

The WisCon 27 Unsurpassed Perfectly Organized

Evil-Clone-of
the-Mother-of-All Programs

Pocket Program

WisCon²⁷₊


Jeanne Gould

Name/Room no.

Please return last pocket program books to the registration desk.

	Assembly (1st floor)	Calculus rooms (1st floor)	Senate A (1st floor)	Senate B (1st floor)	Capitol A (2nd floor)	Capitol B (2nd floor)	Wilsonsin (2nd floor)	University A (2nd floor)	Con 2 (2nd floor) Readings	Con 4 (2nd floor)	Con 5 (2nd floor)	811 (5th floor) Misc	821 (5th floor) Living Rooms	827 (5th floor)	829 (5th floor)	834 (5th floor)		
1-2 15 PM																		
2-9- 3-45 PM						2 The Gathering						3 Simple Things			1 The World(s) We Write			
4- 5-15 PM																		
5:30- 7:30 PM																		
7:30- 8:30 PM																		
8:45- 10 PM	5 American Politics as Science Fiction	6 Digital Art & SF/F	7 Women in Sleazy Sci- ence	8a Vector Theory 8b Ask Me anything	4 Opening Ceremonies			9 Coats, Camp Followers, Corporals	10 Readings from Mola 3: Fowler, Huggins, Gilmer, Everson, Perry, Mason, Canfield, Moore, Burke	11 The Academ- ic Stream at WisCon	12 The Use of Creole, Pidgin, & Patois in Writing	Odyssey Con Party	L.A. in '06 Party		Carl Blandon Society Dance	Parasolants /Jim Munroe /Michael Weller/ Party		
10:45- 11:30 PM	13 Urban Fan- tasy & Pastoral SF	14 Writers Teaching Writing	15 Short Fiction & Novel Contracts 2002	16 Short Science Fiction Films of 2002				17 Reading Group: The Sys- temic amongst Gill, Gang, Frost, Kassell, Glass, Murphy	18 From Difficult Child to Genius Adult	19 Teaching Sexuality in a Race Culture								
11:45- 1 AM								20 Reading Group: 'It's Just Play with the Crick' Arnone, Sherman, Kushner, Galt										

Another Friday night party
Rm 607: Cutler/Krizer Book Launch Party

SAT	Assembly (1st floor)	Caucus Room (1st floor)	Senate A (1st floor)	Senate B (1st floor)	Capitol A (2nd floor)	Capitol B (2nd floor)	Wisconsin (2nd floor)	University A (2nd floor)	Signing Tables (2nd floor)	Con 2 (2nd floor) Readings	Con 4 (2nd floor)	Con 5 (2nd floor)	611 (6th floor) Kids	623 (6th floor) Living Rooms	627 (6th floor)	629 (6th floor)	634 (6th floor)	
8:30-9:45 AM		21 Where Were You When the Space Shuttles Blew Up?						22a Sexual Symbols & Archetypes 22b Self-publishing & Marketing	23 Farmers Market	24 Reading 1: Stevermer, Marks	25a The Goblin Market 25b The King & the Enchanter				26 Self-promotion 102 with Suzette Haden Elgin			
10-11:15 AM	27 Death in Myth & Folklore	28a Racoonia Sheldon 28b Fan Fiction Readers & Writers	29 Male Authors, Female Characters	30 Is it the Hook, the Line, or the Sinker?	31 Exile	32 The Geography of Fantasy	33 A Chat With Carol & Ursula	34 Plotting a Story	35 Lobby Signing 1: Kushner, Bujold, Gearhart	36 Reading 2: Klages, Shawl, Staufer		37 Put Your Mind On The Web	38 Set up & lego's				39 Mbed Genre	
11:30-1 PM	Lunch	40 Opening Ceremonies Redux (video)	Programming Committee Meeting	Lunch													41 Tiptree Bake Sale	Lunch
1-2:15 PM	42 But it Doesn't Work that Way	43a Suppression Transformation of the Mother 43b Cohousing	44 The City Underground	45 Are We Left Behind?	46 Diving Deeper	47 Keeping The Dream Alive	48 Race & Class in SF	49 Earthsea		50 Reading 3: Francis Reimann, Duchamp, Bujold	51 Handling Violence in an Ideal World	52 Nation Formation & Ethnic Identities	53 Story time		41 Tiptree Bake Sale  Bakesale will stay open until 5:30 p.m., or until the goodies run out, whichever comes first.	54 Magical Realism		
2:30-3:45 PM	55 How to Construct a Fictional Religion	56 Contemporary Visionary Artists	57a Reading Underwater, Fantasies of Fluency 57b Rats & Spiders & the Beat Goes On	58 The Unreliable "I"	59 Polyamory & Plot	60 Academia & Academic Culture in Fantasy	61 The Older Female Quester	62 Fire Logic	63 Mini-Reading 1: Gorodischer, Engelslad, Berman, Schumacher, Stinson Goss	64a Dynamics of Race in <i>Buffy</i> 64b Virtual Performances of the Other	65 The Waters of the Slipstream	66 Mask-making					67 Con Suite Signing 1: Dorsey, Dunn Sherman, Marks, Cutler, Patzls—IN Room 638 →	
4-5:15 PM	68 Feminist Historical Fiction		69 Fixing the Rings	70 Engraving the Glass Ceiling	71 Confessions of a Slow Writer	72 The Role of the Border	73 GoH Reading & Signing: Ermswiler, Mieville	74 YA Not Just for Kids Anymore		75 Reading Group: Big Jumps & Long Tomorrows: Levina, Gearhart, Westerfeld	76a Landscape as a Character 76b Xenogestalt & Freedom in Butler's <i>Bloodchild</i>	77 Biological Analogies for Cultural Difference	78 SF Swim					79 Broad Universe Rapid-fire Reading: Moore, Ward, Silver, Lackey, Pelland, Bolt, Wray, Harris, Charnas, Piecznski
5:30-7:30 PM	Dinner																	
7:30-8:45 PM					80 Tiptree Auction													
8-10:15 PM	81 A Look at Alien Genders	82a Domestic Space 82b <i>Firefly</i> Gender Roles, Transgression & Strength	83 Poetry Open Mike	84 Science Fiction From The Olden Days			85 Gender And Genre	86 Teaching Feminist Science Fiction		87 Reading 4: Hodgell, Vonarburg	88 Creative Toys for Kids & Parents	89 Sell Defense	Haiku Evening Party	Xena Warrior Princess Party			Tor Party	KC in '06 Party
10:30-11:45 PM	90 Gal *****! Feminism, Erotica, & Censorship	91 Susan 'Splains Runes	92 69: A Participatory Erotic Reading							93 Reading Group: Say ... Was That a Trampoline?: Rowe, Grant, Link								
Late													Another Saturday night party Rm 607: Club Vampire					

WisCon²⁷

Programs

Maps

Participants

About the Convention

Rules

Concom

Welcome!

The wonderful feast of programs offered at this WisCon was largely created by the program participants themselves. They give us the ideas, they tell us what interests them most, and we do our best to staff each panel with people who really care about the topic. The rest is up to you!

If you would like to participate in programming, either as a participant or on the committee, I hope you'll get in touch with us. The main "qualification" for being on WisCon programming is caring about it, so please don't think you have to be a published author or flourish other credentials. You can email program@sf3.org and we'll put you on our mailing list.

The WisCon programming process starts with idea collection. Around October of each year we start asking people what they would like to see the following year, and we put all ideas received onto a public web page. In late January we winnow the list down to what we hope is a manageably sized list, then we create a survey form. We invite people on the programming list to fill out the survey and let us know which items interest them the most. In late March through April, we work through matching people to programming based on their surveys. The final program schedule is usually ready in early May.

The result is a rich and diverse program full of people who bring concern and even passion to their topics. Go forth and enjoy!

—Jane Hawkins, 5/11/2003

Friday

1:00 P.M.

1 The World(s) We Write and the World(s) We Live in

Living Rooms • 629 • Friday, 1:00–2:15 P.M.

What is the relation between the "real" world and the worlds we invent in science fiction and fantasy? Why do we invent worlds, or change the real one? Is "the future," alien planets, alien races in science fiction a possible time/place, or are they a metaphor for something else, and what are their functions? What happens when the calendar catches up to the fictional "future"—as in *1984* or *2001* or when the real space ship lands on Mars? Is the story then invalidated? If not, what does that say about the nature or the use of the fictional world? Is the world of fantasy is always "once upon a time" even if it's Seattle 1996? If it's never a possible world, why do we keep returning to it? Do all literatures share the same impossibility?

Please note that attendance is limited for Living Rooms. There will be a signup sheet by the room's door.

Molly Gloss, Ursula K. Le Guin

2:30 P.M.

2 The Gathering

Events • CapWis • Friday, 2:30 P.M.— 5:15 P.M.

You could make a bead necklace for your nametag, hear Suzy Charnas read your Tarot Cards, get writerly advice from author Pat Murphy as she makes you a balloon hat, play Barbie Ring Toss, or watch a bookbinding demonstration. (Some festival activities will require the purchase of a ticket. All money raised will be donated to Broad Universe or the Carl Brandon Society.)

M: *Amy Axt Hanson*

2 Signings at "The Gathering"

Signings • CapWis • Friday, 2:30 P.M.— 5:15 P.M.

This year we're trying a new type of event for Friday afternoon that we're calling "The Gathering." There will be booths and many small-ish events, and some authors will do signings. Signings at the Gathering will be informal: authors who want to be available for signings will have balloons tied to their wrists. That should help fans identify them, and let authors who are off-duty stay semi-anonymous. On-duty authors will also have name tents with them, and can set that up on their tables when they're having tea. There's no specific time allotted, it's just a show up and we'll try to get fans and authors together.

Gregory Frost, Jorjet Harper, Kathryn Ann Sullivan, Katya Reimann, Louise Marley, Mary Lou Rigdon, Peg Kerr, Susan R. Matthews

3 Simple Things

Kids Program • 611 • Friday, 2:30–3:45 P.M.

Puzzles, drawing, and coloring.

M: *Thomas Ross Porter*

7:30 P.M.

4 Opening Ceremonies

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

This is the event when WisCon welcomes everyone and officially begins the weekend of programming. Guests of Honor are introduced at Opening Ceremonies, last minute announcements are made, and a small (usually humorous) entertainment is provided.

Carol Emshwiller, China Miéville, Georgie L. Schnobrich, Gregory G. Rihn, Scott Custis

8:45 P.M.

5 American Politics as Science Fiction

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

The coup d'etat in 2000, Senator Wellstone's suspicious death, Vice President Cheney's life in a bunker...What else in contemporary American politics is science fictional?

M: *Alan Bostick, China Miéville, Chip Hitchcock, Kaiya L. Iverson, Louise Gabriella Reed, Vicki Rosenzweig*

6 Digital Art and SF/F

Creative Arts • Caucus Room • Friday, 8:45–10:00 P.M.

From Rick Berry's first digitally-created book cover for *Neuromancer* to the latest breathtaking 3D panoramas in the Lord of the Rings movie, SF/F has pushed the envelope in the creation of dazzling digitally-made art. How is computer-generated art done today for still media, film, and gaming? In what ways might it affect the visual presentation (and even the content) of SF/F in the future?

M: *Connie Toebe, Steven Vincent Johnson*

7 Women in Safety Science and Safety Movements

Science • Senate A • Friday, 8:45–10:00 P.M.

The failure of safety systems is a popular theme and plot device in SF, disaster, and horror literature and film. The scientific study and management of safety is a discipline that owes its existence in part to a century of work on the part of women and labor activists. Experts in the safety sciences of air traffic control, biology, and engineering, as well as an author who has explored themes of caution and class in her work, will review the role of women in the formation of safety science and safety movements in the U.S., the principles of safety management, and role that safety themes have in genre literature written and read by women (such as *Accidental Creatures* by Anne Harris).

M: *Emily E. Pullins, Lois McMaster Bujold, Sigrid Ellis*

8 Solo Session 1

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

Vector Theory: Plot Construction and Story Revision

Vector theory describes the interactions of forces; engineers use vector theory to create structures. Similarly, writers can use it to create plot structures and as a revision tool. Come and find out how. If you have a story you are writing, bring it along and we can talk about it vectorially.

Cynthia Joyce Clay

Ask Me Anything

Short of "Will you read my manuscript?," ask Sharyn November any publishing related question you can think of!

Sharyn November

9 Cooks, Camp Followers, Corporals

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

Women have always been involved with military operations—if not as soldiers, then as support staff. It was only as armies professionalized that this supporting role was gradually forgotten. Let's discuss the history and the literature of women in war.

M: *Louise Marley, Katya Reimann, Steven E. Schwartz, Suzanne Alles Blom*

10 Reading by Authors in Mota 3: Courage

Readings • Conference Room 2 • Friday, 8:45–10:00 P.M.

Readings by authors in the upcoming anthology *Mota 3: Courage*, edited by Karen Joy Fowler and published by TripleTree Publishing. Karen herself will be on hand to introduce the readers.

M: *Karen Joy Fowler, G. Scott Huggins, James A. Gilmer, John Everson, K. Z. Perry, Kate Mason, Mike Canfield, Nancy Jane Moore, Sue Burke*

11 The Academic Stream at WisCon

Academia • Conference Room 4 • Friday, 8:45–10:00 P.M.

A forum chaired by the convener of academic programming, Justine Larbalestier, for those who are giving their first papers at WisCon as well as regulars. The academic stream at WisCon is not like a regular academic conference. What are the differences? How can it be improved? Get together to discuss the role of the stream at WisCon and broader issues such as the relationship of fandom and the academy. Javier Martinez and Justine Larbalestier will also take this opportunity to launch the first WisCon issue of *Extrapolation* that contains articles inspired by, about, and from WisCon. Stick around afterwards and we'll go out for drinks together.

M: *Justine Larbalestier, Andrea D. Hairston, Bill Clemente, Candra K. Gill, Carolyn Dunn, Catherine Ilse Pfeifer, Grace Lynn Dillon, Heather L. Pippin, Helen Pilinovsky, Joan Haran, Lorna Jowett, Martha A. Bartter, Michele D. Braun, Sandra J. Lindow, Sarah B. Prineas, Sarah Monette, Susan M. Kornfeld, Tisha Turk, William F. Gillard*

12 The Use of Creole, Pidgin, and Patois in Writing

Diversity • Conference Room 5 • Friday, 8:45–10:00 P.M.

What are the differences between a creole, a pidgin, and a patois? How do these various types of languages get used in fiction?

M: *Judith E. Berman, Deanna M. Hoak, John Calvin Rezmerski, M. J. Hardman, Scott Westerfeld*

10:15 P.M.

13 Urban Fantasy and Pastoral SF

Science Fiction and Fantasy • Assembly • Friday, 10:15–11:30 P.M.

Fantasy is often considered “pastoral,” and science fiction is “urban.” Those categorizations work neatly in someone’s academic paper but there are many counter-examples. Simak and Tepper could be considered “pastoral” SF writers; Emma Bull and John M. Ford might be considered “urban” fantasy writers. In spite of the exceptions, is there any truth to the generalization? If there is, what is it? And if there isn’t, why? And why do such categorizations persist? Do they serve any purpose and what do we learn from them? Are there gender readings of such categorizations (pastoral=feminine; urban=male)? Is there some sense where “pastoral” is associated with “past” and is therefore considered “conservative,” and “urban” associated with “present” or “future” and is therefore considered more “progressive” or “liberal”? Why don’t we see more images of a “pastoral” future that isn’t post-apocalyptic and/or “Luddite”?

