip. There are toys and games with which to play as you

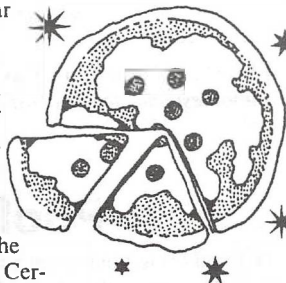
take a break from those ever-popular panel discussions.

This year we have a cool new 3-D puzzle to work on. The infamous hot dogs, popcorn, vegetables and other quality food items (chocolate!) are back yet again. New this year, pizza! A well-fed fan makes a less cranky audience member.

We will be closed during some of the major special events, such as Opening Ceremonies, so that we may also attend.

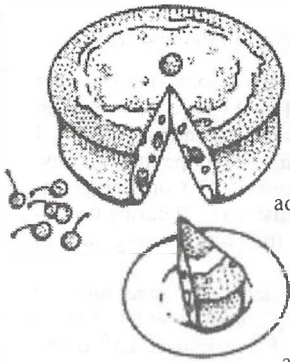
If you have a spare minute, we can always use an extra hand. Why not offer to get us ice? Sign up for a shift? Or just throw out your empty plate and cup as you leave? Thank you!

We look forward to seeing you up in the Con Suite!



Dessert Salon

[Capital Ballrooms]

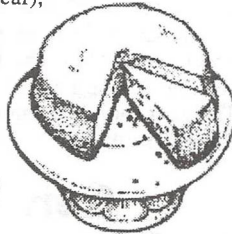


The Dessert Salon is scheduled immediately before the GoH speeches and Tiptree Ceremony. Ticket-holders will be admitted to the room on Sunday 7:30 p.m. Dessert tickets cost \$8. There may be a small number of tickets available, while they last, Friday at the registration desk. However, if you are unable to get a ticket, remember that everyone will be admitted free of charge for the GoH

speeches and Tiptree Ceremony after the Dessert Salon.

Each ticket-holder will be allowed two desserts and your choice will include crème puffs, four different kinds of cake, four kinds of fruit pie, four kinds of cheesecake, and flourless chocolate cake. Chocoholics will be delighted to know that half the desserts will fulfill your craving; for you fruit lovers, there will be over one hundred pieces of cherry, apple, lime, rhubarb, strawberry, raspberry and pumpkin delicacies. Beverages will be available as well, including coffee (regular and decaf), tea and milk.

The descriptions from the Concourse's own bakery are below. There is a large variety to choose from, but never fear—the desserts will be identified by signs on the tables. Ogres and gargoyles will be standing by to see if you have taken more than two desserts.



Concourse Cakes

Chocolate Caramel: *Chocolate cake with caramel buttercream*

Chocolate Mocha: *Chocolate cake with mocha buttercream*

Black Forest: *Chocolate cake with cherry filling & chocolate buttercream*

Almond Poppyseed: *Cake with lemon, strawberry or raspberry filling & buttercream.*

Flourless Chocolate Cake: *"The smoothest and richest of all chocolate cakes"*

Fruit Pies

Cherry Peach
Apple
Key Lime
Rhubarb

Crème Puffs

Vanilla
Strawberry
Raspberry
Almond
Chocolate

Cheesecake

Chocolate Oreo Mint
Pumpkin
Raspberry

Pool: [Third Floor]

Did you bring your swim suit? Great! WisCon has arranged hours with the hotel so that the pool, hot tub and sauna will stay open later than stated in the official hotel information publications. You can swim, marinate, perspire, and sing in soggy luxury until 1:00 A.M. The poolside rooms are all rented by WisCon members, none of whom are lifeguards. So be careful. Watch out for one another. And have fun!

Dining Options at the Hotel

This year, WisCon has worked with the hotel staff to provide more food options for con-goers. The Concourse has scheduled these special breakfast and lunch buffets:

Friday

Dayton St. Café

Capital City Deli Lunch Buffet 11 A.M.–2 P.M. \$6.95
includes soup, potato salad, deli meats & cheeses and bread

Saturday

Dayton St. Café

Breakfast Buffet 7 A.M.–11 A.M. \$5.75*
includes scrambled eggs, breakfast potatoes, & a meat

Italian Lunch Buffet 11 A.M.–2 P.M. \$6.95
includes a mixed green salad bar, pasta, 2 sauces (including one vegetarian sauce), vegetable and bread sticks

Sunday

"The Bar"

Breakfast Buffet 7 A.M.–11 A.M. \$5.75
includes scrambled eggs, breakfast potatoes, & a meat

Dayton St. Café & The Bistro

Regular Breakfast Buffet 9:30 A.M.–1:30 P.M. \$13.95

Monday

Dayton St. Café

Breakfast Buffet 6:30 A.M.–11 A.M. \$5.75*
includes scrambled eggs, breakfast potatoes, & a meat

All prices exclude cost of beverages

* Continental breakfast foods may be added for an additional \$2.95

Need a quick meal on the go? Pre-made sandwiches, chips, candy bars and granola bars will be for sale Saturday and Sunday at the Dayton Street Café hostess station.

