


| SATURDAY | First Floor | | | | Second Floor | | | | | | | Sixth Floor | | | | Readings Michelangelo's 114 Stato St | Readings Room of One's Own | | |
|------------------|---|---|---|---|---|--|---|--|--|---|--|--|--------------------------------------|---|--|---|--|--|--|
| | Assembly | Caucus | Senate A | Senate B | Wisconsin | Capitol A | Capitol B | Conf Rm 2 Reading Track | Conf Rm 3 Academic Track | Conf Rm 4 | Conf Rm 5 | 607 Reading Room | 611 Kids' Program Track | 623 | 627 | | | 629 | 634 |
| 8:30-9:45 AM | 65 Belly Dance: Feminism/ Colonial- ism | | | | 66 Are You Your Road- block? | 67 Where is the Goddess? | 68 Science/ Oppres- sion Intersect | | 69 Corporeal Explora- tions of Gender Politics | | | | | | | | | | |
| 10-11:15 AM | 70 SF & Anarchism 101 | 71 Unspunky Teens | 72 War on Science | 73 Science, Colonial- ism, Geno- cide & SF | 74 Open & Affirming Childrear- ing | 75 Reinvent- ing the Ad- venture | 76 GoH Read- ing: Ellen Klages | 77 Sex, Drugs, Magic, Rock'n' Roll | 78 Black Female Bodies & Intersec- tionality | 79 Better Lives Through Tech | 80 Book View Café Pre- sentation | | 81 Legos | 82 The Mid- dleman | | 83 Whedon's <i>Dollhouse</i> | | | 84 Free Cyborg Unicorn |
| 11:15 AM | | | | | | | | | | | | | | | | | | | |
| 11:30 AM-1 PM | | | | | | | | | | | | | | 86 Allies Meeting | | | | 85 Tiptree Bake Sale  | 87 Journey- man's Writers Meeting |
| 1-2:15 PM | 88 Science/ Religion/ Art | 89 Chakrams & Shot- guns | 90 Fiction of Ellen Klages | 91 Kick-ass Moms | 92 True Names | 93 What, No Rapture? | 94 Keeping Up With Science | 95 Boll Wee- vils Ad- vance | 96 Mani- fest Desti- ny Beyond The Stars | 97 Gadgets: Then, Now, When | 98 Build a World | | 99 Girl Genius For Kids | 100 What's in the <i>Air</i> ? | | 101 Alien Tech- nology | | 102 Wisps, Wizards, Wonders | |
| 2:30-3:45 PM | 103 Resolving Time Travel Paradoxes | 104 Writing to Recruit | 105 <i>The Mary's-san Cycle</i> | 106 Disability in BSG | 107 Friendly Academia | 108 Ask a Pro | 109 Safe Space at Cons | 110 Myths, Dreams, Stories | 111 The Trans- gressive Woman Warrior | 112 Post-Oil Economy Food | 113 On Joanna Russ | | 114 Electricity | 115 Breaking Into YA Market | | 116 Home Wrecker: Destroy Our Planet | | 117 Cabinet of Curios- ities | |
| 4-5:15 PM | 118 Done Be- lieving in God Yet? | 119 SF/F TV | 120 Periodicals Review Submis- sions | 121 Robots Future & Past | 122 Genuine- ly Multicul- tural | 123 Aging in SF/F | 124 Bisexuals in SF/F? | 125 Taboo II: Electric Bugaloo | 126 The Instab- ility of Gender & Reproduc- tion | 127 Romanc- ing the Beast | 128 Fiction of Geoff Ry- man | | 129 SF Swim | 130 Write Here! | | 131 Roll to Ad- vance Plot | | 132 Book View Cafe | |
| 6:30-7:30 PM | | | | | | | | | | | | | | | | | | | |
| 7:30-9 PM | | | | | | | | | | | | | | | | | | | |
| 9 PM | | | | | | | | | | | | | | | | | | | |
| 10:30-11 PM | 140 Roomba: What Gender? | 141 Gender & Power in Magic | 142 One God, Many, None? | 143 Fanfic/ Slash Redux | 133 Tiptree Auction | | | | 144 Feminist Fantasy, Fetish, Icon or Archetype | 145 Was It Good for You? | 146 Fave Books Open Mike | 134 Aque- duct Press Party | 135 Capricorn Party | 136 Verb Noire Party | 137 Raleigh NASFIC 2010 Party | 138 Tor Party | 139 Reno in 2011 Bid Party | | |
| 11-11:45 PM | | | | | | | | | | | | | | | | | | | |
| 12-1:15 AM | 147 Fantasy Films 2008 | | | | | | | | | | | | | | | | | | |
| 1:30-3 AM | | | | | | | | | | | | | | | | | | | |

Continuing Events: Art Show/Tiptree Display—University BCD (2nd floor) • Child Care—619 • Dealers' Room—Madison Ballroom (2nd floor) • Green Room—University A (2nd floor) • Consuite—638 • Kids' programming—611 & 613 • Parties—6th floor, evenings • Quiet Place—Conf 2A • Reading Room—607 • Spontaneous/Overflow Program Room—Conference 1 (2nd floor) • Swimming Pool—3rd floor • Teen Room—610 • Tiptree Bakesale—627 • Safer Space for People of Color—634

WisCon 33

May 22-25, 2009
Memorial Day weekend

c/o SF³, PO Box 1624
Madison, WI 53701-1624

Welcome to WisCon 33!

Change is afoot this year: new programming co-chairs and a new database. WisCon is in the first year of a multi-year process to create and implement a brand-new database system. Program participants used the new system to sign up. Our database developers have been working feverishly since last year's WisCon to ensure that the programming committee had the tools we needed to do our jobs. All their hard work led up to the moment when we pushed the "magic button" that instantly and perfectly scheduled it all: assigning the right programs to the right rooms while taking into account the availability of our programming participants. Not really. Humans will always have to do some manual tinkering to get it just right, but it was pretty wonderful.

As usual, we received a plethora of great ideas, and no shortage of highly qualified people wanting to participate.

We look forward to your feedback about both the content and the development process for WisCon programming. Please be sure to complete the survey (explained elsewhere in the Pocket Program). We look forward to building on the new system to make it even more simple and easy for you to submit ideas and sign up for programming. Speaking of great ideas, if you think of something wonderful for WisCon 34, Just go to: www.wiscon.info and click on the "Suggest Program Ideas" link.

*Joanna Lowenstein and Cat Hanna,
WisCon Programming Co-Chairs*

Enlarged versions
of this booklet are
available at the
registration desk.

WisCon

WisCon³³ ♀

Contents

- | | | | |
|----|---|----|---|
| 3 | Green Room | 77 | Tiptree Auction |
| 3 | A Note on Panel Moderation & Discussion | 78 | The Carl Brandon Society |
| 4 | WisCon Programming: of the Members, by the Members, for the Members | 79 | What is Broad Universe? |
| 5 | Thursday & Friday Programs | 80 | The Interstitial Arts Foundation |
| 9 | Cultural Appropriation 101 Workshop | 81 | Think Galactic & Think Galacticon |
| 11 | Spontaneous/Overflow Program Room | 81 | The OddCon Team |
| 13 | Safer Space for People of Color | 82 | Con Suite |
| 16 | Are You Mafia? | 82 | Eating at the Hotel |
| 17 | Saturday Programs | 83 | Registration |
| 27 | Shipping Services | 83 | Disability Inclusion Services |
| 36 | Sunday Programs | 83 | Member Services |
| 54 | Monday Programs | 83 | Pool |
| 58 | Party Schedule | 83 | Tipping in the U.S. |
| 59 | Participants Index | 84 | Safe Travel Late At Night |
| 64 | Program Participants—Short Bios | 84 | Greener Newsletter(s) |
| 72 | Dealers' Room | 84 | Parking |
| 72 | Volunteering at WisCon | 85 | WisCon Policies and Rules of Conduct |
| 73 | Childcare | 89 | Need Help? Have Questions? |
| 73 | Children & Teens | 90 | WisCon 33 Concom |
| 74 | WisCon and (Global) Warming | 91 | WisCon 33 Survey |
| 75 | Navigating the Crowded Con | 92 | Downtown map |
| 76 | Art Show/Tiptree Display | 93 | Concourse map, 1st floor |
| | | 94 | Concourse map, 2nd floor |
| | | 95 | Concourse map, 6th floor |



Green Room University A

The Green Room, where panelists rendezvous before their panels, is located in University A on the second floor. It's easily accessible for panelists to visit during program breaks and for programming staff to trouble-shoot problems. It's a generally low-key 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. This is also the place for information about schedule and room changes and last-minute cancellations. If you have a change or need to know about one, stop by and speak with the staffer.

Panel moderators: 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.

Panelists: you are eligible to receive a \$20 refund of your membership fees. Please make sure you fill out a form in the Green Room requesting this refund if you are interested. Your refund will not be sent automatically.

Beverages and snacks are available here for all program participants. We'll also be happy to start taking your ideas for WisCon 34. It's never too early!

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

Green Room Hours

| | |
|----------------|-------------------------------------|
| Friday | 2 PM-5:15 PM 8:30 PM-midnight |
| Saturday | 8:15 AM-5:15 PM 8:30 PM-midnight |
| Sunday | 8:15 AM-5:15 PM 9:30 PM-midnight |
| Monday | 8:15 AM-2 PM |

We're open and staffed during the lunch breaks but closed during dinner and the major evening events.



WisCon Programming: of the Members, by the Members, for the Members

All of us contribute to great WisCon programming. It starts each year in January, when we raise up the programming suggestion window. Any and all members suggest topics for discussion. The Programming Chairs edit these submissions, marrying similar topics and clarifying where needed. In March, we crank open the programming sign-up window. Any and all members nominate themselves as panelists or moderators. The Programming Chairs select those items where interest is greatest, ensure intra-item harmony, and push the Magic Button that assigns rooms, topics, and times. In April, once the topics are chosen and people assigned, moderators contact their panelists to collaborate on the structure of their program. Panelists prepare themselves by reading/listening/viewing/researching and thinking hard about their topic.

On Memorial Day weekend, the fun starts! Even members who aren't panelists or moderators still make an important contribution. We want WisCon to be a place where everyday people can learn how to speak up, think out loud, and lead. If you're comfortable speaking in public, feel free to sit back and let some of the less experienced folks learn in a positive environment. Moderators, panelists, and audience collaborate in productive, non-hostile, explorations.

We ask everyone to respect the awesome power of the moderators, because their guidance helps us explore new points of view, ensure panelists have their say, and increase comprehension via one person speaking at a time. At the start of each program item, moderators set the timetable for when and how questions are taken; please follow their lead.

Keep in mind that we can disagree with each other's opinions while still respecting each other's humanity. Learning happens by questioning and challenging ideas—and by listening. These guidelines foster this atmosphere:

- Take a seat or stand against the back wall. Don't park in the blue aisles by the doorway. These aisles allow all of us free movement.
- If a panel's not to your liking, exit via the blue aisles!
- If you must share that idea/joke/pun with your neighbor, write it down or use sign language. Side conversations make it impossible for some of us to hear the presenters.
- When the 75 minutes have flown by, it's tempting to rush the panelists at the table and continue the conversation. However, there's usually another panel ready to use the room. Please transfer your enthusiasm and ideas to Overflow/Spontaneous Programming Room, conference 1 on 2nd floor.

If you're inspired by a programming idea for next year go to: www.wiscon.info and click on the "Suggest Program Ideas" link.

Thursday

THURSDAY, 6–7:30 PM

1 Room of One's Own Reception and Readings

Event • Room of One's Own • Thursday, 6–7:30 PM

Readings by the Guests of Honor at Room of One's Own Bookstore

Friday

FRIDAY, 9 AM–NOON

The Writers Workshops are now filled up and open only to those who have pre-registered. If you regret missing it this year, make sure to check out the informaton on theWisCon website and sign up for next year!

2 Writers' Workshop—Jennifer Pelland

Workshop • Caucus • Friday, 9 AM–Noon

3 Writers' Workshop—Alaya Johnson

Workshop • Senate A • Friday, 9 AM–Noon

4 Writers' Workshop—David Levine

Workshop • Senate B • Friday, 9 AM–Noon

5 Writers' Workshop—Delia Sherman

Workshop • Conference 2 • Friday, 9 AM–Noon

6 Writers' Workshop—Margaret Ronald

Workshop • Conference 3 • Friday, 9 AM–Noon

7 Writers' Workshop—Richard Chwedyk

Workshop • Conference 4 • Friday, 9 AM–Noon

8 Writers' Workshop—Sarah Prineas

Workshop • Conference 5 • Friday, 9 AM–Noon

9 Writers' Workshop—Mary Robinette Kowal

Workshop • 607 • Friday, 9 AM–Noon

10 Writers' Workshop—Vylar Kaftan

Workshop • 623 • Friday, 9 AM–Noon

10a Writers' Workshop—Nora Jemisin

Workshop • 627 • Friday, 9 AM–Noon

11 Writers' Workshop—Catherynne Valente

Workshop • 629 • Friday, 9 AM–Noon

12 Writers' Workshop—Rachel Swirsky

Workshop • 634 • Friday, 9 AM–Noon

FRIDAY, 1–3:45 PM

13 The Gathering

Event • Capitol/Wisconsin • Friday, 1–3:45 PM

14 Balloon Animals

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Get an inexpertly–crafted balloon animal! If you want something special, bring a picture or a drawing and we'll make something up together. If you know how to make something cool like a balloon spaceship, please come teach me!

Balloon Contortions (Animals and Hats)

15 Clothing Swap

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Here's a chance to freeshop all those great clothes your WisCon compatriots have passed on, guided by the totally non–professional but ever enthusiastic Fashion Divas/Booth Staff, assisted by the incomparable divas, Ellen Kushner and Delia Sherman.

Chris Bifemefatale, Joyce Frohn, Ellen Kushner, Judy Lynn Seidl, Delia Sherman, Staci A. Straw

16 Face Painting

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Pirate arms, rose cheeks, and Mardi Gras masks—get painted by a professional painter from the Portland Rose Festival and the Frouds' Faerieworlds.

Camille Alexa, Tina Connolly, Caroline M Yochim

17 Renaissance and Fancy Hair Braiding

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Sit down, relax, and let our master braider turn your tresses into your crowning glory! Basic three–strand plaits, French braid, four–strand chain, five–strand weave, and more.

John W

18 The WisCon Fiber Guild

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

In Patricia McKillip's novel *Solstice Wood*, a group of women gather with knitting, crocheting, and sewing: their crafting creates magical barriers against dangerous invasions from Faerie. Let's initiate our own Fiber Guild at WisCon! Come with your yarn, needles, thread, scissors, and beads. Sit with other women—and men!—who are creating beautiful objects; talk about how our crafting functions as magic against Oppressive Politics, Formula Fiction, and Inferior Chocolate. Have we healed ourselves with craft? Can we help heal the world? Discuss!

Joanna Lowenstein, Jodi Meadows

19 Massage

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Doesn't a massage sound good right now? Stop by for a 10 minute chair massage provided by Eileen Rosensteel, CMT, of Bodacious Bodywork.

Eileen Rosensteel

20 Make Your Own Namebadge Necklace

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Baubles, beads, strands and string—it's your chance to design your own namebadge necklace to complement your WisCon credentials!

Sondra de Jong

21 Palm Reading

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Get your palm read! Palmistry can tell you about yourself, your strengths and weaknesses, and even something about your path in life. Short readings for fun and entertainment.

Katie Clapham

22 Paper Crafts

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Rubber stamps, markers, paper, glitter—glue, scissors, and more—a chance to be creative and messy. Create items like cards, mini-books, bookmarks, decorate your name badge, or just create whatever you're in the mood to create.

Carrie L. Ferguson

23 Raising the Roof—An Intro to Shapenote Singing

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Most likely, you've never heard of shapenote singing. Even though it began as a religious tradition, kept alive in churches in the Southern United States, it has gained popularity as a folk art and spread throughout the country and to other countries as well. Four singers from Chicago who sing together with a group that meets every Thursday night will form a hollow square at the Gathering, do a quick demo, and then a brief singing school—and then we want anyone who wants to try it to join in! We don't care what your music teacher said about your singing when you were in fourth grade—this is singing by the people, for ourselves. If you have a copy of the 1991 Denson version of the *Sacred Harp*, please bring it—otherwise, we'll have handouts. One of us will anchor every part so that you'll have at least one experienced singer there to help you find your part. (Other experienced singers—we welcome you; we need you!) You do not have to be religious to sing this music—come for the community, stay for the harmony!

Rachel Adelstein, Lisa Cohen, Megan Dunning, Rochelle Lodder

24 Tarot Card Readings

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Short tarot card readings for fun and entertainment.

Suzy Charnas, Leah Cutter, Magenta Griffith, Margaret Ronald

25 Tiptree Auction Preview

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

View and write in bids on items that will be auctioned off during Saturday night's Tiptree Auction. All proceeds will be donated to the James Tiptree, Jr. Award for gender-bending Science Fiction and Fantasy.

*Jeanne Gomoll***26 Galley Ho!**

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

The Return of the ARC! Galley proofs and advanced readers' copies of SF & F, genre fiction, science fact, feminism, and more. A benefit for WisCon.

*Jennifer Pelland, Deb Stone***27 Black Phoenix Alchemy Lab Sniffing**

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Come and sniff the wonders from the Black Phoenix Alchemy Lab! (There will be freebies.)

*Cynthia Gonsalves***28 OddCon Cow Tipping**

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

We know you are thrilled to be at WisCon. But perhaps somewhere under that joyful exterior lurks some lingering frustration? Stop by the OddCon Cow Tipping booth and unleash your suppressed aggravation at the target cow. Enjoy the inner peace that follows as you raise your prize in the air and shout "Mooooooo!" Now you are ready to embrace WisCon. It's free, so play as often and as much as needed. Sponsored by Madison's general interest science fiction convention, Odyssey Con.

*The Fool (Tom), Jennifer White***29 Coffee, Tea, and Subversion**

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Members of the Interstitial Arts Foundation serve up refreshments and a bit of chat about the interstitial arts and the work of the Foundation.

*Liz L. Gorinsky, Shira Lipkin***30 Tea and Zine Salon**

Gathering • Capitol/Wisconsin • Friday, 1–3:45 PM

Do you do a fanzine or zine? Grab some delicious Concourse tea (or coffee! or soylent green!) and come chat at the salon! Meet other zinemakers. Bring your (fan)zine to sell or trade. Grab a zine from the free box—or leave yours for someone else to enjoy!

Chris Wrdnrd

FRIDAY, 2:30–3:45 PM

31 Cultural Appropriation 101 Workshop

Power, Privilege, & Oppression • Assembly • Friday, 2:30–3:45 PM

Do you feel that you've been burned by the cultural appropriation debates? Have you been told that your goodwill and effort aren't enough? This workshop will be a safe space for you to review the basic concepts around race, colonial history, and cultural appropriation, and to build a vocabulary you can use at WisCon to discuss these topics. This will be a class, not an open discussion or a panel. We strongly recommend that anyone who wishes to participate in panels related to race and cultural appropriation participate in this class first. Presented by the Carl Brandon Society.

E. Cabell Hankinson Gathman, Victor Jason Raymond, Nisi Shawl

32 YA Authors on the Edge: Reading, Chocolate, Book Raffle

Reading • Conference 2 • Friday, 2:30–3:45 PM

Georgia "Aiden" Beaverson, Patricia Cumbie, Deborah Lynn Jacobs

33 Simple Things: Puzzles, Coloring, DDR

Kids • 611 • Friday, 2:30–3:45 PM

Something for the kids to do on Friday afternoon: Puzzles, coloring and DDR.

FRIDAY, 4–5:15 PM

34 Mod Squad—The Panel

Power, Privilege, & Oppression • Caucus • Friday, 4–5:15 PM

Ever go to a panel and spend your time thinking, "With a good moderator, this would be a much better panel?" We'll review several ways to be that good moderator, offer tips and tricks, and generally work on improving WisCon's already high standards for panel moderation. Great if you expect to be moderating a panel this year, and also fun and interesting if you ever have been, or think you ever will be, a panel moderator anywhere.

M: *Beth A. Plutchak, Alan Bostick, Ian K. Hagemann, Gregory G. H. Rihn*

35 Writing in the Recession

The Craft & Business of Writing • Senate A • Friday, 4–5:15 PM

Most publishing houses have cut back on buying manuscripts during the recession. It's very likely that several small presses (both book and magazine) will fold before things get better. As the market gets more selective and more conservative, what do writers need to do to weather this financial storm?

M: *Jennifer Pelland, Barth Anderson, Kristine Smith, Deb Taber*

36 Warrior Women in Current Fiction—Do They Exist, Really?

Reading, Viewing, & Critiquing SF • Senate B • Friday, 4–5:15 PM

The kickass heroine is everywhere, but how kickass is she really? Is she a true warrior woman like the original Valkyries, or has she, like them, been stripped of her power and relegated to “looking the part” while doing the modern-day equivalent of not dripping ale on the hero?

M: *James Frenkel, Chris Bifemefatale, Jacqueline A. Gross, Kerrie Hughes, Rhianna Moore*

**37 Forces Beyond Our Control:
power, identity, and magic in fantasy**

Reading • Conference 2 • Friday, 4–5:15 PM

Nora Jemisin, Alaya Dawn Johnson, Margaret Ronald, Doselle Young

38 Rethinking Disabling Metaphor

Power, Privilege, & Oppression • Conference 3 • Friday, 4–5:15 PM

Insults and epithets are pervasively framed as physical and mental differences, such as “they are blind to needed change and deaf to reason.” These unconscious metaphors strongly influence how people with actual disabilities are perceived—by the world and by ourselves. This highly-interactive session will include role play and brainstorming to identify these disabling metaphors, deconstruct their logical errors, and invent more accurate, yet still powerful alternatives.

M: *Jesse the K, Deanne Fountaine, Elise Anna Matthesen, Sandy Olson, Georgie L. Schnobrich*

39 We Do The Work

The Craft & Business of Writing • Conference 4 • Friday, 4–5:15 PM

SF writers are supposed to be good at building compelling and believable worlds. So why is it so hard to build a world featuring working class characters in working class settings, especially given that a lot of SF writers come from that kind of background? What has worked, for you? What hasn't? Who clearly hasn't tried? Who has tried, but failed spectacularly? SF fans have done a good job of demanding better-written women and minorities in SF; what about their working class counterparts?