M: *Kij Johnson, Amy Thomson, Erin M. Kelly, Judith E. Berman, Suzanne Alles Blom, Elisabeth Vonarburg*

14 Solo Session 2

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

Writers Teaching Writing—The Blind Leading the Blind?

Writers often make an income from teaching writing. Are we qualified? What techniques work? What do we have to share? How is a writing class structured? How does one run a writing workshop?

Candas Jane Dorsey

15 Short Fiction and Novel Contracts

Writing: The Business • Senate A • Friday, 10:15–11:30 P.M.

What you need to know about both print and electronic contracts. We'll do short fiction in the first half-hour, then move to novels.

M: *J. "Orange Mike" Lowrey, Carrie Richerson, Kathryn Ann Sullivan*

16 Silent Science Fiction Films of 2002

Media • Senate B • Friday, 10:15–11:30 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? A WisCon tradition!

M: *Richard S. Russell*

**17 Reading Group: The Sycamore Hill Gang:
Adequate Science Fiction**

Readings • Conference Room 2 • Friday, 10:15–11:30 P.M.

Gregory Frost, John Kessel, Molly Gloss, Pat Murphy

**18 From Difficult Child to Genius Adult
and Vice-Versa: The Development of Uniqueness**

Political, Economic, and Social Issues • Conference Room 4 • Friday, 10:15–11:30 P.M.

Brilliant children, or children with super-powers, are forever being sequestered by governmental caretakers. What are the characteristics of brilliant children? How do they develop? How would they react to such treatment and why? What conditions will foster brilliance in children and what conditions will extinguish it? Why does that child everyone thought was a dumb troublemaker grow up to be a genius, the great benefactor of humanity? Why does that darling little genius grow up to be such a moronic pain-in-the-butt?

M: *Elise Matthesen, Gregory G. Rihn, Guillermo Ramon, Scott Westerfeld*

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

Workshop • Conference Room 5 • Friday, 10:15–11:30 P.M.

Growing up in our rape culture, youth learn a sexuality wherein pleasure is, at best, accidental. Their "sex" is characterized by selfishness, pain, covertness and coercion—in short, sexual assault. Teaching a vibrant, conscious, unembarrassed, consensual sexuality will help end sexual assault. I'll share exercises I've created to educate youth.

M: *Joseph A. Weinberg*

11:45 P.M.

20 Reading Group: I'll Just Play with the Girls I Adore

Readings • Conference Room 2 • Friday, 11:45–1:00 A.M.

Delia Sherman, Ellen Kushner, Hiromi Goto

Saturday

8:30 A.M.

21 Where Were You When the Space Shuttles Blew Up?

Solo Presentations • Caucus Room • Saturday, 8:30–9:45 A.M.

Where were you when the Space Shuttle exploded in January 1986, killing all aboard? Rocket scientist Janis Kidder watched it live, along with the rest of America... but unlike the rest of us, she was immediately pressed to prove the explosion wasn't her professional fault. Come hear the little-told, true inside story (including NASA visuals) from someone who not only lived the nightmare, but was there more than two years later for the Shuttle's triumphant return to flight. And then the nightmare began all over again February 1, 2003... Free give-aways for all audience members.

Janis Kidder

22 Solo Session 3

Solo Presentations • University A • Saturday, 8:30–9:45 A.M.

The Hidden (and Not So Hidden) Sexual Symbols that Rattle Us Daily

A presentation involving the identification of sexual symbolism in cultures past and present and review of how they are used to alter our moods and influence our choices.

Dr. Marianne Wennerberg Schaefer

Self-publishing and Marketing

A benchmark guide of how to choose a subsidy publisher and how to market. Lively discussion and in-depth Q&A to follow.

Mary Lou Rigdon

23 Farmers Market

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

The Farmer's Market surrounds the Capitol building on Saturdays, and is a favorite spot for many WisCon attendees. Meet us in the lobby at 8am and we'll all head over for a feast of great food and cool crafts.

Jim Hudson

24 Reading 1

Readings • Conference Room 2 • Saturday, 8:30–9:45 A.M.

Caroline Stevermer, Laurie J. Marks

Living Rooms Will Restrict Attendance

This year, due to hotel room capacity regulations, Living Room attendance will be restricted to twenty-five people. Since the purpose of the Respite is to motivate, educate and inspire writers, Respite workshop participants will be given priority seating. Consequently, some Living Rooms will be closed, but there may be instances where spaces are available for non-workshoppers. Sign-up sheets will be posted during Registration on Friday and thereafter at the Living Room suite, room 623, from 9 A.M. to 4 P.M. A lottery drawing will award seating from the sign-up sheets.

Spontaneous Program Room Con Rm 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.]

25 Academic Session 1

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

The Goblin Market and the Commodification of Fantasy

Christina Rossetti's "Goblin Market" was the first important work of fantasy set within the market, reflecting the growing commodification of Victorian times. The metaphor of the market modified and intensified the pre-existing conceptualization of Faerie, both as a land of borders, and as a realm of exchange. Transgressions enacted within the liminal state of the market came to be newly significant as acts against the norms of society. In exploring the Goblin Market, both Rossetti's and that of those who followed in her footsteps—we enter both into increasingly commodified realms of fantasy, and into the changing topography of society.

Helen Pilinovsky

The King and the Enchanter: Gender, Power and Authority in Patricia McKillip's Fantasy

The paper considers gendered inflections of power and authority in some of McKillip's novels, beginning with the '70s *Riddlemaster of Hed* trilogy. Here authority and power, figured as magic, are eventually combined in a safe succession of unofficial male rulers, while female power is potentially greater, hostile, but eventually muted in reconciliation. The paper traces this pattern's evolutions from the Cygnet duo of the mid-'80s to *Ombria in Shadow* (2002), where the king or ruler becomes a figure of male authority set against female wielders of magic, whose unofficial power decides both king and society's fate.

Sylvia Anne Kelso

26 Self-promotion 102 with Suzette Haden Elgin

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

Getting published is one thing; keeping your book *alive* is another. For most of us, promotion is the most difficult and unpleasant task we have to face as writers—but it's not going to go away, and our publishers aren't going to do it for us. The average shelf life of a book is now estimated at just about two weeks; you probably didn't go through the entire process of *Being With Book* and delivering it just for a two-week lifespan. Suzette Haden Elgin has books in print right now that were published decades ago; she'll be happy to tell you how she does that, and how the most recent e-developments are changing the process of self-promotion.

Please note that attendance is limited for Living Rooms. There will be a signup sheet by the room's door.

M: *Suzette Haden Elgin*

27 Death in Myth and Folklore

Science Fiction and Fantasy • Assembly • Saturday, 10:00–11:15 A.M.

Neither God nor Servant, the figure of Death effortlessly transgresses the borders between the Cosmos, Nature, and the Human world. It arrives in many forms: the handsome man wearing borrowed body parts; the crone washing bloody sheets; the Grim Reaper; and Bob Fosse's *Woman in White*. The personification of Death provides a fascinating and ambiguous character—conflicted at times, fooled at others, and on rare occasions, married. This panel will explore the rich “life” Death invests in a story and our own emotionally charged response to its presence.

M: *Midori Snyder, Carolyn Dunn, Delia Sherman, Heinz Insu Fenkl, Terri Windling*

28 Academic Session 2

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

Raccoona Sheldon

This paper will examine the short career of Raccoona Sheldon, the retired art teacher from Wisconsin who was Alice Sheldon's less famous pseudonym. What was the relationship between Tiptree and Raccoona? How do their stories differ? The paper will argue that Raccoona presents another important part of the Tiptree performance.

Bill Clemente

Fan Fiction Readers and Writers: Demographics, Actions and Attitudes

The population involved in the production and consumption of fan fiction is a highly specialized niche of media consumers. The pursuit of this high-involvement hobby self-selects a usually active media fan. This study examines who that population is, how they participate in fan fiction and how they view fan fiction issues. Preliminary findings show that the majority of fan fiction readers and writers are women.

Catherine Ilse Pfeifer

29 Male Authors Who Write Female Characters/Female Authors Who Write Male Characters

Gender And Sexuality • Senate A • Saturday, 10:00–11:15 A.M.

Which authors do this? Who are the most and least successful?

M: *Emily Pohl-Weary, Ann Tonsor Zeddies, Katya Reimann, Kristine C. Smith, L. Timmel Duchamp, Élisabeth Vonarburg*

30 Is it the Hook, the Line, or the Sinker?

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

The opening paragraphs of a novel can sell a book, or send it straight to the bottom. A good opening is no accident, it's craftsmanship at its finest. What contributes to a good opening? How do writers get there? Panel members can share their own process in creating openings that work, and/or bring in openings they love from other authors they admire.

M: *Jan L. Schubert, E.E. Knight, Gregory Frost, Laurel Ann Yourke, Steven Harper Piziks*

31 Exile

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

The theme of exile is prominent in China Miéville's novels—most if not all of his main characters are exiles of one form or another. This theme has a lot of resonance for feminists and other marginalized people, who often feel estranged from their own culture and/or the dominant discourse. Let's discuss.

M: *Rebecca Maines, Angelica Gorodischer, Beth A. Plutchak, Karen Joy Fowler, Kristin A. Livdahl, Leah Rose Cutter*

32 The Geography of Fantasy

Science Fiction and Fantasy • Capitol B • Saturday, 10:00–11:15 A.M.

In Emma Bull's *War for the Oaks*, the Queen of Air and Fire lives in an abandoned water tower that stands (for real) in one Minneapolis park. In Neil Gaiman's *American Gods*, the House on the Rock turns out to be a supernatural gathering place for the gods (which explains an awful lot...) Which fantasy novels manage to perfectly capture not only the essence of the place they're writing about, but (as with *American Gods*) make you think, boy, that sure explains a lot? Are there locations (in Madison, or nearby, perhaps?) that seem to you like they ought to be settings for fantasy?

M: *Naomi Kritzer, Ariel Sara Franklin-Hudson, China Miéville, Kevin Standlee, Suzanne Alles Blom*

33 A Chat With Carol and Ursula

Events • Wisconsin • Saturday, 10:00–11:15 A.M.

Eileen Gunn, editor of *The Infinite Matrix* interviews Nebula Grandmaster, Ursula K. Le Guin and Tiptree-winner Molly Gloss. Or, three friends sit down for a chat. Let the fun begin....

M: *Eileen Gunn, Carol Emshwiller, Ursula K. Le Guin*

34 Solo Session 4

Solo Presentations • University A • Saturday, 10:00–11:15 A.M.

Plotting a Story

Pat Murphy shares her exercise/technique/series of steps that she uses with classes to help people figure out what a plot is and create a plot for their work. This will be an interactive session.

Pat Murphy

35 Lobby Signing 1

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

Ellen Kushner, Lois McMaster Bujold, Sally Miller Gearhart

36 Reading 2

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

Ellen Klages, Nisi Shawl, Rob F. Stauffer

37 Online Journals, Blogs, and Diaries: Put Your Mind on the Web

Creative Arts • Conference Room 5 • Saturday, 10:00–11:15 A.M.

There's been an explosion of people creating their own websites to talk about themselves, their politics, and to sort and categorize information for others. What exactly is a "blog" anyway? We'll talk about the differences between the various formats, drawbacks of making your life public, and how you might go about baring your mind to whoever's got a web connection.

M: *Shannon J. Clark, Candra K. Gill, J. J. Pionke, Kij Johnson, Luke T. McGuff, Peg Kerr*

38 Set Up and Legos

Kids Program • 611 • Saturday, 10:00–11:15 A.M.

Set up Star Wars Legos and stained glass windows to decorate the room.

M: *Thomas Ross Porter*

39 Mixed Genre

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

Let's discuss new books that combine different genres, with a special emphasis on mystery and SF.

M: *Grace O'Malley, George Duke Bass, Gerri Balter, Louise Marley, Nancy Jane Moore, Suzy McKee Charnas*

11:30 A.M.

40 Opening Ceremonies Redux

Events • Caucus Room • Saturday, 11:30–1:00 P.M.

Did you miss Opening Ceremonies? Or enjoy it so much that you want to see it again? Come to the Caucus Room at noon and we'll show you the tape!

Jennifer White

41 Tiptree Bake Sale

Events • 627 • Saturday, 11:30 P.M.– 5:30 P.M. (or when the goodies run out)

"World Domination through Bake Sales!" That's one of the slogans at Tiptree Juggernaut Headquarters. The Tiptree Award supports gender-bending SF/F, publishes, auctions, and loves chocolate chip cookies! A wide variety of cookies, breads, cakes, pies and delectables are baked and donated by Tiptree supporters. Baked goods can be purchased by-the-plate at the Tiptree Bake Sale on Saturday, 11:30 A.M. (during the lunch break). All proceeds are donated to the Tiptree Award. Yum!

M: *Julie Humphries*

42 But it Doesn't Work that Way

Political, Economic, and Social Issues • Assembly • Saturday, 1:00–2:15 P.M.

A good deal of middle-grade and YA fantasy presumes a society where women are equal to men (fight alongside them, etc). Tamora Pierce is one of the few authors who takes into account female vs. male body strength, and feminism. Why don't more authors do this? Are we misleading readers by creating an illogical society? How can we rectify it?

M: *M. J. Hardman, Ellen Kushner, Louise Marley, Magenta Griffith, Nonie B. Rider*

43 Academic Session 3

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

Suppression and Transformation of the Mother in Current Women's SF

In current women's SF the mother is often hostile, marginalized, or absent. The maternal function may be suppressed, and procreation itself transformed. Protagonists are daughters, and typically indifferent to their own bodies as potential sites of maternity. Third-Wave feminism seems to have a similar blind spot. Despite advances by '70s feminism, and the incorporation of maternity in '70s utopian SF, today's daughter protagonists often negotiate dystopic environments motivated by mother loss or a mother (figure) adversary. A data-filled *Matrix* may substitute for Mother's womb.

Susan M. Kornfeld

Cohousing

We are starting a cohousing community in Aurora, Illinois. Cohousing originated in Denmark. A cohousing community consists of a group of independent homes with extensive common facilities—typically a common house which can include dining facilities for group meals, day care, TV room, Internet room, workshops, child or teen play rooms, library, guest rooms, whatever the group designs. Cohousing is aimed at providing a sense of community (for example, someone to feed the dog when you're at a con!), as well as sustainability—not everyone needs a lawn mower. Typically, there are community dinners in the common house 3-5 nights per week, and each resident takes a turn at preparation and cleanup. The remaining evenings, residents can sit down to a home-cooked meal without having to shop, cook, and clean up. This allows more time to spend with family and friends or engage in other activities. Cohousing was brought to the US by two architects, Kathryn McCamant and Charles Durrett. There are currently over 50 cohousing communities in the United States and 150 in formation. Our community will be within the Bigelow Homes Home Town Aurora subdivision. Building a cohousing community has been a longtime vision of Perry Bigelow, who is also known throughout the building community for his energy-efficient designs. For more info, see www.prairiestatecohousing.com or www.cohousing.org.

Sara J. Bogdanove

44 The City Underground

Science Fiction and Fantasy • Senate A • Saturday, 1:00–2:15 P.M.

From *Metropolis* to Delany to Miéville, the dark urban depths speak to us. What do they say? Which fictional cities haunt you? Why?

M: *Georgie L. Schnobrich, Alan John DeNiro, Gregory G. Rihn, Kristin A. Livdahl, Maureen Kincaid Speller*

45 Are We Left Behind? Religious Speculative Fiction

Spirituality • Senate B • Saturday, 1:00–2:15 P.M.

