


**The
WisCon 26
Unsurpassed
Perfectly
Organized**

**Domestic-Partner-of-
the-Mother-of-All-Programs**

**Pocket
Program**

***WisCon*²⁶
♀**

Name/room no.

SAT	Assembly (1st Floor)	Caucus Rm. (1st Floor)	Senate A (1st Floor)	Senate B (1st Floor)	Capitol A (2nd Floor)	Capitol B (2nd Floor)	University C/D (2nd Floor)	Lobby (2nd Floor)	Madison Rm. (2nd Floor)	Conference 2 (2nd Floor)	Conference 4 (2nd Floor)	611 Kids (6th Floor)	623 Living Rm (6th Floor)	629 (6th Floor)	634 (6th Floor)	
8:30-9:45 AM							37 Do We Really Want The Termination?	38 Farmer's Market (8:00 AM)			39 [1] Gabaldon's Outlander Series [2] Jackson's Ring Film		40 Writing the Epic			
10-11:15 AM	41 Westerns as Working Class Sagas	42 Tiptree Immortalized in Germany's Frauen-Gedenk-Labyrinth	43 Climbing from Slush	44 Ultimate Concerns	45 Editors: Grrr! Writers: Grrr!	46 I Feel Like Such a Fraud.	47 Historical & Time-traveling SF	48 Signing 1 (Marks, Marley, Hopkinson, Hoffman, Pflug)	49 Transgressive Characters in Fairy Tales	50 Reading 2 (Jane Routley, Stephanie A. Smith, Susan Harris)	51 [1] Tiptree's "Slow Music" [2] When a Man is a Woman	52 Setup	53 Accessing Creative Self		54 Planetary Astronomy	
11:30-1 PM		55 Iron Giant										 56 The Tiptree Bake Sale begins during the lunch break and continues until we run out of baked goods or the dinner break, whichever happens first!				
1-2:15 PM	57 The Language We Use	58 The Little Mother of Science Fiction: Judith Merril	59 Odd Writing Experiences	60 Muslims In SF	61 The Sparrow Goes To Hollywood	62 Moral and Cultural Relativism	63 Technologies of Freedom, or Big Brother?	64 Signing 2 (Roberts, Massie-Ferch, Reimann, What)	65 Revolting Hags	66 Reading 3 (Barth Anderson, Kay Kenyon, Naomi Kritzer)	67 [1] Puttering with Potter Holes [2] Becoming Dragon	68 Kids Eye View of Harry Potter The Movie	69 To Clarion or Not To Clarion		70 Alternative Lovestyles	
2:30-3:45 PM	71 Owning Bodies, Sharing Books	72 [1] Breastfeeding Mother Rescues City [2] Ecofeminist Perspectives in Marge Piercy	73 Science, Myth, & Magic	74 Will Plagues Replace Bombs As Weapons of Terror?	Wedding Reception (not WisCon-related)		75 Abuse Themes in Ursula K. Le Guin's Fiction	76 Signing 3 (Drake, Smith, Schumacher, Zettel)	77 Alien Gender	78 Reading 4 (Carol Ermschwiler, Ellen Klages, Meg Turville-Heitz)	79 Disabilities And The Disabled	80 Take Stuff Apart	81 What's Your Story?	83 Broad Universe	84 Anita Blake, Vampire Hunter	
4-5:15 PM	85 Why Do I Do What I Do?!	86 What Is Worth Saving about America?	87 Science News Dinner	88 Getting To The Next Level			89 SF Reading Lists	90 Signing 4 (Harper, Elliott, Yourke, Piziks)	91 Smut & Nothing But, Mark III	92 Reading 5 (Diana Rivers, James P. Roberts, Pat Murphy)	93 Necrophilia	94 SF Swim	95 The Joys and Virtues of the Grotesque		96 Getting through Menopause & Perimenopause	
5:30-7:30 PM		97 Vanilla Sky														
7:30-8:45 PM									98 Tiptree Auction							
9-10:15 PM	99 Reviews! Reviews!	100 Collecting Female Action Figures	101 Women Writers You Probably Never Heard of	102 Writing Across Sexual-orientation Lines						103 Reading 6 (John Calvin Rezmerski, Lyda A. Morehouse, Ted Chiang)	104 Fantasy & the Recovering Activist					
10:30-11:45 PM	105 Lesbian Comic & Graphic Novels	106 Silent Science Fiction Films of 2001		107 Peter Jackson: Master or Menace						108 Reading 7 (David O. Engelstad, Terry A. Garey, Ursula M. Pflug)						
Midnight-1:15	109 Gender Is a Lie	110 Until the End of the World														

WisCon²⁶ +

Welcome!

You see before you a feast! WisCon has an amazing number of people who really care about programming, and we hope everyone will be pleased with this year's lineup. This program is the product of 75 idea people, 191 program participants, and not quite a dozen hard-working program committee members. Together, we've created a schedule that will entertain and illuminate you throughout this too-short weekend of Wis-Con 26. I invite you to scan over our program, mark off twice as many items as you can possibly attend, and then play it by ear. You're going to have a great time!

—Jane Hawkins

Friday

1 Writing with Kids in the House

Writing • Capitol A • Friday, 2:30–3:45 P.M.

How do writers raise their kids and do good writing too? What are the obstacles and what are the joys? Let's share ideas on how to manage both careers without killing ourselves.

M: Amy Thomson, Catherine E. Shaffer, ML Konett, Naomi Kritzer

2 Stories and Novels and Novellas, Oh My!

Literature • Capitol B • Friday, 2:30–3:45 P.M.

Are there fundamental differences between writing short stories and writing novels, besides length? Are some writers natural novelists while others are better at short stories, and why/why not? What sort of mental gear-shifting is needed in going from one story length to another?

M: Rachel E. Holmen, Carrie Richerson, David D. Levine,
Leah Rose Cutter, Sandra Monica Ulbrich

3 Sister Noon by Karen Joy Fowler

Book Discussions • University C/D • Friday, 2:30–3:45 P.M.

Karen says that the most fantastical parts of this novel of turn-of-the-(20th) century San Francisco are the true bits. And indeed it's sometimes hard to tell the fictional bits from the complex, contradictory details of history. Reality is always stranger than it looks at first glance in Fowler's fiction. Karen Joy Fowler weaves a delightful, funny and subversive story by mixing lies, fiction and alleged history. What did you conclude about the mysterious Mary Ellen Pleasant?

Margaret L. McBride

Programs

Maps

Participants

About the Convention

Rules

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4 Moderators Panel

Fandom • Madison Room • Friday, 2:30–3:45 P.M.

How do you help a discussion get going and keep going? What's the difference between politely squishing a digression and interfering with the audience taking an interesting path? How do you keep track of all those hands? What do you do if they're falling asleep or slipping out the door? What do you do if a panelist is getting too talky? Resource: MiniCon moderator's tipsheet.

M: Laurie J. Marks, Georgie L. Schnobrich, Jim Frenkel, Lyn Paleo

5 [1] Does Power = Violence? Constructions of (Black) Masculinity in Tananarive Due

[2] Defining/Redefining the Masculine "Other" in Science Fiction

Academic Papers • Conference 4 • Friday, 2:30–3:45 P.M.

[1] "Does Power = Violence? Constructions of (Black) Masculinity in Tananarive Due." In Tananarive Due's novels, male protagonists are invested with power, which they use (and abuse) indiscriminately in attempts to protect the people they love; they then are forced to confront their im/amorality, and by the end of the story, they resolve to restrain their use of power. This pattern raises difficult questions regarding Due's work; do the novels intend to imply that power inevitably leads (at least initially) to abuse and violence? And given that primary assertion, do they imply further that men (and perhaps black men in particular, given that all of these men of power are black) are particularly susceptible to such abuses of power? (20 mins) *Mary Anne Mohanraj*

[2] "Defining/Redefining the Masculine 'Other' in Science Fiction." Although the term "other" has been coded female within SF, are there ways men have been defined as "other" by the same forces defining women? Relying on concepts and questions raised by Allan G. Johnson in *Privilege, Power, and Difference* and the "mad scientist" narrator in Michael Blumlein's "The Brains of Rats," this paper will explore definitions of masculinity in SF by examining Godwin's "Cold Equations," Ellison's "I Have No Mouth," Knight's "The Handler," and Dorsey's "Machine Sex." Not only will this paper further define SF as oppositional literature, it will also illustrate sf's relevance for interdisciplinary studies-in particular, sociology. (20 minutes) *Neil P. Baird*

6 Simple Things

Kid's Program • 611 • Friday, 2:30–3:45 P.M.

puzzles and drawing/coloring.

Thomas Ross Porter

7 The Captain and the Princess

Political, Economic, and Social Issues • Assembly • Friday, 4:00–5:15 P.M.

In SF and fantasy, must the heroine always be a member of an elite class? How can working class characters fire our imaginations and propel memorable stories?

M: Kay Kenyon, Lyn Paleo, Thomas Ross Porter, Victor Jason Raymond

Dark Angel

Academic Papers • Caucus Room • Friday, 4:00–5:15 P.M.

“*Dark Angel* and the Case of Escapist Escapism.” In its review of the premiere episode of *Dark Angel* in October 2000, salon.com condemned the television series as “a lip-licking guy fantasy about taming the wild pony.” Indeed, critics—both supporters and opponents—have repeatedly labeled the series “escapist,” and thereby utilize the stigma of the rubric “escapism” in an attempt to quell the series’ revolutionary potential. This paper deconstructs “escapism” to arrive at a reading of *Dark Angel* that takes into account its complicated questionings of gender, especially its exploration of the possible emergence of new gendered identities through such controversial technology as genetic engineering. (20 mins) *Michelle Patricia Beissel*

“Embodied Identities: Consciousness and Gender in *Star Trek’s* Trills.” *Star Trek* episodes centering on Trill identity place into question both essentialized genders and notions of self. Trills are a joined race consisting of humanoid hosts and symbionts whose sex is unclear. Upon joining, hosts gain the memories and skills of previous hosts, both male and female, so that both behaviors and sexual desire are independent of the humanoid bodies in which they are housed. (35 mins) *Susan J. Wolfe*

Years of Rice and Salt by Kim Stanley Robinson

Book Discussions • Senate A • Friday, 4:00–5:15 P.M.

Bill Humphries

Claiming a Space For Yourself: The Small Presses Press Forward

Prodom • Senate B • Friday, 4:00–5:15 P.M.

The focus will be on micro to mini (zines through chapbooks) presses, rather than books. Panelists will speak from their own experiences publishing small press works or being published in them. This is not an argument about print/electronic venues or big/small magazines, rather a positive encouragement to writers/anyone to get out there and publish!

Barth Anderson, Emily Pohl-Weary, Gavin J. Grant, Jim Munroe, Kelly D. Link

1 Normativity

Feminism and Women • Capitol A • Friday, 4:00–5:15 P.M.

Why do so many stories still feature plain vanilla characters? Don’t you get tired of slender women and muscular men, all of them heterosexual?

Ian K. Hagemann, Harry LeBlanc, Nina Kiriki Hoffman, Rebecca Maines, Tina Jens

12 The City in SF/F by Women

Political, Economic, and Social Issues • Capitol B • Friday, 4:00–5:15 P.M.

Cities have a strong presence in many works of fiction. For example, the city C. J. Cherryh created for the *Merovingan Nights* series is as vivid as many characters. Kit Reed's *Fort Privilege* takes place in an old, prestigious apartment building. What other stories in SF have strong associations with certain cities, real or imagined? How have SF writers explored the concept of cities in their work? Which authors have done the best job of portraying cities in their work?

M: Jeanne Gomoll, Katya Reimann, Maureen Kincaid Speller

13 Because I'm Special, That's Why

Feminism and Women • Madison Room • Friday, 4:00–5:15 P.M.

Many of our favorite female characters in SF/f fiction and media are standouts among a complacent or oppressive culture. For example, Menolly of the *Pern* books. This is a time-honored YA trope with a deep psychological comfort for odd kids out, as Harry Potter has shown us recently. But when "the special one" is female, the story too easily devolves into tokenism—only one girl allowed at a time. Tokenism elevates the individual success and obscures the collective nature of the oppressive context. Are there texts or fictional strategies that challenge rather than reiterate this process?

M: Debbie Notkin, Justine Larbalestier, Sally Miller Gearhart, Sharyn November

14 Reading 1

Readings • Conference 2 • Friday, 4:00–5:15 P.M.

Gregory Frost, Laurel Ann Yourke, Suzy McKee Charnas

15 [1] The Tiger or the Wolf?: Red Riding Hood in the East and West

[2] The Wooden Chest, the Donkeyskin, and the Golden Lantern; Evolving Metaphors of Femininity in Aarne-Thompson Motif 510B

Academic Papers • Conference 4 • Friday, 4:00–5:15 P.M.

[1] "The Tiger or the Wolf?: Red Riding Hood in the East and West." "Little Red Riding Hood" has numerous variants in the west that parallel the plot and carry essentially the same motifs. So it is surprising to see that the Aarne-Thompson tale type 333 from east Asia (China, Japan, and Korea) is radically different to the point of being unrecognizable as variants of "Red Riding Hood." These stories, though sharing similar elements, have inverted structures and carry serious cosmological themes. "The Sun and Moon," for example, explains the origin of the sun and the moon as well as how the tiger got its stripes. What is the reason for this radical difference? (35 min) *Heinz Insu Fenkl*

[2] "The Wooden Chest, the Donkeyskin, and the Golden Lantern; Evolving Metaphors of Femininity in Aarne-Thompson Motif 510B." Within the traditional tale-type of 510B there is a division of the story into subtypes, with variants following a curve that parallels metaphors of escape with degrees of autonomy. The most repressed tales use metaphors of entrapment, and possess the least independent heroines; those in the middle utilize some form of totemic symbolism, which both project the "animalistic" nature of the perpetrators onto the protagonists, and allows them the means

to avoid it; and finally, the strongest versions contain metaphors of escape concerning light, symbolizing the innocence of the persecuted princesses. (35 min) *Helen Pilinovsky*

16 Why Do You Write?

Living Rooms • 623 • Friday, 4:00–5:15 P.M.

Author Pat Murphy leads a group discussion about what motivates us to write. Why do you write? Because you want to change the world? Because no one is writing the kinds of stories you want to read? Because writing is a way of exploring your own unconscious mind? There may be as many different reasons for writing as there are writers—and exploring these reasons can help us figure out how to nurture our writing in good times and bad.