M: *Fred Schepartz, Eleanor A. Arnason, Chris Hill, Michael J. Lowrey, Diana Sherman*

40 The Female Bachelor

Power, Privilege, & Oppression • Conference 5 • Friday, 4–5:15 PM

There are few examples of the female bachelor/monk as protagonist for whom hooking up is not the main point of her life, but she is an interesting, compelling protagonist for other reasons. Why does this differ from the much more common male bachelor, who is seldom pitiable or in need of mating up or having affairs?

M: *Jessica Reisman, Camille Alexa, Greer Ilene Gilman, Annalee Newitz*

41 The Object In the Story, the Story In the Object

The Craft & Business of Writing • 623 • Friday, 4–5:15 PM

Stories are not the only things about story! Many artists contain stories in their work—and many writers have magical objects in their stories. This is a chance for visual artists and writers to meet and see where their crafts cross.

M: *Sarah G. Micklem, Kat A. Beyer, Shira Lipkin, Jane Washburn*

42 Where Are the Minority Mad Scientists?

Reading, Viewing, & Critiquing SF • 629 • Friday, 4–5:15 PM

Where are all the strong women in steampunk? Why can't a female or transgendered or differently abled mad scientist get a story line? (OK, a person with a hook for a hand can be a mad scientist, but beyond that...) Is the only job for a minority steampunk character to scream and run away? Let's find the missing characters, and if we can't, let's create them.

M: *Jessica Lynne Morris, Lesley Hall, Jenny Sessions, Betsy Urbik*

FRIDAY, 5:30–7:30 PM

43 First WisCon Dinner

Event • Concourse • Friday, 5:30–7:30 PM

Is this your first WisCon? Or are you a long-time WisCon attendee? Either way, you are invited to meet up as a group at 5:30 PM outside the doors of the Wisconsin ballroom. After meeting, we'll all head over to a local restaurant. You will be responsible for the price of your meal and for providing the sparkling wit during the meal. For those of you coming to WisCon for the first time, this is a great way to meet and get to know others that share your passion for feminist science fiction and fantasy. And if this isn't your first WisCon, please join us as well—it's a great way to meet even more new friends and besides, the first-timers will be looking to you for advice!

Spontaneous/Overflow Program Room

Conf 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.]

FRIDAY, 7:30–8:30 PM

44 Opening Ceremonies

Event • Capitol/Wisconsin • Friday, 7:30–8:30 PM

FRIDAY, 8:45 PM–3 AM

45 Haiku Earring Party

Party • 607 • Friday, 8:45 PM–3 AM

46 Think Galactic

Party • 611 • Friday, 8:45 PM–3 AM

*Juliana Perry***47 LiveJournal Party**

Party • 623 • Friday, 8:45 PM–3 AM

*Julie McGuff***48 Dr. Horrible's Sing-Along-Blog Party**

Party • 629 • Friday, 8:45 PM–3 AM

*Britt Flokstra***49 Gaylaxicon 2009**

Party • 634 • Friday, 8:45 PM–3 AM

Larry Sanderson

FRIDAY, 9–10:15 PM

50 Does Google Find The Real You?

Science & Technology • Assembly • Friday, 9–10:15 PM

Although a variety of social media tools permit you to make online spaces which feel personal, the result is visible to millions. If you're online, you're creating an online reputation. We'll discuss "online reputation management" that ensures your future employers, colleagues, friends, and self are finding the real you. Don't forget to Google your name before you come with your ideas!

M: *Bill "whump" Humphries, Heather Lindsley, Kelly McCullough, Talks-with-wind, Heidi Waterhouse*

Safer Space for People of Color Room 634

Welcoming people of color to WisCon is a central value of the entire WisCon convention committee (concom), and has been so for over a decade. Because WisCon is a physical space with many tendrils extending into the virtual world, one of the things we can best provide is space for face-to-face networking and problem-solving. To that end, Room 634 is designated space for people of color to dialogue freely and openly. WisCon concom asks that all members respect and observe this decision. To reserve a time slot for a specific discussion topic in Room 634, please sign up on the sheet located in the Green Room.

WisCon's concom welcomes any suggestions or ideas related to WisCon that result from the networking and strategizing taking place in this space. Please submit these ideas to the coordinators of the

51 Norovirus and You: Responses to WisCholera 2008

Science & Technology • Caucus • Friday, 9–10:15 PM

It seemed like everyone got sick because of the Norovirus outbreak at WisCon 32. What really happened? How is WisCon responding? Let's debrief.

M: *Betsy Lundsten, Lisa C. Freitag*

52 NOT ANOTHER F*CKING RACE PANEL

Power, Privilege, & Oppression • Senate A • Friday, 9–10:15 PM

Writers of color working in F/SF face unique challenges, it's true. But, at the end of the day, being a 'person of color' is only one aspect of what makes up our identities as writers and, while it's very flattering to be asked to be on panels, most of these panels never crack the ceiling of Race 101. With that in mind, wouldn't it be nice for *multiple* writers of color to sit on a panel that *isn't about race at all*? Here's our chance to do just that. So, what are we gonna talk about, instead? Practically anything! Presented in game show format, NOT ANOTHER F*CKING RACE PANEL brings together writers of color to get their geek on about any number of pop culture topics (perhaps chosen from a spinning wheel of fortune)—none of them race related.

M: *Nora Jemisin, K. Tempest Bradford, Moondancer Drake, Nnedi Okorafor, Naamen Gobert Tilahun*

53 Turns Out This Is Your Dad's SF/F

Reading, Viewing, & Critiquing SF • Senate B • Friday, 9–10:15 PM

Back in the 30s SF/F was a welcome escape from Cowboy and Indian/Detective fiction that consumed American pop culture. The "new" of SF/F built up steam and seemed to blossom in the 50s and 60s. The 70s new weird was "not your dad's SF" and the 80s cyberpunk wasn't your dad's SF, and the 90s/00s post-human wasn't your dad's SF. This panel will debate the assertion that there is little "new" that can be added to SF, and that, coupled with the fact that we are clearly living in an SF world, makes SF writing near impossible. How are writers and readers handling the inevitable alchemy of the time?

M: *David D. Levine, Eileen Gunn, Chip Hitchcock, Brad Lyau, Pat Murphy*

Green Room, who will pass them on to the WisCon concomm. If you or your group would like to meet with WisCon concomm members, please give that request to the Green Room Coordinators and we will work to find a mutually satisfactory time to meet.

Safer Space hours:

Friday 1–5:15 PM
 Saturday & Sunday 8:30 AM–5:15 PM
 Monday 8:30 AM–1 PM

In addition to this dedicated space, WisCon will be hosting an Allies Meeting, facilitated by Alan Bostick, which will occur on Saturday from 11:30 AM–1 PM in Room 623.

These issues are not just important for people of color; they are important for all of us.

54 Poem—agranates and Passion: Some Words on Forbidden Fruit

Reading • Conference 2 • Friday, 9–10:15 PM

*Kimberly A. Blanchette, Richard J. Chwedyk, James P. Roberts,
Laurel Winter*

55 Urgent and Essential: The Role and Function of Science Fiction in the Societal Stabilizing the Converging Technologies/ Romance of the Robot: From *R.U.R* & *Metropolis* to *Wall-E*

Academic • Conference 3 • Friday, 9–10:15 PM

1) Urgent and Essential: The Role and Function of Science Fiction in the Societal Stabilizing the Converging Technologies

Tsjalling Swierstra argues that converging technologies tend to destabilize and shift the conceptual frameworks we use to give meaning to the world. He writes, “Boundaries between for example humans—machines, body—mind, health—disease, freedom—responsibility, organic life—dead matter, become less evident.” This paper argues that science fictional accounts of current technological convergences serve an essential societal function, to help stabilize our senses of self, place and purpose within the material world; otherwise threatened by the rapid proliferation of new and novel manipulations of matter, for new and novel purposes. It also mediates the forces of competing moral claims over what is valuable, right, good, and necessary.

2) Romance of the Robot: From *R.U.R* & *Metropolis* to *Wall-E*

From Capek’s *R.U.R.* and Lang’s *Metropolis*, antirealist theatre and film artists and their audiences have been fascinated, obsessed, possessed by these marvelous mechanical beings. Robots are never quite human, but close enough to offer humans a thrill of terror and joy as we contemplate the distance that separates us and the space we inhabit simultaneously. In *WALL-E* as in other plays and films. Robots are/become embodied subjects of history and agents of change. *WALL-E* continues the anti-realists’ challenge to imperialist dehumanization, to the colonial/industrial complex that devastated non-European cultures and reduced European workers to cogs in the machine.

Rosalyn Berne, Andrea D. Hairston

56 Phantom Maids and Ghostly Ladies

Reading, Viewing, & Critiquing SF • Conference 4 • Friday, 9–10:15 PM

Women have been writing, selling and starring in ghost stories for centuries. Authors from Sarah Orne Jewett to Shirley Jackson to Dorothy Allison have written women into a prominent place in the ghost story tradition. By turns tragic, terrifying and comic, ghost stories provide timeless entertainment. Let’s talk about why they endure and what they have to offer. Are there lessons to be learned from the ghost stories of the past? What lies in the future for a good spectral read?

M: *Catherine Lundoff, Valerie L. Guyant, Sarah Monette, Kristine Smith*

57 TYRANNOSAURS IN F-14S!!!!

Reading, Viewing, & Critiquing SF • Conference 5 • Friday, 9–10:15 PM

“This is *so* cool!” “This is *so* stupid.” How can a book or a show or a movie be incredibly awesome to half of the audience and incredibly dumb to the other half? Does turning everything up to eleven automatically mean risking total failure? What separates the gleefully over-the-top fun of, say, *Hot Fuzz*, from the cliché-ridden kitsch of *Snakes on a Plane*? And how can you tell if something you’re working on is only awesome to you? Is it all just subjective, or can awesomeness be deconstructed and quantified?

M: Vicki Rosenzweig, E. Cabell Hankinson Gathman, Keffy R.M. Kehrl, Ann Leckie

FRIDAY, 9:30–11:30 PM

58 From Mythpunk to Lullabye: SJ Tucker in Concert

Event • Capitol/Wisconsin • Friday, 9:30–11:30 PM

Empowering concert gracefully crossing themes from women in myth to politics, songs for brave girls and lost boys sung smoothly and played on guitars, drums, keys, and bodies. Cross-promoting with past Tiptree winner Catherynne Valente, touring and performing together in support of her Feb. release *Palimpsest*, for which SJ Tucker has created a tie-in album of original music. They’ve done similar book/album tours for both of Catherynne Valente’s *Orphan’s Tales* novels. She performs at women’s retreats and events across the US year round, empowering the beautiful minds around her with stories new and old—most notably with the spontaneous genesis of the Lost Girls Pirate Academy, a fanbase subset inspired by a trio of songs she wrote about what might happen if Wendy blew off the Lost Boys to take over the pirate ship in Neverland.

S. J. Tucker, Catherynne M. Valente

FRIDAY, 10:30–11:45 PM

59 Broad Universe Rapid Fire Reading

Reading • Assembly • Friday, 10:30–11:45 PM

M: Nancy Jane Moore, J. Kathleen Cheney, Tina Connolly, Lori Devoti, Moondancer Drake, Gwynne Garfinkle, Kimberley Long-Ewing, Katherine Mankiller, Kathryn Sullivan, Morven Westfield, Phoebe Wray

60 We Are the Apes Who Pray

Spirituality, Organized Religion & Politics • Caucus • Friday, 10:30–11:45 PM

To explore the evolution and purpose of the supernatural worldview (in all its forms) as purely a matter of human invention. As an atheist, it is often challenging to foster an uncompromised discussion of religion and spirituality without bowing to the social pressure to ‘respect’ or treat ‘seriously’ beliefs and opinions which, ultimately, have no basis in scientific fact. Beginning with the acknowledgement that human beings are, without exception, products of biological evolution, how do we move forward to discuss religion and belief for what they are: neurological, anthropological, psychological and sociological aspects of the human condition whose true value rests in what they reveal about us as apes who pray?

M: Richard F. Dutcher, Erin Cashier, Catherine Anne Crowe, Janet M. Lafler, Keith R. Watson

61 Narrative Structure and the Practical Importance of Story

Reading, Viewing, & Critiquing SF • Senate A • Friday, 10:30–11:45 PM

Many of us can point to something which we read that changed our lives. Some of us view writing fiction as a political act. This panel will explore the relationship of SF/F to society and culture. Can SF/F change the world in a practical and political way? Is there any occasion when writers of SF/F can justifiably claim it is only entertainment and has no responsibility for commenting on popular culture.

M: *Mary Robinette, Deepa D., Carrie L. Ferguson, M. J. Hardman, Joan D. Vinge*

62 Not Exactly What We Expected: Bastard Gods in Chalion, Terre d'Ange, and Elsewhere

Spirituality, Organized Religion & Politics • Senate B • Friday, 10:30–11:45 PM

Bujold's Bastard and Carey's Elua are both 'bastard gods'—each of them unexpected and to some extent unwelcome. And they're not the only ones! They are to some extent tricksters, certainly with a love of the flesh, unexpected in their arrival and their lives; how do they change the notion of godhood? What other figures, fictional, mythic, or historical, have been seen in similar ways? How might such Gods change our understanding of the nature of divinity?

M: *Michele Cox, Vito Excalibur, Marna Nightingale, Gregory G. H. Rihn*

63 Transgender Life in Taiwan

Feminism & Other Social Change Movements • Conference 5 • Friday, 10:30–11:45 PM

A presentation and discussion about transgender life in Taiwan. Some aspects of culture you might not know.

M: *Rachel Kronick*

FRIDAY, MIDNIGHT–1:15 AM

64 Silent SF Films of 2008

Reading, Viewing, & Critiquing SF • Assembly • Saturday, Midnight–1:15 AM

What could be more fun than charades? Charades with chocolate! Everybody gets a shot at acting out the titles of 2008's genre films. Rich, creamy, tasty rewards for the top performers and guessers.

M: *Richard S. Russell*

Are You Mafia?

If you plan to play Mafia this weekend, 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 valise will be available in the Green Room if you'd like to check out the game for an evening of play.



Saturday

SATURDAY, 8:30–9:45 AM

65 "Belly Dance": The Intersection of Feminism and Colonialism

Power, Privilege, & Oppression • Assembly • Saturday, 8:30–9:45 AM

Belly Dance—Raqs Sharqi in the Middle East—is far more than an art form. It's a reflection of two culture's interactions with each other, for good and ill. From Victorian Racism and Sexism influences in the original culture(s), to flipping that influence into success both "over there" and here in the West, the past haunts it even unto its reinvention in the Tribal Styles. Is the Feminist strength of Belly Dance balanced by the massive Cultural Appropriation issues that it carries? Should Caucasians be "carrying" another culture's art to the degree that they do? Did Badi'a and the rest of the creators of Raqs Sharqi "cargo cult" pieces of Western Culture in its creation? How do these issues reflect upon Western culture's fascination with "The Orient?"

M: Woodrow "asim" Hill, Deepa D., Jennifer Pelland, Judy Lynn Seidl

66 So You Want to Be Published? Are You Your Own Biggest Roadblock?

The Craft & Business of Writing • Wisconsin • Saturday, 8:30–9:45 AM

Is it possible you are doing something to keep yourself from selling? Come discuss what we do that keeps us from writing, submitting and ultimately selling—or selling again.

M: Liz L. Gorinsky, Lori Devoti, Ann Leckie, Jack McDevitt,
Jordan Castillo Price

67 Where is the Goddess These Days?

Spirituality, Organized Religion & Politics • Capitol A • Saturday, 8:30–9:45 AM

Previous WisCons had many program items about Goddesses and Goddess spirituality. These have been rather lacking the last few years. Is the Goddess passé, or is She so accepted there is no reason to talk about her any more? Is there any new Goddess-oriented fantasy and science fiction we might be interested in discussing?

M: Rhianna Moore, Alex Bledsoe, Melodie Bolt, Catherine Anne Crowe

68 It Are Fact: Science and Oppression Intersect

Power, Privilege, & Oppression • Capitol B • Saturday, 8:30–9:45 AM

The scientific method is intended as a tool for discovering truth, no matter where truth lies. But science has historically been used for many kinds of oppression: in racism, in sexism, in exiling those who fail to meet standards of normal. Science has a bad reputation among oppressed groups. How does science fiction address this ambiguity; do we see this question addressed at all; should we?

M: Victoria Gaydosik, Jane Acheson, Benet Devereux, Joyce Frohn,
Safiya Mohamed

69 Conceiving Pregnant Men in Speculative Fiction/ Anticipation, Retrospection

Academic • Conference 3 • Saturday, 8:30–9:45 AM

1) **Conceiving Pregnant Men in Speculative Fiction** The trope of the pregnant man in contemporary speculative fiction defamiliarizes and disrupts heteronormative dichotomous concepts of sex, gender, and sexuality. This contribution illuminates how male pregnancies are employed in five specific short stories by Carmen Naranjo, Elizabeth A. Lynn, John Jay Wells (Juanita Coulson) and Marion Zimmer Bradley, Geoff Ryman, and Octavia E. Butler to subvert binary structures relying on the clear differentiation of “self” and “other.”

2) **Anticipation, Retrospection: Elisabeth Vonarburg’s *The Silent City* and Luce Irigaray’s “And the One Doesn’t Stir Without the Other”** Corporeal explorations of gender politics are central to Elisabeth Vonarburg’s *The Silent City*, but this paper focuses on the equally important feminist concerns of parent/child, and particularly, mother/daughter relationships. City tests out “bad” versions, orthodox and unorthodox: Paul with his mother and with Elisa, Elisa with her simulacrum grandfather. It then shatters the nuclear family more openly with Elisa and her “test-tube” children. Finally, the most fraught and unorthodox versions appear with Judith, Elisa, and their daughter Lia. All these relationships parallel the construction of mother/daughter relationships in earlier psychology and fiction, culminating in Luce Irigaray’s conterminal, passionate, ambiguous essay to her own mother: “And the One Doesn’t Stir Without the Other.”

Nora Filipp, Sylvia Kelso

SATURDAY, 10–11:15 AM

70 SF and Anarchism 101: It’s Not Chaos

Feminism & Other Social Change Movements • Assembly • Saturday, 10–11:15 AM

Ursula LeGuin’s *Dispossessed* is one SF book that attempts to tackle the idea of a society organized along anarchist principles. Are there other portrayals in genre? Just what is anarchism? Why is it so often misrepresented? Does the SF community’s connection to imaginative futures make them more capable of accepting the idea of a society based on non-hierarchical structures, cooperation, and mutual aid?

M: *Georgie L. Schnobrich, M. J. Hardman, Farah Mendlesohn, Jefa Smith*

71 The Unspunky Teen Protagonist

The Craft & Business of Writing • Caucus • Saturday, 10–11:15 AM

Tired of spunky teen heroines in young adult novels and television/movies? Join four young adult authors in a discussion of more realistic main characters, both male and female, who speak to the needs of average teens, with all their insecurities and identity issues, as well as occasional spunkiness.

M: *Deborah Lynn Jacobs, Georgia “Aiden” Beaverson, Patricia Cumbie, Sarah B. Prineas*

72 War on Science: Report From the Front

Science & Technology • Senate A • Saturday, 10–11:15 AM

Chris C. Mooney's *The Republican War on Science* tells how the Bush Administration undercut science in favor of fantasy in education, meteorology, sex, health, research, pollution, and constitutional law. Did they do lasting damage? Is the Obama Administration starting to turn it around? What does a potential New Depression portend for science?

M: *Hari Mirchi, Magenta Griffith, Carl F. Marrs, Brin Schuler, Adrian Alan Simmons*

73 The Mismeasure of Man, and the Rest of Us, Too: Science, Colonialism, Genocide, and Science Fiction

Reading, Viewing, & Critiquing SF • Senate B • Saturday, 10–11:15 AM

A number of recent works have examined the relationships between science, colonialism, historiography, and science fiction, from Rosemary Kirstein's stealth SF *Steerswoman* series to M.T. Anderson's *Octavian Nothing* historical re-visions to SF tv such as *Terminator: The Sarah Connor Chronicles*. How are SF and related genres envisioning and revising the ethical and social dimensions of science? What role does the idea of Science play in maintaining or subverting power inequities of empire, nation, race, and gender?

M: *Rachel Virginia Swirsky, Evelyn Browne, John H. Kim, Micole Iris Sudberg, K. Joyce Tsai*

74 Open and Affirming Childrearing

Feminism & Other Social Change Movements • Wisconsin • Saturday, 10–11:15 AM

What do you say when a child you're coaching uses the word "gay" as an insult? If your brother tries to protect his son by suppressing his nelly behavior, how can you help? When your preschooler has an argument with a friend over whether girls can marry girls, how much should you explain? How can we treat the children in our lives with respect for their sexuality, their gender identity, their gender expression, and their privacy? Let's share stories about and ideas for doing this better.

M: *Susan Ramirez, Adrian Drake, KAJ, Joell M. Smith-Borne*

75 Reinventing the Adventure

The Craft & Business of Writing • Capitol A • Saturday, 10–11:15 AM

The adventure story archetype lies at the heart of both science fiction and fantasy, and is the oldest and arguably most profound literary form in human history. How come contemporary society has ghettoized this art form? Even in science fiction, many authors have shied away from adventure in their desire to be taken seriously. How can we reverse this trend? What does it take to write fiction that's fast, fun, shamelessly adventurous, and at least as challenging as what passes these days for mainstream lit?

M: *Alex Lamb, Carol F. Emshwiller, John Helfers, P. C. Hodgell, Monica Valentinelli*

76 Guest of Honor Reading: Ellen Klages

Reading • Capitol B • Saturday, 10–11:15 AM

Ellen Klages

77 Sex, Drugs, Magic and Rock 'n' Roll

Reading • Conference 2 • Saturday, 10–11:15 AM

*Ben Burgis, Sarah G. Micklem, Fred Schepartz***78 Octavia Butler's *Wild Seed* and *Kindred*: Black Female Bodies as Sites of Intersection / Escape from the Prism: Intersectional Identity in *Children of Men***

Academic • Conference 3 • Saturday, 10–11:15 AM

1) **Octavia Butler's *Wild Seed* and *Kindred*: Black Female Bodies as Sites of Intersection** As body theorist Susan Bordo has observed, the discipline of the female body, "perhaps the only gender oppression that exercises itself, although to a different degree and in different forms, across age, race, class, and sexual orientation—has to be acknowledged as an amazingly durable and flexible strategy of social control." Because of the connection between control and the corporeal, female science fiction authors often infuse their writings with issues related to the body and the physical manifestations of power within a given society or community. These corporeal elements become especially apparent in the work of African American author Octavia Butler.