The record-breaking success of the speculative religious twelve-book series *Left Behind* has publishing companies agog. SF communities have been slow to recognize the significance of these futurist interpretations of the Book of Revelation—and the quiet expansion of millions of fans into the realm of speculative fiction literature. In this panel, we will review the *Left Behind* series, discuss alternative spiritual futurist tales with a focus on Lyda Morehouse's *Archangel Protocol* series, and reflect on the popularity of evangelical and fundamentalist ideologies in the horror film genre, such as *The Omen*, *Stigmata*, *End of Days* and *The Exorcist*.

M: *Emily E. Pullins, Mary Lou Rigdon, Naomi Kritzer, Pam Keesey*

46 Diving Deeper

Writing: The Art • Capitol A • Saturday, 1:00–2:15 P.M.

At WisCon 26 there was a very helpful panel on making short stories better. This panel would be about making short stories *denser*. Once you've got your plot and your characters, how do you make the short story do more work? How can you build a thematic structure that will resonate on multiple levels? How can you make the experience of a particular story richer for the reader?

M: *David D. Levine, Candace Jane Dorsey, China Miéville, Ellen Klages, Sarah Monette, Suzette Haden Elgin*

47 Keeping the Dream Alive

Writing: The Art • Capitol B • Saturday, 1:00–2:15 P.M.

A writer is someone who organizes her life around writing—but what if life keeps getting in the way? We need a decent salary to live, but that means having an intellectually demanding job that sucks us dry. Our children are wonderful, but they leave us so exhausted, we fall asleep at the computer. Parents need to move to retirement homes, spouses get laid off, someone falls ill.... How can we live with the frustration of never having enough time—or often, any time—to do what we really want to do?

M: *John Kessel, Margaret Ann Magle, Meg Turville-Heitz, Peg Kerr, Susan R. Matthews, Suzanne Alles Blom*

48 Race and Class in SF

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

There has been much criticism of SF's treatment of class and race over the years. It seems unlikely that the world of the future will suddenly become all-white, nor are we all likely to wind up middle class. Are these criticisms fair? How have various SF texts addressed issues of race and class?

M: *Elise Matthesen, Jed Hartman, Leah Rose Cutter, Nisi Shawl, Sylvia Anne Kelso*

49 Earthsea

Writer Focus • University A • Saturday, 1:00–2:15 P.M.

In *Tales from Earthsea* and *The Other Wind* Ursula K. Le Guin delights us all by revisiting Earthsea. Le Guin claims that she needed to do some “research into Earthsea’s far past for *The Other Wind*, and she did that by exploring/imagining the stories of what came before, in *Tales from Earthsea*. Earthsea just keeps getting richer, more complex, and more real. Let’s talk about how.

M: P. C. Hodgell, Eric M. Heideman, Lori A. Selke, Sandra J. Lindow, Vicki Rosenzweig

50 Reading 3

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

Diana Pharaoh Francis, Katya Reimann, L. Timmel Duchamp, Lois McMaster Bujold

51 Handling Violence in an Ideal World, Based on the Earthkeep Series

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

The books in *The Earthkeep Series* were not out in time for WisCon 26 but both *The Kanshou* (Book One) and *The Magister* (Book Two) will be out in time for WisCon 27. These books ask two questions: How would human violence best be addressed in an ideal society? and How would violence be handled in a society governed by women? Little Blue, the world of *The Kanshou* and *The Magister*, is protected by a female police force whose primary commitment is to the health and beauty of the planet itself, whose secondary commitment is to the safety of humans, and whose tertiary commitment is to the fostering of diversity among Little Blue’s citizens and its natural species. Women outnumber men 12 to 1, and humans are the only animals in the world, as all nonhuman animals died in a 48-hour period called “Empty Monday.” Two women who were once lovers are the joint protagonists of the books. One, Jezebel, is a witch who leads grassroots forces for protocols that could render violent men docile. Zude, one of the world’s three executive officers and Magister of the peace-keeping forces, opposes Jezebel and the reforms she supports. This setting can be used to explore the issues that continue to surround violence and women.

M: Sally Miller Gearhart

52 Nation Formation and Ethnic Identities

Diversity • Conference Room 5 • Saturday, 1:00–2:15 P.M.

How do nations and ethnic identities form? The discussion will draw in particular on works like Benedict Anderson’s *Imagined Communities* and relevant SF/F.

M: Ian K. Hagemann, Ann Tonsor Zeddies, Neil Rest, Susan Harris, Victor Jason Raymond

53 Story Time

Kids Program • 611 • Saturday, 1:00–2:15 P.M.

54 The Fifth Annual Endicott Studio Living Room: Magical Realism, Imbuing the World with Magic

Living Rooms • 629 • Saturday, 1:00–2:15 P.M.

Some critics argue that only fiction from Latin America can be legitimately called Magical Realism, rising from a culture with a magical world view that North Americans cannot share. And even in Latin America, there's been a backlash against Magical Realism by young authors eager to tout their credentials as hard-nosed realists. Is Magical Realism passé? Are American fantasists influenced by Borges and Marquez guilty of cultural misappropriation? At the Endicott Studio, we say no to both questions. Please join us for a discussion of works of Magical Realism from around the world. We'll talk about why we write it, how we write it, and its connection to myth and folklore.

M: *Terri Windling, Heinz Insu Fenkl, Karen Joy Fowler, Midori Snyder*

2:30 P.M.

55 Building Olympus: How to Construct a Fictional Religion

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

Writing about someone else's religion can get touchy, and there isn't always an existing one that fits a writer's needs. This panel will look at some well-made examples of invented religions and discuss how a writer might go about designing one.

M: *Janet M. Lafler, Alan Bostick, Madeleine Reardon Dimond, Mary Pearlman, Elisabeth Vonarburg*

56 Contemporary Visionary Artists

Creative Arts • Caucus Room • Saturday, 2:30–3:45 P.M.

Terri Windling and Charles Vess will do a slide lecture/discussion on contemporary "visionary" artists (mostly women)—that is, artists whose work clearly utilizes folk and fairy tale iconography but filtered through their own personal viewpoints and *not* based on or illustrating existing texts.

M: *Charles D. Vess, Terri Windling*

John Kessel Honored at Unprecedented Tiptree Ceremony!

The James Tiptree, Jr. Award will present \$1000 in prize money to John Kessel for his novella "Stories for Men" Sunday night at the Tiptree ceremony following the Guest of Honor speeches. Kessel won the 2002 award with M. John Harrison, whose novel *Light* has already been honored at the first 2003 Tiptree Ceremony at Seacon in Hinckley, England, on April 18. Since John Kessel was unable to attend that ceremony, he will receive the award in an unprecedented second Tiptree ceremony. Kessel will also receive a fabric cake created by artist Zhenne Wood.

Prevented from attending the April 18 ceremony in England by his teaching schedule, John Kessel missed receiving his award there. He also missed the amazing spectacle of Mike Harrison transformed into a mythic king when he was crowned with the Tiptree tiara and his stunned-but-delighted expression as he was serenaded by the Tiptree chorus. The Tiptree motherboard decided to produce another ceremony at this year's WisCon in order that John Kessel too could be crowned, serenaded, and feted for his Tiptree-winning work.

Overflow Program Room Room 607

We understand that sometimes a panel discussion goes so well that the ideas swarm so thick 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? You can move to the Overflow Program Room in 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.

57 Academic Session 4: China Miéville

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

China Miéville

Reading Underwater: Fantasies of Fluency

Verne's Captain Nemo boasts that the ocean depths provide him a place of refuge from the arbitrary injustices of Western civilization; ironically, Nemo immerses himself in 12,000 volumes of European "science, morality and literature" while he's down there. Why was Verne unable to conceive of an alternative to the western canon in what has come to be regarded as a foundational text of the fantasy genre? More importantly, how have more recent texts in that same genre—specifically Carol Emshwiller's "The Circular Library of Stones" and China Miéville's *The Scar*—re-imagined what it means to be "fluent" in submarine literature?

Scott C. Maisano

Rats and Spiders and the Beat Goes on

The paper focuses on Miéville's first novel, *King Rat* (though with some reference to his later work), and maintains that the text constructs a genuine sublime in the core Longinian sense—that is, a figure of awe-inspiring grandeur—out of a London scene characterized by unfathomable complexity and affectively dominated by vermin and by loud, electronically enhanced music. I argue that, although the text's political allegiances are not fully explicit until the novel's end, *King Rat* pursues from the beginning a Marxist project with regard to class, race, and gender.

Carl Howard Freedman

58 The Unreliable "I": First Person Narrators and Transformation in the Fiction of Carol Emshwiller

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

Carol Emshwiller writes almost exclusively in the first person—her narrators are by turns confiding, prickly, startlingly honest and then wildly unreliable. They are frequently in the process of changing, shedding their skins—sometimes literally; Carol herself moves in and out of genres.

M: *John Kessel, Carol Emshwiller, Christopher Barzak, Gavin J. Grant*

59 Polyamory and Plot

Gender And Sexuality • Capitol A • Saturday, 2:30–3:45 P.M.

"She's fallen in love with another—now I have to give her up!" Ever notice that some sorts of plots fall apart when monogamy is no longer assumed as a default? What new kinds of plots might work to replace them?

M: *Deb Notkin, Elise Matthesen, Ian K. Hagemann, Katie Clapham, Lori A. Selke*

60 Academia and Academic Culture in Fantasy

Academia • Capitol B • Saturday, 2:30–3:45 P.M.

Delia Sherman and Ellen Kushner's new book, *The Fall of the Kings*, uses an academic setting. Academia (even in the real-life U.S.) is unquestionably its own subculture with some very distinctive characteristics and norms. (Heck, we could talk just about the Academic Culture for hours....) Which authors have mined this for fiction? Has anyone tried to write about academic culture and gotten it totally wrong? Do wizards in the Harry Potter books even have the option of universities, and if not, where did Dumbledore's old partner get funding to do his research?

M: *Helen Pilinovsky, Caroline Stevermer, Marleen S. Barr, Martha A. Barter, Naomi Kritzer, Victor Jason Raymond*

61 The Older Female Quester

Science Fiction and Fantasy • Wisconsin • Saturday, 2:30–3:45 P.M.

Traditionally, the quest story centered on a man in his teens or maybe twenties. Le Guin's Tenar in *The Other Wind* and Lois McMaster Bujold's Ista in *Paladin of Souls* are examples of older women on quests. What are the differences between men and women on quests? What change does it make when the central character is middle-aged or older?

M: *P. C. Hodgell, Amy Thomson, Magenta Griffith, Suzette Haden Elgin, Sylvia Anne Kelso*

62 Fire Logic

Writer Focus • University A • Saturday, 2:30–3:45 P.M.

Let's talk about Laurie J. Marks' use of unwilling heroes and other issues in her latest novel, *Fire Logic* (TOR, May 2002).

M: *Rob Gates, Angela M. Koenig, Carrie Richerson, Susan Harris*

63 MiniReading 1

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

This year WisCon is trying out the idea of mini-readings—ten minutes per participant. We hope you will enjoy this!

Angelica Gorodischer, David O. Engelstad, Judith E. Berman, Paula J. Schumacher, Susan Stinson, Theodora Goss

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 WisCon 28 in 2004. But anyway, each program lasts 75 minutes. No one is going to actually kick anyone out of a program room during the 15-minute hiatus, but if you 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 meetings and bakesales. But the Con Suite will remain open for your refreshment. Relax, get a bite to eat and hang out!

64 Academic Session 5: Race and Gender

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

Dynamics of Race in *Buffy the Vampire Slayer*

For seven TV seasons, *Buffy the Vampire Slayer* has been a feminist fandom favorite; however, people of color have been conspicuously absent from the fantasy location of Sunnydale, California. My paper will discuss the implications of the absence of people of color in Sunnydale and the usually messy demise of the few non-white humans who show up in the “Buffyverse” in terms of feminist speculative fiction on television and fandom, particularly fans of color. It will contrast the first six seasons with the seventh season’s sudden influx of people of color.

Candra K. Gill

Virtual Performances of the Other

In this paper I will compare and contrast the sometimes virtual but always theatrical trope of race and gender as transport to another world, another reality, another dimension. I will investigate the SF conceit that we all see/experience the same world, that our experiences are in fact raw data, requiring no cultural context to key us into meaning. I will consider *Strange Days*, *Green Mile*, *The Matrix*, and similar films with Bertolt Brecht’s play *The Good Person of Sezuan*, Craig Lucas’ play and film, *Prelude to a Kiss*, and such films as *Brother From Another Planet*, *Quilombo*, *Crouching Tiger, Hidden Dragon*.

Andrea D. Hairston

65 The Waters of the Slipstream

Writing: The Business • Conference Room 5 • Saturday, 2:30–3:45 P.M.

Does it help or hurt a book if it fits into more than one genre? Science Fiction with a Mystery who-done-it, Historical Fantasy, Historical Crime with a touch of Romance? Does it give a book a wider audience or leave it with nowhere to run, nowhere to abide? What are the challenges for the author? For publishers? Can these challenges pay off?

M: Jan L. Schubert, Gregory Frost, Laurel Ann Yourke, Nick Mamatas, Susan R. Matthews

66 Mask Making

Kids Program • 611 • Saturday, 2:30–3:45 P.M.

Make a mask. Pretend you’re somebody...or *something* else!

M: Thomas Ross Porter

67 Con Suite Signing 1

Signings • 638 • Saturday, 2:30–3:45 P.M.

The con suite will host signing sessions Saturday and Sunday afternoon. Come meet your favorite authors and get your books inscribed!

Candas Jane Dorsey, Carolyn Dunn, Delia Sherman, Laurie J. Marks, Leah Rose Cutter, Steven Harper Piziks

68 Feminist Historical Fiction

Reading: The Art • Assembly • Saturday, 4:00–5:15 P.M.

If most history as we know it is generally men's history, how do we go about writing women's history in fictional form? Who does this well?

M: *Catherine Lundoff, Angela M. Koenig, Delia Sherman, Janice Marie Bogstad, Susan Stinson*

69 Fixing the Rings

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

The scriptwriters of the *Lord of the Rings* movies have made several deviations from Tolkien's original plot. And at least one of them—the expansion of Arwen's role—has been attacked as a p.c. sop to feminist sensibilities. Had you been in the movie makers' place, what would you have changed, what wouldn't you have touched with a ten-foot pole, and why?

M: *Philip Edward Kaveny, Erin M. Kelly, Jason Daniel Wittman, Louise Gabriella Reed, Sylvia Anne Kelso*

70 Engraving the Glass Ceiling: Writing about Social Barriers

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

All cultures have their subdivisions, and main characters often crash into these as they dash through the plot. The barriers can be based on gender, birth order, parents' marital status or social rank, just about anything. See how authors and characters alike deal with the challenges. Examples would include *Barrayar* by Lois McMaster Bujold and Suzette Haden Elgin's *Native Tongue* trilogy.

M: *Lyn Paleo, Elizabeth Barrette, Gerri Balter, Harry LeBlanc, Lois McMaster Bujold, Mary Pearlman*

71 Confessions of a Slow Writer

Writing: The Art • Capitol A • Saturday, 4:00–5:15 P.M.

Many writers feel pressured to produce a book a year, which is a stressful situation for those who need more time to work through their ideas and don't have much writing time. Yet at conventions and on listservs, slow writers are talked about as if they were not serious, and fast writing is held as an ideal. How can writers find a comfortable tempo? And if we don't produce a book a year, are we doomed?

M: *Karen Joy Fowler, Anne Harris, Candace Jane Dorsey, Margaret Ann Magle, Peg Kerr*

72 The Role of the Border in Fantasy and Folklore

Science Fiction and Fantasy • Capitol B • Saturday, 4:00–5:15 P.M.