Pat Murphy

17 Broad Universe Sherry Hour and Rapid-fire Reading

Living Rooms • 629 • Friday, 4:00–5:15 P.M.

Broad Universe invites you to drink a little wine, eat a little cheese, and meet some of the members of Broad Universe, a new organization formed to promote the work of women in speculative fiction. We'll start with a little socializing, and then several members of Broad Universe will read brief samples of their work, followed by more socializing (and possibly all heading off to dinner together). Currently scheduled to read are: Phoebe Wray, Lyda Morehouse, Winifred Halsey, Leah Cutter, Susan Harris, Nancy Jane Moore, Anne Sheldon, Susan Groppi, Melodie Bolt, and Mary Anne Mohanraj.

Leah Rose Cutter, Lyda A. Morehouse, Mary Anne Mohanraj, Melodie Bolt, Nancy Jane Moore, Susan Harris, Susan Marie Groppi, Winifred F. Halsey, Phoebe Wray

18 Middle Eastern Dance for Beginners

Solo Presentations • 634 • Friday, 4:00–5:15 P.M.

Middle Eastern Dance for Beginners

M: Sarah Anne Zettel

19 Buffy Episodes

Films • Caucus Room • Friday, 5:30 P.M. • 1st and 2nd season
40 minutes each; 2 to 3 episodes depending on time.

panels discussing Buffy will be throughout the weekend Slayer saves the world and Sunnydale from vampires.

20 Opening Ceremonies

Events • Capitol Room • Friday, 7:30–8:30 P.M.

“The Space Babe vs. the Menace of Moroni 3”

Ellen Klages, Nalo Hopkinson, Nina Kiriki Hoffman, Pat Murphy, Georgie Schnobrich, Gregory G. H. Rihn, Jim Hudson

21 The Woman Warrior

Media • Assembly • Friday, 8:45–10:00 P.M.

Let's talk about both the history, myth and fantasy of the Warrior Woman as a cultural gender disrupter. What does a Warrior Woman mean? Is violence gendered? Is the Woman Warrior only about violence? From Morgaine to Ash, she's been a solid part of our fiction.

M: Angela Koenig, Diana Rivers, Nancy Jane Moore, Suzy McKee Charnas

22 Beyond Kicking Ass: Feminism and Gender Politics in *Buffy the Vampire Slayer*

Academic Papers • Caucus Room • Friday, 8:45–10:00 P.M.

“Beyond Kicking Ass: Feminism and Gender Politics in *Buffy the Vampire Slayer*.” Much critical commentary on *Buffy the Vampire Slayer* has focused on the obviously but problematically feminist figure of Buffy herself. But because Buffy can be read as “contained” by her own performance of normative femininity, we wish to argue that the show’s most important feminist messages are in fact located in a range of characters, behaviors, and narratives (including those of Buffy herself) that extend the show’s social critique beyond a mere girl-power cliché.

[1] “Toxic Femininity in *Buffy the Vampire Slayer*.” One given of the show is that normative femininity is toxic; this paper explores the effects of that toxicity on Buffy’s bildungsroman. The show’s feminism is partly expressed through Buffy’s constant struggle to negotiate her own womanhood among the caltrops of normative femininity. The show is explicit about the lack of role models for alternative modes of femininity and shows the ease with which Buffy can be imprisoned, or can imprison herself, within the box of normative femininity, but it insists that the women of the show must escape that box and that their solidarity is part of that escape. *Sarah Monette*

[2] “‘Somethin’ damn manly’: Performing Masculinity in *Buffy the Vampire Slayer*.” *Buffy the Vampire Slayer* explicitly critiques notions of hegemonic masculinity by acknowledging its performative nature and literally demonizing its unfettered excesses. However, the series’ most sustained challenge to this kind of masculinity lies in the portrayal of its leading male characters. In particular, Giles, Xander, and Spike, often coded as “feminized” by the standards of conventional masculinity, are represented as stronger men because of the very characteristics that mark them as other than traditionally masculine. Together they perform a range of alternative masculinities that expand the show’s feminist potential. *Heather Smith*

[3] “‘You killed my date!’: *Buffy the Vampire Slayer*’s Disruption of Heteronormativity.” *Buffy the Vampire Slayer*’s most obvious challenge to heterosexist norms is its sympathetic portrayal of a lesbian relationship. A possibly more important challenge, however, is the show’s insistence despite its relentless parade of heterosexual romances that the characters’ most necessary and sustaining bonds are actually those of friendship and (in Buffy’s case) family, and that privileging heterosexual relationships can have disastrous results. This insistence ultimately constitutes a feminist corrective to compulsory heterosexuality. *Tisha Turk*

23 Post-Colonialism 101

Political, Economic, and Social Issues • Senate A • Friday, 8:45–10:00 P.M.

The ethics of colonialist fiction, drawing on works like Edward Said’s *Orientalism* and relevant SF/F.

M: Victor Jason Raymond, Bill Clemente, Mary Anne Mohanraj

4 Reading Jam

Readings • Senate B • Friday, 8:45–10:00 P.M.

Writers come with their stories, short or otherwise. Whoever leads off sets the tone for the next reader. They all read *excerpts* (maximum of two printed pages) inspired by the previous reading.

Guests: David D. Levine, Cynthia Joyce Clay, Ellen Klages, Kristine Smith, Laurel Winter, Louise Marley, Nalo Hopkinson, Sally Miller Gearhart

5 Postmodern, Deconstructionism, and Huh?

Writing • University C/D • Friday, 8:45–10:00 P.M.

Confused by the words that get thrown around by lit crit experts? Come and find out what they mean.

Guests: Susan Harris, Gregory Frost, Paul Kincaid

6 Carl Brandon Dance

Events • Madison Room • Friday, 8:45–1:00 A.M.

Join the Carl Brandon Society for its second annual Friday night dance. The DJs start spinning right after Opening Ceremonies. Come get your groove on, WisCon-style!

Guests: Sandra Gill, Ian K. Hagemann

7 Defining Goals and Planning Strategies for a Writing Career

Solo Presentations • Conference 4 • Friday, 8:45–10:00 P.M.

Defining Goals and Planning Strategies for a Writing Career

Guest: Leslie What

8 Literary SF: No Action Figures?

Literature • Assembly • Friday, 10:15–11:30 P.M.

There's been some back-and-forth in the larger SF community about whether "literary SF" is a good thing or a bad thing. One side argues that borrowing ideas and values from literary fiction enriches the SF field, while the other side argues that the emphasis on literary values seriously dilutes the quality of exciting ideas in SF.

Guests: Carrie Richerson, Ellen Klages, Justine Larbalestier, Mary Anne Mohanraj, Paul Kincaid

9 First Blood: Werewolves and Menstrual Anxiety

Literature • Caucus Room • Friday, 10:15–11:30 P.M.

The recent movie *Ginger Snaps* and the famous Suzy McKee Charnas short story "Boobs" both effectively play with "the monthly curse" aspect of lycanthropy to illustrate the emotional turmoil of early adolescence for young women. Let's talk about these and other stories that mix these themes.

Guests: Pam Keesey, Anne Lane Sheldon, Laura Scheuer, Sigrid Ellis, Tina Jens

30 Fine Art with a Capital F

Creative Arts • Senate A • Friday, 10:15–11:30 P.M.

Many artists whose works thematically focus on SF/F have been dismissed as artistic lightweights or as “merely illustrators.” Yet SF/F elements continue to pop up in galleries and on museum walls, and entire mainstream art movements have made liberal use of explicit fantasy content, futuristic sensibilities, or outright narrative disjunctions. So what’s this artistic schism all about? Is it rooted in economics, a snobbish scramble for status, differing ideas about the purpose of art, or something else? Does it mirror the situation of SF/F writers in the book world? And are there any parallels between the second-class citizenship of the SF/F artist in the arts and the second-class citizenship of women in the world? What about Glenn Brown’s Turner-prize nominated *Loves of Shepherds 2000*, closely-based on Anthony Roberts’s book jacket illustration for the Robert A. Heinlein novel *Double Star*? Does an SF-trope become fine art if executed by a fine artist?

M: Steven V. Johnson, Darlene P. Coltrain, Jorjet Harper

31 The Roots of Heroic Fantasy

Literature • Senate B • Friday, 10:15–11:30 P.M.

The new Tolkien movie has re-fired interest in heroic fantasy. People have been writing fantasy for a very long time. We could start with Apuleus “The Golden Ass” and work our way forward. No one talks about James Branch Cabell anymore.

M: Georgie L. Schnobrich, Maureen Kincaid Speller, Rob Stauffer

32 Criticism of Buffy/Xena/Anita Blake/etc.

Media • University C/D • Friday, 10:15–11:30 P.M.

We are so starved for positive feminist imagery that sometimes we welcome flawed characters and media representations as better than nothing. This is a space to discuss some of the more problematic aspects of fan favorites. Have some thoughts on the class dynamics of Buffy? Want to take Anita Blake aside and shake some sense into her head? This is the place.

M: Anna Louise Genoese, Beth Kiedrowicz, Emily Pohl-Weary

34 Ginger Snaps

Films • Caucus Room • Friday, 11:45 A.M. • 108 minutes

Teen girl bitten by werewolf deals with puberty and full moons.

35 Managing Politics in Fiction

Political, Economic, and Social Issues • Senate A • Friday, 11:45 P.M.–1:00 A.M.

History tends to talk about kings and what they were doing, especially as you go further back in time. This is obviously not the only thing worth talking about, but it *is* fascinating to see how the choices of various leaders can completely change the shape of what happens in a country. Panelists could each bring several historical examples from a chosen country, focusing on unusual solutions to political problems.

M: Georgie L. Schnobrich, Jerome L. Van Epps, Steven E. Schwartz

Saturday

37 Do We Really Want the Terminatrix?

Media • University C/D • Saturday, 8:30–9:45 A.M.

We're seeing lots more women kicking butt and taking names in media forms lately; but is this really a step in the right direction? Or do these badass babes merely recapitulate the old violent cliches in female form?

M: Lyda A. Morehouse, Angela Koenig, Cynthia Gonsalves, Diana Rivers

38 Farmer's Market

Fandom • Lobby by Con Registration • Saturday, 8:30–9:45 A.M.

The Saturday Farmer's market surrounds the Capitol building and is a great place to pick up both food and crafts. Gather in the first floor lobby at 8 A.M. and we'll do a turn around the market. Hint: go clockwise around the Square.

M: Jim Hudson, Diane M. Martin

39 [1] Gabaldon's Outlander Series: Generic and Non-Generic Terms of Engagement

[2] Peter Jackson's *Ring* Film: Was that a flaming eye or a big flaming vagina, and why were all the little men afraid of it?

Academic Papers • Conference 4 • Saturday, 8:30–9:45 A.M.

[1] "Gabaldon's Outlander Series: Generic and Non-Generic Terms of Engagement." Diana Gabaldon's *Outlander* series has become an international best-selling phenomenon. Gabaldon has achieved a cross-over status among readers of romance, SF and mainstream fiction. It is one of the best examples of cross-genre fictions. This paper will examine the mechanics of her work looking at its historical setting, cross-generic appeal, with a focus on possible gendered definitions of textual and marketing generic classification. (35 mins)

Janice M. Bogstad

[2] "Peter Jackson's *Ring* Film: Was that a flaming eye or a big flaming vagina, and why were all the little men afraid of it?" In this paper, I argue that Jackson's adaptation brings into bas-relief a psychosexual reading always present, though better hidden, in the text. Little men in arrested development; bigger man with his powerful staff; a ring which, when penetrated by a finger, reveals one to the Big Flaming Vagina; an evil which must be destroyed by a quest to the "cracks of doom" (in a mound (inside a dark land)); many more meaningful male-male love relationships than male-female ones. I mean, come on. Technology willing, I'll present some visuals—we can compare that "red, slitted eye" with some Judy Chicago images. (35 mins) David Lomax

40 Writing the Epic with Kate Elliott

Living Rooms • 623 • Saturday, 8:30–9:45 A.M.

The Crown of Stars series by Kate Elliott is a huge success. How does a writer outline the lives of her characters beyond the trilogy? How can she keep track of what happened in book one when writing book five? Ask the fabulous author her secrets of writing an epic series.

Kate Elliott

41 Westerns as Working Class Sagas

Political, Economic, and Social Issues • Assembly • Saturday, 10:00–11:15 A.M.

The classic western novel centers on people who have to work with their hands, and work hard. Is this part of your appreciation, or distaste, for the genre?

M: Eleanor Arnason, Carol Emshwiller, John Calvin Rezmerski

42 Tiptree Immortalized in Germany's Frauen-Gedenk-Labyrinth

Academic Papers • Caucus Room • Saturday, 10:00–11:15 A.M.

The Frauen-Gedenk-Labyrinth was part of a celebration of women's history in June 2000 at the Opera in Frankfurt/Germany. Inspired by Judy Chicago's Dinner Party, Swiss and German artists designed the labyrinth consisting of 1000 quartzite stones, to be dedicated to memorable women, be they mythical, historical, or other figures. So far, 380 stones carry a name engraved in gold letters, each sponsored by an individual who wished the woman of her choice thus immortalized. One inscription reads: James Tiptree, Jr., Science Fiction Autorin. This was my contribution to the labyrinth. After its spectacular inauguration captured in the video I will show, the labyrinth travelled to several towns. Each time it is accompanied by special events and attracts crowds who walk or dance through it, stop at the names and wonder who these women were. And each one will read the name "Tiptree" and ask: who was she? A short description in the accompanying catalog will hopefully stimulate further curiosity.

Theresia Sauter-Bailliet

43 Climbing from Slush

Prodom • Senate A • Saturday, 10:00–11:15 A.M.

Avoiding beginner's errors in storytelling—or: what I think is wrong with the manuscript living under my bed.

M: Kay Kenyon, Kelly D. Link, Rachel E. Holmen, Susan Marie Groppi

44 Ultimate Concerns: Building a Religion from Scratch

Writing • Senate B • Saturday, 10:00–11:15 A.M.

In *Speculations Magazine*, Mike Resnick addressed the topic of terrifying religions performing bloody rites in dark cellars. Why, he asked, would anybody want to belong to such a religion? Let's discuss how we move beyond the occasional colorful ritual and start building a separate cosmology for each religion.