2) **Escape from the Prism: Intersectional Identity in *Children of Men*** The Black female character, Kee, in the 2006 film *Children of Men*, appears as a token character: a Black female whose identity reinforces white masculinity and whose body serves as a vessel of reproduction. However, using intersectional theory, I offer a different reading that reinforces Black female agency and permits a methodology of interdependence in opposition to the white male hero. First, I examine how the patriarchal strategy of "prisming" identity, which renders Black female agency sterile. However, against a background of women immigrants, or "fugees," Kee's survival is not dependent on Theo—rather Kee survives through interdependency with other women throughout the film.

M: *Beverly Friend, Erin Ranft, Lawrence Schwegler***79 Better Lives Through Technology**

Science & Technology • Conference 4 • Saturday, 10–11:15 AM

Many of us depend on machines and other technology. We use insulin pumps, implanted electrodes, CPAP machines, and other devices for disease control and pain management. Adaptive devices, from wheelchairs, to PDAs as persistent memory storage, to contact lenses, are everyday parts of our lives. Jumping off from our own cyborg experiences, cyborgs in SF&F, and Donna Haraway's *Cyborg Manifesto*, let's talk about cyborg living.

M: *Jesse the K, Bob Angell, Candra K. Gill, Jed Hartman*

80 Book View Café: A New Venture in Online Publishing

The Craft & Business of Writing • Conference 5 • Saturday, 10–11:15 AM

Book View Café—<http://www.bookviewcafe.com>—is an online publishing consortium of over twenty professional authors with extensive credits in the print world, including Ursula K. Le Guin and Vonda M. McIntyre. Fiction—both new and reprints—is posted to the site each day, and includes a wide variety of lengths, styles and genres. This presentation covers the origins and organization of the Book View Café, discussion of the technology behind the site, and suggestions on how other groups could do something similar.

M: *Nancy Jane Moore, Sylvia Kelso, Madeleine Robins, Jennifer K. Stevenson*

81 Legos, More Simple Things

Kids • 611 • Saturday, 10–11:15 AM

Time to get the Legos out of storage and start to play, plus simple things for the non-lego children among us.

82 The Middleman: This Panel Is Sheer Elegance in Its Simplicity

Reading, Viewing, & Critiquing SF • 623 • Saturday, 10–11:15 AM

It passes the Bechdel Test (two female characters, who have a conversation not about men). It passes the Morales Test (non-stereotypical portrayal of Latinos). It's got everything from gun-toting gorillas to intergalactic boy-bands to Kevin Sorbo in a smoking jacket. And it's fun. Come talk about what makes *The Middleman* such a gosh-darn geektastic show and whether there's a hope in heck of getting it renewed for another season.

M: *Bill "whump" Humphries, Jeanne Mealy, Larry Sanderson, Naamen Gobert Tilahun*

83 Joss Whedon's Dollhouse

Reading, Viewing, & Critiquing SF • 629 • Saturday, 10–11:15 AM

Dollhouse has finished its first season on TV. The premise of the show involves a group of people "who can be imprinted with personality packages for different assignments." This premise could easily end up being highly problematic. How well did the show do in its representations of power in terms of gender and race?

M: *Jenny Sessions, Sigrid J. Ellis, Britt Flokstra, Annalee Newitz, Deb Stone, Alex Wilson*

84 Attendees Receive Free Cyborg Unicorn

Reading • Room of One's Own • Saturday, 10–11:15 AM

Rosalyn Berne, Greer Ilene Gilman, David D. Levine, Nnedi Okorafor, Catherynne M. Valente

SATURDAY, 11:15 AM–5:15 PM

85 Tiptree Bake Sale

Event • 627 • Saturday, 11:15 AM–5:15 PM

“World Domination Through Bake Sales.” That is one of our slogans at Tiptree Juggernaut Headquarters. Homemade treats donated by Tiptree supporters can be purchased by–the–plate at the Tiptree Bake Sale on Saturday, starting at 11:30 AM and continuing through the afternoon. Any leftovers may be sold at an encore Bake Sale during the Sunday lunch break. Look for posters. Yum!

SATURDAY, 11:30 AM–1 PM

86 Allies Meeting

Power, Privilege, & Oppression • 623 • Saturday, 11:30 AM–1 PM

A facilitated discussion for allies of People of Color. Bring your lunch and join us!

M: *Alan Bostick***87 Journeyman’s Writers Meeting**

The Craft & Business of Writing • 629 • Saturday, 11:30 AM–1 PM

A round–table discussion for anyone with one or more SFWA–qualifying sales. A chance to talk about craft, business, and anything else that strikes our fancy. Bring your own lunch.

M: *Vylar Kaftan*

SATURDAY, 1–2:15 PM

88 Science/Religion/Art

Spirituality, Organized Religion & Politics • Assembly • Saturday, 1–2:15 PM

How do the structures of Science, Religion, and Art differ? What do they share? Are Faith, Conviction, Belief and Self–delusion the same state? Can we prove it? Let’s define our terms instead of letting the popular media do it for us.

M: *Georgie L. Schnobrich, John H. Kim, Ted A Kosmatka, Brad Lyau, Marna Nightingale***89 Chakrams and Shotguns and Celluloid, Oh My**

Reading, Viewing, & Critiquing SF • Caucus • Saturday, 1–2:15 PM

Since the 1990s, the depiction of women warriors on television and movies has morphed and changed from Xena to *Doomsday*. The women of *Stargate*, Starbuck and company and Zoe Washburne all have similarities in their portrayal on screen. Are women warriors becoming just another stereotype? Let’s talk about the good, the bad and the downright awful.

M: *Catherine Lundoff, Chris Bifemefatale, Doug Hulick, Rachel Kronick, Rhianna Moore***90 The Fiction of Ellen Klages**

Reading, Viewing, & Critiquing SF • Senate A • Saturday, 1–2:15 PM

There are few authors whose works make us tear up and laugh out loud—but one can wind up doing both of those during just one of Ellen’s stories. Let’s talk more about her wonderful fiction.

M: *Margaret McBride, Penny Hill, Nayad Monroe, Gary K. Wolfe*

91 Kick-ass Moms

Reading, Viewing, & Critiquing SF • Senate B • Saturday, 1–2:15 PM

Most female characters, strong or otherwise, don't seem to have children. But from Sarah Connor to Nanny Ogg, characters who balance raising a child and saving the world can be fascinating. Where do you find characters like this? Are they harder to write? Why?

M: *Valerie L. Guyant, Shira Lipkin, Jenny E. Nilsson, Staci A. Straw, Patricia C. Wrede*

92 True Names: Would A Fan By Any Other Handle Smell as Sweet?

Power, Privilege, & Oppression • Wisconsin • Saturday, 1–2:15 PM

What's in a username or handle? Some believe that using one's given name both online and off is a sign of integrity and honor. Others think handles or usernames or "badge names" are an important part of fan and online culture, no more or less honorable than use of a "real" name. We'll consider issues of personal security and potential abuse, identity, the meaningful act of giving or choosing other names, cultural and generational differences, names as personal expression, and whatever else comes up.

M: *Candra K. Gill, Adrian Drake, E. Cabell Hankinson Gathman, Bill "whump" Humphries, Mikki Kendall*

93 What, No Rapture?

Spirituality, Organized Religion & Politics • Capitol A • Saturday, 1–2:15 PM

Religious conflicts scar our planet with increasing frequency. The reach of science increases with startling speed, eroding old faiths and ways of life. At the same time, many people the world over believe that God or gods will have intervened directly in world affairs before the next century is out. Will there be a role for religion in the world a hundred years from now, long after the rapture is supposed to have happened, or will technology have washed it all away?

M: *Keith R. Watson, Erin Cashier, Britt Flokstra, Michael J. Lowrey*

94 Keeping Up With Science

Science & Technology • Capitol B • Saturday, 1–2:15 PM

How do SF writers keep up with the latest in science and technology? Do they keep up? Does it matter?

M: *Keffy R.M. Kehrli, Sandra Ulbrich Almazan, Eleanor A. Arnason, Gary Kloster, Chris Stockdale*

95 Boll Weevils Advance From The South, Eating Everything That Tries To Stop Them

Reading • Conference 2 • Saturday, 1–2:15 PM

Forrest John Aguirre, Mark D. Rich, Robert F. Wexler, Alex Bledsoe

96 Spaces of Narration in Steven Barnes' *Far Beyond the Stars* / Manifest Destiny in the 21st and 26th Centuries

Academic • Conference 3 • Saturday, 1–2:15 PM

1) **Spaces of Narration in Steven Barnes' *Far Beyond the Stars*** Juxtaposing scenes from 1940, 1953, and the 24th century, Steven Barnes' *Far Beyond the Stars* is an intricate narrative of the past and the future. The novel, set largely on the Earth of the past, consists of interlinked narrative spaces that intersect with African American history. The novel reflects a vision of the future that is grounded in the past and suggests alternatives to the dominant cultural ideology. This paper will analyze the intersecting narrative spaces in *Far Beyond the Stars*.

2) **Manifest Destiny in the 21st and 26th Centuries** In this essay I explore Joss Whedon's *Firefly* and *Serenity* within the current day sociopolitical climate and argue that these works are rife with social commentary and criticisms. Joss Whedon takes current day politics and places them in the future outerspace so that we, as viewers, may look closely at, and critique, the policies of our time and place. I compare the policies and actions of the "Alliance," the fictional government of the *Firefly/Serenity* universe, to those of the United States and show the ways that both deligitimize and feminize those peoples constructed as backward through the deployment of ideologies that are but updated versions of Manifest Destiny.

Sandra Marie Grayson, Jessica Lynne Morris

97 Gadgets: Then, Now and When

Science & Technology • Conference 4 • Saturday, 1–2:15 PM

Cyberpunk and steampunk are alluring gadget-heavy genres: what roles do gadgets and their inventors play in characterization and world-building? What gadgets exist that we never dreamt we'd see, and which do we think we may see within our lifetimes? What are the fictional gadgets we wish really existed? Which real gadgets can't we live without, and which do we take for granted?

M: *Michelle Murrain, John Helfers, Victoria Janssen, Elise Anna Matthesen, Allison Morris*

98 Let's Build a World

The Craft & Business of Writing • Conference 5 • Saturday, 1–2:15 PM

We'll start with some categories (tech level, economic system, climate, races, etc.), get ideas about each of them from the audience, select the best ideas in each category, then watch the panelists writhe as they try to figure out how to make them work together. We expect to get a different world than last year's, with its exploding meat volcanoes. Collect 'em all!

M: *Steven E. Schwartz, Leah Cutter, Chris Hill, Naamen Gobert Tilahun, Phoebe Wray*

99 *Girl Genius: A Discussion Group for Kid Fans of Agatha Heterodyne*

Kids • 611 • Saturday, 1–2:15 PM

The grown-up women who sponsor this panel invite young WisCon attendees and other fans of Agatha Heterodyne to join in discussion and hands-on play (e.g., we might play the card game called “The Works” or cut out paper dolls from the *Girl Genius* website). Bring your copies of favorite segments in the GG comics if you’d like to act out a story. Creating our own fanfiction is a definite possibility. Those attending this session should be familiar with Agatha Heterodyne’s epic story either from reading the comics or visiting <http://www.girlgeniusonline.com/>.

Victoria Gaydosik, KAJ

100 *What’s in the Air?*

Science & Technology • 623 • Saturday, 1–2:15 PM

Electronic connectivity is accelerating: your computer is a TV showing movies from the net, your cellphone is a GPS device and plays games and music, you can play electronic TV with a Wii. How much more connected can we become? Is Ryman’s *Air* technology a possibility? What will this mean for who we stay in touch with? How can these lines of communication become reins of control?

M: *Neil Rest, Jed Hartman, Geoff Ryman, Kristine Smith*

101 *Alien Technology: Your Garden, Your Pets, Yourself*

Science & Technology • 629 • Saturday, 1–2:15 PM

Nature engineers solutions to problems just like humans do, and often does a far better job of it. However, when we look at the solutions She comes up with, they’re often baffling and wildly foreign, such as the Burgess Shale fossils. Have we already encountered something like alien intelligence in the products of evolution? What does Nature tell us about the range of ways that a problem can be solved, and how can we use this understanding to create more convincingly alien aliens, and more interesting stories?

M: *Rich McAllister, Bob Angell, Benet Devereux, Alex Lamb, Carl F. Marrs*

102 *Wisps, Wizards, Wonders, and Other Words That Start With W: YA and Middle Grade Fiction*

Reading • Michelangelos • Saturday, 1–2:15 PM

Kat A. Beyer, Tim Pratt, Sarah B. Prineas, Jenn Reese, Heather L. Shaw, Dorothy Winsor

SATURDAY, 2:30–3:45 PM

103 *Resolving Time Travel Paradoxes*

Science & Technology • Assembly • Saturday, 2:30–3:45 PM

You invent a time machine, go back into the past, and kill your grandfather. Then where did you come from? SF authors have come up with a variety of ingenious responses to the so-called “grandfather paradox.” Interestingly, theoretical physicists have, too. We’ll look at a bunch of them.

M: *Alan Bostick, Sandra Ulbrich Almazan, Katherine Mankiller, Stickshift Bear, Chris Stockdale*

104 We Want Your Children: Writing to Recruit

Feminism & Other Social Change Movements • Caucus • Saturday, 2:30–3:45 PM

Children’s literature can be a powerful force for feminist ideas—and under some circumstances, can fly right under the radar and into the hands of the children of the Other Side. How do you write subversively for children without turning the books into (boring) propaganda? What books are successfully bringing feminist (or other progressive) ideas to an unsuspecting audience even as we speak? And what do we do (as parents, teachers, or librarians) about the books out there that are attempting to corrupt *our* children with *their* ideas?

M: *Sharyn November, Sigrid J. Ellis, Naomi Kritzer, Nnedi Nkemdili Okorafor, Susan Ramirez*

105 Feminism, Anarchism, & Power: *The Marq’ssan Cycle*

Reading, Viewing, & Critiquing SF • Senate A • Saturday, 2:30–3:45 PM

L. Timmel Duchamp’s epic near–future political series, the *Marq’ssan Cycle*, is complete, with the concluding volume, *Stretto*, appearing last year. The characters’ personal relationships are closely intertwined with political oppression and resistance, showing possible glimpses of the future of global feminism. We’ll attempt a quick overview of these dense books, and then explore one or more of their perturbing yet inspiring themes: Power, gender, how women take and use power, violence, and social change.

M: *Kate Mason, Lesley Hall, Keffy R.M. Kehrl, Alexis Lothian*

106 Disability in *Battlestar Galactica*

Reading, Viewing, & Critiquing SF • Senate B • Saturday, 2:30–3:45 PM

It’s refreshing to see a science fiction show with disabled characters that aren’t instantly healed, aren’t around for one special episode, and are human, main cast characters that aren’t defined by their impairments. When the disabled characters are on screen, they are not only there to serve the purposes of able-bodied characters. In fact *BSG* seems to be presenting us with interesting characters who are living for years with illness and disability, something rarely seen even in mainstream TV. The show is doing some things right. However, is the show presenting us with “faux diversity”—it looks good on the surface, but in fact relies on harmful stereotypes? We’ll talk about impairment vs. disability, accessibility, and interdependency.

M: *Joanna Lowenstein, Sandy Olson, J J Pionke, Erin Ranft*

107 Your Friend Academia

Reading, Viewing, & Critiquing SF • Wisconsin • Saturday, 2:30–3:45 PM

Sometimes authors feel that the academy is against genre fiction. On this panel, we’ll discuss the various ways academia supports and fosters the writing and critiquing of science fiction, fantasy, speculative fiction, and other literatures of the fantastic through workshops, classes, study centers, critiques, scholarly publications, folklore study programs, and conferences (including WisCon’s academic track!) If you’re interested in learning about, or sharing resources you know, this workshop is for you!

M: *Erika Nelson, Gregory Frost, Sandra Marie Grayson, Michael Marc Levy, Catherine M. Schaff-Stump*

108 Ask a Pro

The Craft & Business of Writing • Capitol A • Saturday, 2:30–3:45 PM

A panel where aspiring writers can ask pros questions about the craft and business.

M: *Eileen Gunn, Shana Cohen, James Frenkel, Jack McDevitt, M Rickert, Geoff Ryman*

109 Safe Space at Cons: What it Is, What it Isn't and How to Create it Effectively

Power, Privilege, & Oppression • Capitol B • Saturday, 2:30–3:45 PM

The OSBP. Women of size being mocked online after WisCon '08. The continuing need for PoC to feel at home in fandom. Obviously, we as a community haven't completely succeeded in creating safe space at our cons. Is completely safe space even possible? What can we do to improve efforts to create safe space? What can we do to clarify safe space so people don't think it means "freedom to not be called on my own issues?"

M: *Carole Breakstone, Heather E Beatty, Jacqueline A. Gross, Betsy Lundsten, Julia Sparkymonster*

110 Myths, Dreams, and Stories

Reading • Conference 2 • Saturday, 2:30–3:45 PM

Ellen Kushner, Martin M. Meiss, Pan Morigan

Shipping Services

Conference Room 1, Monday ONLY

Packing and shipping service will be available on Monday from 9 AM–3 PM to ship your art show and dealers' room purchases safely home.

"Send it Now!" is a locally owned and operated shipping and packing store. We work with FedEx, UPS, DHL and the US Postal Service. We are professional packers and have professional grade boxes and packing materials. Our computer software helps us choose the best carrier for your shipment based on its weight, dimensions and its destination zip code. We are experienced in book conventions and know how to best get your purchases to your destination.

Please note. You do not need to provide a box for your materials, but if you have one, we will use it. We prefer to package all items at our retail store, and will not bring packing materials to the convention.

Reminders: It is always more economical to ship to a business rather than to a residential address. The business has to be in a commercial building; businesses in homes do not qualify for the commercial rates. All carriers except the U.S. Post Office include \$100 of insurance and tracking capabilities. We highly recommend going with that type of carrier.

Visit our website (www.send-it-now.net) or call us to get more information: 608-274-3005. We are looking forward to meeting and working with you over Memorial Day weekend!

— Jeff Boekholder, Send it Now!

111 The Continuing Vision and Revision of the Transgressive Woman Warrior

Academic • Conference 3 • Saturday, 2:30–3:45 PM

1) The Transgressive Woman Warrior as Positive Role Model

Professor Sherrie Inness in *Tough Girls: Women Warriors and Wonder Women in Popular Culture* and Frances Early and Kathleen Kennedy in *Athena's Daughters: Television's New Women Warriors* both explore the belief that the continuing vision and revision of the transgressive woman warrior is an empowering archetype that transcends gender boundaries. Utilizing a number of iconic female warriors including Wonder Woman and Charlie's Angels, I will discuss the means by which new women warriors move beyond stereotypical expectations. The new woman warrior embraces her own sexuality and her own ability to wreak havoc with equal willingness and no apologies. Despite some misgivings from feminist scholars, I assert that such a development in literature and film is a progressive step toward a world in which women can be both caring and aggressive and be comfortable in both roles.

2) The Transgressive Woman Warrior as an Embodiment of Patriarchal Expectations

Despite the assertion by numerous popular culture scholars such as Sherrie Inness, Frances Early, Kathleen Kennedy, and Susan Hopkins that representations of women in popular culture are positive images which reinforce the "girl power" movement, such is rarely the case. Often, these apparently transgressive women serve to reinforce existing stereotypes rather than empower women. Rarely are the most powerful of women warriors, even in F/SF, considered "normal" or average meaning that the girl/woman who looks to them as role models is reaching toward an unattainable goal. Often, these warriors transgress sexually, which could be a worthwhile attribute against patriarchal precepts, except that such transgression puts them in danger, reinforcing the concept that only heterosexual monogamists can ever be safe. Using a number of examples from literature and film to support my thesis, I argue that these women are confined and defined by gender boundaries, despite the outward appearance to the contrary.

Kate Freund, Valerie L. Guyant

112 Food in a Post-Oil Economy

Science & Technology • Conference 4 • Saturday, 2:30–3:45 PM

In Danny Boyle's SF movie epic *Sunshine*, the spaceship crew dine on eggs and fresh vegetables grown in their "oxygen garden," in stark contrast to the algae or food cubes seen in most space fiction. The production of food in a post-oil economy has many similarities to the task of feeding space travelers with minimum resources. SF offers MREs and meals-in-a-pill as well as greenhouse space ships. Here on Earth we've got dirt, grass and stock farming, the symbiosis of hydroponics and aquaculture in aquaponics, integrated pest management and other permaculture techniques. What can we take from SF to help our current food issues, and how can we use our experience with sustainable urban agriculture to navigate a path to the future?

M: *BC Holmes, Barth Anderson, Sarah G. Micklem, Brin Schuler, Lori A. Selke*

113 On Joanna Russ

Reading, Viewing, & Critiquing SF • Conference 5 • Saturday, 2:30–3:45 PM

A panel discussing the work of Joanna Russ

M: *Beverly Friend, Janice Marie Bogstad, Victoria Gaydosik, Sandra J. Lindow, Gary K. Wolfe***114 Electricity with Margie**

Kids • 611 • Saturday, 2:30–3:45 PM

Explore electricity with the help of Margie.

115 Breaking Into the Young Adult Market

The Craft & Business of Writing • 623 • Saturday, 2:30–3:45 PM

You've heard that young adult novels are hot. You want to break in. But how? Listen to a panel of authors talk about what it's going to take. Bring your questions. Bring your enthusiasm!

M: *Sarah B. Prineas, Georgia "Aiden" Beaverson, Patricia Cumbie, Deborah Lynn Jacobs***116 Home Wrecker! How to Destroy Our Planet**

Science & Technology • 629 • Saturday, 2:30–3:45 PM

Let's explore just how the Earth could be destroyed: black holes? crashes with other stellar objects? changing spin rate, orbit shape, or terrain profile? The task is large and there is much to discuss. Bring your knowledge of engineering, Nikola Tesla, science fiction novels, or your favorite crack-pot theories, and let's see if we can get the job done.

M: *Rich McAllister, Heather, Rich Novotney, Lettie Prell***117 A Cabinet of Curiosities, A Circus of Marvels**

Reading • Michelangelos • Saturday, 2:30–3:45 PM

Camille Alexa, J. Kathleen Cheney, Jessica Reisman, Adrian Alan Simmons, Caroline M Yoachim

SATURDAY, 4–5:15 PM

118 Are We Done Believing in God Yet?

Spirituality, Organized Religion & Politics • Assembly • Saturday, 4–5:15 PM

The freakish antics of true believers, the willful naiveté of not-so-true-believers, and on the other side "Society Without God," the President of the United States acknowledging "non-believers," Darwin's 200th birthday, and the possible discovery of simple life on Mars. Are we finally going to shake off the institutionalized fears of our ancestors? What will we replace it with? Is "replacing it" even a valid point of discussion?