From Lord Dunsany's *The King of Elfland's Daughter* to *Stardust* by Neil Gaiman and Charles Vess, some of the best tales in the fantasy genre take place on the borderlands between the human world and enchanted realms. This panel will look at borders of all kinds in fantasy fiction, as well as at borders in myth and folklore. We'll also look at characters who cross over borders, and the guides who lead the way.

M: *Helen Piliunovsky, Charles D. Vess, Ellen Kushner, Gregory Frost, Terri Windling, Theodora Goss*

73 GoH Reading and Signing

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

Come hear our wonderful Guests of Honor read their works for you! If you have books you would like signed, there will be time at the end of the reading.

M: *Jeanne Gomoll, Carol Emshwiller, China Miéville*

74 YA Not Just for Kids Anymore

Reading: The Art • University A • Saturday, 4:00–5:15 P.M.

People have been writing young adult science fiction and fantasy since long before Harry Potter made it trendy. What's out there that may have been overshadowed that people shouldn't miss? And what crosses over as decent adult reading?

M: *George Duke Bass, Joan D. Vinge, Michael Marc Levy, S. N. Arly, Sharyn November*

75 Reading Group: Big Jumps and Long Tomorrows

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

David D. Levine, Sally Miller Gearhart, Scott Westerfeld

76 Academic Session 10

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

Landscape as a Character in Native Women's Stories

Native American fiction crosses boundaries in literature, classified often as "magical realism" with the presence of spirits and the like in our traditional stories and modern fiction. In this paper I explore the relationship between the sacred and the secular in Native women's fiction, the importance of tribal communal aesthetics in within Native women's fiction, and the role of the storyteller as trickster within her work.

Carolyn Dunn

Xenogestation and Freedom in Octavia Butler's *Bloodchild*

Octavia Butler's *Bloodchild* presents a world without female gestation, but removing responsibility for reproduction from women does not produce freedom, as it does in Marge Piercy's utopian *Woman on the Edge of Time*. Butler represents xenogestation as politically and reproductively oppressive, and it is young men who are required to act as incubators for the larvae of an alien species, the Tlic. Passivity, fostered by the alien social structure, becomes the defining characteristic of male responsibility for parturition and reproduction. Thus Butler suggests that simply imagining the reassignment of that responsibility does not eradicate difference and inequality.

Michele D. Braun

77 Biological Analogies for Cultural Difference

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

In SF, biological or physical differences are often used as metaphors for current social or cultural differences. Aliens represent oppressed (or oppressing) ethnic groups, robots represent the working class, warring alien species represent warring nations, etc. What are the uses and limitations of this type of analogy? Does the use of this type of analogy foster any misconceptions? Does it keep us from exploring social and cultural differences directly?

M: *Deb Notkin, Brenda Jean Cooper, Hope W. Rennie, Janet M. Lafler, Javier Martinez, Susan Palwick*

78 Saturday SF Swim

Kids Program • 611 • Saturday, 4:00–5:15 P.M.

M: *Thomas Ross Porter*

79 Broad Universe Rapid-fire Reading and Sherry Tasting

Readings • 629 • Saturday, 4:00–5:15 P.M.

Ten Broads read their work and ply their audience with sherry. Come join us Saturday afternoon. Nancy Jane Moore will coordinate.

M: *Nancy Jane Moore, Cynthia Ward, Diane Silver, Jennifer D.B. Lackey, Jennifer Pelland, Melodie C. Bolt, Phoebe Wray, Susan Harris, Suzy McKee Charnas, Therese Pieczynski*

7:30 P.M.

80 Tiptree Auction

Events • Capitol Room • Saturday, 7:30 P.M.—10:15 P.M.

This isn't your everyday fund-raising auction. At past Tiptree auctions, auctioneer/comedian Ellen Klages has auctioned off her own hair, Mary Doria Russell's brassiere, a hand-knitted uterus, a kangaroo-scrotum purse, a cherry pie, and a Xena Lawn Butt. Among some of the more sublime offerings have been vests hand-quilted by Kate Schaefer, silk-screened montage art created by Freddie Baer, Sea Creatures beaded by Vonda McIntyre, Calligraphy by Jae Adams, chapbooks hand-made by Ursula Le Guin, cakes decorated by Georgie Schnobrich, and texts annotated by Alice Sheldon. It's always lots of fun. All proceeds are donated to the James Tiptree, Jr. Award. Tiptree Award.

M: *Ellen Klages*

9:00 P.M.

81 Ladies and Gentlebeings: A Look at Alien Genders

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

This panel will examine the presentation of sex and gender outside the standard male/female configuration. Aliens often have different options. Examples would include Laurie J. Marks' *Aerie* and M.C.A. Hogarth's *Jokka*.

M: *Laurie J. Marks, Ann Tonsor Zeddies, Elizabeth Barrette, Mary Anne Mohanraj*

eCube

www.sf3.org/wiscon/news

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 27 progress reports, but were publicized in *eCube*. For instance, subscribers to *eCube* got the first warning in late March that the Concourse Hotel was filling up much faster than expected. 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/wiscon/news. Thanks! We'll be in touch.

82 Academic Session 7

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

The Summers' House as Domestic Space in *Buffy the Vampire Slayer*

Although other spaces have acted as meeting places for the Scoobies in *Buffy*, I argue here that the Summers' house is constructed as the only domestic space in the show, and that despite its many penetrations by evil, it remains a "safe house" for the characters. This paper will explore the presentation of the Summers' house and its relation to the changing nature of Buffy's "family" and thus to key issues in the show such as gender, responsibility and belonging.

Lorna Jowett

"Jayne, You'll Scare the Women":**Gender Roles, Transgression, and Strength in *Firefly***

In Joss Whedon's *Firefly*, unlike much television science fiction, major characters' roles are based on abilities and inclinations that are not determined by gender stereotypes. In particular, female characters are able to contribute to Serenity's community in an unusually wide range of ways. The pressure of patriarchal norms is exerted on the ship and its crew by almost everything outside it, both civilized and uncivilized forces. The protagonists of *Firefly* have the strength to resist those norms because of the perpetually contested yet feminist and thus ultimately utopian community they have created.

Sarah Monette, Tisha Turk

83 Poetry Open Mike

Readings • Senate A • Saturday, 9:00–10:15 P.M.

An annual WisCon event, the Poetry Open Mike is a treat for attendees and participants.

M: *Jeannie Bergmann, Andrea D. Hairston, Laurel Winter, Pamela Miller, Philip Edward Kaveny, Richard Chwedyk, Sandra J. Lindow*

84 Science Fiction from the Olden Days: When Men

Were in the Space Patrol and Women Were Monster Bait

Science Fiction and Fantasy • Senate B • Saturday, 9:00–10:15 P.M.

Our panel of experts (he hem) discusses science fiction from the days of Gernsback up to 1960. Was it really as inventively wonderful, full of amazing ideas and astounding invention as some say? Or as sexist, racist and badly written as others say? Find out the true oil on old-fashioned scientification.

M: *Justine Larbalestier, Brian Attebery, Javier Martinez, John Kessel, Lyn Paleo*

85 Gender And Genre: Who Are the Writers of Romance, SF, Fantasy?

Feminism and Women • Wisconsin • Saturday, 9:00–10:15 P.M.

This panel starts with the premise that genre definitions made by editors, publishers, fans, and academics have a gendered basis. However, it can also entertain opposing premises. We will discuss writers who are sometimes classified as romance when they write technological SF books, and fantasy when they write about time travel. Examples include Crowley, Yarbrow, Van Scyoc, Gabaldon, and many, many more.

M: *Nisi Shawl, Janice Marie Bogstad, Jim Frenkel, Joan D. Vinge, Kathryn Ann Sullivan*

86 Teaching Feminist Fantasy and Science Fiction

Academia • University A • Saturday, 9:00–10:15 P.M.

Why should feminist science fiction be taught? How it might be taught differently depending on context, such as whether it is part of an English or science history course? What primary texts are best chosen for a classroom full of SF/F virgins? What themes might such a course examine?

M: *Joan Haran, Margie Peterson, Michael Marc Levy, Susan Palwick, Victor Jason Raymond*

87 Reading 4

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

P. C. Hodgell, Elisabeth Vonarburg

88 Solo Session 7

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

Creative Toys for Kids and Parents

Don't let the toy companies limit your imagination. GI Joe can be a wizard or a vampire; Barbie can be a warrior princess or a Star Fleet officer; toy animals can be Aslan or aliens, and blocks and fabric scraps can be almost anything. We'll discuss how to see past the marketing and find the perfect affordable toy to tell your own stories, and how to find or make their pirate treasure, Egyptian masks, starship consoles, and Cinderella's rags.

Nonie B. Rider

89 Self-Defense Workshop

Workshop • Conference Room 5 • Saturday, 9:00–10:15 P.M.

What are some basic, easy-to-remember techniques for countering some of the most common attacks? Two first-degree black belts will teach some of the techniques we teach to our women's self-defense class and our karate students. These skills could be useful from a self-defense standpoint, or for writers who want to write better fight scenes.

M: *Steve Fox, S. N. Arly*

10:30 P.M.

90 Get ##### !! Feminism, Erotica, and Censorship

Feminism and Women • Assembly • Saturday, 10:30–11:45 P.M.

There is a fine line between standing up for women's rights, and standing on them. What are the pros and cons of encouraging or discouraging the publication and availability of sexually stimulating material? Some examples would include Cecilia Tan's Circelet Press anthologies and the short fable *Pvaga and the Censor* by Elizabeth Barrette.

M: *Deanna M. Hoak, Diana Rivers, Elizabeth Barrette, Guillermo Ramon, Joseph A. Weinberg, Nick Mamatas*

91 Solo Session 8

Solo Presentations • Caucus Room • Saturday, 10:30–11:45 P.M.

Susan 'Splains Runes

Lightning-fast zip through the Norse runes with Susan's opinionated, biased, and either unsupported or supported (I can usually tell you which is which) pronouncements on What They Mean and how to use them to gain insight into events in your daily life.

Susan R. Matthews

92 69: A Participatory Erotic Reading

Readings • Senate A • Saturday, 10:30–11:45 P.M.

Geoff Ryman wrote 253, about 253 people (of a sort) on a subway train, each chapter 253 words long. Now there's "69," about 69 people (of a sort) at a sex party, each chapter 69 words long. Come and join in the reading (you'll get a person assigned at random to read) or just to listen!

Steven E. Schwartz

93 Reading Group: Say . . . Was that a Trampoline?

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

Christopher Rowe, Gavin J. Grant, Kelly D. Link

Sunday

8:30 A.M.

94 Science Fiction Films of 2002

Media • Caucus Room • Sunday, 8:30 A.M.– 11:15 A.M.

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

M: *Richard S. Russell*

95 Writing the Other: Bridging Cultural Differences for Successful Fiction

Diversity • Senate B • Sunday, 8:30 A.M.– 11:15 A.M.

An expansion of Nisi Shawl's controversial essay "Transracial Writing for the Sincere," this workshop teaches more experienced writers ways to include in their work characters whose racial heritage, sexual orientation, or religious background differs from their own. If you're able, bring a current story or novel chapter to use in workshop exercises.

M: *Nisi Shawl, Cynthia Ward*

96 Meet the Copyeditor

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

Ever wonder what a copyeditor does? Deanna Hoak has copyedited some of the biggest names in science fiction. Come chat with her and ask her how she broke into the business, what you can expect a good copyeditor to do for you, how you can avoid problems during the edit, and what it was like working on a fantastic book like China Miéville's *The Scar*.

Please note that attendance is limited for Living Rooms. There will be a signup sheet by the room's door.

Deanna M. Hoak

97 Guilty Pleasures

Feminism and Women • Assembly • Sunday, 10:00–11:15 A.M.

What books and media do we *love*, yet our feminist conscience finds shameful? From slasher films to romance novels, panelists and audience reveal their guilty pleasures.

M: *Lori A. Selke, Anna Marie Martinson, Eileen Gunn, Ellen Klages, George Duke Bass, Jennifer K. Stevenson*

98 Attractive Web Pages

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

More and more people are learning a little HTML or a tool that writes it, and are putting their thoughts, writing, and products on the World Wide Web. How can you make a page attractive to your audience? How do you pursue the coolest effects without looking like a technicolor nightmare? A web-savvy panel presents guidelines and brainstorms the ultimate website.

M: *Bill Humphries, Connie Toebe, David D. Levine, Jed Hartman, Tisha Turk*

99 Women Martial Artists Critique Women Warriors in SF/F

Reading: The Art • Capitol A • Sunday, 10:00–11:15 A.M.

Panelists will comment on the good, the bad, and the ugly when it comes to women warriors in SF/F writing and media, and answer pressing questions such as: why do a 360-degree turn when a simple snap kick will do? Does it really make sense to always go for the crotch instead of the knees? And who taught her to use a sword like *that*?

M: *Judith E. Berman, Ann Tonsor Zeddies, Nancy Jane Moore, Paula J. Schumacher, Rebecca Maines*

100 Fiction and the Other Sciences

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

Almost all SF is based on the “hard sciences” of astronomy, physics, biology, and geology. Let’s explore the role of soft sciences like sociology and linguistics—how authors handle them, their potential for fresh and engrossing plots, and common mistakes made in presenting them within fiction. Examples might include Mercedes Lackey’s *Arrows of the Queen* and Suzette Haden Elgin’s *Native Tongue* trilogy.

M: *Susan Marie Groppi, Beth A. Plutchak, Deanna M. Hoak, Guillermo Ramon, Magenta Griffith, Nonie B. Rider*

Are You Mafia?

If you plan to play Mafia this weekend, you should consider checking out the Mafia leather valise with its garrote scarf and beautiful, custom-designed deck of Mafia cards created by artist Barth Anderson. In 2001, the Tiptree auction audience of angels threw money into a hat in order to preserve this wonderful set for use by future WisCon Mafia players. It is now in the custody of a simple Madison villager who wishes to remain anonymous for obvious reasons. The leather case will be available in the Green Room if you’d like to check out the valise for an evening of play.

101 Interstitial Arts: an Idea Whose Time Has Come!

Writing: The Art • Wisconsin • Sunday, 10:00–11:15 A.M.

Named for art that falls between the cracks, the interstices, of traditional genre boundaries, we're a group of "Artists Without Borders" fighting the Balkanization of art! We celebrate work that crosses or straddles the borders between mediums, the borders between genres, the borders between "high art" and popular cultureWhen it comes to writing, we're not against mainstream fiction or genre fiction—but we're particularly excited by border-crossing fiction, and we want to support the creation of such works. We're not seeking to create a new category of fiction, but to establish a better way of reading border-crossing texts. In fact, we're not seeking to create a new movement at all, but to recognize a movement that already exists for writers, artists, musicians, critics and academicsInterstitial Arts is an idea, a conversation, not a hard-and-fast definition—and it's a conversation we invite you to join.

M: *Ellen Kushner, Charles D. Vess, Delia Sherman, Gavin J. Grant, Heinz Insu Fenkl, Kelly D. Link, Midori Snyder, Terri Windling, Theodora Goss*

102 Lobby Signing 2

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

Joan D. Vinge, Mary Anne Mohanraj, Pat Murphy, Suzette Haden Elgin

103 Reading Group: Fairy Bandwagon

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

Cynthia Joyce Clay, Jim C. Hines, S. N. Arly, Sarah B. Prineas

104 Academic Session 8

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

Claiming a Space in Social Theory for Feminist SF

This paper discusses what happens when you take feminist science fiction seriously as a site for the production of social theory. With reference to Sheri Tepper's *The Gate to Women's Country*, Marge Piercy's *He, She and It* and Starhawk's *The Fifth Sacred Thing*, I will argue that shared priorities emerge. Each of these novels works through, in distinctive ways, a fundamental axiom of second wave feminism; "the personal is political." In this paper, I explore the ways that they each place the transformation of intimate social relations (kinship and sexuality) at the heart of transformed and transformative social orders.