M: Rebecca Maines, Adrian Guy Drake, Flonnet Biltgen, Nisi Shawl

45 Editors: Grrr! Writers: Grrr!

Prodom • Capitol A • Saturday, 10:00–11:15 A.M.

A lighthearted look at the sometimes tempestuous relationship between editors and writers. The purpose of this program would not be to bash anyone, but to discuss the simple fact of the matter that there's a clear difference in perspective between writer and editor, and there's a zillion ways for writers and editors to not see eye to eye. Sometimes the results are humorous but sometimes they lead to restraining orders.

M: James Minz, Eric M. Heideman, Fred Marc Schepartz, Jim Frenkel, Steven Harper Piziks

46 I Feel Like Such a Fraud.

Prodom • Capitol B • Saturday, 10:00–11:15 A.M.

Who am I kidding talking to an editor—my novel won't be ready for years! Who am I kidding—being on panels at small cons! What do I know? And if I've actually published I feel like a fraud because "it's not a very good novel." Does every writer feel like a fraud, too? Because they haven't won a Hugo or their print runs are smaller than other writers? Or they do have a Hugo but critics deride their unseemly popularity?

M: Amy Axt Hanson, David D. Levine, Lyda A. Morehouse

47 The Problem of History in Historical SF and Time-traveling SF

Writing • University C/D • Saturday, 10:00–11:15 A.M.

Karen Joy Fowler goes back to San Francisco in the late 19th century and convinces us all of the complex and often contradictory tales told by recorded history. On the other hand much of the historical detail in Kage Baker's Mendoza series of time-travel series offers glimpses of simplified history that are not nearly as satisfying. This isn't surprising since her immortal characters have supposedly lived through millennia and have perfect, photographic memories of every detail of all of human history. What SF writer could possibly do enough research to write from such characters' points of view? What works and what doesn't work in historical SF?

M: Jeanne Gomoll, Ellen Klages, Justine Larbalestier

48 Signing 1

Signings • Lobby by Con Registration • Saturday, 10:00–11:15 A.M.

Laurie J. Marks, Louise Marley, Nalo Hopkinson,
Nina Kiriki Hoffman, Ursula M. Pflug

49 Transgressive Characters in Fairy Tales

Fantasy • Madison Room • Saturday, 10:00–11:15 A.M.

"Do not step off the path!" Transgression implies that there are borders, limits to behavior and social roles which cannot be crossed without a penalty. Yet fairy tales often encourage characters to challenge these limitations, to transgress heroically or outrageously (bad girls have all the best lines!) as they undergo rites of passage or just kick the shins of authority. This panel will discuss the implications of transgressive behavior in narratives—at times surprising celebrations of misbehavior as heroic acts.

M: Midori Snyder, Charles Vess, Gregory Frost, Heinz Insu Fenkl,
Helen Pilinovsky, Kate Bernheimer, Terri Windling

50 Reading 2

Readings • Conference 2 • Saturday, 10:00–11:15 A.M.

Jane Routley, Stephanie A. Smith, Susan Harris

51 [1] Requiem, Progress, and Apocalypse in James Tiptree Jr.'s "Slow Music"

[2] The James Tiptree, Jr. Award: When a Man is a Woman and It Doesn't Matter

Academic Papers • Conference 4 • Saturday, 10:00–11:15 A.M.

[1] "Slow Music" takes as its focus humankind's last odyssey on an enigmatic River leading beyond terrestrial confines and transforming human beings into immortal essences, who supposedly traverse the universe. In the narrative, all but three people—two youngsters, Jakko and Peachtree, and an old, dying (female man) stranger—have launched themselves to the stars. As such, "Slow Music" offers an innovative apocalyptic vision of love and potential transformation, arguing for positive change in the present to forestall humankind's slide into oblivion. (30 mins) *Bill Clemente*

[2] "The James Tiptree, Jr. Award: When a Man is a Woman and It Doesn't Matter." The James Tiptree, Jr. Award is an extraordinary phenomenon on many levels. From a folklorist's point of view it is a folk tradition that both makes use of older material culture traditions, such as bake sales, and deliberately subverts them into feminist messages. The power of the informally transmitted "origin story" of the award and the traditions that have arisen spontaneously among the feminist SF community to support it are explored primarily through interviews with one participant in this phenomenon, Jeanne Gomoll. (35 mins) *Elizabeth Matson*

52 Setup

Kid's Program • 611 • Saturday, 10:00–11:15 A.M.

Set up Star Wars lego's and stained glass windows to decorate the room.

Thomas Ross Porter

53 Accessing the Creative Self

Living Rooms • 623 • Saturday, 10:00–11:15 A.M.

Author Karen Daniels will lead attendees in a meditation designed for accessing creativity. She will guide you past writer's block, fear and anxiety. Wear comfy clothes and get ready to relax your body and invigorate your mind.

Karen Daniels

54 Planetary Astronomy

Science • 634 • Saturday, 10:00–11:15 A.M.

Now that science is spotting more planets than ever before, what have they found? Can any kind of star have planets revolving around it?

M: Lee L. Schneider, Kathleen M. Massie-Ferch, Mac Almy, Todd L. Voros

55 Iron Giant

Films • Caucus Room • Saturday, 11:30 A.M. • 87minutes

Animated film showing friendship between alien robot and young boy set in the '50s.



56 Tiptree Bake Sale

Events • 627 • Saturday, 11:30 A.M.—1:00 P.M.

Goes from 11:30 A.M. until Juliebata runs out of sweets! All proceeds will be donated to the James Tiptree, Jr. Award.

Juliebata Humphries

57 The Language We Use

Writing • Assembly • Saturday, 1:00—2:15 P.M.

How do we choose the language we use? The words? Are all writers in love with words? Do we have a vision of what the writing is doing to a reader? Sharing a vision? Evoking feelings? What work does a reader do in reading?

M: Debbie Notkin, Carol Emshwiller, Cynthia Joyce Clay, David O. Engelstad, Heinz Insu Fenkl

58 The Little Mother of Science Fiction: Judith Merril

Academic Papers • Caucus Room • Saturday, 1:00—2:15 P.M.

"The Little Mother of Science Fiction: Judith Merril." Known as "the little mother of science fiction," Judith Merril burst onto the NYC SF scene in 1948 with a disturbing story about nuclear radiation. Learn how Judith lived, argued, dated, mimeoed manifestos, learned how to write stories, and how to get paid for them. As an adjunct to the launch of the new book "Better to Have Loved: The Life of Judith Merril" this presentation will chronicle Judith's life as a young writer. There will also be a screening of wacky mini-documentaries that ran after Doctor Who episodes, and a display of early science fiction book covers.

Emily Pohl-Weary

59 Odd Writing Experiences

Writing • Senate A • Saturday, 1:00—2:15 P.M.

Have you ever had odd experiences while writing/writing? Perhaps these experiences are a form of ESP. Some writers have hinted that they believe this explanation. What about those times when your imagination seems to have channeled reality? You thought you were making it up but then it turns out it really happened?

M: Meg Turville-Heitz, Diana Rivers, Steven Harper Piziks, Suzy McKee Charnas

60 Muslims in SF

Diversity • Senate B • Saturday, 1:00—2:15 P.M.

Islam is a hot-button issue right now but science fiction writers have been including Muslim characters for a long time. We'll discuss George Alec Effinger, Sara Zettel, and more.

M: Louise Marley, Amy Thomson, Lyda A. Morehouse, Sarah Anne Zettel

61 The Sparrow Goes to Hollywood

Prodom • Capitol A • Saturday, 1:00–2:15 P.M.

Mary Doria Russell: "I'd be happy to tell about my thrilling adventures (irony is not, I assure you, dead...) with movie options. We could call the session, *The Sparrow Goes to Hollywood*, or *How Emilio Sandoz Became Father Bob White Guy*. If other authors would like to participate, we could call it *Media Madness: When Good SF Becomes a Bad Screenplay*.

Mary Doria Russell

62 Moral Relativism, Cultural Relativism and Feminism

Diversity • Capitol B • Saturday, 1:00–2:15 P.M.

How do we balance tolerance for other cultures with feminist principles? Should the same rules apply to all, or should we make allowances for cultures where women are second-class citizens? Is feminism a moral absolute, or is it culturally relative?

M: Justine Larbalestier, Janet M. Lafler, Lyn Paleo, Nina Kiriki Hoffman, Susan Harris, Suzanne Alles Blom

63 Technologies of Freedom, or Big Brother?

Science • University C/D • Saturday, 1:00–2:15 P.M.

Information technologies have played a prominent role in some science fiction for a long time, including works such as *1984*, *The Moon is a Harsh Mistress*, *2001: A Space Odyssey*, *The Shockwave Rider*, and on into the Cyberpunk era. Commentators such as Ithiel de Sola Pool in *Technologies of Freedom*, and David Brin in *The Transparent Society* have pondered the current social effects of telecommunication networks and surveillance technologies. In this era of the Digital Millennium Copyright Act, "Warhol worms," and anti-terrorism, where have we got to, and where are we going?

M: Bill Humphries, Gregg Noggle, James E. Leinweber

64 Signing 2

Signings • Lobby by Con Registration • Saturday, 1:00–2:15 P.M.

James P. Roberts, Kathleen M. Massie-Ferch, Katya Reimann, Leslie What

65 Revolting Hags: Older Women Acting Up in Science Fiction and Fantasy

Feminism and Women • Madison Room • Saturday, 1:00–2:15 P.M.

Fantasy has some positive images of older women as wise crones, elders, and spiritual leaders but as far as science fiction still feels like a very youth-oriented literature. Can older women in science fiction and fantasy only be the white-haired oracles in the home-spun robes? Or can they kick some butt? Will fiction with old women protagonists sell? Will publishers buy it?

M: Margaret L. McBride, Gerri Balter, M. J. Hardman, Nalo Hopkinson, Sally Miller Gearhart

66 Reading 3

Readings • Conference 2 • Saturday, 1:00–2:15 P.M.

Barth Anderson, Kay Kenyon, Naomi Kritzer

67 [1] Puttering with Potter Holes: Masculinizing from Text to Screen**[2] Becoming Dragon: the Transcendence of the Damaged Child in the Fiction of Ursula K. LeGuin**

Academic Papers • Conference 4 • Saturday, 1:00–2:15 P.M.

[1] "Puttering with Potter Holes: Masculinizing from Text to Screen." It would be possible to do another movie completely made up of what has been eliminated from the Harry Potter movie — and subordinating the adventure. Perhaps it is a male/female thing, and perhaps boys and girls really do read the different books by emphasizing different moments in the tale — with J.K. Rowling skillful enough to offer a complete experience for each. That may well account for the series' phenomenal success. But if this is so, only the boy's version remains on screen. (35 min) *Beverly Friend*

[2] "Becoming Dragon: The Transcendence of the Damaged Child in the Fiction of Ursula K. LeGuin." This paper examines the evolving nature of dragon symbology in Ursula K. LeGuin's Earthsea series. It further demonstrates how LeGuin views evil as that which destroys balance in the world. It focuses on the particular evil of child abuse and how recovery from abuse is dependent on a restoration of balance in the individual and in the world. (35 mins) *Sandra J. Lindow*

68 Kids' Eye View of Harry Potter the Movie

Kid's Program • 611 • Saturday, 1:00–2:15 P.M.

The kids' room is going to do a panel on *Harry Potter and the Sorcerer's Stone*, the Movie, with kids discussing the movie, book vs movie, what the critics got right/wrong, etc.

*Thomas Ross Porter***69 To Clarion or Not to Clarion**

Living Rooms • 623 • Saturday, 1:00–2:15 P.M.

What can you gain by attending Clarion or Clarion West? How can the workshop help your writing? Will you get burnt-out? Is it worth the money? Will your odds of publishing increase? Ask attendees, Clarion Pros and a Clarion West director.

*Gregory Frost, Kelly D. Link, Lori Selke, ML Konett, Nisi Shawl***70 Alternative Lovestyles**

Gender And Sexuality • 634 • Saturday, 1:00–2:15 P.M.

The primary culturally accepted love style is monogamy, but many of us have chosen one of the many different flavors of polyamory. Have you? Or are you curious about how people manage?

A: Betsy Lundsten, Joanna Lowenstein

71 **Owning Bodies, Sharing Books: Emerging Conflicts in Intellectual Property Rights**

Science • Assembly • Saturday, 2:30–3:45 P.M.

Science and writing communities share a common struggle around the ownership of ideas. In recent decades, new media forms and social relationships have challenged the ways in which ideas are produced, owned, and sold. In turn, patenting laws have transformed publishing, science, and computer programming and challenged the very concept of ownership of our own bodies, the ways in which artists and scientists do their work, and the production of public goods. In this panel, we will consider how intellectual property rights (IPR) laws have changed, discuss emerging conflicts of IPRs with cultural and human rights, and discuss how feminist science fiction literature is uniquely positioned to address this set of issues.

M: Bill Humphries, 'Orange Mike' Lowrey, Laura Quilter,
Matthew H. Austern, Nancy Jane Moore

72 **[1] Breastfeeding Mother Rescues City: Hopkinson's Ti-Jeanne, Superhero and Supermom**

[2] Ecofeminist Perspectives on Technology in the Science Fiction of Marge Piercy

Academic Papers • Caucus Room • Saturday, 2:30–3:45 P.M.

[1] "Breastfeeding Mother Rescues City: Hopkinson's Ti-Jeanne, Superhero and Supermom." Much of Nalo Hopkinson's writing pays careful and nuanced attention to women's bodies. Her first novel, *Brown Girl in the Ring*, her teenage heroine Ti-Jeanne negotiates her responsibilities to her son with all the comforts and inconveniences of breastfeeding—and learns to mother in the midst of a dystopic future Toronto. Ti-Jeanne must call on the African spirits of her grandmother's Caribbean traditions to rescue her own body and her city from the obeah-wielding drug lord who rules the city. Ultimately, she learns that she must balance modern knowledge with an understanding of the natural and the spiritual. (20 mins) *Gretchen Michlitsch*

[2] "Ecofeminist Perspectives on Technology in the Science Fiction of Marge Piercy." Two of Marge Piercy's novels — *Woman on the Edge of Time* (published in 1976) and *He, She and It* (published in 1991) — can be considered ecofeminist novels. Many of the political issues raised in both novels are very similar. However, the ecofeminism in *Woman on the Edge of Time* is founded on an underlying radical feminist epistemology while the ecofeminism of *He, She and It* has taken a postmodern turn. This paper discusses the relationships between epistemology, technology and ecofeminism as treated in Piercy's two science fiction novels. (35 mins) *Anna M. Martinson*

73 **Science, Myth, and Magic Wrapped in One Package**

Science • Senate A • Saturday, 2:30–3:45 P.M.