M: *K. S. Latta, Kerrie Hughes, Jack McDevitt, Steven H. Silver, Doselle Young*

119 SF/F TV Shows This Season

Reading, Viewing, & Critiquing SF • Caucus • Saturday, 4–5:15 PM

Lost, *Smallville*, *Heroes*, *BSG*'s final season, *Doctor Who*, *Terminator: The Sarah Connor Chronicles*, and more. We'll mourn *Jericho*, *The 4400*, *Dead Zone*, *Stargate: Atlantis* and other victims of niche marketing. And we'll get our hopes up for some new SF/F coming to the small screen next fall. Since it's impossible for anyone to keep up with all the shows, audience participation is mandatory.

M: *James Frenkel, Alyson L. Abramowitz,
Debbie Lynn Smith, Michael Underwood*

120 How Should Magazines and Anthologies Review Submissions?

The Craft & Business of Writing • Senate A • Saturday, 4–5:15 PM

In this panel of editors, participants discuss their method of reviewing submissions, the philosophy behind it, and how they might change it if they could.

M: *Susan Marie Groppi, John Joseph Adams, Sumana Harihareswara,
Mary Anne Mohanraj, Adrian Alan Simmons, Deb Taber*

121 Robots From the Future (and the Past)

Reading, Viewing, & Critiquing SF • Senate B • Saturday, 4–5:15 PM

Man-made beings have been a favorite science fiction theme since *Frankenstein*. In the reimagined *Battlestar Galactica* and *Terminator: The Sarah Connor Chronicles*, earlier representations of robots and cyborgs are updated for the twenty-first century, and they frequently appear as female figures. As robot apocalypse narratives shift focus from oversized metal horrors to sympathetic and/or devious human simulacra linked by wireless networks, what anxieties about the way we understand the human are being worked through in these shows and other cyborg-centric futures? What histories and (science) fictions do they invoke? And what do these narratives signify when it comes to gender, race, and class?

M: *Lori A. Selke, Alexis Lothian, Allison Morris, Jim Nelson*

122 Genuinely Multicultural

Feminism & Other Social Change Movements • Wisconsin • Saturday, 4–5:15 PM

What would it take to change our community from a primarily English-speaking, English-writing community to a genuinely multicultural one? What might that change look like, and what might it bring us?

M: *Alan Bostick, Rachel Kronick, Isabel Schechter, Ekaterina G. Sedia,
Nisi Shawl*

123 The Treatment of Aging in Science Fiction and Fantasy

Reading, Viewing, & Critiquing SF • Capitol A • Saturday, 4–5:15 PM

There's Granny Weatherwax and Odo, but who else? How are aging and the old treated in SF & F? This is an attempt to make a list, if we can find enough characters and stories, and to discuss what roles the old play in SF & F. Are they heroes? Mentors? Comic relief? What roles should they play?

M: *Eleanor A. Arnason, Gerri Balter, Richard J. Chwedyk,
Magenta Griffith, Diana Sherman*

124 Bisexual and Pansexual Characters in SF/F

Reading, Viewing, & Critiquing SF • Capitol B • Saturday, 4–5:15 PM

Where the heck are they? Many bisexual fans still feel pretty invisible in the genre after decades of queer activism. With a few notable exceptions like *Torchwood*, Elizabeth Bear's Col. Valens in *Scardown/Hammered/Worldwired*, Laurell K. Hamilton's vampires and Starhawk's *The Fifth Sacred Thing*, positive portrayals of bi and pansexual characters in SF/F seem to be rather scarce. What is being overlooked? Bring examples of your favorite bisexual characters to discuss, and also feel free to bring up common problematic tropes about bi and pansexual characters (fickle, murderous, untrustworthy) in SF/F TV, film and books.

M: Joell M. Smith-Borne, Charlie Anders, Chris Bifemefatale, Annalee Newitz, Jessica Reisman

125 Taboo II: Electric Bugaloo

Reading • Conference 2 • Saturday, 4–5:15 PM

Vylar Kaftan, Ted A Kosmatka, Jennifer Pelland, Rachel Virginia Swirsky

126 Gender and Sexuality in *Invasion of the Body Snatchers*/ *Venturestein Unbound: Frankenstein and The Venture Brothers*

Academic • Conference 3 • Saturday, 4–5:15 PM

1) **Gender and Sexuality in *Invasion of the Body Snatchers*** This essay identifies the persistent anxiety about male–female relations present in four film versions of *Invasion of the Body Snatchers*: Don Siegel's 1956 original, Philip Kaufman's eponymous 1978 adaptation, Abel Ferrara's 1993 *Body Snatchers* and Oliver Hirschbiegel's 2007 *The Invasion*. The paper explores the films' unease about reproductive control, heterosexual relationships and the family; the persistent fragility of male–female alliances; and the female role as betrayer–temptress. Each adaptation is analyzed in the context of gender upheaval in the United States in the particular era in which the film was produced.

2) ***Venturestein Unbound: Frankenstein and The Venture Brothers*** One powerful interpretation of the Frankenstein myth that has waned in popularity in the face of such contemporary touchstones as General Mills' Frankenberry cereal and the bolt-necked neon green Halloween brute is how the creature demonstrates flawed masculine creative desire. Cartoon Network's *The Venture Brothers* subverts the trend of uncritical Frankenstein knock-offs, reinforcing Mary Shelley's feminist currents with contemporary references to human cloning in the process. Although not a Frankenstein show on the surface, its references to Shelley's theories of gender provide a solid point for discussion of the conflation of scientific advancement and unfulfilled masculine generative urges.

Erika Nelson, Zach Welhouse

127 Romancing the Beast

Reading, Viewing, & Critiquing SF • Conference 4 • Saturday, 4–5:15 PM

Paranormal romance almost always features the hero as a paranormal being and the heroine as an ordinary human. How does this resonate with gender relations and power relationships in our society? And is it emblematic of women seeing men as Other?

M: *Vito Excalibur, Catherine Cheek, Stef Maruch, Heidi Waterhouse, Janine Ellen Young*

128 The Fiction of Geoff Ryman

Reading, Viewing, & Critiquing SF • Conference 5 • Saturday, 4–5:15 PM

Read the works of Geoff Ryman, and you'll find your time well rewarded by the deep humanity of his political concerns, the personal force of his characters, and the wit of his presentation. Let's talk more about his great novels and short stories!

M: *Margaret McBride, Eileen Gunn, Sandra J. Lindow, Farah Mendlesohn, Steven E. Schwartz, Delia Sherman*

129 SF Swim

Kids • 611 • Saturday, 4–5:15 PM

SF Swim: Let's take over the pool and get wet!

130 Write Here!

The Craft & Business of Writing • 623 • Saturday, 4–5:15 PM

You've listened to dozens of other people read their works and analyze each others' fiction. You've heard solos, panels, awards, and discussions. Now it's time to sit down and let your own imagination run wild. Our panel will present ideas to get you started and give you time to get going. You'll have a chance to read to others and hear them. It's so much fun to hear the range of different writings in response to the same starting point!

M: *Ann P. McNeal, Carole Breakstone, P. C. Hodgell*

131 Roll to See If I Advance the Plot

The Craft & Business of Writing • 629 • Saturday, 4–5:15 PM

From Philip K. Dick's rumored use of the I Ching in *The Man in the High Castle* to Italo Calvino's use of Tarot cards in *The Castle of Crossed Destinies*, authors have used a number of games of chance or other random mechanisms to come up with stories. More recently, sillier methods have come up on the Internet, like the iTunes Plot Generator or the Evil Overlord Devises A Plot. Panelists will speculate on some of the advantages and flaws of each method, and then create several stories using these techniques.

M: *Margaret Ronald, Laurel Amberdine, F. J. Bergmann, Pan Morigan*

132 Book View Café Writers: New Paradigms

Reading • Michelangelos • Saturday, 4–5:15 PM

Anne Harris, Sylvia Kelso, Nancy Jane Moore, Madeleine Robins, Jennifer K. Stevenson

SATURDAY, 7:30–11 PM

133 Tiptree Auction

Event • Capitol/Wisconsin • Saturday, 7:30–11 PM

This is not 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. We'll see what she does this year, as Guest of Honor. She'll also be joined by Guest of Honor Geoff Ryman as guest auctioneer. It's always a lot of fun. All proceeds are donated to the James Tiptree, Jr., Award.

Ellen Klages, Geoff Ryman

SATURDAY, 9 PM–3 AM

134 Aqueduct Press Party

Party • 607 • Saturday, 9 PM–3 AM

L. Timmel Duchamp

135 Capricon Party

Party • 611 • Saturday, 9 PM–3 AM

Isabel Schechter

136 Verb Noire Party

Party • 623 • Saturday, 9 PM–3 AM

Mikki Kendall

137 Raleigh NASFIC 2010

Party • 627 • Saturday, 9 PM–3 AM

Tracey A. Callison

138 Tor Party

Party • 629 • Saturday, 9 PM–3 AM

James Frenkel

139 Reno in 2011 Bid Party

Party • 634 • Saturday, 9 PM–3 AM

Larry Sanderson

SATURDAY, 10:30–11:45 PM

140 What Gender Is Your Roomba?

Science & Technology • Assembly • Saturday, 10:30–11:45 PM

Why do so many robots and androids have a gender? Is this phenomenon more prevalent in fiction or reality? Was this always the case, or has it changed since the appearance of the first real and fictional robots? Is it all about the name, the voice, the looks, the attachments? Is it different across cultures? Does an otherwise genderless robot 'default' to male? Find out what pronoun you should be using to talk about your Roomba.

M: *Heidi Waterhouse, Ann Leckie, Hari Mirchi, Madeleine Robins, Liz L. Gorinsky*

141 Witches and Wizards: Gender and Power in Portrayals of Magic

Feminism & Other Social Change Movements • Caucus • Saturday, 10:30–11:45 PM

Are witches female and wizards male? Feminism has created a new norm where Hermione gets to go to wizard school too, but let's take a closer look. Are there still implicit assumptions about the gender of magic in many fantasies?

M: *Sarah G. Micklem, Gerri Balter, Melodie Bolt, Beverly Friend, Victoria Janssen*

142 One God or Many—or None?

Spirituality, Organized Religion & Politics • Senate A • Saturday, 10:30–11:45 PM

The 21st Century has seen the rise of militant Islam, which insists that there's only 1 god, and they know him by name. At the same time, a couple of billion-plus countries have become major players on the international economic stage: India, whose dominant Hinduism posits millions of gods; and China, officially atheist but riddled with folk superstitions. Recent novels have explored future space colonization dominated by one or more of these players. What theology will we export to the stars?

M: *Keith R. Watson, Michele Cox, Brad Lyau, Safiya Mohamed, Judy Lynn Seidl*

143 Fanfic and Slash: Redux

Reading, Viewing, & Critiquing SF • Senate B • Saturday, 10:30–11:45 PM

Last year in Fanfic and Slash 201 we got into some rousing good discussions of the finer nuances of fanfic and slash fanfic. Let's pick up where we left off! Where do you see fanfic and slash fanfic going? What is the draw? Let's talk about specific fandoms and pairings, especially Harry Potter and Battlestar Galactica. This is NOT a panel for "what is fanfic" and "what is slash" type discussions.

M: *J J Pionke, Constance Callahan, Beth Friedman, Juliana Perry, Rowan*

144 Feminist, Fantasy, or Fetish: The Evolution of Wonder Woman / Little Girls on the Hero's Journey

Academic • Conference 3 • Saturday, 10:30–11:45 PM

1) **Feminist, Fantasy, or Fetish: The Evolution of Wonder Woman** Wonder Woman has been heralded as a feminist icon and praised for her beauty, brains, and brawn. However, what many accounts and nostalgic renditions of the character fail to mention is Wonder Woman's checkered history of submission, bondage, and fetish. This presentation proposes to trace the evolution of Wonder Woman by her mostly male authors, editors, and artists through her current embodiment.

2) **Little Girls on the Hero's Journey** Many fantasy stories, especially quest stories, follow at least part of the archetypal Hero's Journey described by Joseph Campbell in *The Hero with a Thousand Faces*. This paper looks at examples of the Hero's Journey with little-girl protagonists, and examines how these versions of the story conform to and differ from the archetype. By focusing on Baum's Dorothy, Lewis's Lucy, and Miyazaki's Chihiro, this paper intends to show that female versions of the hero—and especially very young females—use different skills and gain different rewards in their quests than the stereotypically male heroes of quest stories.

David L. Emerson, Nicole Provencher

145 Was It Good for You?

The Craft & Business of Writing • Conference 4 • Saturday, 10:30–11:45 PM

A common response to requests for increased representation of women/PoC in science fiction seems to be—we are just looking for *good* stories. Writers are concerned that, even absent overt discrimination, the themes they want to write about and the stories they want to tell will be dismissed as irrelevant to the white male audience. This doesn't really have anything to do with quality. What stories do readers wish they could see more of and what stories do they wish they never had to read again? How many technically proficient stories about nothing, and stories that are metaphorical for male orgasm, do we have to read, anyway? Why is it so hard to find stories about *my* experience?

M: *Nora Jemisin, K. Tempest Bradford, Sumana Harihareswara, Rachel Kronick, Betsy Lundsten*

146 Favorite Books Open Mike

Reading, Viewing, & Critiquing SF • Conference 5 • Saturday, 10:30–11:45 PM

This is a rapid fire open mike event! Bring your favorite SF/F book, hold it up and talk about it for 3 minutes or less. Why do you love it? Why is it burned into your brain? Do you re-read it? What about it speaks to (or annoys the hell out of) your feminism?

M: *Steven E. Schwartz*

SATURDAY, MIDNIGHT–1:15 AM

147 Fantasy Films of 2008: The Year of the Superhero

Reading, Viewing, & Critiquing SF • Assembly • Sunday, Midnight–1:15 AM

The Dark Knight from DC, *Iron Man* from Marvel, *Hellboy* from Dark Horse, *The Spirit* from Quality, and *Hancock* from Miami—these superheroes lit up the screen in a year jam-packed with high-quality action and adventure. We'll talk about all of 2008's ~3 dozen fantasy and related films and watch trailers for the best of them. The Buzzy and Muffy will be awarded. Handouts included. Audience participation mandatory. (Note separate panel for SF films.)

M: *Richard S. Russell*

Sunday

SUNDAY, 8:30–9:45 AM

148 *Doctor Who* and *Torchwood*—“The Gay Agenda”

Reading, Viewing, & Critiquing SF • Assembly • Sunday, 8:30–9:45 AM

When openly gay writer Russell T Davies became showrunner of the relaunched *Doctor Who*, many tabloid papers and homophobic *Doctor Who* fans hypothesized that he would insert a “gay agenda” into the series as he had with his shows *Queer As Folk* and *Bob and Rose*. Now that he is ending his run as Executive Producer, we can look back on the series and its plethora of LGBT characters to see how he handled them and whether or not he truly had an overarching queer agenda in mind as he created the series and its spin-offs.

M: *Michael D. Thomas, Jenny Sessions, Lynne M. Thomas, Gretchen Treu*

149 New Young Adult Science Fiction and Fantasy

Reading, Viewing, & Critiquing SF • Caucus • Sunday, 8:30–9:45 AM

A general panel on the best new YA fantasy and science fiction books.

M: *Michael Marc Levy, Emily Claire Horner, Sarah B. Prineas, Brenna Shanks*

150 Is Regionalism Dead?

The Craft & Business of Writing • Senate A • Sunday, 8:30–9:45 AM

Modern publishing technology (e.g., the Internet, desktop publishing) seems to have created a global village and shrunk the distances between major cultural centers and the far-flung places where some writers live. Yet some Canadian writers who submit to U.S. markets are regularly warned not to focus too much (if at all) on Canada, and rural writers in any country are given similar warnings about writing about their actual milieux, yet reader appetites for fiction set in New York, New Orleans, Los Angeles, San Francisco, London, Tokyo or thinly-disguised versions of these cities are presumed to be unlimited. Let’s discuss whether reality matches this perception.

M: *David J. Schwartz, Alex Bledsoe, Catherine Cheek, Rich Novotney*

151 Judging the Tiptree

Reading, Viewing, & Critiquing SF • Senate B • Sunday, 8:30–9:45 AM

K. Tempest Bradford, Gavin J. Grant, Catherynne M. Valente

152 The Etiquette of Self Promotion

The Craft & Business of Writing • Wisconsin • Sunday, 8:30–9:45 AM

As writers, we all know that we need to promote our work to see it sell. We network, we blog, we hold contests and we build websites. We also get boring and annoying (at best) when we don’t know when to stop. What are some good and socially acceptable techniques for promoting your work? How you figure out when “some” becomes “too much?” What do you think is your most effective vehicle for self-promoting?

M: *Nayad Monroe, Catherine Lundoff, Madge Miller*

153 Internet Publishing for Science Fiction Authors

The Craft & Business of Writing • Capitol A • Sunday, 8:30–9:45 AM

As the publishing industry goes through massive changes, will publishing become more like music and video? Will distribution of writing happen more and more on the net? If so, what kinds of writer-friendly structures can we begin to build which provide writers with audiences and potential income? And what can we do to make sure that the writing that is published is vetted and of high quality? What options exist now for writers and readers? What are good strategies as writers to publish work on the internet?

M: *Michelle Murrain, Liz L. Gorinsky, Susan Marie Groppi, Mikki Kendall*

154 Bang? Whimper? None of the Above?

Science & Technology • Capitol B • Sunday, 8:30–9:45 AM

Where are we headed as a human race? Are some future visions naturally compatible, exerting a magnetic force on history? Technological–posthuman–utopia? Matrix–limbitic stimulation–simulation? Clean coal–steampunk–ecotopia? Chip flint–hunt buffalo?

M: *Benjamin Rosenbaum, Jeff Heard, Gary Kloster, Ted A Kosmatka, Jim Nelson*

SUNDAY, 10–11:15 AM

155 Dealing With Your Male Answer Syndrome

Power, Privilege, & Oppression • Assembly • Sunday, 10–11:15 AM

Although it's not absolute, there's a strong tendency among masculine people to always want to have the definitive answer for everything, even if they don't necessarily know. In panels and elsewhere in life, it can be hard for men to admit they don't know things. Why is this? How can men deal with the pressure (either internal or external) to always have the right answer? How do women and other non-masculine folks deal with Male Answer Syndrome? If you think the answers to all these questions are obvious, then you need to come to this panel!

M: *John H. Kim, Suzanne Allès Blom, John Helfers, Stef Maruch, Moondancer Drake*

156 The Post-Scarcity Utopia in an Age of Injustice

Power, Privilege, & Oppression • Caucus • Sunday, 10–11:15 AM

The post-scarcity singularity is the new, hot, meme in science fiction. Writers such as Cory Doctorow, Charles Stross, and Ken MacLeod are credited with writing good, economics-based, science fiction based on a post-scarcity model. Can we really get there from here? Do these works and others deal with racism, sexism, and classism by conveniently defining them out of existence?

M: *Ian K. Hagemann, Richard F. Dutcher, Beth A. Plutchak, Benjamin Rosenbaum*

157 Why You Should Write Book Reviews

Reading, Viewing, & Critiquing SF • Senate A • Sunday, 10–11:15 AM

There are a lot of great books out there, but finding out about them can be challenging. Good readers can make good reviewers, and books need good reviewers. Talk about the pros and cons of Amazon, Goodreads, private blogs, and SF sites. Talk about what makes a good book review, what makes a bad book review, and how to use your power as a reviewer to promote worthy books that haven't quite hit the mainstream yet.

M: *L. Timmel Duchamp, John M Gamble, Steven H. Silver, Gretchen Treu, Gary K. Wolfe*

158 Andrea Smith's *Conquest*:

Sexual Violence and American Indian Genocide

Feminism & Other Social Change Movements • Senate B • Sunday, 10–11:15 AM

Andrea Smith's *Conquest: Sexual Violence and American Indian Genocide* is a paradigm-altering, world-changing treatise on connections between sexual violence, racism, religious oppression, and environmental justice. Smith does what a lot of people talk about, but few manage to do: She puts women of color at the center of her analysis and works her ideas outward from there. She argues that Western civilization declares certain classes of people inherently "rapeable" and "dirty," which results in greater violence towards women of color and people, objects, or ideas associated with them, connecting sexual violence against Indian women with environmental degradation and medical experimentation. Let's talk about her work.

M: *Micole Iris Sudberg, Andrea D. Hairston, K. Joyce Tsai, Diantha Sprouse*

159 Keeping the S in SF

The Craft & Business of Writing • Wisconsin • Sunday, 10–11:15 AM

By many measures, the American public is increasingly ignorant of science, and by some accounts, increasingly afraid. At the same time, many fields of science are still dominated by men, with women consistently losing out in education and job markets. As science fiction writers, we are custodians of science's popular appeal. How do we inject science into our writing in a way that inspires the young people we want to reach, and encourages our public to learn more?

M: *Alex Lamb, Sandra Ulbrich Almazan, Ann Crimmins, Ted A Kosmatka, Geoff Ryman*

160 The Kids' Books That Made Us

Reading, Viewing, & Critiquing SF • Capitol A • Sunday, 10–11:15 AM

What books are in your earliest memories? How did they affect your imagination, your actions, your knowledge of the world? Do you remember reading childrens' books featuring powerful women? Other races and cultures? Which books do you choose or plan to choose for your own children?

M: *Sharyn November, Ariel Franklin-Hudson, Beth Friedman, Penny Hill, Delia Sherman*

161 Something Is Wrong on the Internet!

Feminism & Other Social Change Movements • Capitol B • Sunday, 10–11:15 AM

What keeps you going at 4 AM when there's so much fail, and only you and your fellow Internet drama addicts stand against it like stubborn superheroes? Let's talk about why Internet drama is important to us as activists and as fans, why we engage or disengage, and what it all means when ideas and personalities clash in public discussion of SF/F books, tv, fic, and culture.

M: *Vito Excalibur, Liz Henry, Piglet, Julia Sparkymonster*

162 Scotch and Bacon

Reading • Conference 2 • Sunday, 10–11:15 AM

Suzu Charnas, David O. Engelstad, Carrie L. Ferguson, Gregory Frost

**163 Women's Work in *Anathem* and Other SF Titles/
Construction of Art and Gender in Le Guin's Picture Books**

Academic • Conference 3 • Sunday, 10–11:15 AM

1) **Women's Work in *Anathem* and Other SF Titles** *Anathem* creates a world where, within the walls of a math, or sequestered community devoted to study, people collected from the outer world spend their lives. There is little gender discrimination in either the curriculum or the work assignments in the math. This paper will explore how women's work and education are imagined in *Anathem*, identifying plot directions that retreat from or fail to leverage fully the potential wealth suggested in the novel's opening expository portions. I will contrast that scenario with other selected examples of the education and work of women in SF&F literature.