Joan Haran

Tying the Wheel: The Female Figure of Tyrian Rhetoric as Malcontent, Exoticized Courtesan, or "Merchant for Hire" in Jeanette Winterson's *Powerbook* and Richard Power's *Plowing the Dark*

The hyperreality of contemporary writers' vocations and imaginations in these two novels resemble the undercurrents of Elizabeth Grosz's "jealous organs," Jacques Derrida's dissection of chora, and Luce Irigaray's "female guardians of men's spaces." The in-between zone of Tyrian rhetoric whether marketed as disappearing Atlantis-Tyre islands of layers upon layers of forgotten jealous loves or Tyrian-Lebanese narrative structures dredged up from childhood memory becomes the riddling marker.

Grace Lynn Dillon

105 Cell Phone Tag

Kids Program • 611 • Sunday, 10:00–11:15 A.M.

M: *Thomas Ross Porter*

106 Politics and Writing

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

Do politics and writing make good companions? How can a writer successfully discuss personal politics without preaching? Should a writer even attempt to tackle political issues in writing? Are political points of view essential to a work of fiction to make it real?

Please note that attendance is limited for Living Rooms. There will be a signup sheet by the room's door.

M: *China Miéville*

107 Kathleen M. Massie Ferch Appreciation

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

Kathleen M. Massie Ferch is missed by many WisCon attendees. Those of us who don't live in Madison and weren't able to attend her memorial will gather, share grief, and maybe talk about the larger issues of what we mean to each other.

M: *Richard Chwedyk, David O. Engelstad, Diana Pharaoh Francis, Sandra Monica Ulbrich*

11:30 P.M.

108 Tiptree Bake Sale Redux

Events • 627 • Sunday, 11:30 P.M.— 5:30 P.M. or whenever the goodies run out
If goodies remain, Julie will continue spreading joy through baked goods on Sunday.

"World Domination through Bake Sales!" That's one of the slogans at Tiptree Juggernaut Headquarters. The Tiptree Award supports gender-bending SF/F, publishes, auctions, and loves chocolate chip cookies! A wide variety of cookies, breads, cakes, pies and delectables are baked and donated by Tiptree supporters. Baked goods can be purchased by-the-plate at the Tiptree Bake Sale on Saturday, 11:30 A.M. (during the lunch break). All proceeds are donated to the Tiptree Award. Yum!

Julie Humphries

1:00 P.M.

109 Ecocriticism and Ecofeminism

Feminism and Women • Assembly • Sunday, 1:00–2:15 P.M.

Ecologically-based feminism and criticism are forging links between the physically sustainable world and our more personal philosophies. Join us in a discussion of what it means to be an ecofeminist.

M: *Joan Haran, Carolyn Dunn, Diana Rivers, Nancy Vedder-Shults, Phoebe Wray*

110 The Ship's Shrink: What Knowledge Would a Psychologist Assigned to a Long Space Voyage Need?

Science Fiction and Fantasy • Caucus Room • Sunday, 1:00–2:15 P.M.

On *Star Trek*, the ship's counselor Troi pretty much sticks to saying "He's hiding something" or "He believes what he says is true." We've all noticed these are fairly useless observations. What would a psychologist really be doing during a long voyage and how would she be doing it?

M: *Mary Pearlman, Elizabeth Anne Hull, John Calvin Reznemski, Louise Gabriella Reed*

111 Blindsided by the Gender-Blind Society

Gender And Sexuality • Capitol A • Sunday, 1:00–2:15 P.M.

Does science fiction do a disservice to feminism when it extrapolates futures without gender inequality? Is this a way of discounting reality and blowing past the issue, instead of confronting it?

M: *Karen Joy Fowler, Beth A. Plutchak, Cynthia Gonsalves, Jed Hartman, Magenta Griffith*

112 Writing Down the War

Political, Economic, and Social Issues • Capitol B • Sunday, 1:00–2:15 P.M.

Carol Emshwiller has recently been writing a series of stories about war—how are writers addressing current events in their fiction? Does being a genre writer make this easier or harder?

Carol Emshwiller, China Miéville, Laurie J. Marks, Nick Mamatas, Susan Harris

113 Literary SF/Literary Fantasy

Reading: The Art • Wisconsin • Sunday, 1:00–2:15 P.M.

Within the reading communities, both SF and Academic, there is a tendency to see some SF and fantasy as entertainment and other SF and fantasy as Literature or almost as good as literature. This panel will discuss some of the assumptions behind such distinctions, and also why it is easier for fantasy to be seen as "literary" than for science fiction, and why that might be the case.

M: *Janet M. Lafler, Christopher Barzak, Delia Sherman, Eileen Gunn, Sarah Monette*

114 More Fun than You'd Think: Scholarly Approaches to Feminist Science Fiction

Academia • University A • Sunday, 1:00–2:15 P.M.

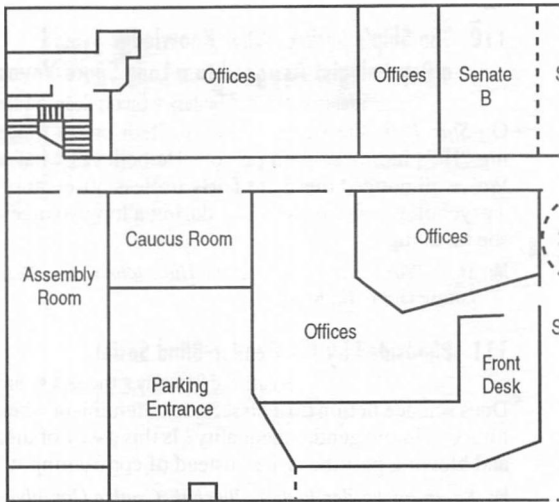
Feminist scholarship of science fiction (or scholarship of feminist science fiction) has now been around for more than 30 years, ever since Joanna Russ first published *The Image of Women in Science Fiction* in 1971. What's changed since then? A variety of extremely opinionated scholars from inside and outside the academy will talk about their work and explain why the other members of the panel are completely wrong-headed in their approaches.

M: *Justine Larbalestier, Brian Attebery, Farah Mendlesohn, L. Timmel Duchamp, William F. Gillard*

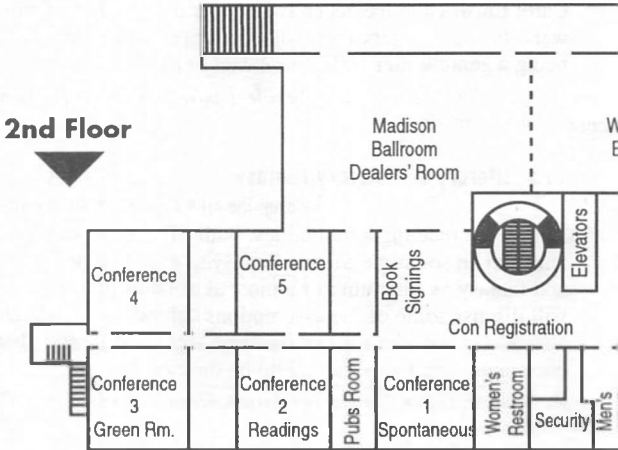
115 Reading Group: Sex and the City

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

Anne Harris, Mary Anne Mohanraj, Naomi Kritzer, Susan R. Matthews

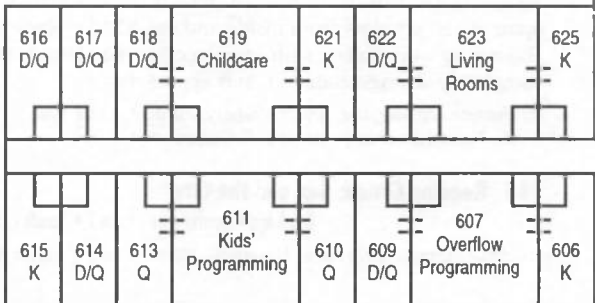


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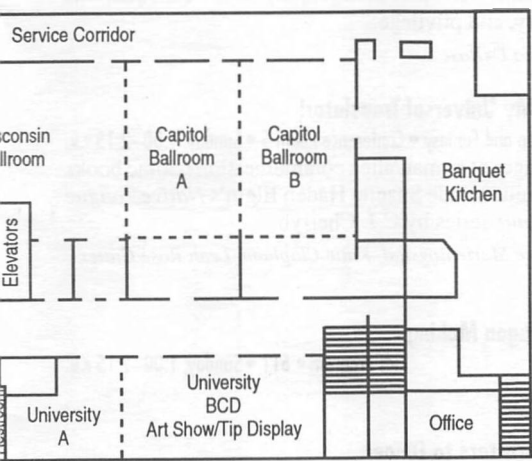




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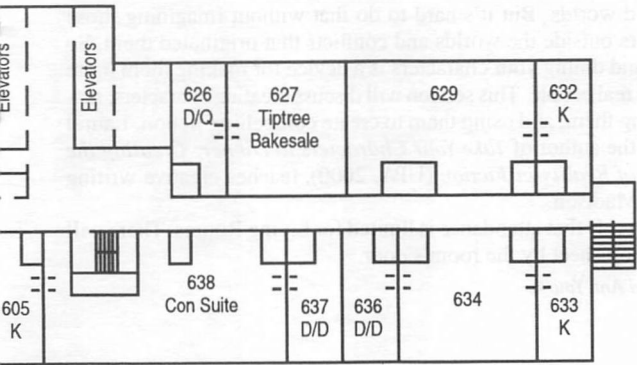
Programs

Maps



Participants

About the Convention



Rules

Concom

116 Academic Session 9: Teaching SF

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

Teaching *Frankenstein* as Science Fiction

I discuss approaches to teaching Shelley's novel as science fiction, including an examination of personhood and the created being, science and the soul, the empirical natural philosophy of Locke, and the sublime line dividing life from death.

Sarah B. Prineas

Teaching Women's Studies/Gender Studies through Feminist Science Fiction Literature

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

"Teaching Women's Studies/Gender Studies through Feminist Science Fiction Literature" will demonstrate the usefulness of Feminist Science Fiction literature as a teaching tool for topics including (but not limited to) ecofeminism, gendered language, women's [in]visibility, and feminist utopias/dystopias through works such as Sheri S. Tepper's *The Family Tree*, Gerd Brantenberg's *Egalia's Daughters*, and Carol Emshwiller's story "The Start of the End of the World." In addition to the above topics, our panel will give suggestions on how to encourage resistant students to examine such ideas as hegemony, social constructions of gender, history, and privilege.

Julia Mason, Maria DeRose

117 Help!! It Ate My Universal Translator!

Science Fiction and Fantasy • Conference Room 5 • Sunday, 1:00–2:15 P.M.

What are the challenges of human/alien communication? Some books that look at this would include Suzette Haden Elgin's *Native Tongue* trilogy and the *Chanur* series by C.J. Cherryh.

M: *Jim Munroe, Janice Marie Bogstad, Katie Clapham, Leah Rose Cutter, Scott Westerfeld*

118 Castle and Dragon Making

Kids Program • 611 • Sunday, 1:00–2:15 P.M.

M: *Thomas Ross Porter*

119 Take Your Characters to Dinner

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

Characters are the heart of fiction—every kind of fiction, including science fiction, speculative fiction, and fantasy. How do you build great characters? How do you make them full-bodied enough to stand up and cast a shadow? You can build characters the same way you build worlds. But it's hard to do that without imagining those characters outside the worlds and conflicts that originated them. So wining and dining your characters is a device for making them more real than real people. This session will discuss creating characters, manipulating them, and using them to create compelling fiction. Laurel Yourke, the author of *Take Your Characters to Dinner: Creating the Illusion of Reality in Fiction* (UPA, 2000), teaches creative writing at U.W. Madison.

Please note that attendance is limited for Living Rooms. There will be a signup sheet by the room's door.

M: *Laurel Ann Yourke*

120 Eek! There's a Writer in the House!

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

How to be a supportive spouse/partner of a writer.

M: *Moondancer Drake, Jana Pullman, Laura McCullough, Steve Fox, Steven Harper Piziks*

2:30 P.M.**121 Women Writers You Probably Never Heard of**

Reading: The Art • Assembly • Sunday, 2:30–3:45 P.M.

This is the annual Karen Axness Memorial panel in which some panelists talk about obscure women writers working in the SF/F genre and in other genres as well.

M: *Thomas Ross Porter, Beverly J. DeWeese, Marsha J. Valance, Susan Reitz***122 Writing Combat**

Writing: The Art • Caucus Room • Sunday, 2:30–3:45 P.M.

A panel on how to write effective combat and action scenes. We will discuss combat terminology and examine a variety of traditions including European styles of fencing, martial arts—both hand-to-hand and using weapons—and stage combat (if it looks good on film it can sound good in a story). Doug Hulick: European styles, S.N. Arly: Martial Arts, Kelly McCullough: Some of each plus stage combat choreography experience.

M: *S. N. Arly, Adrian Guy Drake, Douglas L. Hulick, Kelly McCullough***123 I Finally Made It!**

Writing: The Business • Senate A • Sunday, 2:30–3:45 P.M.

Authors who have had their first work published within the past year discuss how they managed to finish the work and get an editor to say yes. Piece of cake, right? Come find out!

M: *Jennifer Pelland, E.E. Knight, Jason Daniel Wittman, Leah Rose Cutter***124 The Western Landscape**

Reading: The Art • Senate B • Sunday, 2:30–3:45 P.M.

This panel will discuss the western landscape in SF/F, particularly in the works of Ursula K. Le Guin, Molly Gloss, and Carol Emshwiller.

M: *Brian Attebery, Bill Humphries, Candas Jane Dorsey, Susan Palwick***125 Fantastic Science Fiction or Science Fantasy?**

Science Fiction and Fantasy • Capitol A • Sunday, 2:30–3:45 P.M.

China Miéville's work straddles the line between science fiction and fantasy. What are the attractions of this kind of genre blurring, who else does it well, and where can readers find more?

M: *Paul Kincaid, Andrea D. Hairston, Cheryl Myfanwy Morgan, Louise Marley, Margaret Lurline McBride*

126 Buffy Ducks and Redux

Media • Capitol B • Sunday, 2:30–3:45 P.M.

Buffy the Vampire Slayer lost many longtime “watchers” during its tumultuous, tortured (boring, to some) year of zombified Slayer resurrection, joyless vampire sex, and Wiccan character assassination. Others were torn but faithful. Some staunchly defended the show’s brilliant moments, or simply hoped for more guile and more Giles in the new season. Was Season Six, as many fans claim, “Season Sux”? Has Season Seven redeemed the show and its Scooby heroes, restored your faith in the JossVerse, or dosed you with an even bigger feminist migraine?

M: Anne Harris, Alyson L. Abramowitz, Antonia J. Levi,
Joanna Lowenstein, Jorjet Harper, Lorna Jowett

127 The Ethics of Cultural Appropriation in SF/F

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

When is or isn’t it ethical for writers from the dominant culture to use indigenous/minority cultures as raw material? What makes the difference? Some examples that may be considered include Mike Resnick’s “Kirinyaga” stories, Maureen McHugh’s *China Mountain Zhang* and *Nekropolis*, cyberpunk’s “techno-Orientalism,” and Charles de Lint’s use of Native American mythology in his Newford books.