Come for a lively discussion of empiricism and spirituality, as well as what it's like for feminist women to work in male-dominated hardcore science careers, with a pagan forensic odontologist, a Wiccan rocket scientist, a lapdancing computational genomist in-training, and a saucy wench (biochemist/food scientist) who prepares sauces for wenches.

M: Dr. Marianne Wennerberg Schaefer, Janis Kidder, La Vonne Mangin,
Miranda Miller

74 Will Plagues Replace Bombs as Weapons of Terror?

Science • Senate B • Saturday, 2:30–3:45 P.M.

T. S. Eliot wrote, "This is the way the world ends, Not with a bang but a whimper." Since the spectacle of Hiroshima, many people have lived in fear of our world ending with that sort of bang. However, diseases could catch up with us faster. We hear a lot about exotic disease such as Ebola but more mundane diseases that have developed resistance to treatment are probably a bigger threat.

M: Lee L. Schneider, Carl F. Marrs, Kathleen M. Massie-Ferch, Kay Kenyon, Winifred F. Halsey

75 Abuse Themes in Ursula K. Le Guin's Fiction

Literature • University C/D • Saturday, 2:30–3:45 P.M.

From "The Ones Who Walk Away from Omelas" to *A Woman's Liberation*, Ursula K. Le Guin's work contains many examples of horrific sexual and physical abuse. Is this necessary? Why? Does Le Guin avoid sensationalism? How?

M: Beth A. Plutchak, Rachel E. Holmen, Sandra J. Lindow

76 Signing 3

Signings • Lobby by Con Registration • Saturday, 2:30–3:45 P.M.

Adrian Guy Drake, Kristine Smith, Paula Schumacher, Sarah Anne Zettel

77 Alien Gender

Gender And Sexuality • Madison Room • Saturday, 2:30–3:45 P.M.

What recent fiction has dealt with alien societies, offering a glimpse into intriguing alien gender issues? And yes, it's OK to talk about your own work!

M: Janice M. Bogstad, Joan D. Vinge, Justine Larbalestier, Kate Elliott

78 Reading 4

Readings • Conference 2 • Saturday, 2:30–3:45 P.M.

Carol Emshwiller, Ellen Klages, Meg Turville-Heitz

79 Disabilities and the Disabled in Fandom and at Conventions

Diversity • Conference 4 • Saturday, 2:30–3:45 P.M.

How all does this work for people, anyhow? How do we speak to the hotel? Do you feel more or less inclined to whack people with your cane when you are around fans?

M: Joyce K. Scrivner, Beth Kiedrowicz, Betsy Lundsten

80 Take Stuff Apart

Kid's Program • 611 • Saturday, 2:30–3:45 P.M.

Take apart stuff (fan motors)

Thomas Ross Porter

81 What's Your Story?: the Fourth Annual Endicott Studio Living Room

Living Rooms • 623 • Saturday, 2:30–3:45 P.M.

If we step back and take a dispassionate look at the meaningful turns in our lives, we can often distinguish between our wishful narrative and the story it turned out to be. Sometimes, that life story has unexpected parallels to well-known fairy tales. What are some of these tales in our lives?

Heinz Insu Fenkl, Karen Joy Fowler, Midori Snyder, Terri Windling

83 A Gathering of Minds: Broad Universe General Meeting

Prodom • 629 • Saturday, 2:30–3:45 P.M.

Members and others who want to promote and celebrate women writers of SF/f/h are invited to discuss matters pertaining to the new organization dedicated to doing just that, Broad Universe. Get involved, find out what's going on, strategize about the future and sign up to help.

*M: Diane Silver, Amy Axt Hanson, Heather H. Whipple,
Mary Anne Mohanraj, Suzy McKee Charnas*

84 Anita Blake, Vampire Hunter

Literature • 634 • Saturday, 2:30–3:45 P.M.

In the ten novels (so far) in the *Anita Blake, Vampire Hunter* series that began with *Guilty Pleasures*, author Laurell K. Hamilton has penned a compelling synthesis of horror, romance and murder mystery. Blake's world of vampires, detectives, necromancers, werewolves, wereleopards and other werebeasts has evolved considerably since Hamilton first described it—and the character of Blake herself has grown in ways that have left some readers delighted, others chagrined. This panel will explore Hamilton's complex creation and its impact.

*M: Marsha J. Valance, Anna Louise Genoese, James E. Leinweber,
Jorjet Harper*

85 Why Do I Do What I Do?!

Writing • Assembly • Saturday, 4:00–5:15 P.M.

Writing sucks. So does art. It's hard work, it takes decades of self-discipline, the pay stinks, and we get no respect. So why do we do it? What are the rewards? How do we handle the constant cultural pressure to develop prestigious, high-paying careers? What voices do we listen to and how do we know when they're right?

*M: Katya Reimann, Amy Axt Hanson, Jane Routley, Laurie J. Marks,
Susan Harris*

86 What Is Worth Saving About America?

Political, Economic, and Social Issues • Caucus Room • Saturday, 4:00–5:15 P.M.

If Armageddon were to come tomorrow, what about our country would you save to pass on to the future? For that matter, what institutions, ideas, or traits are most worth saving today?

*M: Janet M. Lafler, Cheryl Myfanwy Morgan, Karen Joy Fowler,
Philip Edward Kaveny, Vicki Rosenzweig*

87 Science News: a Challenge

Science • Senate A • Saturday, 4:00–5:15 P.M.

Given a couple issues of *Science News*, anyone who claims to do hard SF ought to get at least two promising story ideas. Let's do it in public!

M: Steven E. Schwartz, Flonet Biltgen, Mac Almy, Winifred F. Halsey

88 Getting to the Next Level

Writing • Senate B • Saturday, 4:00–5:15 P.M.

We're writing good stories, but are we growing? Panelists discuss strategies for boosting your writing off the plateaus.

M: Kay Kenyon, Kelly D. Link, Louise Marley, Nina Kiriki Hoffman

89 Brainstorming SF Reading Lists For Libraries

Literature • University C/D • Saturday, 4:00–5:15 P.M.

Most libraries have little lists of suggested books in various categories and genres, such as mysteries or romantic suspense or American history or whatever. If your local library hasn't updated its SF lists in a while, here is your chance to fix it! Help brainstorm what SF categories they should have, and which dozen books to recommend in each category.

M: Gavin J. Grant, Candra Gill, James E. Leinweber, Marsha J. Valance, Rob Stauffer

90 Signing 4

Signings • Lobby by Con Registration • Saturday, 4:00–5:15 P.M.

Jorjet Harper, Kate Elliott, Laurel Ann Yourke, Steven Harper Piziks

**91 Smut and Nothing But, Mark III:
Consent Issues in Writing Sex Scenes**

Gender And Sexuality • Madison Room • Saturday, 4:00–5:15 P.M.

Four writers of erotica, SF, and romance read sex scenes from these three genres and discuss craft issues of writing a sex scene with consent issues. We're writing to get the reader hot, primarily. But what are the author's other purposes in declaring character consent—or not—in blurring character consent—or not? How does the author achieve her effects? If there is consent ambiguity, why is it there? Is it serving the plot? coloring in the characters? setting or subverting theme or tone? How does she pull it off?

M: Jennifer K. Stevenson, Leslie What, Mary Anne Mohanraj, Nalo Hopkinson

92 Reading 5

Readings • Conference 2 • Saturday, 4:00–5:15 P.M.

Diana Rivers, James P. Roberts, Pat Murphy

93 Necrophilia

Academic Papers • Conference 4 • Saturday, 4:00–5:15 P.M.

A doctor talks about Necrophilia, what is it and why some people feel impelled to indulge.

Dr. Marianne Wennerberg Schaeff

94 Saturday SF Swim

Kid's Program • 611 • Saturday, 4:00–5:15 P.M.

Thomas Ross Porter

95 The Joys and Virtues of the Grotesque

Living Rooms • 623 • Saturday, 4:00–5:15 P.M.

The Lady Poetesses will talk about why the grotesque is such a fascinating subject for poetry, both for poets and for audiences, and about how poetry offers us the freedom to express ideas that are not acceptable in polite society.

Eleanor Arnason, John Calvin Rezmerski, Laurel Winter, Rebecca Marjesdatter, Terry A. Garey

96 Getting through Menopause and Perimenopause

Feminism and Women • 634 • Saturday, 4:00–5:15 P.M.

For some women, menopause just happens. Other women experience a decade of ugly mood swings and pathetic concentration. What can we do to keep ourselves sane in such periods? Do we have any pet endocrinologists in the house?

*M: Gerri Balter, Diane M. Martin, Mary Doria Russell,
Susie Kinast-Porter*

97 Vanilla Sky

Films • Caucus Room • Saturday, 5:30 P.M. • 136 minutes

Surreal fantasy remake of *Open your Eyes*. Man tries to prove innocents in death of ex-girlfriend.

98 Tiptree Auction

Events • Madison Room • Saturday, 7:30–8:45 P.M.

Bring your wallets 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

99 Reviews! Reviews!

Prodom • Assembly • Saturday, 9:00–10:15 P.M.

Reviews are essential to get the word out to book buyers at libraries and bookstores, and to readers themselves. How do books get reviewed? What are the better review venues? What do reviewers go through? How can an interested party become a reviewer? And what do you say when you have to write about a book you really really hate?

*M: Philip Edward Kaveny, 'Orange Mike' Lowrey, Janice M. Bogstad,
Lori Selke, Michael Marc Levy*

100 Collecting Female Action Figures

Media • Caucus Room • Saturday, 9:00–10:15 P.M.

Plastic iconography and the fun of almost feminist collectibles all rolled up into one. What are the politics that determine which SF/f/ comic women characters make it into plastic and which don't? Then there's how they get presented. Bring a few of your favs.

*M: Catherine Lundoff, Andy Philip Hooper, Bill Bodden, Carrie Root,
George Duke Bass*

101 Women Writers You Probably Never Heard of

Feminism and Women • Senate A • Saturday, 9:00–10:15 P.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: Thomas Ross Porter, Beverly DeWeese, Marsha J. Valance

102 Writing Across Sexual-orientation Lines

Gender And Sexuality • Senate B • Saturday, 9:00–10:15 P.M.

When a straight writer attempts to write a gay character, the results are sometimes as offensive or inadvertently funny as when some male writers attempt to write female characters. What are the most common mistakes? Are there examples of gay writers getting it profoundly wrong with their straight characters?

M: Naomi Kritzer, David O. Engelstad, J. J. Pionke, Rob Gates

103 Reading 6

Readings • Conference 2 • Saturday, 9:00–10:15 P.M.

*John Calvin Rezmerski, Lyda A. Morehouse, Ted Chiang***104 The Role of Fantasy in the Life of a Recovering Activist**

Solo Presentations • Conference 4 • Saturday, 9:00–10:15 P.M.

The Role Of Fantasy In The Life Of A Recovering Activist

*M: Sally Miller Gearhart***105 Lesbian Comic and Graphic Novels**

Creative Arts • Assembly • Saturday, 10:30–11:45 P.M.

If you haven't checked out the field of lesbian comic and graphics novels, it's past time. Works such as *Rude Girls and Dangerous Women* by Jennifer Camper, *HotHead Paisan* by Dianne DiMassa, and *Dykes to Watch Out For* by Alison Bechdel are so funny they'll make you hurt and so true that you'll hurt in a different way.

*M: Lori Selke, J. J. Pionke***106 Silent Science Fiction Films of 2001**

Media • Caucus Room • Saturday, 10:30–11:45 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.

*Richard S. Russell***107 Peter Jackson: Master or Menace**

Media • Senate B • Saturday, 10:30–11:45 P.M.

There have been a number of adaptations to the large and small screen of SF/F "Sacred Works." Is it better to treat the work like *Harry Potter* or like *LOTR*? We could also discuss *Mists of Avalon* and *Dune* as further examples of adaptations that did or didn't work.

*M: Joanna Lowenstein, Andy Philip Hooper, Brad James Beske***108 Reading 7**

Readings • Conference 2 • Saturday, 10:30–11:45 P.M.

*David O. Engelstad, Terry A. Garey, Ursula M. Pflug***109 Gender Is a Lie**

Gender And Sexuality • Assembly • Saturday, Midnight–1:15 A.M.

Most people use the words sex and gender interchangeably, except maybe when they use sex to mean fucking. This workshop will use examples from speculative fiction, and a bit of lexical fancy-footwork, to explain the difference between sex and gender and a whole bunch of related words. You will learn what Kediil, Anais Koda-Levin, and the shrin Jamah have in common. Expect to leave with more questions than answers!

*M: Elizabeth Barrette, Laura Scheuer***110 Until the End of the World**

Films • Caucus Room • Saturday, Midnight–1:15 A.M. • 158 minutes

Set in 1999, futuristic road picture involving a young women, bank robbers and misadventures

Sunday

111 Mid-life, Mid-career, and Mid-list

Prodom • Senate A • Sunday, 8:30–9:45 A.M.

Life in the middle—what is it like?

M: Eleanor Arnason, Gregory Frost, Kate Elliott

112 *Perdido Street Station* by China Miéville

Book Discussions • Senate B • Sunday, 8:30–9:45 A.M.

China Miéville mixes a sharp awareness of class issues with one of the darkest and most scary horror novels of all time and extrapolates about alien art along the way. There's *lots* to talk about here.

Margaret L. McBride

113 *Valdemar Is a Harsh Mistress: Girl Utopias Vs. Boy Utopias*

Gender And Sexuality • University C/D • Sunday, 8:30–9:45 A.M.

To what extent does gender inform your concept of an ideal society? The prevailing stereotype would be that women are socialists and men are libertarians; is that reflected in the utopias (intentional and unintentional) that we create? What (and who) gets overlooked in utopic societies created by women, and what (and who) gets overlooked in utopic societies created by male writers?

*M: Laurie J. Marks, Bill Clemente, David O. Engelstad,
Lyda A. Morehouse, Rob Gates*

114 Is Soft Science Real Science?

Science • Assembly • Sunday, 10:00–11:15 A.M.

In the University setting, so-called “hard sciences” rate higher on the hierarchy of so-called “serious science” than, for instance, psychology. Does the same class system apply in science fiction? Do readers accord a higher status to math- and physics-heavy fiction? Does fiction anchored chemistry and biology rank next, with psychology and sociology, anthropology, etc. much further down the ladder?