2) **Construction of Art and Gender in Le Guin's Picture Books** This paper studies three of Ursula K. Le Guin's picture books: *Leese Webster* (1979), *Fish Soup* (1992), and *A Ride on the Red Mare's Back* (1992) regarding her construction of art and gender and how art and gender are linked within the stories. All three stories were written as teaching stories for Le Guin's grandchildren. The stories are examined through the lens of Le Guin's critical essays collected in *The Language of the Night* (1979), *Dancing at the Edge of the World* (1989), and *The Wave in the Mind* (2004) as well as research by sociologists like Mary Field Belenky and psychologists such as William Damon, Douglas Thorpe and Jeanne Humphrey Block.

Victoria Gaydosik, Sandra J. Lindow

164 Their Images, Our Stories: Vidding as Feminist Critique

Feminism & Other Social Change Movements • Conference 4 • Sunday, 10–11:15 AM

Mainstream TV and film aren't generally very receptive to feminist and social justice concerns, especially in science fiction. Women, especially queer women and women of color, appear as stereotypes, are portrayed as less than human, and are killed off disproportionately, if they appear at all. As well as highlighting all the things we love about SF on screen, one of the things that fan appropriations of media can do is to redress and challenge the media industry's lacks. This panel will discuss and showcase vidding—amateur re-editing of TV and film to make music videos that reframe their source footage—through the ways it can function as a feminist use of technology. This panel will mainly show vids made in the last couple of years.

M: *Alexis Lothian, Evelyn Browne, Constance Callahan, Deepa D., Cat Meier*

165 Public Libraries: Where's the SF?

Reading, Viewing, & Critiquing SF • Conference 5 • Sunday, 10–11:15 AM

With the Current Economic Climate™, people are flocking to libraries for the free books, DVDs, video games, internet access, and programming. With a shrinking budget and an increased demand, what can we as library workers and library patrons do to ensure science fiction gets a good place in the collection? Is it about encouraging the purchase of more materials, making it easier to find those materials once they're in the library, or maybe starting a book club? Should we be focussing on the children's room, the teen collection, or the adults? Are there particular books we feel are essential for a library to have?

M: *Julie Andrews, Emily Claire Horner, Farah Mendlesohn, Juliana Perry, Deb Stone*

166 Take Things Apart

Kids • 611 • Sunday, 10–11:15 AM

Take apart old used machines to recycle the parts (and to see what is inside).

167 Five Months Into the Obama Administration

Spirituality, Organized Religion & Politics • 623 • Sunday, 10–11:15 AM

Five months of the Obama Administration—what's the grade? The first 100 days are behind us (we'll be at roughly 150 by the start of WisCon 33). Is he fighting the Man, or has he become the Man? What do you see happening, politically between WisCon 33 and WisCon 34?

M: *Matthew H. Austern, Alyson L. Abramowitz, Ben Burgis, Rich Novotney, Betsy Urbik*

168 Synopsis: a Necessary Evil?

The Craft & Business of Writing • 629 • Sunday, 10–11:15 AM

Do we really need them? Why? Is there an easy or at least less painful way to write one? Get tips from people whose next sale may depend on how good their synopsis is.

M: *Sylvia Kelso, Kelly McCullough, Caroline Stevermer*

**169 A Small Press Strikes Back:
Exciting New SF from Hadley Rille Books**

Reading • Michelangelos • Sunday, 10–11:15 AM

Camille Alexa, Erin Cashier, Adam Michael Israel, Eric L. Vogt, Cliff Winnig

SUNDAY, 1–2:15 PM

170 Marxism and Beyond: Assembling a Class Discussion Toolkit

Power, Privilege, & Oppression • Assembly • Sunday, 1–2:15 PM

Talking about class at WisCon is hard. Where should we start? What can we say? Sometimes this discussion goes horribly wrong—how can we avoid that?

M: *Chris Wrdrnd, Jane Acheson, Jess Adams, Chris Hill, BC Holmes*

171 The Care and Feeding of Your Vampire

The Craft & Business of Writing • Caucus • Sunday, 1–2:15 PM

How do our favorite undead heroes come to life? Vampire writers reveal their dark secrets and give a blood to fangs description of how they create unforgettable vampires.

M: *Fred Schepartz, Alex Bledsoe, Suzy Charnas, Alaya Dawn Johnson, Jordan Castillo Price*

172 Your Electric Critics

The Craft & Business of Writing • Senate A • Sunday, 1–2:15 PM

Writers groups and slush piles are two of the basics for new authors. Traditionally, writers met with a group of other local aspiring authors and critiqued each others work. Then they would send off their newly polished babies to a publisher, where they would be smothered in the slush pile. With the web, there are some interesting new wrinkles in this formula. Online critique groups like Critters make it easy to find other writers, and sites like Baen's Bar and Authonomy promise to make the slush pile a visible, living thing. How useful are they? Can you really get published using them? And what the best ways to make them work for you?

M: *Jack McDevitt, Laurel Amberdine, Carol F. Emshwiller, Gary Kloster*

173 Know What?: The Subconscious vs. Free Will

Science & Technology • Senate B • Sunday, 1–2:15 PM

Recent research in neuropsychology suggests that we're aware of far less than the tip of the iceberg about what's going on in our brains. Apparently decisions are made by subterranean processes milliseconds before they're handed to our conscious minds, which then conceitedly think that they've come up with them using free will. What kind of story ideas can this research inspire?

M: *Laurel Winter, Tracey A. Callison, Ruthanna Emrys, Piglet, Richard S. Russell*

174 The Obligatory Workshop Panel

The Craft & Business of Writing • Wisconsin • Sunday, 1–2:15 PM

Find out if attending a workshop is the right thing for you. Learn the pros and cons of the various workshops from people who have been there. Hear solutions to obstacles that stand in your way from attending one, such as time or money. Listen as panelists dispel the myths of what workshops are and what they are not. Most important, discover which workshop has the best food.

M: *Keffy R.M. Kehrl, Julie Andrews, Erin Cashier, Tina Connolly, Debbie Lynn Smith*

175 *Battlestar Galactica*: Our Sine Qua Non

Reading, Viewing, & Critiquing SF • Capitol A • Sunday, 1–2:15 PM

Now that our beloved show is over, let's talk about what worked, what didn't, what we were disappointed in, what we loved. The last half of season 4 had more twists than a labyrinth; let's try to work out the kinks a bit! Do you think the Cylons are, if not the bad guys, at least moral equals to the Colonials? Audience participation strongly encouraged.

M: *J J Pionke, Britt Flokstra, Candra K. Gill, Anne Harris, Michael Underwood*

176 Guest of Honor Reading: Geoff Ryman

Reading • Capitol B • Sunday, 1–2:15 PM

177 Nightmares in Pleasant Dreams

Reading • Conference 2 • Sunday, 1–2:15 PM

*Catherine Cheek, Ellise Heiskell, Shira Lipkin, Catherine M. Schaff-Stump***178 Reflected Self, Refracted Identities: The Meanings of Multiplicity / Grandmothers, Mothers and Daughters in *Dreaming in Cuban* and *The Room In-Between***

Academic • Conference 3 • Sunday, 1–2:15 PM

1) **Reflected Self, Refracted Identities: The Meanings Of Multiplicity** Speculative fiction allows for duplication of the self by faithfully copying the body, allowing multiple iterations of a character to interact and potentially enter into competition with each other. The duplication trope reflects enduring interest in issues of identity, validity of experience, and what it means to be unique. Is a duplicate an inherent threat to the original? How long does a perfect copy remain identical as experiences diverge? Can copies be allowed an identity beyond that of the original, and can they coexist? This paper will examine contemporary television, focusing on *Battlestar Galactica* (2003), *Stargate: Atlantis*, and *Farscape*.

2) **The Mystical Silent, Internal, and Telepathic Discourse of Grandmothers, Mothers, and Daughters in *Dreaming in Cuban* and *The Room In-Between*** Cristina Garcia's *Dreaming in Cuban* and Ana Maréa Delgado's *The Room In-Between* are texts which both include non-traditional modes of communication. In *The Room In-Between*, Mariana carries on an internal dialogue within her own mind, often speaking internally to her mother. In *Dreaming in Cuban*, Celia and her granddaughter, Pilar, carry on internal telepathic conversations while residing in different countries. These conversations provide readers with a mystical element, and in fact, *Dreaming in Cuban* includes many references to notions of the supernatural world. Although the two non-traditional communication methods within the two texts are very different, they both function to help in the characters' forming and constructing of their identity.

M: *Farah Mendlesohn, Michael Lee, Allison Morris***179 "Going Native": Gender, Colonialism, and C.J. Cherryh**

Reading, Viewing, & Critiquing SF • Conference 4 • Sunday, 1–2:15 PM

This year C.J. Cherryh published *Regenesis*, the sequel to her Hugo–Award–winning novel *Cyteen*. What do novels in the Union/Alliance universe have to say about gender, identity, and boundaries? How do metaphors of space and boundaries reflect ideas about race, empire, and colonialism? How does Cherryh depict the Other—and what does it mean when the Other actually isn't human?

M: *Micole Iris Sudberg, Matthew H. Austern, Chip Hitchcock, Janine Ellen Young*

180 Metal, Beads, Fiber and High Geekiness

Science & Technology • Conference 5 • Sunday, 1–2:15 PM

“Geekiness” implies a high level of focus and knowledge. Jewelry, sculpture, and other “material” arts can have an intense focus on conceptual and intellectual content, sometimes including a deep knowledge of both materials, their histories and meanings. Artists discuss how this geekiness affects their art and bring works to illustrate their conversations.

M: *Elise Anna Matthesen, Laurie Toby Edison, Kate Schaefer*

181 Make Fantastic Creatures!

Kids • 611 • Sunday, 1–2:15 PM

Using cardboard and tubes, make dinosaurs, dragons, and other fantastic creatures.

182 Exploring Sex and Gender in Recent YA SF and Fantasy

Reading, Viewing, & Critiquing SF • 623 • Sunday, 1–2:15 PM

With its emphasis on growing up and finding yourself, much YA fiction emphasizes gender roles, but what about YA science fiction and fantasy specifically? Does recent YA SF and fantasy reinforce traditional gender roles or does it provide space for exploring those roles? What are some examples of recent YA fiction that allow for such exploration?

M: *Michael Marc Levy, S. N. Arly, Jeanne Gomoll, Sharyn November, Brenna Shanks*

183 Fathers and Daughters in Science Fiction and Fantasy: Does Anyone Get It Right?

Reading, Viewing, & Critiquing SF • 629 • Sunday, 1–2:15 PM

Were you thrilled, upon reading *A Wrinkle in Time* as a child, to contemplate the possibility that a daughter could rescue her father? Does the distant relationship between Lyra Belaqua and her “uncle” Azriel seem familiar? Is the absence of any father a boon in shaping the self-reliance of Y.T. in *Snow Crash*? Panelists in this session will present a range of father-daughter relationships from their favorite works of science fiction and fantasy, and then the floor will be open for general discussion of this topic among all attendees of the panel.

M: *Jim Hudson, Camille Alexa, Greer Ilene Gilman, Jenny Sessions, Heidi Waterhouse*

184 Excerpts from Unfinished, Agonizingly Slow-Going Novels in Progress

Reading • Room of One's Own • Sunday, 1–2:15 PM

Alice Kim, M Rickert, Benjamin Rosenbaum, Diana Sherman

SUNDAY, 2:30–3:45 PM

185 Wish Fulfillment in Fiction

The Craft & Business of Writing • Assembly • Sunday, 2:30–3:45 PM

What is the role of wish fulfillment in fiction? If you're a writer, what personal wishes do you want your stories to fulfill? Are they the same ones you want to read about? How do our fictitious wishes affect our everyday dreams?

M: *P. C. Hodgell, Beth Friedman, Anne Harris, Stef Maruch, Caroline Stevermer*

186 Hey, Wait a Minute...

The Craft & Business of Writing • Caucus • Sunday, 2:30–3:45 PM

It's been said that readers can accept one impossible notion, but not two. What have you seen or read that has destroyed your suspension of disbelief because one idea or description completely contradicted a major premise of the storyline. How do we as writers avoid dropping these bombs into our work?

M: *Allan Moore, Carol F. Emshwiller, Heather Lindsley, Michael Underwood*

187 Adapt, Revise, Revisit: When Is a Copy Not the Source?

Reading, Viewing, & Critiquing SF • Senate A • Sunday, 2:30–3:45 PM

What constitutes an adaptation, and how is that different from a remake? At what point is something new created? Where within the tradition of reinterpretation do new visionings break away from their predecessors as independent works? What role does viewer or reader expectation play? Why does a new work keep the same name as the previous iteration if they are otherwise very different? How much does capitalism play a role when a "property" is owned by a corporation? We'll look at recent film and television remakes, as well as plays, novels, short stories, comics, and other works that have been adapted into new formats, to consider these questions.

M: *Allison Morris, Joyce Frohn, Candra K. Gill, Neil Rest, Debbie Lynn Smith*

188 Terry Pratchett, Feminist Author?

Reading, Viewing, & Critiquing SF • Senate B • Sunday, 2:30–3:45 PM

One does not automatically think of the *Discworld* series of books as feminist literature. However, Pratchett, who was quoted in *The Art of Discworld* as saying he "could not write soft women," has given us a literal regiment of remarkable females, ranging from Granny Weatherwax and Death's Granddaughter, to Sergeant Angua and Lady Vimes. On the other hand, they are all exceptional women in a society that remains profoundly backward in most respects for comic effect. Can it be said that Pratchett is a feminist author who does not write feminist works? Given Pratchett's recent knighthood and bad health news, it seems an appropriate time to examine the works of this prolific author.

M: *Gregory G. H. Rihn, Valerie L Guyant, Chip Hitchcock, Carl F. Marrs, Farah Mendlesohn*

189 The Rules: Use or Abuse Them

The Craft & Business of Writing • Wisconsin • Sunday, 2:30–3:45 PM

Many beginning writers are taught such rules as “Never use adverbs” or “Avoid using fancy synonyms for ‘said.’” While these rules may help writers avoid overwriting their prose, the rules can also hamper writers from developing their own unique voices. Are these rules a hinderance or a help? Which rules can be bent or broken effectively? What are the best ways to apply these rules, both to your own writing or to someone else’s?

M: *David D. Levine, Ellen Klages, Benjamin Rosenbaum, Joan D. Vinge, Patricia C Wrede*

190 Racism, Classism, and the Singularity

Science & Technology • Capitol A • Sunday, 2:30–3:45 PM

Proponents of the Singularity often describe it as a utopia—but the history of technological adoption has repeatedly shown classist and racist patterns. In the world now we have vastly diverse patterns of computer use—why would this suddenly change? Why should the Singularity be different? Will it be? How and why—and is such a difference inevitable, or are there things that need to be done or put in place to assure it? And what might happen, if not? Panelists will discuss how technological adaptation follows class and race lines, and the implications of this for science fiction and future developments in technological fact.

M: *Cliff Winnig, Benet Devereux, Ian K. Hagemann, Geoff Ryman*

191 Consistency vs. Variety

The Craft & Business of Writing • Capitol B • Sunday, 2:30–3:45 PM

Many writers long to stretch their writing muscles, working in different universes and broadening their scope and depth. Publishers and some elements of the reading public seem to prefer consistency: they like a writer who turns out a series, sometimes effectively the same book over and over again. How does a writer balance their own creative need for variety with the consumers’ desire for consistency?

M: *Monica Valentinelli, Lori Devoti, Kelly McCullough*

192 Aqueduct Press

Reading • Conference 2 • Sunday, 2:30–3:45 PM

Eileen Gunn, Liz Henry, Sylvia Kelso, Pat Murphy

193 The Black Superwoman in the Land of Zombies/ Cherryh's *Foreigner* and Issues of Hegemony

Academic • Conference 3 • Sunday, 2:30–3:45 PM

1) **The Black Superwoman in the Land of Zombies** This paper examines the myth of the “black superwoman” in contemporary dystopian zombie horror. I approach Robert Kirkman’s *The Walking Dead* and Danny Boyle’s *28 Days Later* with a black feminist ideology as I examine their differing portrayals of black female characters. Using the theories of Hazel V. Carby, Hortense Spillers, and Michele Wallace, this paper demonstrates how the creators choose to reinforce and/or complicate centuries-old stereotypes of black female womanhood. I specifically analyze the horrific rape of Kirkman’s Michonne and the complex sexuality of Boyle’s Selena.

2) **Cherryh’s *Foreigner* and Issues of Hegemony** In the 1990s, CJ Cherryh published three ‘trilogies,’ or a total of nine titles, set in the same universe of Human/Alien first contact. The *Foreigner* series follows the career of a human envoy to an alien race whose planet has been the unwilling recipient of a desperate human settlement project, from its early days through additional intergalactic species contact. This paper explores the use of the human/alien trope to foreground issues from the history of the colonial experience. A theoretical framework which incorporates insights of Bhabba, Zizek, Gramsci, Butler, Laclau and Spivak will be used to address issues such as: “going native,” “release of advanced technologies,” and “cultural and political hegemony,” incorporating the problematic of interspecies sexualities.

Janice Marie Bogstad, Kinitra Brooks

194 Young Writer Q&A

The Craft & Business of Writing • Conference 4 • Sunday, 2:30–3:45 PM

If you’re a writer under age 18, you may have a set of questions that most writing 101 books and panels don’t typically answer. Should you mention in cover letters that you’re a freshman in high school? Is there a way to mention your fiction writing in your college applications if you haven’t actually sold anything? Should aspiring writers major in English? Where can you find people who will give you feedback on your writing without being patronizing? This panel is designed for young writers, college-age and under. (Panelists may be older, but we all started young.)

M: Kelly Jones, Vylar Kaftan, Naomi Kritzer, Alena McNamara, Diana Sherman

195 The Politics of Posterity

Power, Privilege, & Oppression • Conference 5 • Sunday, 2:30–3:45 PM

A panel/roundtable discussion with authors, librarians, archivists, and scholars about how the SF/F canon is established, with focus on how the archiving of literary papers affects canon formation. Is archiving feminist authors, authors of color, or authors that typically write in feminized genres (e.g. fantasy, women’s fiction, fanfic) a political act? When so many modern archives are mostly electronic, how can we ensure that a broad variety of works survives?

M: Lynne M. Thomas, Brad Lyau, Sarah Monette

196 How to Batik

Kids • 611 • Sunday, 2:30–3:45 PM

Have you always wondered about batik? Now's your chance to learn the process of creating batik patterns.

197 Grrr! I Hate That Book Cover!

Reading, Viewing, & Critiquing SF • 623 • Sunday, 2:30–3:45 PM

What book cover tropes are you sick and tired of? Have we strayed too far away from not judging a book by its cover? What fonts turn you off? Do you want more text, less pictures? Do you prefer your girls and women to have heads and dare it be suggested, faces?

Do you prefer photo-like realistic pictures or something closer to a sketch or drawing? What's the book industry missing out on by being stuck in the same patterns? Or have market forces simply led the publishers to giving us, the public, what we want?

M: *Margaret McBride, Gerri Balter, John D. Berry, Steven H. Silver*

198 Shadow Over Powderhorn

Reading • Room of One's Own • Sunday, 2:30–3:45 PM

Will Alexander, Barth Anderson, Haddayr Copley-Woods, David J. Schwartz

SUNDAY, 3–4:30 PM

199 Strange Horizons Tea Party

Party • 629 • Sunday, 3–4:30 PM

Strange Horizons' much-beloved tea party! Come drink tea and eat yummy things while mingling with your favorite Strange Horizons staff and authors. Hosted by Susan Groppi, Jed Hartman, and Karen Meisner.

Karen Meisner, Susan Marie Groppi, Jed Hartman

SUNDAY, 4–5:15 PM

200 SF/F and Higher Ed

Reading, Viewing, & Critiquing SF • Assembly • Sunday, 4–5:15 PM

Academic Nerds Unite! Are you teaching in the higher ed classroom? Are you a student in the higher ed classroom? What have you taught? What would you love to see in a class? Let's talk higher ed and SF/F!

M: *Ann Crimmins, Sumana Harihareswara, J J Pionke, Erin Ranft*

201 Humor in Feminist Speculative Fiction

The Craft & Business of Writing • Caucus • Sunday, 4–5:15 PM

A common criticism of feminists is lack of a sense of humor, yet Ellen Klages and Geoff Ryman successfully use humor in their work. What about other authors? Is the humor in Russ's *The Female Man* missed by some readers? Is humor used for satire more or less successful than other kinds of humor?

M: *David D. Levine, Charlie Anders, Cynthia Gonsalves, Heather Lindsley*

202 Book Clubs: Bringing WisCon Home

Reading, Viewing, & Critiquing SF • Senate A • Sunday, 4–5:15 PM

Since last year, a group of Madison locals has met monthly to read works mentioned at the con. Come discuss how to build and nourish a book club that continues the conversations we begin here. We'll cover how to find interested individuals, select readings, integrate politics and literary analysis, and enjoy egalitarian intellectual inquiry (while getting through the infinite to-be-read pile).

M: *Jesse the K, John M Gamble, Sandy Olson, Juliana Perry, Gretchen Treu*

203 Media vs. Book Fandom

Reading, Viewing, & Critiquing SF • Senate B • Sunday, 4–5:15 PM

Do you know what Paul Gross arms are? Has anything ever harshed your squee? How do SF/F print and media fandoms get along? Is there a generational difference? Gender differences? Race differences? Vocabulary differences? Do people tend to participate in both, or only one or the other? What does each fandom think of the other? Where do comics fans fit in? And what about those crazy bandom people?

M: *Ariel Franklin-Hudson, Constance Callahan, Sigrid J. Ellis, Jacqueline A. Gross, Michael D. Thomas*

204 The Anvil Chorus: Historical Fiction and Social Justice

Reading, Viewing, & Critiquing SF • Wisconsin • Sunday, 4–5:15 PM

Historical works are like science fiction, in a way: they require that the writer portray a world other than her own. The nuts and bolts of the historical milieu have gotten plenty of panels, but how about the mindsets? Let's talk about how authors portray the attitudes of periods other than our own: where is the balance between modern palatability and slipshod historicity? Or do we really just want our historical characters to be comfortingly forward-looking for their time—and just like us? What responsibility does an author have? Extra points for panelists who can bring up historical novelists from previous decades/centuries, and the biases they bring to their characters.