M: Eileen Gunn, China Miéville, Grace Lynn Dillon, Ian K. Hagemann,
Judith E. Berman, Magenta Griffith, Hiromi Goto

128 Reading Group: Ratbastards

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

Alan John DeNiro, Christopher Barzak, Kristin A. Livdahl,
Marleen S. Barr

129 Academic Session 6: Ursula Le Guin

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

Sometimes it Takes a Leap: Problem Solving in the Fiction of Ursula K. Le Guin

Ursula K. Le Guin’s *The Telling* shows an extraterrestrial culture based on a spiritual tradition similar to Taoism. On Aka, there’s a cycle of stories that provide a cultural and moral education. In some of the stories, as in the novel, problems are solved through leaps and literal or figurative flights. This paper examines those leaps as well as the way the stories work in creating a semi-utopia. Le Guin’s poetic translation of the Tao, *Lao Tzu: Tao Te Ching: A Book About the Way and the Power of the Way* is used to show the story’s origins in Taoism.

Sandra J. Lindow

Needlecrafting as a Generative Metaphor in Feminist Science Fiction

My essay examines the link between feminist science fiction and the art of needlework. The metaphors of weaving, braiding and patchworking are creative and community building in contrast to the dominant American triad of generative metaphors: war, sports and sex. There is no inherent hierarchy or competition in these metaphors; rather one finds ideas of sharing and working in symbiosis. This paper examines needlecrafting as a metaphor in novels by Suzette Haden Elgin (*Native Tongue*), Elisabeth Vonarburg (*The Maerland Chronicles*), and Ursula Le Guin (*Always Coming Home*).

Heather L. Pippin

Le Guin Slow and Late: A Gradual Greening

Unlike her very public and rancorous growth into feminism, Ursula Le Guin's development as an environmentally conscious writer has come gradually and without much comment. A look at her body of work—especially *The Dispossessed*, *Always Coming Home*, and *A Fisherman of the Inland Sea*—reveals a gradual greening of ideas. Specifically, the philosophy of bioregionalism has emerged as a guiding force in her fiction.

William F. Gillard

130 TBA

Kids Program • 611 • Sunday, 2:30–3:45 P.M.

M: *Thomas Ross Porter*

131 The Original Ellen and Delia's Living Room

Living Rooms • 629 • Sunday, 2:30–3:45 P.M.

Come chat with Ellen Kushner and Delia Sherman about writing and you. What's on your mind? What have you been struggling with during your creative process? Drop by for a visit for tips, inspiration and laughs.

Please note that attendance is limited for Living Rooms. There will be a signup sheet by the room's door.

M: *Delia Sherman, Ellen Kushner*

132 Con Suite Signing 2

Signings • 638 • Sunday, 2:30–3:45 P.M.

The con suite will host signing sessions Saturday and Sunday afternoon. Come meet your favorite authors and get your books inscribed!

Ann Tonsor Zeddies, Diana Rivers, Kristine C. Smith, Naomi Kritzer

4:00 P.M.

133 Bringing the HoYay!

Gender And Sexuality • Assembly • Sunday, 4:00–5:15 P.M.

When you watch the show for its gay/lesbian subtext, you are in the magical land of the HoYay! Clark and Lex, Malcolm and Trip, Simon and Jayne and Mal, Frodo and Sam, Legolas and Fill-in-the-Blank. Noticing the HoYay! has become a popular pastime among straight viewers as well as gay ones. Is it all in the eye of the beholder, or do the creators of some of these TV shows and movies consciously dangle the HoYay! before us? Do slash fiction and slash art have any influence on the HoYay! we see on the screen? And why is HoYay!, at least at this point, largely a male-focused phenomenon? And what the heck is "HoYay!"?

M: *Rob Gates, Anne Harris, Antonia J. Levi, J. J. Pionke, Joanna Lowenstein, Jorjet Harper*

134 Feminist Clichés

Feminism and Women • Caucus Room • Sunday, 4:00–5:15 P.M.

Is there such a thing as a feminist cliché? If so, what are they, and what makes them cliché—Overuse? Oversimplification? Or something else?

M: *Laurie J. Marks, Carrie Richerson, Emily Pohl-Weary, Lyn Paleo, Steven Harper Piziks*

135 Small Press / Electronic Press: Path to Riches and Fame?

Writing: The Business • Senate A • Sunday, 4:00–5:15 P.M.

The publishing tree is splintering in all directions: blockbusters have horribly bemused the major trade lines, while thousands of small and specialty presses are providing a viable outlet for both new voices and reissues of works by people ranging from Grand Masters (Cordwainer Smith, Jack Vance.) to your friend across the street. Why is this happening? What will the future bring us? Is this a good place for a writer to look for new markets, and should you quit your day job to start a new press (like Simon and Schuster did)?

M: *Kathryn Ann Sullivan, Christopher Rowe, Cynthia Joyce Clay, Gavin J. Grant, Michael J. Ward*

136 When Women Write Military SF

Science Fiction and Fantasy • Senate B • Sunday, 4:00–5:15 P.M.

Militaries of the future are often gender-integrated—so why shouldn't military SF be? Examples include Lois McMaster Bujold, Elizabeth Moon, Susan Matthews and Tanya Huff. How do women writers vary the military SF recipe?

M: *Cynthia Gonsalves, Carol Emshwiller, Judith S. Peterson, Lois McMaster Bujold*

137 The Literature of Consolation

Reading: The Art • Capitol A • Sunday, 4:00–5:15 P.M.

What's the difference, if any, between the "literature of consolation" and comfort fiction? Can comfort fiction ever be "serious" literature?

M: *Harry LeBlanc, John Kessel, Karen Joy Fowler, Kelly D. Link, Kristin A. Livdahl, Maureen Kincaid Speller*

138 Lady Poetesses from Hell

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

The Lady Poetesses are back, with old favorites and new excursions into the hellacious—not to mention fab fashions. (Comments from previous audience members: "It was really gross—or maybe it was funny—no, scary!—poignant?" "Where did they get those gloves?")

Jane Hansen, John Calvin Rezmerski, Laurel Winter, Rebecca Marjessdatter, Terry A. Garey

139 Contemporary Left SF

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

SF writers on the left end of the political spectrum are wonderfully diverse—so what do Kim Stanley Robinson, Terry Bisson, Ursula K. Le Guin, Ken MacLeod, and Octavia Butler (just to name a few) have in common besides their politics—if that? What flavors of "left" are represented in contemporary SF, and how are they expressed? What leftist political principles are ideally suited for speculative fiction-making? Which are ripe for further exploration?

M: *Jeanne Gomoll, Bill Humphries, Fred Marc Schepartz, Javier Martinez, Nick Mamatas, Paul Kincaid*

140 And I Fell Asleep on the Cold Hill's Side

Science Fiction and Fantasy • University A • Sunday, 4:00–5:15 P.M.

So much happens when we're awake—indeed, more than 95% of all the action in most SF/F stories takes place while the characters are awake! Yet we spend so much of our lives asleep, or trying not to fall asleep, or trying to wake up. We'll discuss the role sleep plays in our conception of the genre, from the Cold Sleep of interstellar travel to Nancy Kress' *Beggars in Spain* and other tales of the sleepless.

Georgie L. Schnobrich, Gregory G. Rihn, Steven E. Schwartz

141 Academic Session 12

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

Madness is a Blazing Flower

The lecture deals with the lack of word we women have been sentenced to. It begins with a brief revision of an imaginary story of language and how in remote times, before history, before writing, somebody described the break of the day and found names for trees and water-courses. When words were discovered and used, at that moment Cervantes and Shakespeare and Borges and Woolf and Bronte, Murasaki, Balzac, etc. were born even when those almost human beings were not aware of such a prodigy. Today we go on saying/writing the same things about love, death, life and power. We go on imagining new worlds. But when our society forbids women the use of the word (spoken or written word), we become mad. Madness is feminine. At this point there is a revision of some medieval women writers, and what men (prestigious men) said about our mental health. We are mad because we have no word, we are excluded from "the politics of name." And the conclusion: Yes, why not? Let's be mad; let's be disobedient, marginal; let's write, let's find out new significant, new signs, new words.

Angelica Gorodischer

142 Women of the Horror Film: The War Fears, 1939-1945

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

In this fourth entry in our history of the women who've made notable contributions to horror cinema, we'll focus on the horror careers of women who made memorable first impressions in horror, from *The Wizard of Oz* (1939) through *Bedlam* (1946). We'll look briefly at the work of a number of women from the period, focusing mainly on the early and later horror films of Margaret Hamilton, Maria Ouspenskaya, Evelyn Ankers, Simone Simon, Jane Randolph, and Elizabeth Russell (several of whom got their chances to shine in the woman-friendly films of producer Val Lewton), and the ways they managed to bring spunk and complexity to their characters in what initially seemed a male-dominated genre.

M: *Eric M. Heideman, Pam Keesey*

143 Sunday SF Swim

Kids Program • 611 • Sunday, 4:00–5:15 P.M.

Thomas Ross Porter

144 Marketing Your Work on the Cheap

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

Learning the proper format for a news release or even having a friend at the local radio station or newspaper isn't half as important in marketing your work as learning how to think like a journalist does. In this session, journalist and media consultant Diane Silver will discuss how to get free publicity.

Please note that attendance is limited for Living Rooms. There will be a sign-up sheet by the room's door.

M: *Diane Silver*

7:30 P.M.

145 Dessert Salon

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

See page 52 for a description of what to expect at this event and a list of desserts that will be served.

Scott Custis

8:30 P.M.

146 GoH Speeches and Tiptree Ceremony

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

This Guest of Honor event is the high point of WisCon programming; it's the formal event at which we honor our guests and listen to what they have to say to us. In the past, guests have given us rallying calls to political action, humorous anecdotes, scholarly treatises, exposés, autobiographical histories, earthshaking ideas and passionate and lyrical speeches. Sometimes they have even had far-reaching consequences. For instance, Pat Murphy initiated the Tiptree Award as part of her 1991 GoH speech at WisCon 15.

The James Tiptree, Jr. Award will present \$1000 in prize money to John Kessel for his novella, "Stories for Men." Kessel won the 2002 award with M. John Harrison, whose novel *Light* has already been honored at the first 2003 Tiptree ceremony at Seacon in Hinckley, England, on April 18. Since John Kessel was unable to attend that ceremony, he will receive the award at an unprecedented second Tiptree ceremony. Kessel will also receive a fabric cake created by artist Zhenne Wood.

Carol Emshwiller, China Miéville, Deb Notkin, Delia Sherman, Ellen Klages, Farah Mendlesohn, Jae Leslie Adams, Jeanne Gomoll, John Kessel, Karen Joy Fowler, Mary Anne Mohanraj, Molly Gloss, Pat Murphy

10:00 P.M.

147 Exquisite Corpses and Other Literary Amusements

Writing: The Art • Senate A • Sunday, 10:00–11:15 P.M.

The surrealists called it the "Exquisite Corpse": each member of the party wrote a line or drew part of an image and then passed it to the next. It's strange enough when traditional writers do it—can you imagine when WisCon writers get together? You will see this and whatever other variants on the improvisatory game the panelists can come up with, in an effort to amaze, astound, and primarily amuse the audience.

M: *Anne Harris, Amy Thomson, Cynthia Joyce Clay, Diana Pharaoh Francis, Kristine C. Smith, Steven E. Schwartz*

148 Can't We All Just Get Along?

Science Fiction and Fantasy • Senate B • Sunday, 10:00–11:15 P.M.

SF&F often portrays conflict as “Good vs. Evil.” The good folks may have flaws, but their cause is just and right. The baddies are at best hopelessly misguided, and more often are inexplicably nasty. Is this viewpoint simply a reflection of how life is, or just a cynical shortcut to conflict in a story? Does it discourage our best and brightest from thinking beyond xenophobia? What stories are out there that show different mindsets, societies, or religions resolving clashes or coexisting without bloodshed? What elements can be used to make a story like this work?

M: *Kij Johnson, Cheryl Myfanwy Morgan, Christopher Rowe, David O. Engelstad, Katie Clapham*

Monday

10:00 A.M.

149 Comfort Books

Reading: The Art • Assembly • Monday, 10:00–11:15 A.M.

Some days you would rather curl up and not be challenged. These are the books that you read again and again on those days. Like comfort food, you can never get too much of them.

M: *Alan Bostick, Ariel Sara Franklin-Hudson, Judith S. Peterson, Louise Gabriella Reed*

150 Academic Session 11

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

Nuclear Images in American Indian Fiction

While not specifically ‘feminist,’ the issue of radiation exposure to American Indians forms the background of many novels, including Silko’s *Ceremony*. In a PowerPoint presentation, I deal with six novels by American Indian writers, trace their use of nuclear imagery and connect that with the radiation exposure of indigenous peoples around the world.

Martha A. Bartter

SF Surfing for Scholars

In a search for comprehensive and authoritative sites, the overwhelming wealth of material is daunting. In order to clarify offerings, this session will categorize and evaluate materials which include lists of basic anthologies for use in SF classes; rationales for teaching SF; methodology on how to teach SF; information on individual authors, model syllabi, writing projects and contests; writing, academic and fan associations; topical and genre on-line publications as well as pertinent individual articles and useful links. Annotated handouts will be distributed.

Beverly Friend

151 Nation Building and SF

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

From Kosovo to Afghanistan, the U.S. and other Western countries are trying to create new democratic nations out of “failed states.” But does anyone really know how to build a nation? What recipe books do we follow? What SF writers would you most (or least) like to see in charge of developing a blueprint for nation building?

M: *Steven E. Schwartz, Bill Humphries, Farah Mendlesohn, J. “Orange Mike” Lowrey*

152 Gender Bias Among Editors of SF Magazines

Writing: The Business • Capitol A • Monday, 10:00–11:15 A.M.

A recent article in the SFWA Bulletin asks the question: Since the US population is 50.9% women according to the 2000 Census, why are the percentage of short stories by women in the Big Three (*Asimov’s*, *F&SF* and *Analog*) no more than 29% in 2001? How do we account for the under representation of women in our genre?

M: *Susan Marie Groppi, Carrie Richerson, Eileen Gunn, Eric M. Heideman, Jed Hartman, Jim Frenkel*

153 Smut and Nothing But All Over Again

Gender And Sexuality • Capitol B • Monday, 10:00–11:15 A.M.

Redux of our popular panel reading our favorite sex scenes from SF/F, romance, and erotica. If you people aren’t too het up to talk, we’ll discuss them learnedly, too!

M: *Jennifer K. Stevenson, Kelly D. Link, Mary Anne Mohanraj*

154 Reading Group: Parables and Parodies

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

Ann Tonsor Zeddies, John Calvin Rezmerski, Kelly McCullough

155 Card Games or Kids Choice

Kids Program • 611 • Monday, 10:00–11:15 A.M.

M: *Thomas Ross Porter*

156 Discussion for Writers in Mid-Career

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

Even those of us who publish regularly struggle to find a way to write what we want to write, write it the way we want to write it, and get it published. This living room is intended to be a discussion designed to nurture the community of established writers by providing a forum where those writers can discuss issues and opportunities that come up after several years of writing and publishing. This discussion is open only to writers who have been publishing their work for at least five years.

Please note that attendance is limited for Living Rooms. There will be a sign-up sheet by the room’s door.

M: *Deb Notkin, Pat Murphy, Suzy McKee Charnas*

157 Culture is What We Make it

Political, Economic, and Social Issues • Assembly • Monday, 11:30–1:00 P.M.

WisCon readers certainly enjoy feminist SF, but is there anything that we can do to participate in changing culture? Let's discuss accessible strategies for feminist-SF-flavored cultural change, from writing reviews, forming reading circles, and donating books to your local library, to allying with and working for larger causes.