Tipping

SF fans have a great reputation for being kind and gentle to con hotels. We should also be generous when it comes to tipping hotel staff. The cleaning person who makes your bed, replaces your towels and cleans up your room deserves a tip from you for the same reason that restaurant waitstaff does: These workers' wages are low partially because their employers assume their income will be supplemented with tips. A good guideline for the Midwest is to leave \$2 on the desk with a note "for the housekeeper" each morning (after all, a different person may clean your room each day). If you throw a party in your room, or if you've left your room unusually messy, or if you've received exceptional service, it would be good manners to leave more.

Parking at the Hotel

The Concourse Hotel has switched from attendant parking to an automated parking system. Parking is still complementary for overnight guests of the hotel. Take a ticket when you enter the parking ramp. Use your guest key to exit during your stay. When you leave for the last time, use the ticket the front desk will give you when you check into the hotel. If you don't receive one upon arrival, you may get one at the front desk.

If you are not a guest of the hotel there is a charge for parking. Take a ticket upon arrival. Before you leave, take your parking ticket to the front desk and purchase an exit ticket. The fee is \$4 for a half-day, \$7.00 for a full day.

Web Addresses of Interest to WisCon Attendees

<http://www.SF3.org/wiscon>
WisCon

<http://www.tiptree.org>
The James Tiptree, Jr. Literary
Award Council

[http://www.sit.wisc.edu/
~talksoc](http://www.sit.wisc.edu/~talksoc)
Tolkien Society

[http://www.alire.com/Auteurs/
Vonarburg.html](http://www.alire.com/Auteurs/Vonarburg.html)
Élisabeth Vonarburg [French
website]

[http://www.sfwaweb.org/
members/Vonarburg](http://www.sfwaweb.org/members/Vonarburg)
Élisabeth Vonarburg [English
website]

[http://www.Sff.net/people/
nankress](http://www.Sff.net/people/nankress)
Nancy Kress

<http://www.feministSF.org>
The Feminist SF/Fantasy &
Utopia Web Site

[http://www.SFwa.org/
members/emshwiller/
CE_Info.html](http://www.SFwa.org/members/emshwiller/CE_Info.html)
Carol Emshwiller

<http://www.SF3.org/ecube>
Subscribe to **eCube**, an email list
service/electronic newsletter
available free to all WisCon
members.

eCube

Subscribe to **eCube**—WisCon's electronic newsletter. This year is the first time that WisCon has used this method to communicate with you, but we expect that we will come to rely upon it heavily in the future. There were many items of interest that were not published in our hardcopy WisCon 25 progress reports, but were publicized in **eCube**. So, keep up to date with WisCon news and subscribe! Drop by the registration desk anytime during the weekend and sign up for a free **eCube** subscription. Or sign up via the web at: www.SF3.org/ecube. Thanks! We'll be in touch.

WANTED: TIPTREE TREASURER

The James Tiptree, Jr. Award is looking for a volunteer treasurer. The Tiptree Award bank account is with the Bank of America, with branches in California, Nevada, and Seattle (at least). The account can be moved for the treasurer's convenience. Duties include: keeping records of income from auctions, sales and donations; issuing checks for Tiptree awards and expenses; filing of annual income tax report; and the production of an annual report. The Tiptree treasurer would report to the Tiptree Motherboard. If you think you might be interested, please contact Debbie Notkin, 680 66th St., Oakland, CA 94609, or email her at: kith@slip.net.

Parties [6th Floor]

This is the Officially-sanctioned Party List as of press time. This schedule, like most things in life, is subject to change. Check the party board for up-to-date party bulletins or just walk through the 6th floor!