M: *Lesley Hall, Jane Acheson, Deepa D., Ellen Klages*

205 Authorial Intent vs. Reader Response

Reading, Viewing, & Critiquing SF • Capitol A • Sunday, 4–5:15 PM

Umberto Eco said once that a novel was “a machine for generating interpretations...” Once a book has been released into the cruel world, does it matter what the author intended for people to get out of the book? If it does, does it matter more than what the readers see in the book?

M: *Vito Excalibur, K. Tempest Bradford, Ellen Kushner, Debbie Notkin, Delia Sherman*

206 Dear Writer: I Don't Want Kids

Reading, Viewing, & Critiquing SF • Capitol B • Sunday, 4–5:15 PM

Xena had a baby. Buffy acquired a younger sister to be parent to. Sarah Jane adopted the son she always(?) wanted. Something about female characters seems to inspire their creators to give them a kid, whether in the usual sort of way, a most unusual sort of way, or by means of a child dumped in their lap. Even the ones who escape motherhood can't escape getting pregnant, often for the duration of only one episode. Are there any counter-examples? Or do all female characters wind up there sooner or later? Is it more prevalent in television than in books? In science fiction than in fantasy? If so, why?

M: *Linda McAllister, Jessica Reisman, Madeleine Robins, Isabel Schechter*

207 Aqueduct Press Part 2

Reading • Conference 2 • Sunday, 4–5:15 PM

Eleanor A. Arnason, L. Timmel Duchamp, Andrea D. Hairston, Nisi Shawl, Anne Lane Sheldon

**208 WisCon Geographies/
How to Reason Paraconsistently About Inconsistent Fiction**

Academic • Conference 3 • Sunday, 4–5:15 PM

1) **WisCon Geographies** In light of recent discussions about WisCon's growth and the 1000-member registration limit at the Concourse, can we identify locations that might be able to support the creation of a new feminist SF con? Using maps and related analysis of the geographic distribution of WisCon attendees, and considering how we experience WisCon as a place, the paper will highlight regions with the highest density of WisCon folk and consider why we come to Madison year after year. The presentation will conclude with a group discussion of what criteria might be relevant for (theoretical) site selection.

2) How to Reason Paraconsistently About Inconsistent Fiction

If you ever took a symbolic logic class in college, what you were taught was Classical Logic (CL). In CL, everything follows from a contradiction. If we used CL to reason about the world of the *Sherlock Holmes* stories, that would mean that since Watson's war wound is both on his shoulder and on his leg (and hence not on his shoulder), it follows that Moriarty is a giant insect and the sky above Baker Street is green. Paraconsistent logics like the "Logic of Paradox" (LP) reign in these inferences. These logics also have surprising real-life applications in Computer Science.

Ben Burgis, Heather H. Whipple

209 Birthing a Writers' Community

The Craft & Business of Writing • Conference 4 • Sunday, 4–5:15 PM

There isn't a writer on earth who doesn't spend too much time alone, staring at a blank page (or screen). We all need reaction and encouragement from other writers. Add in the struggle of surviving—not to mention retiring—on what may be a small income and the challenges that come with aging, and we've got a recipe for innovation. Let's get together and discuss how to birth a writers' community. We're talking about a brick-and-mortar place that balances private space and time with satisfying contact with other writers and room for public gatherings. Such a community would share financial as well as physical resources. We'll talk practicalities and share dreams.

M: *Diane Silver, Nancy Jane Moore, Michelle Murrain, Stickshift Bear, Monica Valentinelli*

210 Dystopias Are Easy. Utopias Are Hard.

The Craft & Business of Writing • Conference 5 • Sunday, 4–5:15 PM

Have SF/F writers lived up to the challenge of imagining better societies and maybe even ways to create them? Do we have to alter the nature of human beings to achieve a more utopian world? Is there an unseen shadow world behind every utopia, the cost unreckoned? Is utopian fiction a bore? Panelists should bring together their favorite examples of feminist utopias, ecotopias, and golden ages of all kinds.

M: *Deanne Fountaine, Carole Breakstone, Georgie L. Schnobrich, Phoebe Wray*

211 SF Swim

Kids • 611 • Sunday, 4–5:15 PM

SF Swim: Once more children take over the pool!

212 Take Back the Sci-Fi

Power, Privilege, & Oppression • 623 • Sunday, 4–5:15 PM

Sexual assault and rape frequently get used as symbolic plot devices with no consideration about the realities of how these events effect survivors and the people around them and the larger social realities of this epidemic. Sometimes these stories get told well but often they perpetuate social myths and stereotypes that normalize predatory behavior and make survivors complicit. How do authors work to create a culture where stories that perpetuate rape myths are not acceptable? Examples?

M: *Beth A. Plutchak, Mikki Kendall, Shira Lipkin, Katherine Mankiller, Moondancer Drake*

213 Nyarlathotep's Daughters: Many Sides of the Fantastic

Reading • Room of One's Own • Sunday, 4–5:15 PM

Martha Allard, S. N. Arly, Melodie Bolt, Catherine Lundoff

SUNDAY, 8:45 PM–3 AM

214 Fancy Dress Party

Party • 607 • Sunday, 8:45 PM–3 AM

Timothy Kozinski, Gregory G. H. Rihn, Judy Lynn Seidl

215 Scribe Literary Agency Party

Party • 611 • Sunday, 8:45 PM–3 AM

216 Belly Dancing Party

Party • 623 • Sunday, 8:45 PM–3 AM

*Woodrow "asim" Hill***217 Beer and Marmalade!**

Party • 627 • Sunday, 8:45 PM–3 AM

*Bridget Collins***218 Diversicon Party**

Party • 629 • Sunday, 8:45 PM–3 AM

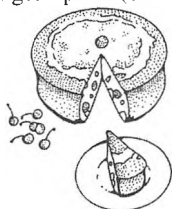
*Eric M. Heideman***219 Anticipation, the 67th Worldcon**

Party • 634 • Sunday, 8:45 PM–3 AM

*Larry Sanderson***SUNDAY, 7:30–8:30 PM****220 Dessert Salon**

Event • Capitol/Wisconsin • Sunday, 7:30–8:30 PM

The Dessert Salon occurs immediately before the Guest of Honor speeches and the Tiptree Award Ceremony. Ticket-holders will be admitted at 7:30 PM. A ticket entitles you to beverages and two desserts. The desserts are identified by signs beside them on the buffet. If you have specific dietary issues, please let a volunteer at the door know to set aside items to make sure you get a piece (or two). At the salon, round tables seat 10 people each. Navigating this cozy environment is very hard for members with large space bubbles. Let a volunteer know if you need to be seated early. At 8:30 PM, the doors open to all members, free of charge, for the speeches and award ceremony.

**Dessert Menu***Chocolate Bread Pudding & Caramelized Bananas**Lemon & Raspberry Tart with Orange Cream Sauce**Seasonal Fruit Tart with Whipped Cream & Berry Sauce**Apple Blueberry Cobbler with Vanilla Ice Cream**Flourless Chocolate Decadence Cake with Raspberry Coulis (GF)**Triple Chocolate Mousse with Fresh Berries & White Chocolate (GF)**Fruit Mousse with Whipped Cream & White Chocolate Curls (GF)**New York Cheesecake with Door County Cherry Sauce**Chocolate Cheesecake**Chocolate Hazelnut Crunch Cake Topped with Chocolate Mousse & Hazelnut Kahlua Chocolate Sauce**Fruit Cup (GF)**Crème Brûlée (GF)**Lemon Pound Cake with Passion Fruit Mousse & Bavarian Cream**Port Wine-Poached Pear with Toasted Pistachios (GF)**Oatmeal Shortcake with Caramel Chantille Cream & Candied Walnuts**Opera Spongecake Soaked in Coffee, Filled with Chocolate & Coffee Buttercream**Vegan Carrot Cake Topped with Vegan Vanilla Icing**Vegan Brownies with Powdered Sugar**Vegan Tofu Chocolate Swirl Cheesecake**Strawberries Dipped in Chocolate**Beverages: Regular & Decaf Coffee, Assorted Teas, & Milk**(GF) Gluten-free dessert*

SUNDAY, 8:30–9:45 PM

221 Guest of Honor Speeches and Tiptree Ceremony

Event • Capitol/Wisconsin • Sunday, 8:30–9:45 PM

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, we've heard rallying calls to political action, humorous anecdotes, scholarly treatises, exposés, autobiographies, earthshaking ideas, and passionate and lyrical speeches. For instance, Pat Murphy initiated the Tiptree Award as part of her 1991 Guest of Honor speech at WisCon 15.

SUNDAY, 10–11:15 PM

222 Why Writers Need Physical Hobbies

The Craft & Business of Writing • Assembly • Sunday, 10–11:15 PM

Writing is a sedentary profession. And many writers also have sedentary day jobs as well. Physical hobbies take precious time away from the keyboard, but they're vital to the mental and physical health of any writer. Come discuss how your physical hobbies not only strengthen your body, but also the surprising ways in which they strengthen you as a writer.

M: *Doug Hulick, Leah Cutter, Sylvia Kelso, Jennifer K. Stevenson, Joan D. Vinge*

223 Women of the Horror Film: The British Fears, 1957–1961

Reading, Viewing, & Critiquing SF • Caucus • Sunday, 10–11:15 PM

This 6th entry in our history of notable women in horror cinema surveys a period whose horrors ranged from teen mutants to space aliens, re-envisioned classic monsters, serial killers, Poe adaptations, and classic ghost stories, including strong UK contributions from the Hammer Studios' renaissance to the stand-alone *Curse of the Demon*, to the increasingly dark tone of British-born director Alfred Hitchcock. We'll focus on the horror careers of 15 women whose memorable first impressions in horror ran from *El Vampiro* and *The Curse of Frankenstein* (both 1957) through *The Innocents* (1961): Maila "Vampira" Nurmi, Ariadna Welter, Barbara Shelley, Hazel Court, Gloria Talbott, Peggy Cummins, Patrica Owens, Melissa Stribling, Kim Novak, Alison Hayes, Yvonne Furneaux, Susan Cabot, Barbara Steele, Janet Leigh, and Deborah Kerr—and the ways they brought spunk and complexity to their roles.

M: *Eric M. Heideman, Richard J. Chwedyk, Gremlin, Pam Keeseey*

224 Acting for Authors

The Craft & Business of Writing • Senate A • Sunday, 10–11:15 PM

Instructors Catherynne M. Valente and William Alexander demonstrate how the basic techniques of contemporary performance are useful for fiction writers. The workshop will focus on character, dialogue, and dramatic timing. We will also practice reading aloud for public readings, podcasts and audiobooks, paying particular attention to variously-gendered character voices.

M: *Will Alexander, Catherynne M. Valente*

225 Death Is Weirder Than We Think

Spirituality, Organized Religion & Politics • Senate B • Sunday, 10–11:15 PM

An exploration of curious past (and present) practices and attitudes by both humans and the animal kingdom.

M: *Gregory Frost, Erin Cashier, Catherine Anne Crowe, Ruthanna Emrys*

226 Does a Writer Really Need a “Platform?”

The Craft & Business of Writing • Conference 4 • Sunday, 10–11:15 PM

One idea that’s kicking around writers’ websites right now is that writers have to have a “platform”—something that makes you stand out from the crowd. Celebrity writers have built-in platforms; non-celebrities are encouraged to build up a platform with a website, blog, speaking tour, or similar self-promotion vehicle. Is this really necessary? Can’t you just write a damn good book?

M: *Mary Robinette, F. J. Bergmann, Rich Novotney, Monica Valentinelli*

227 Netbook Show and Tell

Science & Technology • Conference 5 • Sunday, 10–11:15 PM

Asus EEE, Acer Aspire One, HP Mininote ... do those names sound familiar? What *are* those wee laptops around the size of a hardback book? Bring your netbook and show it off! Discuss the pros and cons. Q&A for those looking to purchase their very own netbook.

M: *K. Tempest Bradford, Shaun Kelly, Rowan, Genevieve Valentine*

SUNDAY, 11:30 PM–12:45 AM

228 Science Fiction Films of 2008: The Year of the Superhero

Reading, Viewing, & Critiquing SF • Assembly • Sunday, 11:30 PM–12:45 AM

From *Eagle Eye* and *WALL-E* to *Speed Racer* and *Youth without Youth*—we’ll talk about all of 2008’s ~2 dozen SF films and watch trailers for the best of them. The Buzzy and Muffy will be awarded. Handouts included. Audience participation mandatory. (Note separate panel for fantasy films.)

M: *Richard S. Russell*

Monday

MONDAY, 8:30–9:45 AM

229 Beyond the Con: Infiltrating WisCon Ideals into the “Real World”

Feminism & Other Social Change Movements • Assembly • Monday, 8:30–9:45 AM

WisCon is a wonderful place to have discussions on every aspect of how Feminism interacts with parts of our world. And yet, an ongoing challenge is applying its lessons not just in our personal lives, but also in the groups and places we visit from day to day. Other activities, from small local sci-fi cons to big theological conferences, oftentimes lack any awareness of anything other than the primary white male paradigm—or worse, when they do, the addition of women and minority viewpoints are handled poorly. This discussion tackles how such attempts have worked in the past, for good and ill, and take the lessons of such points to brainstorm future attempts. It is, in short, how we infiltrate WisCon into the “Real World.”

M: *Ann Crimmins, Joyce Frohn, Hari Mirchi, Karen H. Moore, Rich Novotney*

230 Writing Science Fiction While Living in an SF Disaster Novel

The Craft & Business of Writing • Senate A • Monday, 8:30–9:45 AM

The Greenhouse Effect, environmental collapse, financial collapse, peak oil, impending shortages of food and water—How can a writer keep up with all these scary changes? And how do we imagine the future when the present is shifting beneath our feet?

M: *Suzanne Allès Blom, John Joseph Adams, Eleanor A. Arnason*

231 An Uncertain God: A-gnostic Mysticism in History and Speculative Fiction

Spirituality, Organized Religion & Politics • Senate B • Monday, 8:30–9:45 AM

The most common image of God in popular American culture is somewhat conflicted—God as transcendent, but at the same time as the biggest/strongest thing among other things, subject to the same categories as the rest of the things we know. Our most powerful stories are drained of mystery and presented as fact, of the same class as the total of last night’s dinner tab. However, there’s an alternative strand of God-talk: the strand reflected in story, myth, and metaphor—powerful and transformative subjective structures. Where can that be seen in history and in fiction? What can it look like? How would such an understanding transform persons or cultures?

M: *Michele Cox, Steven Schwartz*

232 Tech Tools for Writers

The Craft & Business of Writing • Conference 4 • Monday, 8:30–9:45 AM

Are you still writing out your manuscripts long-hand, or are you one of those fearless warriors who’s using the latest and greatest mind-mapping tool? For some of us, only index cards will do for the outlining phase, whereas others swear by spreadsheets. In this panel, writers will discuss some of the tools they use to maximize the time they have to spend writing.

M: *Morven Westfield, S. N. Arly, Kelly Jones, Caroline Stevermer, Alex Wilson*

233 Getting it Wrong Gracefully

Power, Privilege, & Oppression • Assembly • Monday, 10–11:15 AM

There's an antiquated idea among the age old writing tips that an author should only write what they know. Stepping outside what is familiar is not impossible, not if you really want to make a difference. In the world of spec fic, authors have the freedom to go beyond what they know to create endless possibilities within their fiction. The purpose of this discussion is to not only talk about the logistics of writing about folks unlike yourself, but to talk about how a writer handles the inevitable moment when what you've written offends someone. What to say and what not to say, and in the case where you stumble over your brain and get defensive, something we all are guilty of at one time or another, how to pull yourself back to recover with a sincere apology.

M: *Nora Jemisin, Alan Bostick, Moondancer Drake, Vylar Kaftan, Mary Robinette*

234 What's Your Personal Shark Point?

Reading, Viewing, & Critiquing SF • Caucus • Monday, 10–11:15 AM

When do you give up on a show—when does it “jump the shark?” What kind of things are deal breakers for you? For example, the fate of Usutu in the third season of *Heroes* was a shark point for many. Is there anything a show can do to get you back? Or do you keep watching for the train wreck factor? Also up for discussion: movie sequels.

M: *Janine Ellen Young, Jeanne Gomoll, Joanna Lowenstein, Isabel Schechter*

235 Porn Crushes The Patriarchy, The Sequel

Feminism & Other Social Change Movements • Senate A • Monday, 10–11:15 AM

Is it erotica, or is it porn? Or is yours porn and mine erotica? I posit that it's all in your point of view, and though most female readers today feel it's acceptable to read “erotica” or “erotic romance,” they object strongly to the idea that such fiction might be read solely to inspire sexual fantasy and to physically arouse, in particular if the literature doesn't include a love relationship. Are the majority of women still ashamed of liking sexual literature? If so, why? And what about visual erotica? Is it still stigmatized among women? Do women “not like looking?” Why is one format different from the other?

M: *Betsy Lundsten, Kerrie Hughes, Mary Anne Mohanraj, Marna Nightingale, Susan Ramirez*

236 Not Enough Tricksters

Reading, Viewing, & Critiquing SF • Senate B • Monday, 10–11:15 AM

Current fiction and film has not enough tricksters, too many villains and heroes. There are too many characters who seem to know all they need to know, and too much is black and white with no interesting shades of gray to learn to interpret. We celebrate those who have (often painfully) tricked us into wisdom.

M: *Joell M. Smith-Borne, Charlie Anders, Lesley Hall, Julia Sparkymonster*

MONDAY 237 Science Fiction Poetry Association

Reading • Conference 2 • Monday, 10–11:15 AM

*F. J. Bergmann, Sandra J. Lindow, Alex Wilson***238 Who Is Disposable?**

The Craft & Business of Writing • Conference 3 • Monday, 10–11:15 AM

In the sometimes helter-skelter world of sci fi, especially in the depths of the cosmos, characters get bumped off, even important characters, not always villains. How does a writer decide when they can kill or otherwise dispose of a character? Are there characters you just know are gonna get offed when you meet them? A discussion of the life and death of characters, and especially the moment of truth.

M: *Naamen Gobert Tilahun, Deb Taber, Phoebe Wray***239 Karen Axness Memorial Panel:
Women Writers You Probably Never Heard Of**

Reading, Viewing, & Critiquing SF • Conference 4 • Monday, 10–11:15 AM

Thirty-third edition of suggestions for new authors we liked reading this last year.

M: *Tom Porter, Beverly J. DeWeese, David Peterson, Storyteller***240 Always a Companion, Never a Doctor**

Reading, Viewing, & Critiquing SF • Conference 5 • Monday, 10–11:15 AM

After the announcement that David Tennant was stepping down from playing Doctor Who, not only was there much speculation over who would step into the role as the Eleventh Doctor, there was speculation that perhaps the role could be taken over by a ... woman? Nah! Why is The Doctor never a woman? Why did some fans feel compelled to half-apologize that they'd be "okay" with The Doctor being played by a woman? Is there something about Doctor Who that makes the character inherently male??

M: *Michael D. Thomas, Chris Hill, Safiya Mohamed, Kathryn Sullivan, Lynne M. Thomas***241 Games and Twilight discussion**

Kids • 611 • Monday, 10–11:15 AM

The children get to play the games of their choice, and if enough people are still functioning we would like to have a discussion about the book and movie *Twilight*.

242 Is Print Finally Dead?

The Craft & Business of Writing • 623 • Monday, 10–11:15 AM

Realms of Fantasy goes the way of the dinosaur the month before WisCon 33. Is the print medium dying? Has the internet's move from a handful of people perusing crappy websites for crappy stories and reviews, to the majority of people perusing mediocre websites for mediocre stories and reviews, sunk the ship of short story genre publishing and potentially destroyed book publishing as well?

M: *James Frenkel, Laurel Amberdine, Pan Morigan, Jefa Smith*

243 How to Plot Your Novel in Half an Hour Flat and Have Fun Doing It

The Craft & Business of Writing • 629 • Monday, 10–11:15 AM

Do you have a great idea for a book, but no idea how to give it a shape? Have you written the first five thousand words of your opus and hit a stumbling block? Do you just wish your novels had snappier endings? This session will give you a fun, easy to use system for quickly creating a working novel outline to follow, embellish, or abandon at your leisure. Participants should bring paper and pen, and a sense of adventure.

M: Alex Lamb

MONDAY, 11:30 AM–12:45 PM

244 SignOut

Event • Capitol/Wisconsin • Monday, 11:30 AM–12:45 PM

Come and sign your works, come and get things signed, come and hang out and wind down before you leave.

John Joseph Adams, Barth Anderson, Eleanor A. Arnason, F. J. Bergmann, Alex Bledsoe, Melodie Bolt, Suzy Charnas, Richard J. Chwedyk, Lori Devoti, Moondancer Drake, L. Timmel Duchamp, Carol F. Emshwiller, Rhea Ewing, Gregory Frost, Greer Ilene Gilman, Eileen Gunn, Anne Harris, Deborah Lynn Jacobs, Alaya Dawn Johnson, Sylvia Kelso, Marianne Kirby, Ellen Klages, Naomi Kritzer, Ellen Kushner, Ann Leckie, David D. Levine, Kimberley Long-Ewing, Kelly McCullough, Sarah Monette, Nancy Jane Moore, Pat Murphy, Larissa Niec, Nnedi Nkemdili Okorafor, Jennifer Pelland, Sarah B. Prineas, Mary Robinette, Margaret Ronald, Benjamin Rosenbaum, Fred Schepartz, David J. Schwartz, Ekaterina G. Sedia, Nisi Shawl, Delia Sherman, Kristine Smith, Jennifer K. Stevenson, Caroline Stevermer, Kathryn Sullivan, Catherynne M. Valente, Monica Valentinelli, Joan D. Vinge, Morven Westfield, Laurel Winter, Phoebe Wray, Patricia C Wrede, Doselle Young, Janine Ellen Young

245 Clean-up

Kids • 611 • Monday, 11:30 AM–12:45 PM

Come help pack up the Legos for next year!

MONDAY, 2:30–3:45 PM

246 WisCon 33 Post-Mortem

Event • Assembly • Monday, 2:30–3:45 PM

Discussion of what worked for WisCon 33, what did not, and how we can make it better next year.