M: *Jeanne Gomoll, Alan Bostick, Brenda Jean Cooper, Catherine Ilse Pfeifer, Victor Jason Raymond*

158 Broad Universe General Meeting

Writing: The Business • Caucus Room • Monday, 11:30–1:00 P.M.

We've had a good year at Broad Universe, doing panels, parties, readings, and info tables at conventions. We've got lots of plans for the future, too. Paid memberships are on the horizon, as are trade magazine ads, and book launch parties. Come find out what we've done and where we're thinking of going. We need your feedback, opinions, and ideas.

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

159 When You're Over the Top, Go for Altitude

Writer Focus • Senate A • Monday, 11:30–1:00 P.M.

A discussion of Terry Pratchett's *DiscWorld* series.

M: *Madeleine Reardon Dimond, Chip Hitchcock, Kelly McCullough*

160 Gender and Utopia

Gender And Sexuality • Capitol B • Monday, 11:30–1:00 P.M.

A number of feminist utopia/dystopia novels are predicated on separatism (*The Fifth Sacred Thing, Gate to Women's Country, Herland*), and at least one "not-specifically-feminist" utopia can be included on this list as well (*Ethan of Athos*). Do you think that feminist, queer and other movements have changed their stances since the early '80s on the subject of separatism?

M: *Justine Larbalestier, Cheryl Myfanwy Morgan, Diana Rivers, Joan Haran, Rob Gates, Susan M. Kornfeld*

161 Opportunity Cost: Saying Yes Means Saying No, Too

Parlours • University A • Monday, 11:30–1:00 P.M.

Saying yes to an opportunity necessarily limits your time and resources for other endeavors. How do we figure out when to say no? Just because you can do something well does not mean you should. Let's get together and brainstorm ways to figure out when opportunities make sense in our lives.

M: *Laurel Winter*

162 Reading 6

Readings • Conference Room 2 • Monday, 11:30–1:00 P.M.

Kathryn Ann Sullivan, Kij Johnson, Susan Palwick

163 Cleanup

Kids Program • 611 • Monday, 11:30–1:00 P.M.

M: *Thomas Ross Porter*

1:00 P.M.

164 Post-Mortem

Events • University A • Monday, 1:00–2:15 P.M.

*Amy Axt Hanson, Deb Notkin, Jane E. Hawkins, Jeanne Gomoll,
Jim Hudson, Justine Larbalestier, Melodie C. Bolt, Scott Custis,
Scott Westerfeld, Victor Jason Raymond*

5:30 P.M.

165 Dead Dog Party

Events • The Bar • Monday, 5:30–? P.M.

It's WisCon 27's last hurrah. We collapse, we glow, we reminisce, we get crabby, we party. And then we say, "until next year!" Whatever your style of doing the Dead Dog, join the rest of the survivors in The Bar on the first floor of the hotel at 5:30 P.M. Earlier in the afternoon, if you've got any energy left, the exhausted WisCon concomm will welcome any offers of help as we clean up.

Survivors

Dead Dog Party

The Concourse Bar

The last program on Monday afternoon will be the WisCon 27 Post-mortem at 1:00-2:30 P.M. Survivors are invited to the Support Group meeting...er...we mean, the Dead Dog Party, at 5:30 P.M. in The Bar. 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 to leave. Who knows, it might even be therapeutic.



WisCon Issue Of *Extrapolation* Debuts At WisCon 27

Beginning in May, *Extrapolation* will publish an annual special WisCon issue edited by Justine Larbalestier and Javier Martinez. The first issue featuring essays by L. Timmel Duchamp, Wendy Pearson and others will be launched at WisCon 27. (\$10 each, \$8 for students). Get your copy in the Dealer's Room!

Extrapolation is a peer-reviewed academic journal which publishes original essays and reviews exploring all aspects of the fantastic, including science fiction, fantasy and horror in print and film. The journal has been publishing quality work by established and new scholars since 1959. Its membership roster includes hundreds of universities and individuals across North and South America, Europe, and Asia. The editors of the journal, Donald "Mack" Hassler and Javier A. Martinez, are excited by the opportunity to partner with WisCon and to provide a venue for an ongoing dialogue between feminism, fan culture and academia. The special issue features established voices in the community as well as newcomers who are reshaping the field for a new generation. For more information: <http://fp.dl.kent.edu/extrap/>

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Sixth Floor Programming

Those of you who have attended WisCon before, know the sixth floor of the Concourse Hotel well. It's the site of some truly fine partying during the nighttime hours. And of course it's where the generously stocked hospitality suite can be visited at (almost) all hours of the day and night. Some people also visit the sixth floor regularly to drop their kids off in the child care room or kids' programming.

The sixth floor is also the site of smaller, more intimate daytime programming (as compared to the larger programs that take place on the first and second floor of the Concourse Hotel). And in recent years, these daytime programs have caused some confusion among the attendees.

There are Living Rooms and there are Parlor programs. What's the difference?

Living Rooms (and the Writers' Workshop) are part of the Respite program for writers and artists. Living Rooms consist of small, intimate programs about the craft of writing, and are aimed at those actively writing within the field of SF/F. In order to maintain these programs for writers, entrance to some of them may have sign-up sheets and attendance limits.

Parlor programs are similar to Living Rooms, but for a more general audience; they are also designed to be smaller and more intimate than traditional panels. Solo presentations, book discussions, and workshops are some things that might be happening in the parlor rooms on the sixth floor. Some parlor facilitators may choose to limit attendance to a manageable group size, at their discretion, so try to arrive early for parlor items if you're interested. We'll all try to make room for everyone, but if the parlor is closed due to safety and comfort concerns, the facilitator will close the door (and might post a sign); if the door is shut, please respect this.

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 27 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.

Memberships for 2004's WisCon 28 will be available at the registration desk all weekend. WisCon 28 Guests-of-Honor will be announced on Sunday. Your membership will never be cheaper than it is right now.

Art Show/Tiptree Display Room

University BCD

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 27's art show continues to focus on feminist art, art by women, and art by Midwestern artists. Artists displaying work at WisCon 27 include, among others,

List of names of artists

AB Word	Jorjet Harper	Raelinda Woad*
Barry Bryant	Judith Miller	Ruth Thompson*
Betsy Mott*	Katie Clapham	Sonya Tellison-Foster
Charles Vess	LA Williams*	Suzette Haden Elgin
Chris Klingbiel	Laurel Winter	Terri Windling
Connie Toebe	MCA Hogarth	JG Thomson/PC
Diantha Sprouse	Mark Rich	Hodgell
Grace Palmer	Mary Prince	
Jae Leslie Adams	Mary Anne Mohanraj	

* Mail in artwork

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, starting at 11:30 A.M. (during the lunch break) and continuing through the afternoon or until we run out of goodies. If there are enough goodies remaining, an encore Bake Sale may be scheduled during the Sunday lunch break. Look for posters about an encore Bake Sale. Yum!

Art Show/Tiptree Display Hours.

All events located in University BCD unless stated otherwise

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

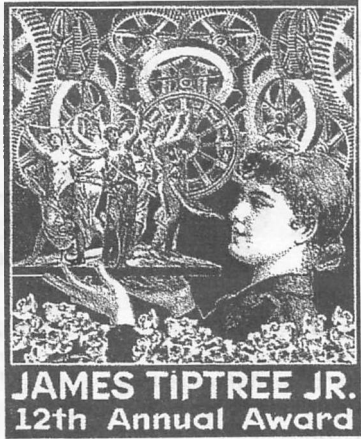
Tiptree Auction Display

University BCD

Items for the Tiptree Auction will be on display at the Gathering on Friday afternoon and all day Saturday in the art room. If you see something your 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 possibly 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 6:00 P.M. Saturday. The live auction starts at 7:30 P.M. (Tiptree Auction information can be found on page 46.)



2003 Tiptree t-shirt by Freddie Baer



Many other Tiptree items can be purchased directly. The new 2003 Tiptree t-shirt by Freddie Baer 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. Any money you spend over the actual fair price of the item you buy is tax deductible.

Everything the Tiptree Award does—from giving out cash prizes to the Fairy Godmother Award to publishing gender-bending anthologies—is funded by bake sales and contributions from fans and supporters. Our big event each year is the Tiptree Auction on Saturday night at WisCon. A little fund-raising, a lot of entertainment, some Extreme Auctioneering. It's Bread and Circuses, non-stop live action, and it's all for a good cause.

Ellen Klages is now internationally notorious for her auctions. Come and find out why. Anything might happen. She has sold her own hair (all of it), a hand-knitted uterus, and a kangaroo scrotum. She has organized the Dance of the Founding Mothers, and been paid not to sing or to do a wretched Scottish accent. She sometimes takes off parts of her costume and sells them to the highest bidder. You just never know.

Among the more sublime offerings in the past have been signed first editions, a Space Babe[®] lunch box, vests hand-quilted by Kate Schaefer, silk-screened art by Freddie Baer, chapbooks hand-made by Ursula Le Guin, and texts annotated by Alice Sheldon.

What one-of-a-kind treasures might appear in this year's auction? How would you like a Secret Feminist Cabal club jacket? A China Miéville action figure? A vintage poster from a feminist science fiction movie that was banned by Hollywood more than 60 years ago? A "Bake Sales for World Domination" kitchen wall clock?

All this and more—much, much more—can be yours!

Check out the auction items at the Gathering on Friday and in the Art Room on Saturday. Then come on down to the Capitol Ballroom Saturday night at 7:30 P.M. and watch the fun.

What is



Broad Universe

✚ www.broaduniverse.org

It's a place where legends are born.

Broad Universe promotes and celebrates writing 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. Anyone can be broad-minded and is welcome to join us. Among our activities are:

- An active email discussion group open to all
- An online catalog of members' books
- A sortable PR database available to members
- Marketing information and support
- An online newsletter that provides news, information and inspiration
- Parties, sponsored readings, and information tables to promote members' work at SF/F/H conventions

Plans for the future:

- Local Chapters
- Lists of members' work eligible for awards
- List of members forthcoming short fiction
- Informational tables at bookseller and library conventions

Broad Universe is the sponsor of the Gathering....

The best thing about Friday afternoons at WisCon is visiting with friends in the lobby. This year, you can do so in two ballrooms down the hall stocked with tea, coffee, juice, and cookies. You can also have fun at the booths. (All profits will be donated to Broad Universe and the Carl Brandon Society.) You'll find:

Temporary tattoos—Go wild! Our temporary tattoo ink will let you give vent to the real you, your inner tattooed wild person!

Simple book building—We're book people. We love the way paper rustles, the way glue smells. Come make a little blank book with the cover of your dreams!

Custom button table—Are you dying for a pin that says "Art Saves Lives"? Or one that expresses your opinion about politics? Here's a chance to get it get stuff off your chest—and then back on it!

Be Freddie Baer—Make little collages and bask in the cult of Freddie, who every year creates a fabulous new collage design for the Tiptree Award t-shirts!

Tarot readings—You will be famous. And rich. Oops, complications loom on the love horizon. Find out more as our expert Tarot readers discern your future!

Numerology/runes—Then skip on down to the next booth where we'll prove exactly how intelligent, loyal, and surprising you really are.

Ask the author a writing question while she makes you a balloon squid—Are you confused about basketing clauses? Is there a secret to shopping a novel around? Do you want to know about writers' secret decoder rings? Pat Murphy will answer these questions and more, and in addition, you'll get a balloon squid or balloon hat.

Hair braiding—French braids cascading down your back. Ah!

Knotted name badge strings/namebadge necklace—Pinned name badges rip our nice clothes. Or the lanyards clash with our color scheme. Come make a name badge necklace or do Chinese knots on a silk cord, and finally solve that name badge dilemma!

Ellen and Delia's makeovers—Need makeup tips for your upcoming author photo? Want to know how to wear a favorite scarf? Looking for a new you that can only be found in the finest thrift-store boutiques? Honey, Ellen and Delia have got your number!

Sri Lankan spice mixing—It's great writer food: easy to mix in advance and quick to throw together for a fast dinner between scenes. Mary Anne Mohanraj shares her secrets!

Publishing crapshoot—No, not the real-life one, this one is rigged. Your editor wants more small, furry animals. The reviewers miss the point—but sales skyrocket in Argentina. Laugh your way to the bank and get a brag button to wear all weekend.

Dr. Doug's House of Sensual Pleasures—ten-minute clothed chair massages. Is there a better way to start your WisCon weekend? (Sign up early! Slots will go fast!)

Drawing workshop—Join Jorjet Harper and other artists sketching models with the master.

Carol/China coloring page, riddle sheets, WisCon Mad Libs—they're free, they're fun, and they're guaranteed to make teatime pretty hilarious.

Authors!—You'll know them by their balloons, those authors who will be on duty and available to sign books and chat with their fans.

With all these great booths, The Gathering is an experience not to be missed! Come join us and make that transition from the work world to the real world go well!

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

Web Addresses of Interest to WisCon Attendees

<http://www.sf3.org/wiscon>
WisCon

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

<http://www.sit.wisc.edu/~talksoc>
Tolkien Society

<http://www.broaduniverse.org>
Broad Universe

www.carlbrandon.org
Carl Brandon Society

http://www.sfga.org/members/emshwiller/CE_Info.html

Carol Emshwiller

<http://www.sf3.org/ecube>
Subscribe to eCube, an email list service/electronic newsletter available free to all WisCon members.

<http://fp.dl.kent.edu/extrap/>
Extrapolation

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

A Room of One's Own

Alice Bentley

Darlene P. Coltrain

DreamHaven (Greg Ketter)

George Elgin

Eye of Horus (Thraicie Hawkner)

Fantanimals (Judith S. Peterson)

Galaxy Gigs (Patricia Gross)

Gavin Grant

Jorjet Harper

HedgeHog & Otter (Philip Kaveny)

Steven V. Johnson

Timothy A. Kozinski

Kelly Link

Lioness (Elise Matthesen)

Kathleen Madigan

Jodi Napiorkowski

Odyssey Con (Jerome Van Epps)

Omega Artworks (Gary Zahradka)

Emily Pohl-Weary

Purple Pegasus (Peggy Tomberlin)

Rainbow Bookstore Cooperative

Nonie Rider

James P. Roberts

20th Century Books (Hank Luttrell)

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.

Volunteers, Volunteers, Volunteers!

At my first SF convention (yikes! more than 30 years ago?!?), I was told that volunteering would be the best way to figure out what was going on, make friends, and keep from feeling lost in the shuffle of hundreds of people who all seemed to know each other. It must have worked, or I wouldn't still be doing this 30 years later.

WisCon 27 is a bigger convention than WisCon 26, so lots of you are new and trying to find your feet, and all of us need more help keeping the convention going, even though we number in the hundreds rather than the thousands.

Volunteer six hours and get a \$20 refund on your membership (or the opportunity to make a \$20 donation to WisCon or one of the several groups that congregate at WisCon). Volunteer usefully (regardless of the number of hours) and get a Special WisCon Gift.

Things that volunteers can do include:

- working in the con suite, chopping vegetables, putting food out, and making people feel welcome (this is far and away our biggest volunteer need)
- working in the Art Show, especially at set-up and tear-down times
- helping at the Registration desk
- working in the Green Room where panelists gather before program items
- helping set up and take down the Friday Gathering
- picking up daily newsletters at Kinko's

And there's always more.

Come by the registration desk. A volunteer (!) will be there to take your name and help you figure out good times and places for your time and energy.

We know that it's almost impossible to find times to volunteer at WisCon without missing irresistible programming, but we'll do our best to help you find the best match for your schedule.

I'm looking forward to meeting you at WisCon 27!

—Debbie Notkin, Volunteer Coordinator

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

Check the schedule on the door of Room 611 for current schedule.

Friday

Simple Things 2:30 P.M.