M: Sarah Anne Zettel, Eleanor Arnason, Kelly McCullough, Mac Almy

115 Why Can't I Wear a Costume?— Hidden Class Issues within SF/F

Fandom • Caucus Room • Sunday, 10:00–11:15 A.M.

At conventions, writers don't wear costumes if they want editors and agents to take them seriously. A few established writers can wear anything they want because of their power or because they're viewed as eccentrics, but the rest have to look right. And then there's that whole white-table thing: pros on one side, the masses on the other. Your class in the skiffy society determines what kind of badge you wear and whether you can walk into the green room or not. Can we subvert the stereotypes in any way? Or are we stuck with them?

M: Anne Harris, Amy Axt Hanson, Gerri Balter, Tracy Benton

116 Language Diversity in Fiction

Diversity • Senate A • Sunday, 10:00–11:15 A.M.

Using *Midnight Robber* and *Brown Girl in the Ring* by Nalo Hopkinson as starting examples, let's explore the representation of diversity through language use in SF. What are the uses of creole, pidgin, and patois in writing? How do language and culture influence characterization? Where should you look for good examples of these goodies in fiction and nonfiction? How does language change as a result of technological development, and how do those changes in turn affect society?

M: Bill Clemente, Alan John DeNiro, Elizabeth Barrette,
Gayle Arelene Kaplan, M. J. Hardman, Scott David Westerfeld

117 Kings and Queens

Political, Economic, and Social Issues • Senate B • Sunday, 10:00–11:15 A.M.

What's the basic difference between kingship and queenship? Is all royalty the same, or are these treated differently? In *King Lear* we have the concept of the King as totemic to the land—his body metaphorically becomes the land, and the health of the land, the animals, crops, affect his health. Joan Vinge's *The Snow Queen* does something similar. Are there other works in which characters can be seen to stand for something greater than themselves?

M: David Lomax, Katya Reimann, Maureen Kincaid Speller

118 Male Baiting

Diversity • Capitol A • Sunday, 10:00–11:15 A.M.

The freedom to make jokes or even downright nasty remarks about men are part of what we sometimes enjoy about WisCon. When do we go too far? Do men ever feel like they have to just laugh weakly?

M: David O. Engelstad, 'Orange Mike' Lowrey, Beth A. Plutchak

119 Fantasy Religions from Conan to Curse of Chalion

Political, Economic, and Social Issues • Capitol B • Sunday, 10:00–11:15 A.M.

Nearly every fantasy novel or series is accompanied by its own cosmology and deities. But, with the exception of works like *The Sparrow* or *The Curse of Chalion*, the religious aspects of the stories are usually surprisingly superficial. Is this a simply a reflection of secular American culture, or is genuine worship too hard for most writers?

M: Cynthia Joyce Clay, Gregory G. Rihn, Leah Rose Cutter,
Magenta Griffith, Naomi Kritzer

120 I Wanna Write Like That!

Writing • University C/D • Sunday, 10:00–11:15 A.M.

In which our panelists talk about who they wish they could write like...and then read brief pastiches.

M: Ellen Klages, Kristine Smith, Rachel E. Holmen

121 Signing 5

Signings • Lobby by Con Registration • Sunday, 10:00–11:15 A.M.

Lyda A. Morehouse, Pat Murphy, Sally Miller Gearhart,
Winifred F. Halsey

122 Feminism, Erotica, Pornography, and the Slippery-when-wet-slope of Censorship

Gender And Sexuality • Madison Room • Sunday, 10:00–11:15 A.M.

Both of our writer guests this year have written erotica, as have many of the listed luminaries. Where does the line get drawn between erotica and pornography? Is porn inherently abusive of women? Where would you draw the line between rejecting a form of literature for yourself and advocating censorship?

M: *Mary Anne Mohanraj, Emily Pohl-Weary, Ian K. Hagemann, Nalo Hopkinson*

123 Reading 8

Readings • Conference 2 • Sunday, 10:00–11:15 A.M.

Laurie J. Marks, Leslie What, Terri Windling

124 Come B(l)ack to the World: Black Women and Speculative Fiction

[1] **Brown Girls Saving the World and Other Fantastic Tales in the Fiction of Nalo Hopkinson**

[2] **Your Paradise Ain't Like Mine: Separatist Communities and Black Feminist Realities in Toni Morrison's *Paradise***

[3] **Flashb(l)ack— Becoming the Other to Save the Self: Identity in Octavia Butler's *Kindred***

Academic Papers • Conference 4 • Sunday, 10:00–11:15 A.M.

This panel examines representations of Black womanhood in the speculative fiction of African-American women and takes as its starting point the questions, what does it mean to write black women into speculative visions of the world? And how do they come b(l)ack to the world in ways that draw on black women's actual positions in the "real" world as women who experience varying degrees of sexism, racism, and classism and the positions they hold in the speculative world as women with special powers, traits, senses, and/or extraordinary circumstances.

[1] "Brown Girls Saving the World and Other Fantastic Tales in the Fiction of Nalo Hopkinson." This paper places Hopkinson's novels in the lineage of black feminist thought put forth by thinkers such as Anna Julia Cooper and the Combahee River Collective. The paper explores the questions what does it mean that the main characters of each of Hopkinson's novels have the task of essentially saving their worlds? And how are her heroines connected to the hopes and dreams for the possibilities of Black womanhood put forth by earlier Black feminist thinkers? *Gwendolyn D. Pough*

[2] "Your Paradise Ain't Like Mine: Separatist Communities and Black Feminist Realities in Toni Morrison's *Paradise*." This paper problematizes Marlene Barr's observations and hopes for a feminist science fiction. In this paper, I explore the possibility that Toni Morrison's *Paradise* is indeed feminist science fiction. I pursue the overall arching question—What to make of black women, with black experiences, who view speculative fiction as the site of their resistance? *Yolanda Hood*

[3] "Flashb(l)ack— Becoming the Other to Save the Self: Identity in Octavia Butler's *Kindred*." This paper focuses on the idea that identity is a fluid concept that negotiates according to social and historical experiences, this paper will explore Butler's *Kindred* and

her engagement of the past and present via time travel to examine intersections of race, class, and gender in the construction of self-identity. In this consideration of Butler's text, the paper will address the question of how the past, present, and future connect to initiate an understanding of one's self-identity as well as the construction of gendered and raced identity. *Helen Crump*

125 Wizard Hats, Kites and Kaleidoscopes

Kid's Program • 611 • Sunday, 10:00–11:15 A.M.

Thomas Ross Porter

126 Ask the Editor

Living Rooms • 623 • Sunday, 10:00–11:15 A.M.

Award winning editor Jim Frenkel will host a Q and A session for writers. What can you do to guarantee that your manuscript won't be read? How much of a manuscript will an editor read to determine if the entire manuscript is worth reading? Who knows more about how to get published: agents or editors? Ask Jim and find out.

Jim Frenkel

127 Three Minutes of Intimacy

Workshops • 629 • Sunday, 10:00–11:15 A.M.

A dance workshop on International Rumba, possibly including several other dances.

Madeleine Reardon Dimond

128 SFPA Poetry Reading

Readings • 634 • Sunday, 10:00–11:15 A.M.

M: Sandra J. Lindow, Laurel Winter, Mark Rudolph, Tim Pratt

129 Max Headroom and Lightyears

Films • Caucus Room • Sunday, 11:30 A.M. • 83 minutes

Evil force from the future destroys paradise breaking its citizens harmony with nature.

130 So What Is the Mainstream, Anyway?

Literature • Assembly • Sunday, 1:00–2:15 P.M.

In SF/F, talking about the "mainstream" serves as a convenient catchphrase that, like science fiction, is nearly impossible to define. Usually there's talk about "mainstream New Yorker-ish" stories: stories with little kinetic energy, little character change, and generally not concerned with Ideas or the world at large. But what about writers published by mainstream publishers who are doing nothing of the sort? Are we putting subversive, feminist writers such as Jeanette Winterson or Rikki Ducornet in the same mainstream as John Updike? What about writers like Don DeLillo or Richard Powers who regularly use scientific tropes in their work?

M: Alan John DeNiro, Carol Emshwiller, Paul Kincaid

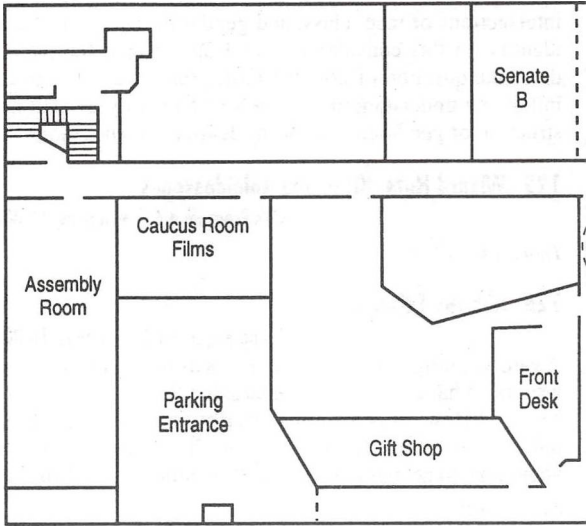
131 What's New from Tor

Solo Presentations • Caucus Room • Sunday, 1:00–2:15 P.M.

What's new from Tor?

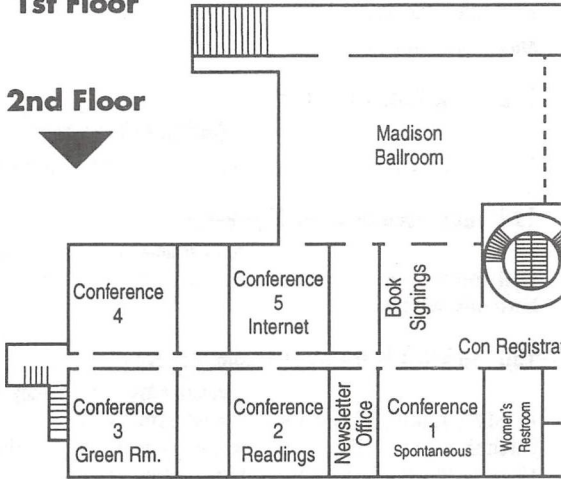
M: James Minz, Anna Louise Genoese, Jim Frenkel

Wisconsin Avenue

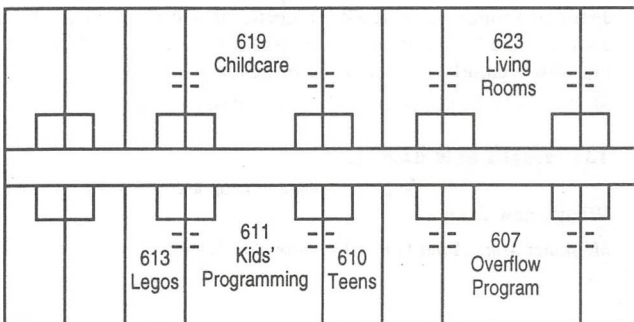


1st Floor

2nd Floor



6th Floor



Programs

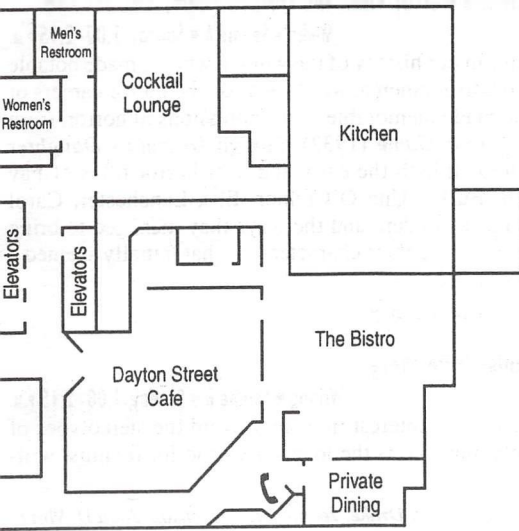
Maps

Participants

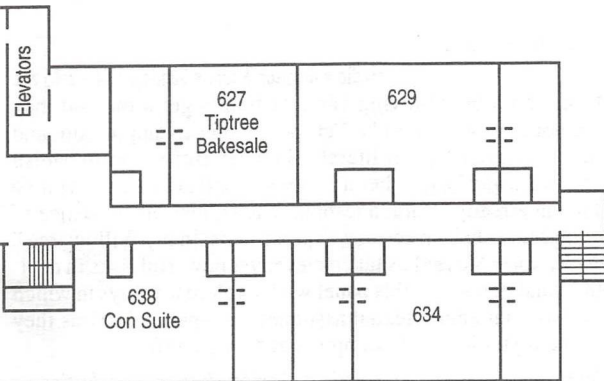
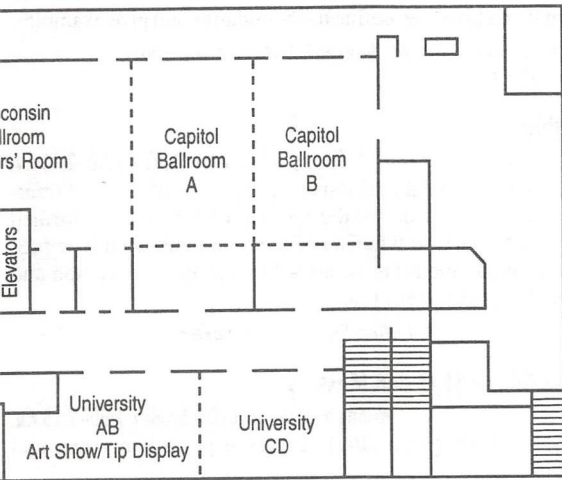
About the Convention

Rules

Concom



Carroll Street



132 Women of the Horror Film: the Golden Fears, 1932-1936

Media • Senate A • Sunday, 1:00–2:15 P.M.

In this third entry in our history of the women who've made notable contributions to horror cinema, we'll focus on the horror careers of six women who made memorable first impressions in horror, from *The Most Dangerous Game* (1932) through *Dracula's Daughter* (1936). We'll look at both the early and later horror films of Fay Wray, Kathleen Burke, Una O'Connor, Elsa Lanchester, Carol Borland, and Gloria Holden, and the ways they managed to bring spunk and complexity to their characters in what initially seemed a male-dominated genre.