247 Mid-Career Writer's Gathering

The Craft & Business of Writing • Conference 4 • Monday, 2:30–3:45 PM

Pat Murphy

MONDAY, 6 PM–3 AM

248 Dead Cow Party

Party • 629 • Monday, 6 PM–3 AM



Parties 6th Floor

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

Party Schedule

Friday, 8:45 PM–3 AM

| | |
|---------------|--------------------------------------|
| Room 607..... | Haiku Earring Party |
| Room 611..... | Think Galactic |
| Room 623..... | LiveJournal Party |
| Room 629..... | Dr. Horrible's Sing-Along-Blog party |
| Room 634..... | Gaylaxicon 2009 |

Saturday, 9 PM–3 AM

| | |
|---------------|------------------------|
| Room 607..... | Aqueduct Press Party |
| Room 611..... | Capricorn Party |
| Room 623..... | Verb Noire Party |
| Room 627..... | Raleigh NASFIC 2010 |
| Room 629..... | TOR Party |
| Room 634..... | Reno in 2011 Bid Party |

Sunday, 3–4:30 PM

| | |
|---------------|----------------------------|
| Room 629..... | Strange Horizons Tea Party |
|---------------|----------------------------|

Sunday, 8:45 PM–3 AM

| | |
|---------------|---------------------------------|
| Room 607..... | Fancy Dress Party |
| Room 611..... | Scribe Literary Agency Party |
| Room 623..... | Belly Dancing Party |
| Room 627..... | Beer and Marmalade! |
| Room 629..... | Diversicon Party |
| Room 634..... | Anticipation, the 67th Worldcon |

Monday 3 PM–3 AM

| | |
|---------------|----------------------------|
| Room 629..... | Dead Cow Party/Odyssey Con |
|---------------|----------------------------|

Participants Index

Numbers refer to program items, not pages

-
- | | | | |
|---|-------------------------------|---------------------------------------|-------------------------------|
| Alyson L. Abramowitz | 119, 167 | Alan Bostick | 34, 86, 103, 122, 233 |
| Jane Acheson..... | 68, 170, 204 | K. Tempest Bradford | 52, 145, 151, 205, 227 |
| Jess Adams..... | 170 | Carole Breakstone | 109, 130, 210 |
| John Joseph Adams.. | 120, 230, 244 | Kinitra Brooks | 193 |
| Rachel Adelstein | 23 | Evelyn Browne | 73, 164 |
| Forrest John Aguirre | 95 | Ben Burgis | 77, 167, 208 |
| Camille Alexa. 16, 40, 117, 169, 183 | | Constance Callahan... 143, 164, 203 | |
| Will Alexander | 198, 224 | Tracey A. Callison..... | 137, 173 |
| Martha Allard | 213 | Erin Cashier... 60, 93, 169, 174, 225 | |
| Sandra Ulbrich Almazan..... | 94, 103, 159 | Suzy Charnas | 24, 162, 171, 244 |
| Laurel Amberdine..... | 131, 172, 242 | Catherine Cheek | 127, 150, 177 |
| Charlie Anders..... | 124, 201, 236 | J. Kathleen Cheney..... | 59, 117 |
| Barth Anderson ... | 35, 112, 198, 244 | Richard J. Chwedyk | 7, 54, 123, 223, 244 |
| Julie Andrews | 165, 174 | Katie Clapham..... | 21 |
| Bob Angell..... | 79, 101 | Lisa Cohen | 23 |
| S. N. Arly..... | 182, 213, 232 | Shana Cohen..... | 108 |
| Eleanor A. Arnason | 39, 94, 123, 207, 230, 244 | Bridget Collins..... | 219 |
| Matthew H. Austern | 167, 179 | Tina Connolly | 16, 59, 174 |
| Balloon Contortions (Animals and Hats) | 14 | Haddayr Copley-Woods | 198 |
| Gerri Balter..... | 123, 141, 197 | Michele Cox | 62, 142, 231 |
| Heather E Beatty..... | 109 | Ann Crimmins | 159, 200, 229 |
| Georgia "Aiden" Beaverson..... | 32, 71, 115 | Catherine Anne Crowe... 60, 67, 225 | |
| F. J. Bergmann | 131, 226, 237, 244 | Patricia Cumbie..... | 32, 71, 115 |
| Rosalyn Berne..... | 55, 84 | Leah Cutter | 24, 98, 222 |
| John D. Berry..... | 197 | Deepa D. | 61, 65, 164, 204 |
| Kat A. Beyer | 41, 102 | Beverly J. DeWeese..... | 239 |
| Chris Bifemefatale | 15, 36, 89, 124 | Benet Devereux..... | 68, 101, 190 |
| Kimberly A. Blanchette..... | 54 | Lori Devoti | 59, 66, 191, 244 |
| Alex Bledsoe | 67, 95, 150, 171, 244 | Adrian Drake | 74, 92 |
| Suzanne Allès Blom | 155, 230 | Moondancer Drake..... | 52, 59, 155, 212, 233, 244 |
| Janice Marie Bogstad..... | 113, 193 | L. Timmel Duchamp..... | 134, 157, 207, 244 |
| Melodie Bolt..... | 67, 141, 213, 244 | Megan Dunning..... | 23 |
| | | Richard F. Dutcher..... | 60, 156 |
| | | Laurie Toby Edison..... | 180 |
-

Numbers refer to program items, not pages

| | | | |
|-----------------------------------|---------------------------|------------------------------|---------------------------|
| Sigrid J. Ellis | 83, 104, 203 | Eileen Gunn..... | 53, 108, 128, 192, 244 |
| David L. Emerson..... | 144 | Valerie L. Guyant.... | 56, 91, 111, 188 |
| Ruthanna Emrys | 173, 225 | Ian K. Hagemann..... | 34, 156, 190 |
| Carol F. Emshwiller..... | 75, 172, 186, 244 | Andrea D. Hairston..... | 55, 158, 207 |
| David O. Engelstad | 162 | Lesley Hall..... | 42, 105, 204, 236 |
| Vito Excalibur..... | 62, 127, 161, 205 | M. J. Hardman | 61, 70 |
| Rhea Ewing | 344 | Sumana Harihareswara | 120, 145, 200 |
| Carrie L. Ferguson..... | 22, 61, 162 | Anne Harris..... | 132, 175, 185, 244 |
| Nora Filipp..... | 69 | Jed Hartman | 79, 100, 199 |
| Britt Flokstra | 48, 83, 93, 175 | Jeff Heard | 154 |
| Deanne Fountaine | 38, 210 | Heather | 116 |
| Ariel Franklin-Hudson | 160, 203 | Eric M. Heideman..... | 220, 223 |
| Lisa C. Freitag | 51 | Ellise Heiskell | 177 |
| James Frenkel | 36, 108, 119, 138, 242 | John Helfers..... | 75, 97, 155 |
| Beth Friedman..... | 143, 160, 185 | Liz Henry..... | 161, 192 |
| Beverly Friend | 78, 113, 141 | Chris Hill | 39, 98, 170, 240 |
| Joyce Frohn | 15, 68, 187, 229 | Penny Hill..... | 90, 160 |
| Gregory Frost.... | 107, 162, 225, 244 | Woodrow "asim" Hill..... | 65, 218 |
| Kate Freund..... | 111 | Chip Hitchcock..... | 53, 179, 188 |
| John M. Gamble..... | 157, 202 | P. C. Hodgell..... | 75, 130, 185 |
| Gwynne Garfinkle..... | 59 | BC Holmes | 112, 170 |
| E. Cabell Hankinson Gathman | 31, 57, 92 | Emily Claire Horner | 149, 165 |
| Victoria Gaydosik | 68, 99, 113, 163 | Jim Hudson..... | 183 |
| Candra K. Gill | 79, 92, 175, 187 | Kerrie Hughes | 36, 118, 235 |
| Greer Ilene Gilman | 40, 84, 183, 244 | Doug Hulick | 89, 140, 222 |
| Jeanne Gomoll | 25, 182, 234 | Bill "whump" Humphries | 50, 82, 92 |
| Cynthia Gonsalves..... | 27, 201 | Adam Michael Israel..... | 169 |
| Liz L. Gorinsky | 29, 66, 140, 153 | Jesse the K..... | 38, 79, 202 |
| Gavin J. Grant | 151 | Deborah Lynn Jacobs | 32, 71, 115, 244 |
| Sandra Marie Grayson | 96, 107 | Victoria Janssen..... | 97, 141 |
| Gremlin | 223 | Nora Jemisin..... | 10a, 37, 52, 145, 233 |
| Magenta Griffith | 24, 72, 123 | Alaya Dawn Johnson..... | 3, 37, 171, 244 |
| Susan Marie Groppi | 120, 153, 199 | Kelly Jones..... | 194, 232 |
| Jacqueline A. Gross | 36, 109, 203 | KAJ | 74, 99 |
| | | Vylar Kaftan..... | 10, 87, 125, 194, 233 |

Numbers refer to program items, not pages

| | | | |
|----------------------------|------------------------------------|----------------------------|---------------------------|
| Pam Keeseey | 223 | Stef Maruch | 127, 155, 185 |
| Keffy R.M. Kehrli..... | 57, 94, 105, 174 | Kate Mason | 105 |
| Shaun Kelly | 227 | Elise Anna Matthesen.... | 38, 97, 180 |
| Sylvia Kelso..... | 69, 80, 132, 168, 192, 222, 244 | Linda McAllister | 206 |
| Mikki Kendali..... | 92, 136, 153, 212 | Rich McAllister..... | 101, 116 |
| Alice Kim..... | 184 | Margaret McBride | 90, 128, 197 |
| John H. Kim | 73, 88, 155 | Kelly McCullough | 50, 168, 191,244 |
| Marianne Kirby..... | 244 | Jack McDevitt | 66, 108, 118, 172 |
| Ellen Klages | 76, 133, 189, 204, 244 | Julie McGuff..... | 47 |
| Gary Kloster | 94, 154, 172 | Alena McNamara..... | 194 |
| Ted A Kosmatka | 88, 125, 154, 159 | Ann P. McNeal..... | 130 |
| Timothy Kozinski..... | 216 | Jodi Meadows..... | 18 |
| Naomi Kritzer | 104, 194, 244 | Jeanne Mealy | 82 |
| Rachel Kronick..... | 63, 89, 122, 145 | Cat Meier..... | 164 |
| Ellen Kushner..... | 15, 110, 205, 244 | Karen Meisner..... | 199 |
| Janet M. Lafler | 60 | Martin M. Meiss..... | 110 |
| Alex Lamb..... | 75, 101, 159, 243 | Farah Mendlesohn..... | 70, 128, 165, 178, 188 |
| K. S. Latta | 118 | Sarah G. Micklem..... | 41, 77, 112, 141 |
| Ann Leckie | 57, 66, 140, 244 | Madge Miller | 152 |
| Michael Lee..... | 178 | Hari Mirchi | 72, 140, 229 |
| David D. Levine..... | 4, 53, 84, 189, 201, 244 | Safiya Mohamed | 68, 142, 240 |
| Michael Marc Levy | 107, 149, 182 | Mary Anne Mohanraj..... | 120, 235 |
| Sandra J. Lindow | 113, 128, 163, 237 | Sarah Monette..... | 56, 195, 244 |
| Heather Lindsley | 50, 186, 201 | Nayad Monroe..... | 90, 152 |
| Shira Lipkin..... | 29, 41, 91, 177, 212 | Allan Moore..... | 186 |
| Rochelle Lodder | 23 | Karen H. Moore..... | 229 |
| Kimberley Long-Ewing | 59, 244 | Nancy Jane Moore | 59, 80, 132, 209, 244 |
| Alexis Lothian | 105, 121, 164 | Rhianna Moore | 36, 67, 89 |
| Joanna Lowenstein | 18, 106, 234 | Pan Morigan | 110, 131, 242 |
| Michael J. Lowrey | 39, 93 | Allison Morris | 97, 121, 178, 187 |
| Catherine Lundoff | 56, 89, 152, 213 | Jessica Lynne Morris | 42, 96 |
| Betsy Lundsten ... | 51, 109, 145, 235 | Pat Murphy | 53, 192, 244, 247 |
| Brad Lyau..... | 53, 88, 142, 195 | Michelle Murrain | 97, 153, 209 |
| Katherine Mankiller | 59, 103, 212 | Erika Nelson | 107, 126 |
| Carl F. Marrs..... | 72, 101, 188 | Jim Nelson | 121, 154 |
| | | Annalee Newitz..... | 40, 83, 124 |

Numbers refer to program items, not pages

| | | | |
|-------------------------------|------------------------------|--------------------------------|---------------------------------------|
| Larissa Niec | 244 | Benjamin Rosenbaum | 154, 156, 184, 189, 244 |
| Marna Nightingale..... | 62, 88, 235 | Eileen Rosensteel | 19 |
| Jenny E. Nilsson | 91 | Vicki Rosenzweig | 57 |
| Debbie Notkin | 205 | Rowan..... | 143, 227 |
| Sharyn November | 104, 160, 182 | Richard S. Russell..... | 64, 147, 173, 228 |
| Rich Novotney..... | 116, 150, 167, 226, 229 | Geoff Ryman | 62, 100, 108, 159,176, 190 |
| Nnedi Nkemdili Okorafor | 52, 84, 104, 244 | Stickshift Bear..... | 103, 209 |
| Sandy Olson..... | 38, 106, 202 | Larry Sanderson ... | 49, 82, 139, 221 |
| Jennifer Pelland | 2, 26, 35, 65, 125, 244 | Kate Schaefer..... | 180 |
| Juliana Perry | 46, 143, 165, 202 | Catherine M. Schaff-Stump..... | 107, 177 |
| David Peterson..... | 239 | Isabel Schechter | 122, 135, 206, 234 |
| Piglet..... | 161, 173 | Fred Schepartz | 39, 77, 171, 244 |
| J J Pionke | 106, 143, 175, 200 | Georgie L. Schnobrich | 38, 70, 88, 210 |
| Beth A. Plutchak..... | 34, 156, 212 | Brin Schuler | 72, 112 |
| Tom Porter | 239 | David J. Schwartz | 150, 198, 244 |
| Tim Pratt | 102 | Steven E. Schwartz | 98, 128, 146, 231 |
| Lettie Prell..... | 116 | Lawrence Schwegler | 78 |
| Jordan Castillo Price | 66, 171 | Ekaterina G. Sedia | 122, 244 |
| Sarah B. Prineas | 8, 71, 102, 115, 149, 244 | Judy Lynn Seidl..... | 15, 65, 142, 216 |
| Nicole Provencher..... | 144 | Lori A. Selke..... | 112, 121 |
| Susan Ramirez..... | 74, 104, 235 | Jenny Sessions | 42, 83, 148, 183 |
| Erin Ranft..... | 78, 106, 200 | Brenna Shanks..... | 149, 182 |
| Victor Jason Raymond..... | 31 | Heather L. Shaw..... | 102 |
| Jenn Reese | 102 | Nisi Shawl | 31, 122, 207, 244 |
| Jessica Reisman | 40, 117, 124, 206 | Anne Lane Sheldon | 207 |
| Neil Rest | 100, 187 | Delia Sherman..... | 5, 15, 128, 160, 205, 244 |
| Mark D. Rich | 95 | Diana Sherman ... | 39, 123, 184, 194 |
| M Rickert | 108, 184 | Diane Silver | 209 |
| Gregory G. H. Rihn..... | 34, 62, 188, 216 | Steven H. Silver..... | 118, 157, 197 |
| James P. Roberts | 54 | Adrian Alan Simmons | 72, 117, 120 |
| Mary Robinette | 9, 61, 226, 233, 244 | Debbie Lynn Smith.... | 119, 174, 187 |
| Madeleine Robins | 80, 132, 140, 206 | Jef a. Smith..... | 70, 242 |
| Margaret Ronald | 6, 24, 37, 131, 244 | Kristine Smith | 35, 56, 100, 244 |

Numbers refer to program items, not pages

| | | | |
|-------------------------------|------------------------------|---------------------------|---------------------------|
| Joell M. Smith-Borne | 74, 124, 236 | Genevieve Valentine | 227 |
| Julia Sparkymonster . | 109, 161, 236 | Monica Valentinelli | 75, 191, 209, 226, 244 |
| Diantha Sprouse | 158 | Joan D. Vinge..... | 61, 189, 222, 244 |
| Jennifer K. Stevenson | 80, 132, 222, 244 | Eric L. Vogt | 169 |
| Caroline Stevermer | 168, 185, 232, 244 | John W | 17 |
| Chris Stockdale | 94, 103 | Jane Washburn | 41 |
| Deb Stone | 26, 83, 165 | Heidi Waterhouse..... | 50, 127, 140, 183 |
| Storyteller | 239 | Keith R. Watson | 60, 93, 142 |
| Staci A. Straw | 15, 91 | Zach Welhouse..... | 126 |
| Micole Iris Sudberg..... | 73, 158, 179 | Morven Westfield | 59, 232, 244 |
| Kathryn Sullivan..... | 59, 240, 244 | Robert F. Wexler..... | 95 |
| Rachel Virginia Swirsky | 12, 73, 125 | Heather H. Whipple | 208 |
| Talks-with-wind..... | 50 | Jennifer White..... | 28 |
| The Fool (Tom)..... | 28 | Alex Wilson | 83, 232, 237 |
| Deb Taber..... | 35, 120, 238 | Cliff Winnig | 169, 190 |
| Lynne M. Thomas | 148, 195, 240 | Dorothy Winsor..... | 102 |
| Michael D. Thomas ... | 148, 203, 240 | Laurel Winter | 54, 173, 244 |
| Naamen Gobert Tilahun..... | 52, 82, 98, 238 | Gary K. Wolfe..... | 90, 113, 157 |
| Gretchen Treu..... | 148, 157, 202 | Phoebe Wray..... | 59, 98, 210, 238, 244 |
| K. Joyce Tsai | 73, 158 | Chris Wrdrnd | 30, 170 |
| S. J. Tucker | 58 | Patricia C Wrede | 91, 189, 244 |
| Michael Underwood | 119, 175, 186 | Caroline M Yoachim..... | 16, 117 |
| Betsy Urbik | 42, 167 | Doselle Young | 37, 118, 244 |
| Catherynne M. Valente | 11, 58, 84, 151, 224, 244 | Janine Ellen Young..... | 127, 179, 234, 244 |

Numbers refer to program items, not pages

Program Participants—Short Bios

This list includes all program participants who provided us with bios on their programming sign-up form.

Jess Adams

Jess Adams can be found on the internet as raanve.

John Joseph Adams

John Joseph Adams is the editor of the anthologies *Wastelands: Stories of the Apocalypse*, *Seeds of Change*, *The Living Dead*, and *Federations*. He is also the assistant editor of *F&SF*.

Rachel Adelstein

Rachel Adelstein is a Ph.D student in ethnomusicology at the University of Chicago. She has been singing shape-note for ten years, but pauses occasionally to eat, sleep, and get an education.

Camille Alexa

Find an updated bibliography and more information about Camille Alexa's forthcoming book, *Push of the Sky*, at camillealexa.wordpress.com.

Will Alexander

William Alexander lives in Minneapolis with spouse (an artist) and cat (a polydactyl lunatic). His fiction shows up in magazines (*Weird Tales*, *Zahir*, *Postscripts*, and *Lady Churchill's Rosebud Wristlet*).

Sandra Ulbrich Almazan

Sandra Almazan is an assistant scientist in the Chicago area. Her work has appeared in the anthology *Firestorm of Dragons*.

Laurel Amberdine

A book reviewer and aspiring science fiction novelist. Has attended the Viable Paradise workshop, and is currently a member of Codex Writers.

Julie Andrews

Writer, reader, geek.

Bob Angell

Angell's work has appeared in *Asimov's*, *Interzone*, *The Baltimore Review*, and *Gargoyle* among others, and many anthologies including *Sex & Chocolate*, *Best Date Ever*, and *Stress City*.

Balloon Contortions (Animals and Hats)

I'm an amateur writer of spec fic. I discovered the wonders of literary cons at Potlatch in 2008 and became immediately addicted. I'm vice-chairing a new one that will be held annually in San Francisco.

Heather E Beatty

I'm a writer, painter, and art car artist. Although my Lutheran upbringing tells me that I really should pick one and focus on it, I've found instead that they all feed each other. Currently I am teaching art car classes and as a teacher I focus on helping my students find a process—a way to find ideas and make choices. Although this can be fun and exciting, it is also often nerve-racking to really look at your own ideas; is it good? is it bad? is it interesting? was this always really part of me or did I somehow I steal this idea from someone else? Part of the reason why I enjoy WisCon is I hear these questions asked and the importance of intention is widely understood.

Georgia "Aiden" Beaverson

Writing under the name Aiden Beaverson, Georgia's first fantasy novel for middle-grade was *The Hidden Arrow of Maether*. She's currently writing a paranormal novel for young adults.

Ben Burgis

Ben Burgis is a 2006 Clarion West grad, Philosophy PhD student at the University of Miami, and low-res MFA student at the University of Southern Maine (Stonecoast).

Tracey A. Callison

Former librarian and social-cognitive-neuropsychology grad student, now runs a small business providing desserts and tasty things.

Erin Cashier

Erin Cashier grew up in San Antonio, Texas. She attended Clarion West in 2007, her story "Cruciger" is in *Writers of the Future 24*, and she works as a registered nurse in a burn ward in the Bay Area.

Suzy Charnas

Suzy Charnas didn't get out of her home city of New York until the Peace Corps sent her to Nigeria in 1961, where she taught high school and fell in love with the great wide world and beyond. She has pursued broadened horizons ever since in tales of fantasy and science fiction, beginning with *Walk to the End of the World*, a novel that grew into a four book feminist epic about myth, history and gender (winner of the Tiptree Award). Her varied SF, horror, and fantasy works have won the Hugo, the Nebula, the Gigamesh Award, and the Mythopoeic Award for young-adult fantasy. *Stagestruck Vampires*, her latest work (Tachyon), collects her best short fiction and essays. She lives in Albuquerque, New Mexico, but you can visit at www.suzymckeecharnas.com.

Richard J. Chwedyk

Richard Chwedyk is a Nebula Award winning science fiction writer, poet and teacher. You'll frequently find him wandering around at WisCon.

Lisa Cohen

lisa has been coming to wiscon since 2003. by an odd coincidence, that is also the year she started shapenote singing, two months later. since then, she has recruited many innocent victims to engage in both.

Bridget Collins

Member of Beer and Marmalade, who are a bunch of Madison WisCon-goers who read WisCon authors, drink beer, and sometimes stay on topic.

Tina Connolly

Tina is a CW grad whose stories have appeared in *Strange Horizons* and *Beneath Ceaseless Skies*.

Haddayr Copley-Woods

Haddayr Copley-Woods is a Minneapolis-based writer with stories in places such as strangehorizons.com, ideomancer.com, and *Polyphony*. She has reprints in *Best American Erotica* and *Best Romantic Fantasy*.