Saturday

Set-Up and Legos 10:00–11:15 A.M.

Story Time 1:00–2:15 P.M.

Mask Making 2:30–3:45 P.M.

SF Swim 4:00–5:15 P.M.

Sunday

Cell Phone Tag 10:00–11:15 A.M.

Castle and Dragon Making 1:00–2:15 P.M.

TBA 2:30–3:45 P.M.

SF Swim 4:00–5:15 P.M.

Monday

Card Games or Kids Choice 10:00–11:15 A.M.

Clean Up 11:30 A.M.

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

in the U.S.

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 wait staff 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.

Green Room

Conference 3

For WisCon 27, the Green Room returns to Conference Room 3 on the second floor. This makes it much more convenient for panelists to visit during the program breaks and for programming staff to trouble-shoot problems.

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

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! If the Green Room is closed during your panel (see hours below), we will have the name tents in the meeting room.

Beverages and snacks are available here for all program participants.

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. We will also have a "suggestions" box to start taking ideas for WisCon 28. It's never too early!

Thank you! And be sure to let Luke (Green Room coordinator) know how the Green Room goes for you this year, good or bad.

Green Room Hours

Friday	8:30 P.M.—10:30 P.M.
Saturday	8:00 A.M.—10:30 P.M.
Sunday	8:00 A.M.—6:00 P.M.
Monday	9:30 A.M.—12 Noon.



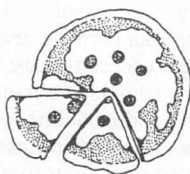
Welcome to WisCon's much-envied Con Suite! As you may know, all food and beverages in the Con Suite are included in your membership fee. The socialization is up to you! It may be necessary to brave the elevators to the 6th floor, but you'll find it worth the trip. There are toys and games with which to play as you take a break from those ever-popular panel discussions.

The infamous hot dogs, popcorn, pizza, vegetables and other quality food items (chocolate!) are back yet again. A well-fed fan makes a less cranky audience member.

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

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

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



Dessert Salon Capitol & Wisconsin Ballrooms

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

Each ticket-holder will be allowed two desserts and your choices will include four different kinds of cake, four kinds of fruit pie, four kinds of cheesecake, a flourless chocolate cake and an assortment of other tempting treats. 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 mention this to a volunteer at the door when you present your ticket. We will make sure you get a piece (or two!).

Cakes

- Chocolate with Caramel icing
- Black Forest with Chocolate buttercream
- Carrot w/Cream Cheese buttercream
- Almond Poppyseed w/Lemon filling & Vanilla buttercream

Pies

- Cherry
- Apple
- Strawberry-Rhubarb
- Key Lime

Cheesecake

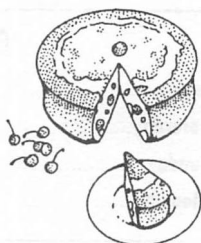
- Oreo Cookie
- Pumpkin
- Raspberry Swirl
- Turtle

Pastries, etc.

- Flourless Chocolate Truffle Torte
- Chocolate Mousse
- Chocolate "Sushi"
- Mini Eclairs
- Pistachio Baklava
- Chocolate-Dipped Strawberries
- Fresh Fruit Cups

Beverages

- Regular Coffee
- Decaf Coffee
- Tea
- Milk



Eating at the Hotel

1st Floor

There are dozens of fine places to eat within walking distance of the Concourse Hotel, including the hotel's own restaurants. The Dayton Street Café & Bakery and the Dayton Street Bistro are open from 6:30 A.M.–10 on weekdays; and 7 A.M.–10 P.M. on weekends. A fancy brunch is served on Sunday morning (9:30 A.M.–1:30 P.M.), but if you are in a hurry or prefer to spend less for a meal, you can go to the hotel bar on Sunday morning (7 A.M.–11 A.M.) where a special brunch will be served for WisCon attendees for only \$6.50.

Parking at the Hotel

Garage

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

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

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 or convention newsletter for up-to-date party bulletins or just walk through the 6th floor!

Friday

Room 623.....	LA in '06
Room 629.....	Carl Brandon Society Dance
Room 634.....	Ratbastards / Jim Munroe / Robert Wexler
Room 607.....	Cutter/Kritzer Book Launch
Room 611.....	Odyssey Con

Saturday

Room 623.....	Xena Warrior Princess
Room 629.....	Tor
Room 634.....	KC in '06
Room 607.....	Club Vampire
Room 611.....	Haiku Earring

Sunday

Room 623.....	Attebery Book Launch <i>Decoding Gender in Science Fiction</i>
Room 627.....	Live Journal
Room 629.....	Fancy Dress Party
Room 632.....	Diversicon/WisCon First Fandom
Room 634.....	The Wyrdsmiths
Room 607.....	Calgary in '05 Westercon
Room 611.....	Small Beer Press Book Launch

Programs

Maps

Participants

About the Convention

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 ("The 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 concomm 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.

ConCom list

Coordinator.....	Scott Custis
Art Show.....	Jim Hudson
Child Care.....	Karen Meisner (pre-con); Dan Dexter (at con)
Con Suite.....	David Devereaux-Weber
Dealers.....	Hank Luttrell
Doctor-on-Call.....	Lisa Freitag
GoH Liaisons.....	China Miéville—Kathi Nash Carol Emshwiller—Justine Larbalestier & Jeanne Gomoll
Hotel Liaison.....	Scott Custis
Internet Access.....	Bill Humphries, Jennifer White
Operations.....	Jennifer White & Heidi Oliverson
Parties.....	Scott Custis
Phone Management.....	Hope Kiefer
Programming.....	Jane Hawkins
Academic Programming.....	Justine Larbalestier
Book Signings.....	Amy Hanson
Gathering.....	Amy Hanson
Green Room.....	Luke McGuff
Kids Programming & Teen Room.....	Tom Porter
Night Owl Programming.....	Steven Schwartz
Parlors.....	Lori Selke
Programming Staff.....	Debbie Notkin, Jeanne Gomoll, Maureen Kincaid Speller, Paul Kincaid, Betsy Lundsten
Readings.....	Justine Larbalestier & Scott Westerfeld
Scheduling tech*.....	Jane Hawkins
Speakers to Moderators.....	Maureen Kincaid Speller & Paul Kincaid
Survey Page.....	Jane Hawkins
Writers' Respite & Living Rooms.....	Melodie Bolt
Publications.....	Jeanne Gomoll
At-con newsletter.....	Kristina Solheim
<i>eCube</i>	Jeanne Gomoll
Pocket Program.....	Jeanne Gomoll
Progress Reports.....	Jeanne Gomoll
Restaurant Guide.....	Richard Russell
Signs.....	Jeanne Gomoll
Souvenir Book.....	Beth Plutchak
Souvenir Book ads.....	Beth Plutchak
Publicity.....	Carrie Ferguson and Karen Meisner
Registration (at con).....	Richard Russell and Barb Gilligan
Registration (pre-con).....	Ben Schilling
Safety.....	Victor Raymond
Special Events	
Opening Ceremonies:.....	Greg Rihn and Georgie Schnobrich
Dessert Salon.....	Diane Martin
Dead Dog Party.....	Scott Custis
Room of One's Own Reception.....	Karen Meisner
Tiptree Auction.....	Ellen Klages, Scott Custis, Jeanne Gomoll, Jim Hudson, Diane Martin
Tiptree Bake Sale.....	Juliebata Humphries
Tiptree Ceremony.....	Pat Murphy, Ellen Klages
Treasurer.....	Jim Hudson
Volunteers.....	Debbie Notkin
Webmistress.....	Tracy Benton

Sun	Assembly (1st floor)	Caucus Room (1st floor)	Senate A (1st floor)	Senate B (1st floor)	Capital A (2nd floor)	Capital B (2nd floor)	Wisconsin (2nd floor)	University A	Signing Tables (2nd floor)	Con 2 (2nd floor) Readings	Con 4 (2nd floor)	Con 5 (2nd floor)	611 (6th floor) Kids	623 (6th floor) Living Rooms	627 (6th floor)	629 (6th floor)	634 (6th floor)			
8:30- 9:45 AM		94 Science Fiction Films of 2002		95 Writing the Other										96 Meet the Copyeditor						
10- 11:15 AM	97 Guilty Pleasures	94 Science Fiction Films of 2002	98 Attractive Web Pages	95 Writing the Other	99 Women Marital Artists Critique Women Warriors	100 Fiction & the Other Sciences	101 Interstitial Arts		102 Lobby Signing 2: Vinge, Moharraj, Murphy, Elgin	103 Read- ing Group: Fairy Band- wagon: Clay, Hines, Arly, Prineas	104a Feminist SF Social Theory 104b Tying the Wheel		105 Cell Phone Tag			106 Politics & Writing	107 Kathleen M. Massie- Ferch Appreci- ation			
11:30- 1 PM	Lunch		Web Site Discussion	Lunch										108 Tiptree Bake Sale	Lunch					
1- 2:15 PM	109 Ecofeminism & Ecofemi- nism	110 The Ship's Shrink			111 Blindsight by the Gender Blind Society	112 Writing Down the War	113 Literary SF/Literary Fantasy	114 More Fun than You'd Think		115 Read- ing Group: Sex & the City: Harris, Moharraj, Kritzer, Mathews	116a Teaching Franken- stein 116b Teaching Women's/ Gender Studies	117 Help! it Ate My Universal Translator!	118 Castle & Dragon making	119 Take Your Characters to Dinner	 Bake sale will open only if there are goodies left over from Saturday		120 Eek! There's a Writer in the House!			
2:30- 3:45 PM	121 Women Writers You Probably Never Heard of	122 Writing Combat	123 I Finally Made It!	124 The Western Landscape	125 Fantastic Science Fiction or Science Fantasy?	126 Buffy Ducks & Redux	127 The Ethics of Cultural Appropri- ation		128 Read- ing Group: Ratbas- tards: DeNiro, Barzak, Livdahl, Barr	129a Some- times it Takes a Leap 129b Needlec- rafting as a Generative Metaphor 129c La Guin Slow & Lale		130 TBA			131 The Original Ellen & Delia's Living Room	132 Con Suite Sign- ing 2: Zeddies, Rivers, Smith, Kritzer —IN Room 638 →				
4- 5:15 PM	133 Bringing the Ho Yay!	134 Feminist Clichés	135 Small Press / Electronic Press	136 When Women Write Military SF	137 The Literature of Conso- lation	138 Lady Poelesses from Hell	139 Con- temporary Left SF	140 And I Fell Asleep on the Cold Hill's Side			141 Madness is a Blazing Flower	142 Women of the Horror Film	143 SF Swim	144 Market- ing Your Work on the Cheap						
5:30- 7:30 PM	Dinner																			
7:30- 8:30 PM					145 Dessert Salon															
8:30- 9:45 PM					146 GoH Speeches & Tiptree Ceremony															
10- 11:15 PM			147 Exquisite Corpses	148 Can I We All Just Get Along?										Small Beer Press Book Launch Party	Billie Allebery Book Launch for Decoding Gender in Science Fiction Party	Live Journal Party	Fancy Dress Party	The Wyrdsmiths Party		
11:30 PM- 1:45 AM																Other Sunday night parties Rm 632: Diversicon/WisCon First Fandom Party Rm 607: Calgary in '05 Party				
Late																				

Continuing Events: Art Show/Tiptree Display—University BCD (2nd floor) • Child Care—619 • Dealers' Room—Madison Ballroom (1st floor) • Green Room—Conference 3 (2nd floor) • Con Suite—638 • Kids' programming—611 & 613 • Living Rooms—623 • Overflow Program Room—607 • Parties—6th floor, evenings • Spontaneous Program Room—Conference 1 • Swimming Pool—3rd floor • Teen Room—610 • Tiptree Bake Sale—627

Art Show/Tiptree Display Room: University AB (See p. 44-45)

Friday	Tiptree Auction Preview (at the Gathering).....	2:00-5:30 P.M.
	Art Show Preview	6:00-7:30 P.M.
Saturday	Tiptree t-shirts go on sale	9:30 A.M.-6:00 P.M.
	Art Award voting ends	9:30 A.M.
	Tiptree Auction bidding ends	6:00 P.M.
	Tiptree Auction	7:30 P.M.
Sunday	Art Show Bidding closes	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	Artists and buyers: Please check out art by	10:00 A.M.-2:00 P.M.
		2:00 P.M.

Childcare: Room 619 (See p. 50)

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. 52)

Friday (closed during Opening Ceremonies)....	6:00 P.M.-3:00 A.M.
Saturday	9:00 A.M.-3:00 A.M.
Sunday	9:00 A.M.-3:00 A.M.
	(closed during GoH speeches and Tiptree Ceremony??)
Monday	9 A.M.-3 A.M.

Dealers' Room: Madisan Ballroom (See p. 49)

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.

The Gathering: Wisconsin Ballroom (See p. 44)

Friday	2:00 P.M.-5:30 P.M.
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Green Room: Conference 3 (For panelists. See p. 51)

Friday	7:00 P.M.-11:45 P.M.
Saturday & Sunday	8:00 A.M.-midnight
Monday	8:00 A.M.-1:30 P.M.
	The Green Room is closed during all meal breaks.

Kids' & Teens' Programming: Rooms 611 & 610 (See p. 50)

Friday (Teens only, Rm 610)	8:00 P.M.-10:00 P.M.
Saturday-Sunday	10:00 A.M.-5:30 P.M.
Saturday-Sunday (Teens only, Rm 610)	8:00 P.M.-10:00 P.M.
Monday	10:00 A.M.-11:30 P.M.

Swimming Pool: 3rd Floor (See p. 51)

Friday-Sunday	open till 1:00 A.M.
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Registration: 2nd Floor Hallway (See p. 44)

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.

Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name	Room No.	Room Name																		
11-30-1	157 Culture Is What We Make II	11-30-2	158 Break! Universe General Meeting	11-30-3	159 Where You're Over the Top, Go for Attitude	11-30-4	160 Gender & Utopia	11-30-5	161 Opportunity Cost	11-30-6	162 Reading & Writing: Sullivan, Johnson, Penwak	11-30-7	163 Game	11-30-8	164 Post-Mortem	11-30-9	165 Dead Dog Party—in "The Bar," 1st floor	11-30-10	166	11-30-11	167																
10-115	149 Content Books	10-116	150a Nuclear Imagery in American Fiction	10-117	151 Nation Building & SF	10-118	152 Gender Bias Among Editors	10-119	153 Smau & Nothing But	10-120	154 Reading Group: Parables & Parodies: Zabolotzky, Hezrenski, McCullough	10-121	155 Card Games for Kids or Kids' Choice	10-122	156 Discussion for Whims in Mid-career	10-123	157	10-124	158	10-125	159	10-126	160														
4-200-5-40	Assembly (1st floor)	4-200-6-40	Caucus Room (1st floor)	4-200-7-40	Senate A (1st floor)	4-200-8-40	Senate B (1st floor)	4-200-9-40	Capitol A (2nd floor)	4-200-10-40	Capitol B (2nd floor)	4-200-11-40	Wisconsin (2nd floor)	4-200-12-40	University A (2nd floor)	4-200-13-40	Shipping Tables (2nd floor)	4-200-14-40	Con 1 (2nd floor)	4-200-15-40	Con 2 (2nd floor)	4-200-16-40	Con 3 (2nd floor)	4-200-17-40	Con 4 (2nd floor)	4-200-18-40	Con 5 (2nd floor)	4-200-19-40	611 (5th floor)	4-200-20-40	621 (5th floor)	4-200-21-40	622 (5th floor)	4-200-22-40	623 (5th floor)	4-200-23-40	624 (5th floor)