M: Pam Keesey, Eric M. Heideman

133 The Feminist Love Story

Writing • Senate B • Sunday, 1:00–2:15 P.M.

How can a hetero love interest in a story avoid the stereotypes of male/female relations—or is the love story dead for feminist writers?

M: Kate Elliott, Adrian Guy Drake, Jennifer K. Stevenson, Joan D. Vinge

134 Sub-genres of SF/F

Literature • Capitol A • Sunday, 1:00–2:15 P.M.

Space opera, SF of manners, fantasy, horror, hard SF, speculative—to the extent that's possible, define the boundaries and give examples.

M: David D. Levine, Janice M. Bogstad, Lyda A. Morehouse, Suzanne Alles Blom

135 Bioethics

Science • Capitol B • Sunday, 1:00–2:15 P.M.

Bioethics is the study of moral issues in the fields of medical treatment and research. How do we define “death”? What is “informed consent”? What do we do when a needed treatment can not be provided for all? What about euthanasia? Let's share information and opinions on these important issues.

M: Carl F. Marrs, Janet M. Lafler, Susie Kinast-Porter

136 Mixed Genre: SF/F and Mystery

Writing • University C/D • Sunday, 1:00–2:15 P.M.

Let's talk about writing in multiple genres, especially mystery and SF.

M: Grace O'Malley, Beverly DeWeese, Joyce K. Scrivner, Nancy Jane Moore, Winifred F. Halsey

137 Sex and the Slayer

Media • Madison Room • Sunday, 1:00–2:15 P.M.

The Slayer and a brawl-loving vampire finally get it on, and they bring the house down, literally. Yet the fusion of vampire lore and sex takes on an even sharper literal spin when Buffy tries to banish Spike afterward and he tells her it's too late for that because “You've invited me in already.” Tara, a lesbian witch under the influence of a spell, sings that she's in ecstasy, “spread beneath my Willow tree.” *Buffy the Vampire Slayer* has taken clever yet powerful risks in dealing with sexual themes; in this panel we'll explore the ways in which the show has challenged sexual assumptions—particularly as they relate to the mythologies of vampires and witchcraft.

M: Jorjet Harper, Anne Harris, Carrie Richerson, Justine Larbalestier

138 Reading 9

Readings • Conference 2 • Sunday, 1:00–2:15 P.M.

*Catherine Lundoff, Sarah Anne Zettel, Scott David Westerfeld***139 Mother, Maiden, Crone: Storytelling Performance for Adults**

Solo Presentations • Conference 4 • Sunday, 1:00–2:15 P.M.

Maidens, mothers and crones come in human and superhuman forms. Elizabeth and Nancy will tell stories about both varieties, from a grandmother and the ring she left as a legacy, to Tiamat, the Mesopotamian mother of the universe, to Persephone, the maiden goddess who first brought us spring.

*M: Elizabeth Anna Matson, Nancy Vedder-Shults***140 More Machine Dissection**

Kid's Program • 611 • Sunday, 1:00–2:15 P.M.

*Thomas Ross Porter***141 Electronic Magazines Q and A**

Living Rooms • 623 • Sunday, 1:00–2:15 P.M.

Strange Horizons Editor-in-chief Mary Anne Mohanraj will host a Q&A session for readers, writers and artists. Which are the professional magazines on the net? What makes for a professional publication online? What formats are online magazines available in? Which magazines can writers/artists trust? What should they watch out for? Where can readers find the best free content? What areas do online magazines cover (fiction, poetry, reviews, etc.)? All these questions and more, with answers by Mary Anne and some of her fabulous staff from *Strange Horizons* (www.strangehorizons.com). Tentatively in attendance will also be Jed Hartman and Susan Groppi (fiction editors).

*Jed Hartman, Mary Anne Mohanraj, Susan Marie Groppi***142 Speaking in Alien Tongues**

Writing • 634 • Sunday, 1:00–2:15 P.M.

How do various writers handle alien language in their works? How do they impart the “feel” of alien speech without making the reader consult a glossary in the back? How are these languages created? What do these languages reveal about the alien culture? the physical form of the aliens? the ability (or inability) of the aliens to make certain sounds?

*M: Elizabeth Barrette, Amy Thomson, Mary Doria Russell***143 Humans as Aliens**

Science • Assembly • Sunday, 2:30–3:45 P.M.

Most stories with aliens depict them as not just anthropomorphic, but Western. There are cultures on earth that are much stranger than most alien worlds in SF. What cultures interest or astonish you?

M: Suzanne Alles Blom, Allen J. Baum, Flonet Biltgen, Sarah Anne Zettel

144 Science Fiction Films of 2001

Media • Caucus Room • Sunday, 4:00–5:15 P.M.

Harlan Ellison has said that animation is the natural medium for fantasy. In 2001 his theory was put to the test when two of the most beloved fantasy novels of all time migrated to the big screen as part of the biggest splash animation has ever made in the movies. This panel reviews the genre films of the past calendar year and includes video clips, handouts, the annual awarding of the Buzzy and the Muffy, and loads of audience participation.

Richard S. Russell

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Richard S. Russell

145 Lady Poetesses from Hell Reading

Readings • Senate A • Sunday, 2:30–3:45 P.M.

Death and sex and ichor. Hats and gloves and lace. Any questions?

M: Laurel Winter, Eleanor Arnason, Jane Hansen,

John Calvin Rezmerski, Rebecca Marjesdatter, Terry A. Garey

146 Skin Folk by Nalo Hopkinson

Book Discussions • Senate B • Sunday, 2:30–3:45 P.M.

Gregory G. Rihn, Janice M. Bogstad

147 Erotica For Sexual Minorities

Diversity • Capitol A • Sunday, 2:30–3:45 P.M.

Erotica by, for, and about sexual minorities—people who are fat, queer, kinky, poor, of color—is a growing and challenging area. How do we represent our various sexualities without tokenizing or fetishizing ourselves?

M: Lori Selke, Catherine Lundoff, J. J. Pionke, Rob Gates

148 Death and Evil

Political, Economic, and Social Issues • Capitol B • Sunday, 2:30–3:45 P.M.

The fascination with death runs throughout history and is almost always associated with evil. An example is the use of pictographic decay to illustrate evil and its presence in our everyday life. How does this connection distort our ideas about both death and evil?

M: Jane E. Hawkins, Lisa C. Freitag, Meg Turville-Heitz,

Steven E. Schwartz, Tina Jens

149 Unnatural Reproduction

Science • University C/D • Sunday, 2:30–3:45 P.M.

Various science fiction authors have woven unnatural reproductive technologies such as cloning, host mothers, and uterine replicators into their fiction. Contrasting the cautionary tales of Huxley, Atwood, and Stirling with the more optimistic views of a Weber or a Bujold, are there any conclusions we can draw?

M: James E. Leinweber, Cynthia Gonsalves, Janet M. Lafler

150 The Devil in the Details

Writing • Madison Room • Sunday, 2:30–3:45 P.M.

Effective detail can separate the artist from the amateur. What is too much? Too little? When can detail enrich the vision and when does it get in way for readers? How does the skilled writer craft the correct level of detail essential to bringing a story to life?

M: Jan L. Schubert, Carol Emshwiller, Ellen Klages, Karen Joy Fowler, Kristine Smith, Laurel Ann Yourke

151 Reading 10

Readings • Conference 2 • Sunday, 2:30–3:45 P.M.

Harry LeBlanc, Kelly D. Link, Nina Kiriki Hoffman

152 [1] Foxy Ladies: Dangerous Beauties and Tragic Heroines in Japan and America**[2] Judy Merrill, the New York Nexus and American science fiction in the Postwar Period**

Academic Papers • Conference 4 • Sunday, 2:30–3:45 P.M.

[1] “Foxy Ladies: Dangerous Beauties and Tragic Heroines in Japan and America.” Japanese kitsune are magical, often female, shape-shifting foxes. A brief survey of kitsune folktales and art places them in their socio-historical and cultural milieu as popular works, whether written, oral, or visual. These stories from antiquity still manifest themselves in modern Japan, appearing in anime, manga, novels, and films, all of which attest to kitsune’s durability as a social signifier of negative femininity and tricksterism. Contextualizing these icons within the cultural history of Japan and America delineates a distinct shift in views regarding sexuality. Japan is still strongly ambivalent toward powerful women, resulting in a fragmented conception of the character, while Americans now embrace sexual kitsune as figures to be reclaimed by feminism. (35 min) *Laura Scheuer*

[2] “Judy Merrill, the New York Nexus and American science fiction in the Postwar Period.” In 1999 Elizabeth Cummins published an article in *Extrapolation* “American SF, 1940s–1950s: Where’s the book? The New York Nexus.” This paper is a response to Cummins. The short answer to her question, “Where’s the book?” is that I’m writing it. For the long answer come hear my paper. (35mins) *Justine Larbalestier*

153 Crafts

Kid’s Program • 611 • Sunday, 2:30–3:45 P.M.

Thomas Ross Porter

154 Damon Knight Memorial

Living Rooms • 623 • Sunday, 2:30–3:45 P.M.

Damon Knight has meant so much to so many of us in the SF community. Gather with us to remember and honor him for his writing, his teaching, and his being.

Leslie What

155 Strange Horizons Tea Party

Living Rooms • 629 • Sunday, 4:00–5:15 P.M.

The newly Hugo-nominated online magazine, *Strange Horizons*, cordially invites you to join us for tea and cookies and cake and little sandwiches with the crusts cut off. Meet the editors, meet the authors, see the magazine (on our cute little laptops)! Please stop by and visit with us; we'd love to see you there.

Mary Anne Mohanraj

156 Diplomatic Immunity by Lois McMaster Bujold

Book Discussions • 634 • Sunday, 2:30–3:45 P.M.

Lois McMaster Bujold's latest book *Diplomatic Immunity* comes out in May of this year. Let's discuss how the series has progressed. For example, has Ekaterin affected Miles's work since their marriage?

Katya Reimann

157 Which Magazines Do You Want to Publish in?

Prodom • Assembly • Sunday, 4:00–5:15 P.M.

Money is one consideration, but there are plenty more. What else do people think about and why?

M: Rebecca Maines, Catherine E. Shaffer, Gavin J. Grant, Rob Stauffer

158 I Never Read Science Fiction

Prodom • Senate A • Sunday, 4:00–5:15 P.M.

The SF market is shrinking, and we may sink with it. How do we respond to well-meaning folks who tell us they "never read it" and how can we help to build awareness of SF among the reading public?

M: Mary Doria Russell, Alan John DeNiro, Anna Louise Genoese, James Minz

159 Lavender Jane Loves SF/F: the Biz

Prodom • Senate B • Sunday, 4:00–5:15 P.M.

In the last decade, lesbian and bisexual-themed SF/F may have finally come out of the closet. Such authors as Nicola Griffith, Melissa Scott, Severna Park, Laurie Marks and Carrie Richerson have created women-loving protagonists in works published by mainline genre publishers. Does this mean lesbian and bisexual-themed work has finally found a home in SF/F? What barriers do writers still face in selling this kind of work? Do lesbian/bisexual writers face any particular problems? We will discuss problems, successes, strategies, and resources.

M: Diane Silver, Carrie Richerson, Laurie J. Marks, Naomi Kritzer

160 Exorcising the 50s

Feminism and Women • Capitol A • Sunday, 4:00–5:15 P.M.

I hate to clean house, but the nagging mother voice in my head is appalled at the state of my toilets. I love having people over, but it means a full weekend of cleaning house to get ready for them. And while I love to eat interesting food every night, it always takes so long to prepare. Does anyone else have this nagging 50s housewife voice that just doesn't go away? How do others balance the pull between ideal living conditions and reality?

M: *Stephanie A. Smith, Carrie Root, Gerri Balter, Kat Angeli, Tracy Benton*

161 Cross Pollination

Creative Arts • Capitol B • Sunday, 4:00–5:15 P.M.

The idea behind *The Artist's Way* by Cameron is that we can "fill our creative bucket" by creating in other media, taking in nature, viewing other art, etc. How do you get yourself to do "fill your creative bucket"? How might an artist's work influence a writer?

M: *Nancy Vedder-Shults, John Calvin Rezmerski, Laurel Winter, Madeleine Reardon Dimond*

162 Writer's Websites

Writing • University C/D • Sunday, 4:00–5:15 P.M.

Writers these days are told that they should post their own websites to promote themselves. Although writers may be familiar with surfing the Web, they may not know how to develop their own websites. This panel will be a basic "how-to" panel to help writers get websites up and running.

M: *David D. Levine, Adrian Guy Drake, Kelly McCullough, Sandra Monica Ulbrich*

163 Cultural Appropriation

Media • Madison Room • Sunday, 4:00–5:15 P.M.

SF writers are always ransacking/borrowing other cultures. Is this proper? Is it arrogant? Or are the cultures that currently exist repositories of elder knowledge and activities?

M: *Justine Larbalestier, Harry LeBlanc, Leah Rose Cutter, Scott David Westerfeld, Victor Jason Raymond*

164 Reading 11

Readings • Conference 2 • Sunday, 4:00–5:15 P.M.

Amy Thomson, Katya Reimann, Steven Harper Piziks

165 What does a Martian bicycle look like?

Solo Presentations • Conference 4 • Sunday, 4:00–5:15 P.M.

This is a group brainstorming exercise. What are the hidden assumptions/prerequisites, both technological and cultural, behind various things in our everyday life? Which items would you accept transplanted whole into an alien culture, which would require only cosmetic modification, and which would just be jarring no matter what? We'll start the discussion with a few "case studies," including the title device. Where we end up depends on you.

M: *Mac Almy*

166 Sunday SF Swim

Kid's Program • 611 • Sunday, 4:00–5:15 P.M.

Thomas Ross Porter

167 Small Press, Publish-on-Demand, and Self Pub

Living Rooms • 623 • Sunday, 4:00–5:15 P.M.

What are the benefits and drawbacks of NOT publishing with a major house? Is it better to publish small than not to publish at all? Ask our pros for their insight. Winifred Halsey is an editor with Speculation Press. Karen Daniels has published a trilogy with Vivisphere. Paula Schumacher's book is available from Xlibris and Erzebet Barthold of Papaveria Press writes, edits, prints, binds and markets her own books.

Erzebet Barthold, Karen Daniels, Paula Schumacher, Winifred F. Halsey

168 How to Be Funny

Living Rooms • 634 • Sunday, 4:00–5:15 P.M.