Friday night

Room 607	OdysseyCon
Room 611	Double Book Launch Party: Kelly Link (<i>Stranger Things Happen</i>) and Karen Joy Fowler (<i>Sister Noon</i>)
Room 623	Xena!
Room 629	Combined party: Book Release Party—Lyda Morehouse (<i>Archangel Protocol</i>), and Harry LeBlanc (<i>Wyrdsmiths</i>)
Room 634	The UFF-DA Party

Saturday night

Room 607	Club Vampire
Room 610	Teen Room (8–10 P.M.)
Room 611	MadCon
Room 623	PENNSFA
Room 629	TOR
Room 634	Elise Matthesen

Sunday night

Room 607	FilmCon
Room 610	Teen Room (8–10 P.M.)
Room 611	Book launch party for Cecilia Tan's <i>Sextopia</i> anthology
Room 623	First Fandom/Diversicon
Room 629	Broad Universe
Room 634	CroneCon—Debbie Notkin, Donya White, Jane Hawkins, & Jeanne Gomoll

Dead Dog Party

[Room 638]



The last program on Monday afternoon will be the WisCon 25 Post-mortem at 1:00–2:30 P.M. Survivors are invited to the Support Group meeting...er...we mean, the Dead Dog Party, at 4:00 P.M. in the Con Suite. If you don't know what to do with yourself in the hour and a half between the Post-mortem and the Dead Dog, we would appreciate any assistance you might care to offer in the con suite as we clean up a bit and get ready for the last party. Who knows, it might even be therapeutic.

Rules

Badges, wearing of.

Wear your badges at all times, and to avoid losing yours, make sure you staple the badge to its holder. It is your pass, and without it you will not be allowed into con events or places like the Con Suite. 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 WisCon 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. Roll-up signs 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.

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 bar, but you must be age 21 or older. Alcohol is not available in the Con Suite, 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. No alcohol is permitted on the first or second floor of the hotel after 12:30 A.M. 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 our 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 our 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 con member for help. Our security/"lifeguards" can be identified by their Hawaiian Shirts.

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. Check the fire escape plans posted on all floors and in your room.

Lost items, finding of.

Turn in or check for items at the con Registration desk.

Pets, better homes for.

The only pets allowed in the Concourse are 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 run with scissors or in the pool area. 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.

Video/audio taping, engaging in

To avoid distracting panelists, videotaping will not be allowed in any program except for the large events (i.e., Opening Ceremonies, the Tiptree Auction, and the GoH event).

Audio taping is permitted, but we ask that you secure prior permission from all members of a panel or any 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 discussion.

Book signings, about

Author book signings are scheduled on Friday, Saturday and Sunday in this pocket program. The number of books that each person may ask 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.

WisCon 25 ConCom

Coordinator—Diane Martin

Guest Liaisons: Kathi Nash (Nancy Kress), Gabby Bate (Élisabeth Vonarburg)
Treasurer: Jim Hudson

Programming—Jane Hawkins, Debbie Notkin

Academic Programming: Justine Larbalestier
Bake Sale: Juliebata Humphries
Carl Brandon Society Dance: Candra Gill
Dessert Salon: Julie Zachman
Film/Video: Rachel Bendtsen
General Programming Staff: Sigrid Ellis, Sam Grosby,
Aaron Lichtov, Lori Selke
Green Room/Program Operations: Peter Hudson
Kids Programming: Tom Porter, Susie Kinast-Porter,
Mary & Allan Pearlman and a cast of thousands
Opening Ceremonies: Tracy Benton, Bill Bodden
Program Development: Debbie Notkin, Jane Hawkins
Scheduling/software: Jane Hawkins
Technical: Jennifer White, George Bass
Tiptree Auction: Ellen Klages, Scott Custis, Jeanne Gomoll
Writer's Respite/Workshop: Melodie Bolt Barker

Member Services

At-con registration: Dick Russell, Barb Gilligan
Child Care: Heidi Dockham, Dan Dexter
Con Suite: Mary Ellen Testen, John Woodford,
David Devereaux-Weber, Hope Kiefer
Parties: Scott Custis
Phone management: Hope Kiefer
Pre-con registration: Ben Schilling
Publicity: Jim Hudson & Diane Martin

Operations/Internal Services

Doctor on call: Lisa Freitag
Hotel Liaison: Pat Hario
Logistics/Operations: Scott Custis, Heidi Oliverson
Security: Victor Raymond, Scott Custis, Dan Dexter, Jane Hawkins
Signs: Jeanne Gomoll
Volunteers: Jennifer White

Exhibits

Art Show: Jim Hudson
Dealers: Hank Luttrell

Publications

At-con newsletter: Tom Havighurst
Pocket Program: Jeanne Gomoll
Progress Reports and eCube: Jeanne Gomoll
Restaurant Guide: Richard Russell
Souvenir Book: Beth Plutchak
Webmistress: Jennifer White