An expert at the art guides us on how to get a laugh!

Ellen Klages

169 Flight of the Dragons

Films • Caucus Room • Sunday, 5:30 P.M. • 96 minutes

Animated film—man from present must save magical world with logic

170 Desserts

Events • Capitol Room • Sunday, 7:30–8:30 P.M.

Julie Zachman

171 GoH Speeches

Events • Capitol Room • Sunday, 8:30–9:45 P.M.

Nalo Hopkinson, Nina Kiriki Hoffman

172 Terrorists Don't Wear Chainmail

Media • Assembly • Sunday, 10:00–11:15 P.M.

Our world has many terrorists (or freedom fighters or whatever) and SF&F is filled with war. Almost every popular character is constantly dressed for combat, ready to charge in swinging at the drop of a hat. What can we do to bring SF&F more in line with reality? Should we? And what examples of this are there in existing SF&F? From Sauron's standpoint, what was Faramir? Frodo?

M: Gregory G. Rihn, Gregg Noggle, Ian K. Hagemann

173 Passage by Connie Willis

Book Discussions • University C/D • Sunday, 10:00–11:15 P.M.

Do you like Willis' physiological explanation for the near-death-experience? Let's talk about her idea and the humor of Willis' most recent novel. Afterward, the more hard-core of her fans may wander around in the tangle of south Madison one-way streets and lake-twisted roads in an attempt to duplicate a NDE.

Carrie Richerson

174 The Complete Shamanic Princess

Films • Caucus Room • Sunday, 11:30 P.M. • 30 minutes each; 1–6 episodes

Anime series about young girl with shamanic powers who is trying to save the world.

75 History of Aboriginal Peoples as Source Material

Political, Economic, and Social Issues • Assembly • Monday, 10:00–11:15 A.M.
Any F/SF stories at least touch on the issue of aboriginal peoples encountering more technological cultures. What is the history of such contacts in the real world? What are the common errors made when stories refer to these issues?

Facilitators: Janet M. Lafler, Diantha Day Sprouse, M. J. Hardman, Magenta Griffith, Victor Jason Raymond

76 Xena's Hong Kong Ancestry

Media • Caucus Room • Monday, 10:00–11:15 A.M.
Xena producer Robert Tapert was heavily influenced by movies featuring Hong Kong action stars like Brigitte Lin, Maggie Cheung, Jet Li and others and stole a lot of great action scenes from them. Let's talk about which ones we think are best, and why.

Facilitator: Catherine Lundoff

77 It's the Economy, Stupid!

Political, Economic, and Social Issues • Capitol A • Monday, 10:00–11:15 A.M.
Do all the larger issues within societies and the world, boil down to economic terms? One economic analysis documented how the organization of the American family (and family values) from the Industrial Revolution to the present was determined by changing economic forces. Just how powerful are economic forces in shaping societies? What economic realities would economists advise SF/F writers to keep in mind as they create their speculative cultures and worlds?

Facilitators: Beth A. Plutchak, Ian K. Hagemann, Philip Edward Kaveny, Scott David Westerfeld

78 Celtic Matters: History, Culture and Lore of the Old Celts

Diversity • Capitol B • Monday, 10:00–11:15 A.M.
Many US whites have some roots in areas with Celtic heritage and smattering of information about the old cultures, but not much real knowledge. Let's talk about what we know of that world.

Facilitators: Maureen Kincaid Speller, Angela Koenig, Cheryl Myfanwy Morgan, Cynthia Joyce Clay

79 Nekropolis by Maureen McHugh

Book Discussions • University C/D • Monday, 10:00–11:15 A.M.

Facilitator: Sandra J. Lindow

80 Ack! Gag! Writing Jerks

Writing • Madison Room • Monday, 10:00–11:15 A.M.
We love books with interesting villains and quirky sociopaths because they're weird and exotic and unlike most of the people we meet. But that makes them all the more difficult to construct. How do you create such unreasonable characters? And when you develop a character with a radically different viewpoint, how do you maintain their consistent personality and resist normalize them?

Facilitators: Steven E. Schwartz, Jane Routley, Jim Frenkel, Kristine Smith

181 Reading 12

Readings • Conference 2 • Monday, 10:00–11:15 A.M.

Alan John DeNiro, Justine Larbalestier, Suzanne Alles Blom

182 A Doctor Answers Medical Questions for Writers

Solo Presentations • Conference 4 • Monday, 10:00–11:15 A.M.

A Doctor Answers Medical Questions for Writers

M: Lisa C. Freitag

183 TBA

Kid's Program • 611 • Monday, 10:00–11:15 A.M.

Thomas Ross Porter

184 Why Don't You Write?

Living Rooms • 623 • Monday, 10:00–11:15 A.M.

This living room is the flip side of "Why Do You Write?" What keeps you from writing—lack of time, lack of inspiration, lack of confidence? Again, there are many obstacles that prevent us from writing. Pat Murphy will lead a group discussion about how we deal with those obstacles. How do you get blocked—and how do you break out of it and start writing again.

Pat Murphy

185 So Much Fantasy Is Monarchistic—Why?

Political, Economic, and Social Issues • 634 • Monday, 10:00–11:15 A.M.

Is it just that human history, and the periods in which we tend to like our fantasies set, had kings and queens? What about the concepts of monarchs carrying divine right—how does that relate to the concepts of magic in fantasy worlds? In Katya Reimann's *Wind From A Foreign Sky* for example, it's explicit. In Tolkien's *Lord of the Rings*, in which Aragorn is returned to the throne, it's more subtle but still a paramount theme in the work.

M: 'Orange Mike' Lowrey, Kathleen M. Massie-Ferch, Kelly McCullough

186 WisCon Post-Mortem

Fandom • University C/D • Monday, 11:30 A.M.—1:00 P.M.

Brickbats and roses time! Committee members who are still standing will sit down and listen to what you think about how the convention went.

M: Jennifer White, Jane E. Hawkins, Jeanne Gomoll, Jim Hudson, Melodie Bolt, Scott Custis

187 Cleanup

Kid's Program • 611 • Monday, 11:30 A.M.—1:00 P.M.

Thomas Ross Porter

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 26 years. We're not getting any younger. We need YOU!

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How Long Do 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 2003. But anyway, each program lasts 75 minutes. No one is going to actually kick anyone out of a program room during the 15-minute

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hiatus, but if you want to continue the discussion any longer, please move up to the overflow program room on the sixth floor, room 607.

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 5:30-7:30 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!

Registration (2nd Floor Lobby)

The registration desk officially opens for business at 2:00 P.M. Friday. Those who volunteer to stuff packets on Thursday night can pick up their registration packets early. Inside your packet is a form you can use to be sure that WisCon has your correct land and electronic mail address, to indicate your preferences for how we use that data, and to sign up for *eCube*—WisCon's electronic newsletter. (There were many items of interest that were not published in our hardcopy WisCon 26 progress reports, but that were publicized in *eCube*)

Looking for rooms or roommates, rides or riders, old friends, etc.? Check out the WisCon Message Board next to the reg table. That's also where you'll find the arts-and-crafts tables to personalize your name badge and do other creative stuff.

Memberships for 2003's WisCon 27 will be available at the registration desk all weekend. We've had to raise the rates for next year, but it'll never be cheaper than it is right now.

Art Show (University AB)

The WisCon 26 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 26's art show continues to focus on feminist art, art by women, and art by Midwestern artists. Artists displaying work at WisCon 26 include, among others,

Jae Leslie Adams	Maggie Hogarth	Sonja Tellison-Foster
Jeannie Bergmann	Clare Hintz	Ruth Thompson*
Francie Broadie	Chris Klingbiel	Charles Vess
Michele Bykowski	Mary Anne Mohanraj	L.A. Williams*
Katie Clapham	Betsy Mott*	Raelinda Woad*
Denice Cole	Diantha Sprouse	A.B. Word
Sarah Coviello	B.J.Staehlin*	* (Mail in artwork)
Jorjet Harper		

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.
<i>...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.</i>	
Monday	10 A.M.-2 P.M.

Artists and buyers:
Please check out art by 2 P.M., Monday

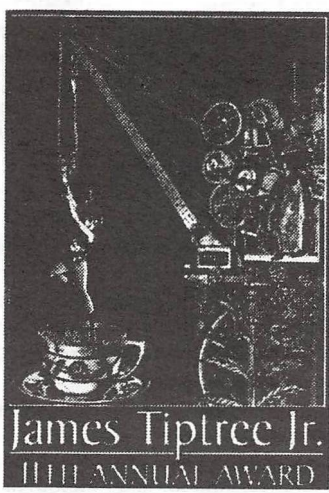
Tiptree Display & Auction (University AB)

Items for the Tiptree Auction will be on display in the art room. **If you see something your little heart desires, please make a written bid.** That's how we select what will go into Saturday night's auction. We've got more items than we can possible sell in two hours, so we want to focus on the things that people really want.

Anything that has at least one bid will be in the auction.

You will be able to make written bids on Tiptree Auction items until 5:30 P.M. Saturday. The live auction starts at 7:30.

Many other Tiptree items can be purchased directly. The new 2002 Tiptree t-shirt by Freddie



Tiptree T-Shirt art, by Freddie Baer

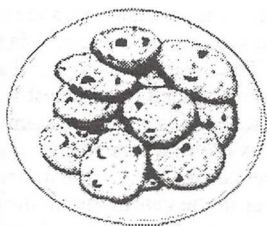


Baer (there are only 40 available) will go on sale Saturday morning at 9:30. Copies of the Tiptree cookbooks will also be sold, and there will be a table in the Dealers' Room with fixed-price books for sale.

Proceeds from all of these sales all fund the Tiptree Award. The amount you pay over the actual value of the item is tax deductible.

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 chocolate chip cookies! A wide variety 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). Juliebata will continue selling baked goods through the afternoon until the dinner break (5:30 P.M.) or until she runs out of goodies, whichever happens first. And if there are baked goods left on Saturday afternoon, an encore Bake Sale may be scheduled during the Sunday lunch break. Look for posters about an encore Bake Sale. Yum!



Broad Universe

Broad Universe celebrates writing and artwork created by women within science fiction, fantasy and horror, and seeks to support both the women who produce those works and the people who enjoy them, through promotion, education, and special events. Among their activities are:

- An online book catalog that will be searchable in the future
- Recommended book lists
- Listserv for members
- A sortable PR database available to members
- Marketing information and support
- A web page with information about marketing, the writer's life, catalog and other goodies
- A newsletter that provides news, information and inspiration
- "Best of" and "My favorite" lists,
- An events calendar
- Informational tables at bookseller and SF/F/H conventions
- Outreach to other writers groups
- Sponsored panels at SF/F/H conventions
- After-reading potlucks and other regional (chapter) events
- Plans for the future
 - ✓ Local Chapters
 - ✓ Book signings at feminist bookstores near large conventions
- Parties at conventions

www.broaduniverse.org

The Carl Brandon Society

The Carl Brandon Society is dedicated to addressing the representation of people of color in the fantastical genres such as science fiction, fantasy, and horror. We aim to foster dialogue about issues of race, ethnicity, and culture; raise awareness both inside and outside the fantastical fiction communities; promote inclusivity in publication and production; and celebrate the accomplishments of people of color in science fiction, fantasy, and horror.

The Society was founded at the 1999 WisCon when the convention responded to a request from people of color in the community by scheduling more programs that addressed race and by having a focus group where people of color could meet and formulate strategies for increasing the awareness and representation of people of color in the genres and in the community. This request was incited by Samuel R. Delany's "Racism and Science Fiction" article, published in the August 1998 *New York Review of Science Fiction*.

We named ourselves after the fictional fan writer Carl Brandon in much the same way that the Tiptree Award named itself after the fictional male writer James Tiptree, Jr. Much as Alice Sheldon played with the concepts of gender in her writing as James Tiptree, Jr., so did Terry Carr play with the concepts of race in his writing as Carl Brandon, Jr. We also feel that just as women can now write under their own names, so can people of color now write (and publish) our own stories. And just as the Tiptree Award creates a "shortlist" of the best fiction expanding gender boundaries every year, so does the Carl Brandon, Jr., society publish a list of SF written by people of color that's published every year. We've got further to go, for now—which is why we're also working to make fandom a more pleasant place for people of color.

www.carlbrandon.org

Dealers' Room [Wisconsin Room]

21st Century Books (Hank Luttrell)
 Arlene P. Coltrain
 DreamHaven (Greg Ketter)
 George Elgin
 Steven Vincent Johnson/OrionWorks
 Rose 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	10:00 A.M.–1:00 P.M.

Spontaneous Program Room

[Conference Room 1]

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 Conference room 1 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.]

Computer/Internet Room

[Conference Room 5]

New this year! Thanks to generous donations from the community and concom, WisCon 26 is sponsoring an Internet Room. Along with dedicated desktop systems, there will be a special section for laptops to get connected. This is NOT a computer gaming room. It is intended to be used for checking email and internet access only. Please limit your time to 10 minutes if another user is waiting.

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.

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:

Simple Things 2:30–3:45 A.M.

Teen room only (Room 610) 3–6 P.M.

Saturday:

Set-up 10–11:30 A.M.

Kids' Eye View of Harry Potter the Movie 1–2:15 P.M.

Take Stuff Apart 2:30–3:45 P.M.

SF Swim 4:00–5:15 P.M.

Teen room only (Room 610) 8–10 P.M.

Sunday:

Wizard Hats, Kites & Kaleidoscopes 10–11:15 A.M.

More Machine Dissection 1–2:15 P.M.

Crafts 2:30–3:45 P.M.

SF Swim 4:00–5:15 P.M.

Teen room only (Room 610) 8–10 P.M.

Monday

TBA 10–11:15 A.M.

Clean-up 10–11:30 A.M.



Film Program [Caucus Room]

Bring a snack and let us entertain you with films, films, films ... lunch break, dinner break, and late night shows for families, friends, and film connoisseurs. Please note that we list only the beginning time of each film. Film lengths do not always fit within program slots, but may run later or end earlier than the standard 75-minute program slot.

Buffy the Vampire Slayer Episodes

Friday, 5:30 P.M. • 1st and 2nd season; 40 minutes each;
2 to 3 episodes depending on time.

Panels discussing Buffy will be throughout the weekend Slayer saves the world and Sunnydale from vampires.

Ginger Snaps

Friday 11:45 P.M. • 108 minutes

Panel will precede this film. Teen girl bitten by werewolf deals with puberty and full moons.

Iron Giant

Saturday 11:30 A.M. • 87 minutes

Animated film showing friendship between alien robot and young boy set in the '50s.

Vanilla Sky

Saturday, 5:30 P.M. • 136 minutes

Surreal fantasy remake of *Open your Eyes*. Man tries to prove innocents in death of ex-girlfriend.

Until the End of the World

Saturday, Midnight • 158 minutes

Set in 1999, futuristic road picture involving a young women, bank robbers and misadventures

Max Headroom and Lightyears

Sunday, 11:30 A.M. • 83 minutes

Evil force from the future destroys paradise breaking its citizens harmony with nature.

Flight of the Dragons

Sunday, 5:30 P.M. • 96 minutes

Animated film—man from present must save magical world with logic

Max Headroom

Sunday, 7:10 P.M. • 60 minutes

TV reporter and cyber-self investigate news in the future

The Complete Shamanic Princess episodes

Sunday, 11:30 P.M. • 30 minutes each, 1–6 episodes

Anime series about young girl with shamanic powers who is trying to save the world.

Green Room [Conference 3]

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! As of WisCon 25 the Green Room has relocated to the second floor (Conference Room 3). Based on feedback from last year, we believe that this new location, so much more convenient to most of WisCon's programming rooms, makes 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. This set-up is still relatively new, so please let us know what you think.

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!

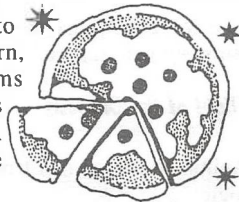
Con Suite [Room 638]



Welcome to WisCon's much-envied Con Suite! For the second 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 another 3-D puzzle to work on. The infamous hot dogs, popcorn, vegetables and other quality food items (Chocolate! Pizza!) are back yet again. As always we'll be providing breakfast too. 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.

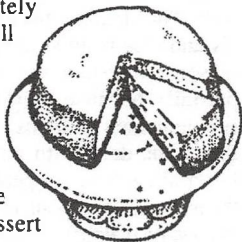
If you have a spare minute, we can always use an extra hand. Why not offer to get us ice? Sign up for a shift? Or just throw out your empty plate and cup as you leave? And this year we have a special gift for our ever-helpful ConSuite volunteers, so consider adding your name to the list.

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

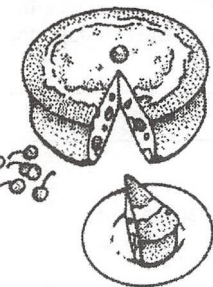
Dessert Salon

[Capital Ballrooms]

The Dessert Salon is scheduled immediately before the GoH speeches. Ticket-holders will be admitted to the room on Sunday 7:30 P.M. Dessert tickets cost \$9. 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 after the Dessert Salon.



Each ticket-holder will be allowed two desserts and your choices will include three kinds of tarts, 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 almost two 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 desserts will be identified by signs near them on the table. If you have a special requirement for a wheat-free dessert, you may request a red ticket from the the ticket takers. Present this ticket to one of the catering staff and they will retrieve your piece (or two!) for you.

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

Tarts

Baked Apple

Lime Mousse

Chocolat Custard

Cheesecake

Chocolate Oreo Mint

Pumpkin

Raspberry

Turtle

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!

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.

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	GLBT fandom party
Room 610	Teen Room (8-10 P.M.)
Room 611	Ratbastards anthology launch party
Room 623	OdysseyCon
Room 629	Broad Universe
Room 634	Carol Emshwiller book launch party (<i>The Mount: A Novel and Report to the Men's Club and Other Stories.</i>)

Saturday night

Room 607	Club Vampire
Room 610	Teen Room (8-10 P.M.)
Room 611	Justine Larbalestier (<i>The Battle of the Sexes in Science Fiction</i>) & Emily Pohl-Weary (<i>Better to Have Loved: The Life of Judith Merrill</i>) double book launch party
Room 623	Xena!
Room 629	TOR
Room 634	ConFusion

Sunday night

Room 607	Carl Brandon Society party
Room 610	Teen Room (8-10 P.M.)
Room 611	Clarion 98/Mafia tournament
Room 623	Laurie Marks book launch party (<i>Fire Logic</i>)
Room 629	Wyrdsmiths party
Room 634	Diversicon/First Fandom

Check Out These URLs

www.broaduniverse.org
Broad Universe

<http://www.sff.net/people/nalo>
Nalo Hopkinson

www.carlbrandon.org
Carl Brandon Society

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

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

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

<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://](http://www.ninahiriki.com)
Nina Kiriki Hoffman

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

Programs

Maps

eCube

Subscribe to **eCube**—WisCon's electronic newsletter. We expect that we will rely upon **eCube** more and more as years go by and more people get their information online. This year there were many items of interest that were not published in our hardcopy WisCon 26 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.

Participants

Parking at the Hotel

The Concourse Hotel has switched from attendant parking to an automated parking system. Parking is still complimentary 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.

About the Convention

Dead Dog Party

[Room 638]



The last program on Monday afternoon will be the WisCon 26 Post-mortem at 11:30 A.M.—1:00 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 time 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

Concom

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 (we may ask your for ID—please don't be offended if we do not immediately recognize you).

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. Signs found on these may be moved or removed, depending on how we're feeling. If you must post signs, please use only masking tape. Rolls will be available in the Registration area. Doughnuts are in the Con Suite.

Children, keeping track of.

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

Smoking, geographical locations for.

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. If you are asked to stop smoking or to move to a smoking area, please do so.

Alcohol, legal consumption of.

The consumption of alcoholic beverages is permitted in the hotel, but you must be age 21 or older. Alcohol is not available in the 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 your badge so others can better help you in an emergency.

medical emergencies, dealing with.

Dial 9-911 from any hotel phone.

harassment, tolerance of.

Harassment will not be tolerated in any way, shape, or form. Stand up for 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 26 ConCom

Chair: Jennifer White

Guest Liaisons:

Jeanne Gomoll — Nalo Hopkinson

Kathi & Kim Nash — Nina Kiriki Hoffman

Treasurer: Jim Hudson

Programming: Jane Hawkins

Academic: Justine Larbastier

Bake Sale: Julie Humphries

Carl Brandon Dance: Carl Brandon Society

Chair Emeritis: Debbie Notkin

Dessert: Julie Zachman

Film: George Bass and Brad Breske?

Green Room: Peter Hudson

Kids & Teens Room: Tom Porter

Opening Ceremonies: Georgie Schnobrich & Gregory G. H. Rihn

Respite: Melodie Bolt

Member Services

Child Care: Dan Dexter

Hospitality Suite: Hope Kiefer, David Devereau-Webber,
Mary Ellen Testen & John Woodford

Internet/Computer Room: Bill Humphries

Parties: Scott Custis

Phone: Hope Kiefer

Publicity: Karen Meisner

Registration, pre-con: Ben Schilling

Registration, at-con: Dick Russell, Barb Gilligan

Signing Tables: Broad Universe, Melodie Bolt

Operations/Internal Services

Doctor-on-Call: Lisa Freitag

Hotel Liaison: Scott Custis

Security: Victor Raymond

Signs: Jeanne Gomoll

SWAT (Setup WisCon And Takedown) team: Heidi Oliverson, George Bass

Volunteers: George Bass

Exhibits

Art Show: Jim Hudson & Diane Martin

Dealers Room: Hank Luttrell

Tiptree Auction & Display: Scott Custis

Publications

Ad sales: Beth Plutchak

eCube: Jeanne Gomoll

Newsletter: Kristina Solheim

Pocket Program Book: Jeanne Gomoll

Progress Reports: Jeanne Gomoll

Souvenir Book: Beth Plutchak

Website: Tracy Benton

MON	4-5:15 PM	Assembly (1st Floor)	175 History of Aboriginal Peoples as Source Material								
	8:30-9:45 AM	Caucus Rm. (1st Floor)	176 Xena's Hong Kong Ancestry								
		Senate A (1st Floor)									
		Senate B (1st Floor)									
		Capitol A (2nd Floor)	177 It's The Economy, Stupid!								
		Capitol B (2nd Floor)	178 Celtic Matters								
		University C/D (2nd Floor)	179 Metropolis by Maureen McHugh	166 WisCon Post-Mortem							
		Lobby (2nd Floor)									
		Madison Rm. (2nd Floor)	180 Axl! Gag! Writing Jerks								
		Conference 2 (2nd Floor)	181 Reading 12 (Alan John De Niro, Justice Lathester, Suzanne Altes Blom)								
		Conference 4 (2nd Floor)	182 A Doctor Answers Medical Questions								
		611 Kids (6th Floor)	183 TBA	187 Cleanup							
		623 Living Rm (6th Floor)	184 Why Don't You Write?								
		629 (6th Floor)									
		634 (6th Floor)	185 Monarchist: Fantasy								

Art Show/Tiptree Display Room: University AB (See pp. 40-41)

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	5:30 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	

Childcare: Room 619 (See p. 44)

Friday	9:00 A.M.-6:00 P.M.
Saturday & Sunday	9:30 A.M.-6:00 P.M.
Monday	9:30 A.M.-1:00 P.M.
Parents, please note that you must pick up your child by closing time. There is a late fee of \$10 per each 15 minutes you are late.	

Con Suite: Room 638 (See p. 46)

Friday	6 P.M.-3 A.M.
(closed during Opening Ceremonies)	
Saturday	9 A.M.-3 A.M.
Sunday	9 A.M.-3 A.M.
Monday	9 A.M.-3 P.M.

Dealers' Room: Wisconsin Ballroom (See p. 43)

Friday	3 P.M.-7 P.M.
Saturday & Sunday	10 A.M.-6 P.M.
Monday	10 A.M.-1 P.M.

Green Room: Conference 3 (See p. 42)

Friday	1:00 P.M.-7:45 P.M.
Saturday & Sunday	9:30 A.M.-10:30 P.M.
Monday	9:30 A.M.-11:30 A.M.
The Green Room is closed during all meal breaks.	

Kids' & Teens' Programming: Rooms 611 & 610 (See p. 44)

Friday	2:30 P.M.-5:30 P.M.
Fri-Sun (Teens only, Rm 610)	8:00 P.M.-10:00 P.M.
Sat-Sun	10:00 A.M.-5:30 P.M.
Monday	10:00 A.M.-1:00 P.M.

Registration: 2nd Floor Lobby (See p. 40)

Friday	2 P.M.-1 A.M.
Saturday	9 A.M.-7 P.M.
Sunday	9 A.M.-3 P.M.
Monday	11 A.M.-1 P.M.

Swimming Pool: 3rd Floor (Third Floor, See p. 47)

Friday-Sunday	open til 1:00 A.M.
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SUN	Assembly (1st Floor)	Caucus Rm. (1st Floor)	Senate A (1st Floor)	Senate B (1st Floor)	Capitol A (2nd Floor)	Capitol B (2nd Floor)	University C/D (2nd Floor)	Lobby (2nd Floor)	Madison Rm. (2nd Floor)	Conference 2 (2nd Floor)	Conference 4 (2nd Floor)	611 Kids (6th Floor)	623 Living Rm (6th Floor)	629 (6th Floor)	634 (6th Floor)
8:30-9:45 AM			111 Mid-life, Mid-career, And Mid-list	112 <i>Perdido Street Station</i> , By China Mieville			113 Valdemar Is A Harsh Mistress								
10-11:15 AM	114 Is Soft Science Real Science?	115 Why Can't I Wear a Costume?	116 Language Diversity In Fiction	117 Kings & Queens	118 Male Baiting Lunch	119 Fantasy Religions from Conan to Curse of Chalion	120 I Wanna Write Like That!	121 Signing 5 (Morehouse, Murphy, Gearhart, Halsey)	122 Feminism, Erotica, Pornography, And Censorship Lunch	123 Reading 8 (Laurie J. Marks, Leslie What, Terri Winding)	124 Come B!()jack to the World: Black Women & Speculative Fiction	125 Wizard Hats, Kites & Kaleidoscopes	126 Ask the Editor	127 Three Minutes Of Intimacy	128 SFPA Poetry Reading
11:30-1 PM		129 <i>Max Headroom & Lightyears</i>													
1-2:15 PM	130 So What Is The Mainstream, Anyway?	131 What's New from Tor	132 Women of The Horror Film	133 The Feminist Love Story	134 Sub-genres Of SF/F	135 Bioethics	136 SF/F & Mystery		137 Sex And The Slayer	138 Reading 9 (Catherine Lundoff, Sarah Anne Zettel, Scott David Westerfeld)	139 Mother, Maiden, Crone	140 More Machine Dissection	141 Electronic Magazines Q & A		142 Speaking In Alien Tongues
2:30-3:45 PM	143 Humans As Aliens	144 Science Fiction Films of 2001	145 Lady Poetesses from Hell	146 <i>Skin Folk</i> By Nalo Hopkinson	147 Erotica for Sexual Minorities	148 Death & Evil	149 Unnatural Reproduction		150 The Devil In The Details	151 Reading 10 (Harry LeBlanc, Kelly D. Link, Nina Kiriki Hoffman)	152 [1] Foxy Ladies [2] Judy Merrill, the New York Nexus	153 Crafts	154 Damon Knight Memorial	155 Strange Horizons Tea	156 Diplomatic Immunity by Lois McMaster Bujold
4-5:15 PM	157 Which Magazines Do You Want To Publish In?		158 I Never Read Science Fiction	159 Lavender Jane Loves SF/F: The Biz	160 Exorcising the '50s	161 Cross Pollination	162 Writer's Websites		163 Cultural Appropriation	164 Reading 11 (Amy Thomson, Katya Reimann, Steven Harper Piziks)	165 Martian bicycle	166 SF Swim	167 Small Press, Pod & Self Pub		168 How To Be Funny
5:30-7:30 PM		169 <i>Flight of the Dragons</i>													
7:30-8:30 PM					170 Dessert Salon										
8:30-9:45 PM					171 GoH Speeches										
10-11:15 PM	172 Terrorists Don't Wear Chainmail						173 Passage by Connie Willis								
11:30-1:45 AM		174 The Complete Shamanic Princess													

Continuing Events—Dealers' Room: Wisconsin Ballroom; Art Show/Tiptree Display: University A/B; Spontaneous Programs: Conf. 1; Green Room: Conf. 3; Computer/Internet: Conf. 5

600: The... 601: Hospitality Suite; 602: Parties: 6th Floor, evening