Michele Cox

Michele Cox grew up in between Wisconsin and Arkansas, and has stayed in between ever since. She is a theologian, a business analyst, and a dedicated fence-breaker. She now lives on the West Coast.

Ann Crimmins

Editor of six-volume Zelazny Project from NESFA Press; staff member New York Review of Science Fiction. Involvement in feminist activities for forty years: served as both chapter and state president in NOW; former member of NOW Board of Directors; conference director of North East Region Conference on Lesbian Rights for NOW; former regional director of Lesbian Rights Task Force for NOW; former Title IX building representative. Retired from full-time secondary teaching, now teaching part time at Capital Community College, Hartford, CT. I have held local elective office for most of the last thirty years.

Patricia Cumbie

Patricia Cumbie is author of the young adult novel *Where People Like Us Live* (HarperCollins 2008).

Moondancer Drake

Moondancer Drake is a Cherokee author of multicultural LGBT paranormal fiction. She is also a vocal advocate for civil rights and the environment.

L. Timmel Duchamp

L. Timmel Duchamp is the author of the *Marq'ssan Cycle* and the founder of Aqueeduct Press.

Megan Dunning

Megan Dunning works in environmental education and devotes her free time to music and books. Though she has been singing since she was small, she wasn't introduced to shape-note singing until grad school, when Lisa invited her to a Thursday singing.

Laurie Toby Edison

I've been an artist making jewelry and sculpture forever. And I'm a photographer whose work is about the beauty and power of diverse people.

Sigrid J. Ellis

Sigrid Ellis is an air traffic controller, a parent, a feminist, a blogger, and a comics writer.

Ruthanna Emrys

Ruthanna Emrys is a cognitive scientist with particular interests in narrative processing and the psychology of developing technologies. Her fiction has appeared in *Analog* and *Strange Horizons*.

Carrie L. Ferguson

Carrie is a past WisCon co-coordinator, a member of WisCon33 concom, a writer working toward publication, a Broad Universe member, and a legislative auditor.

Ariel Franklin-Hudson

Ariel is a graduate student in Renaissance and Early Modern Studies. She has been attending Science Fiction Conventions since before she was born.

Beth Friedman

Avid reader; copyeditor; editor and publisher of slash zines

Joyce Frohn

Joyce is a professional writer and mother of a six year old. She is also a volunteer librarian. She has, most recently, been published in *Clarkesworld Magazine*.

Gregory Frost

Gregory Frost is the author of fantasy, science fiction and thrillers. His latest is the two-book series, *Shadowbridge* and *Lord Tophet* (Del Rey/Random House), which Fantasy Book Critic calls "one of the few must-read fantasies of the year." His latest short work is in *Poe*, edited by Ellen Datlow. He teaches writing at Swarthmore College.

John M Gamble

John Gamble is a member of Think Galactic, and occasionally puts book comments on Goodreads.

Victoria Gaydosik

Victoria Gaydosik teaches composition and literature at Southwestern Ok. State U. She earned a BA from the UW-Madison and a Ph.D. from the University of Rochester.

Jeanne Gomoll

Jeanne Gomoll has worked on and attended all WisCons since the very first one in 1977. She works most frequently on WisCon publications, but has also chaired W20 and W30. Gomoll serves as an SF³ officer, a Tiptree Motherboard officer, and a Broad Universe advisor. She makes her living doing graphic design as owner of the company Union Street Design, LLC.

Cynthia Gonsalves

I do materials science for a living in the Silicon Valley.

Sandra Marie Grayson

Sandra M. Grayson is Associate Professor of English at University of Wisconsin-Milwaukee. Grayson's numerous publications include the books *A Literary Revolution: In the Spirit of the Harlem Renaissance* (2008) and *Visions of the Third Millennium: Black Science Fiction Novelists Write the Future* (2003).

Magenta Griffith

Magenta is a Witch and a writer of occult non-fiction. She has read science fiction for many years, and goes to as many cons as she can afford.

Ian K. Hagemann

Ian K. Hagemann is a mixed-race fan and writer in Seattle. He helped start Potlatch and the Carl Brandon Society, and is currently doing and leading personal work with The Mankind Project.

Andrea D. Hairston

Andrea Hairston's novel, *Mindscape*, was shortlisted for Phillip K Dick Award and on the Tiptree Honor list. "Griots of the Galaxy" appears in *So Long Been Dreaming*. An essay, "Octavia Butler—Praise Song to a Prophetic Artist," appears in *Daughters of Earth*.

Lesley Hall

Lesley Hall has been reading sff and being a feminist for many years. She has published 2 short stories, reviews in *Strange Horizons* and *Vector*, and a short study of Naomi Mitchison (*Aqueduct*, 2007)

Sumana Harihareswara

Editor of *Thoughtcrime Experiments*.

Jed Hartman

Jed Hartman is a fiction editor for *Strange Horizons*. His fiction and nonfiction have appeared in *Clean Sheets*, *Wet*, *Strange Horizons*, *Flytrap*, *Fishnet*, and *All-Star Zeppelin Adventure Stories*. For more about him (or to read his blog), see his website.

Eric M. Heideman

Eric M. Heideman is a Minneapolis librarian; the editor of *Tales of the Unanticipated*; a founding member of the multicultural SF convention, Diversicon; and the founder/manager of Krushenko's.

John Helfers

John Helfers is an author and Hugo Award-nominated editor currently living in Green Bay, Wisconsin. During his fourteen years working for Martin H. Greenberg at Tekno Books, he has edited fifteen short story anthologies for DAW, as well as numerous other ones and novels for other publishers in all genres. He has also worked with well-known authors and co-editors such as Lawrence Block, Larry Bond, Dale Brown, Anne Perry, Jeffery Deaver, Michael Connelly, Walter J. Boyne, Harold W. Coyle, Stephen Coonts, Charlene Harris, Margaret Weis, Kim Harrison, Mercedes Lackey, and Kevin J. Anderson.

Chris Hill

Chris is from the UK and has been an SF fan since a wee lad. He is a book reviewer and, by the time you see this, will have just finished his first year as an Arthur C. Clarke Award judge. This is his 6th WisCon.

Penny Hill

British SF reader and reviewer. Especially interested in YA fiction.

Chip Hitchcock

is a long-time reader and convention-runner, and former editor for NESFA Press.

Emily Claire Horner

Emily Horner is a teen librarian in Brooklyn, NY and a young adult novelist. Her debut, *Totally Sweet Ninja Death Squad*, is upcoming from Dial Books.

Jim Hudson

Long-term fan and convention organizer (since 1973). One of the coordinators of this year's WisCon. In my day job, I build database applications for environmental work.

Kerrie Hughes

Bachelor of Fine Arts, working on Masters in Community Counseling, volunteer at Sexual Assault Center in Green Bay. Writer/Editor.

Bill "whump" Humphries

I live and work in Silicon Valley. As a Technical Project Manager for a virtual worlds software company, my goal is to help invent the future faster than science fiction writers can imagine it.

Jesse the K

I found peace reading SF in the bathroom during 3rd grade recess. Second-wave feminist, pre-ADA disability rights activist, white Jew. Often online when should be sleeping. Fascinated by every sort of encoding. Colorful beige ideas dream furiously.

Deborah Lynn Jacobs

I write speculative fiction for young adults, ages 12 and up. My most recent books are *Powers*, and *Choices*. *Choices* is a YALSA Quick Pick for Reluctant Young Adult Readers, and a 2008 finalist for the Sunburst Award for Canadian Literature of the Fantastic.

Victoria Janssen

Victoria Janssen is the author of *The Duchess, Her Maid, the Groom and Their Lover* [12/08] and *The Moonlight Mistress* [12/09]. Both are published by Harlequin Spice.

Kelly Jones

Kelly Jones is a fantasy novelist, an avid reader of many genres, and a former public librarian. She has worked with young writers through the 826 Seattle program and as a writing mentor.

Vylar Kaftan

Vylar Kaftan has published several dozen stories in places including *Realms of Fantasy*, *Clarkesworld*, and *COSMOS*. She lives in northern California.

Keffy R.M. Kehrl

May or may not be a mad scientist.

Sylvia Kelso

Sylvia Kelso lives in North Queensland and writes F and SF with alternate North Queensland or analogue Australian settings. She is also an adjunct lecturer at James Cook University, with research interests in F, SF, and horror. A collection of her papers and/or essays, *Three Observations and a Dialogue: Round and About SF* will be released at WisCon 2009 by Aqueduct Press.

Mikki Kendall

One of the founders of Verb Noire, a small press created to celebrate the works of talented, underrepresented authors and deliver them to a readership that demands more.

Gary Kloster

A writer and stay-at-home parent from rural Minnesota.

Ted A Kosmatka

Ted is a complex interaction between genes and environment. His novelette "The Prophet of Flores" was on this year's preliminary Nebula awards ballot.

Naomi Kritzer

Naomi Kritzer lives in Minneapolis with her husband and two daughters. Her most recent published book, *Freedom's Gate*, is available from Bantam. She recently finished a children's fantasy novel.

Rachel Kronick

Rachel Kronick: Minneapolis fan into SF&F, RPGs, worldbuilding, Mandarin Chinese, transgender issues and many more things.

Alex Lamb

Alex Lamb is a writer, improv theater instructor, professional communication skills specialist, software engineer, and digital physicist. He revels in having his brain go in many directions at once.

K. S. Latta

Kimberly Latta is Assistant Professor of English at the University of Pittsburgh, where she teaches courses in feminist science fiction and seventeenth- and eighteenth-century English literature.

Ann Leckie

Ann Leckie has published short stories in *Subterranean Magazine* and *Strange Horizons*, and *Andromeda Spaceways Inflight Magazine*. She has worked as a waitress, a receptionist, a rodman on a land-surveying crew, and a recording engineer. She lives in St. Louis, Missouri.

David D. Levine

David D. Levine is an award-winning short story writer, unpublished novelist, and part-time cat substitute. He lives in Portland, Oregon and once portrayed a severed head in a musical comedy.

Heather Lindsley

Heather Lindsley is a geographically conflicted Southern Californian who keeps most of her stuff in Seattle while living in London. Her stories have been published in *The Magazine of Fantasy and Science Fiction*, *Strange Horizons*, and *Year's Best Science Fiction #12*. She will also have a story in an upcoming issue of *Asimov's*.

Shira Lipkin

Shira Lipkin's poetry and short fiction have appeared in *ChiZine*, *Electric Velocipede*, *Lone Star Stories*, and more; full bibliography on shiralipkin.com.

Rochelle Lodder

Rochelle Lodder started singing shape-note seven years ago. She also likes to sing folk songs from the Republic of Georgia. This is her second WisCon.

Joanna Lowenstein

Joanna almost found fandom at 15, but was scared and went to the mall instead. She found it again at 24, and hasn't left since.

Catherine Lundoff

Catherine Lundoff is an award-winning editor and writer with an unnatural fondness for werewriters, vampires and things that go bump in the night.

Elise Anna Matthesen

Beads, metal, words, music, thoughts, questions, a hearing impairment, and many pairs of pliers.

Kelly McCullough

Kelly McCullough's first novel in the WebMage series, *WebMage*, was released by Ace in 2006 to considerable critical praise. *Cybermancy* and *CodeSpell* in 2007 and 2008 with *MythOS* and *SpellCrash* slated for late May 2009, and 2010 respectively. His short fiction has appeared in numerous venues including *Weird Tales*, *Writers of the Future*, and *Tales of the Unanticipated*. His illustrated collection, *The Chronicles of the Wandering Star*, is part of a National Science Foundation-funded middle school science curriculum, *Interactions in Physical Science*.

Farah Mendlesohn

Farah Mendlesohn is an editor and critic, specialising in the community construction of the language of science fiction and fantasy.

Madge Miller

Madge is a graduate of Viable Paradise XII and has had short stories published in *Escape Pod* and *Whispering Spirits*. She is currently chipping away at a novel, while looking longingly at several short stories in progress.

Hari Mirchi

I am a woman and a third culture kid and an Asian-American and a daughter and a sister and a wife and a friend and an engineer and a community organizer and a coffee addict and a lay minister and a reader and a builder and a lover and a lot of other things too.

Nayad Monroe

Nayad Monroe is a slush reader for *Clarkesworld Magazine*, and she splits her creative time between writing SFF and drawing brightly-colored digital artwork.

Allan Moore

Eternally curious and perpetually skeptical, Allan has studied and taught the hard sciences and explored the more obscure branches of knowledge for most of his life.

Karen H. Moore

Bean-counter, bookworm, semi-reformed hippie. Reads ketchup bottles if nothing else is available. Has a strange, twisted passion for reconciling complex balance sheet accounts. Wears tie-dye.

Rhianna Moore

Gir/geek, omnivorous reader, passionate feminist. Hails from a long line of stubborn women and is a worthy inheritor of the tradition. Plays with all kinds of computers for fun and entertainment.

Allison Morris

Allison Morris works in public libraries because she loves the ways that information, entertainment, and community intersect. That's also why she loves fandom.

Jessica Lynne Morris

I am a student at the University of Louisville pursuing my Master of Arts in Women's and Gender Studies. Having been raised both a feminist and a science fiction fan. I am always looking for ways in which to integrate my passions into meaningful academic work.

Pat Murphy

Pat Murphy's latest novel is *The Wild Girls*, the book that she wishes she had when she was 12 years old. Her latest nonfiction book, *Invasion of the Bristlebots*, comes with two tiny working robots.

Erika Nelson

Erika Nelson is an M.A. candidate at the Gallatin School of Individualized Study at New York University. Her academic focus is science fiction film and literature.

Jim Nelson

Participated in "Robots from the future & the past" & "Bang, Whimper, None of the Above" panels in 2009 and 'FanFic 101' and 'SciFi on TV 2007' panels in 2008.

Annalee Newitz

I'm a science journalist, as well as the editor of io9.com, a blog devoted to science fiction and science.

Debbie Notkin

I have had a lot of roles in the science fiction field: a specialty bookseller, a reviewer for Locus, an editor at Tor, coordinator of WisCon programming, past (and current) co-ordinator of WisCon, chair of the Tiptree motherboard. My other passions are body image activism and process-oriented psychology. My day job is reviewing publishing contracts.

Sharyn November

Sharyn November is Senior Editor for Viking Children's Books and Editorial Director of Firebird. She is proud to be Ellen Klages's editor.

Rich Novotney

Rich writes novels, short fiction, and poetry. He collects rejection slips, does theatre, supports Progressive causes and buys way too many books. 'Thanks to Mary for letting my indulge myself at WisCon!'

Jennifer Pelland

Jennifer Pelland lives outside Boston with an Andy, three cats, and an impractical amount of books. Her collection *Unwelcome Bodies* was published by Apex Books in 2008, and she is the token girl in the *Solaris Book of New Science Fiction Volume Three*. www.jenniferpelland.com

Juliana Perry

Juliana is a member of Think Galactic, a n00b librarian, and a geek of anthropology, fan fiction, and many other things.

Piglet

A Delicate Flower of the South, successfully transplanted to NYC.

Lettie Prell

Lettie Prell is a science fiction/fantasy writer. Her first novel, *Dragon Ring*, is new in 2008. Her stories have appeared in *Andromeda Spaceways Inflight Magazine*, *The Lorelei Signal*, and elsewhere.

Erin Ranft

My Herbertian mantra of 'fear is the mindkiller' has shifted to a more feminist Butlerian mantra of 'the only truth is change.' Feminist SF has definitely changed me.

Jessica Reisman

Jessica Reisman's first novel came out in 2004; she has stories in a wide variety of magazines and anthologies and lives in Austin, Texas.

Gregory G. H. Rihn

Gregory Rihn is a founding member of SF³ and the first WisCon Concom. He has contributed to a number of well known fanzines, has served on over 50 con coms, and is a frequent panel member.

Margaret Ronald

Margaret Ronald is the author of *Spiral Hunt* (Eos, 2009). She lives outside Boston.

Benjamin Rosenbaum

Benjamin Rosenbaum lives near Basel, Switzerland, with his wife Esther and his cute and alarming children, Aviva and Noah, who like to cook pancakes, sing recursive songs, and turn people into pigs. His stories have appeared in *Harper's*, *F&SF*, *Asimov's*, *McSweeney's*, *Strange Horizons*, and *Nature*, been nominated for the Hugo, Nebula, World Fantasy, BSFA, and Sturgeon Awards, and been translated into 14 languages. His first collection, *The Ant King and Other Stories*, came out in August 2008 from Small Beer Press. More at <http://www.benjaminrosenbaum.com>

Rowan

Rowan mangles computers on a daily basis and reads and watches alternate realities during the cracks in this world. He's been participating in the fringes of internet media fandom for a little while now.

Kate Schaefer

Kate Schaefer designs and makes hats and other frivolous clothing. She may be allergic to your perfume or your laundry soap; it's not personal.

Isabel Schechter

I've been in fandom for about 15 years. Besides reading, I like to sew, delight in my organic garden, and relish all things related to food. I am also active in environmental and social justice causes. I have a master's degree in Divinity and a certificate in Event Management. I use one or the other, both, and neither, frequently. I have been married for 11 years and we have chosen to be childfree. I am Puerto Rican by birth (well, my parents' really) and Jewish by choice, and that has made for some interesting life experiences. Someone once described me as an onion—as in with many layers—and I'm hoping to live up to that.

Fred Schepartz

Fred Schepartz is the author of *Vampire Cabbie*, lives in Madison and really does work as a cab driver. He publishes and edits *Mobius: The Journal of Social Change*.

Georgie L. Schnobrich

Georgie L. Schnobrich is a long-time fan, artist, and librarian. She has been nominated for a FAAN award for her artwork, is a past WisCon Coordinator, and Tiptree judge.

Brin Schuler

Rural family physician in MN, working with stay-at-home dad/writer spouse, lifelong fan.

Jenny Sessions

2nd generation wiscon attendee, madison native, and big ol' nerd.

Brenna Shanks

As a librarian, I review books for VOYA and participate in the ALA and YALSA. As a writer, I studied at the University of Washington and continue to attend workshops whenever possible.

Nisi Shawl

Seattle author Nisi Shawl's Tiptree-winning short story collection *Filter House*, praised by Ursula K. Le Guin as "superbly written," was chosen by *Publisher's Weekly* as one of 2008's best books. She is the co-editor of *Strange Matings: Octavia Butler, Science Fiction, and Feminism* (forthcoming from Wesleyan University Press) and the co-author of *Writing the Other*, a guide to developing characters of varying racial, ethnic, and sexual backgrounds which received a special mention from the James Tiptree, Jr. Award jury in 2005. Shawl is a founding member of the Carl Brandon Society and serves on the Board of Directors of the Clarion West Writers Workshop.

Diana Sherman

Diana Sherman works at a video game company where she writes about superheroes and Romulans. Once upon a time she taught writing to reluctant college students. She writes SF&F and plays.

Diane Silver

I am a full-time writer and nationally syndicated columnist, specializing in politics, LGBT rights and climate change. I also write grants and dabble in fiction. I helped found Broad Universe.

Jef a. Smith

Jef Smith is part of Chicago's Think Galactic book discussion group, which tackles SF from a radical left perspective. He works for a major book distributor that distributes various genre publishers.

Kristine Smith

Kristine Smith is the author of the Jani Kilian science fiction series. In 2001, she won the John W. Campbell Award for Best New Writer.

Joell M. Smith-Borne

Joell Smith-Borne is, in no particular order, spouse to a transguy, mother of a son, student in a School of Information Science, provider of tech support and instruction at a library, and Midwestern transplant living in the South.

Caroline Stevermer

Born on a dairy farm in Minnesota, Caroline Stevermer has been trying to escape writing what she knows ever since.

Chris Stockdale

I am physics professor at Marquette University in Milwaukee, Wisconsin. My specific area of research is the study radio and X-ray emission from supernovae to better understand the evolution of the most massive stars in a galaxy. I have no formal sci-fi/fantasy writing experience, but am an avid fan of the genre. I am very interested in the creative process that goes in writing genre pieces, especially accurate and well-thought science themes.

Deb Stone

Deb Stone is a lifelong geek, fan, and feminist. In the mundane world, she challenges censorship and advocates for privacy rights on behalf of a non-profit organization.

Kathryn Sullivan

Kathryn Sullivan couldn't find enough stories with girls as the main characters when she was growing up, so now she writes stories where girls are the explorers, the wizards and the problem solvers.

Talks-with-wind

First time WisCon attendee but most of my friends have gone, or are regulars.

Lynne M. Thomas

Head of Rare Books and Special Collections at NIU. Blogger, fan, SF archivist.

Michael D. Thomas

I write and edit books about Doctor Who for Mad Norwegian Press.

Naamen Gobert Tilahun

Naamen Gobert Tilahun is a speculative writer and essayist based in the Bay Area. He is the Review Manager as well as a regular columnist for *Fantasy Magazine* (<http://www.darkfantasy.org/fantasy/>).

K. Joyce Tsai

K. Joyce Tsai blogs about books, sequential art, race, gender, and more books at <http://oyceter.livejournal.com>.

S. J. Tucker

S. J. Tucker sings songs and weaves worlds across the USA, leaving a trail of Gypsy Celtic Fairytale Gumbo music in her wake.

Betsy Urbik

Life long voracious reader.

Catherynne M. Valente

Catherynne M. Valente is the author of 6 novels and 5 books of poetry, including *Palimpsest* and *The Orphan's Tales*. She lives in Maine with her partner and two dogs.

Monica Valentinelli

Copywriter, web analyst and internet marketer by day—horror and dark fantasy author and game designer by night.

Joan D. Vinge

I am a science fiction writer, and a former WisCon Guest of Honor (WisCon 4). I have won two Hugo Awards, one for my novel *The Snow Queen*, and have been nominated for a number of other awards. I have a background in anthropology, with an emphasis in archeology—the “anthropology of the past.” I think of science fiction as “the anthropology of the future.” I also have had an abiding interest in world mythology. I have found anthropology and everything associated with it to be continually useful and inspiring, both in my writing and in my daily life.

John W

John W has been attending SF CONS since 1993 and teaching panels since 1995. He is a computer professional, was as an organizer for E.L.V.I.S. (The Emergency Link to Vital Internet Services) [1994–1999]

Morven Westfield

Morven is a member of the Motherboard of Broad Universe and is the Webmaster for New England Horror Writers. Her latest novel is *The Old Power Returns*.

Heather H. Whipple

reader, librarian, once and future grad student, someday geographer

Alex Wilson

Writer, actor, comic stripper in Carrboro, NC.

Cliff Winnig

Cliff Winnig writes fiction, plays sitar, and does dance and martial arts. His stories will be appearing this year in the small—press anthologies *Footprints* and *Cinema Spec*.

Chris Wrdnrd

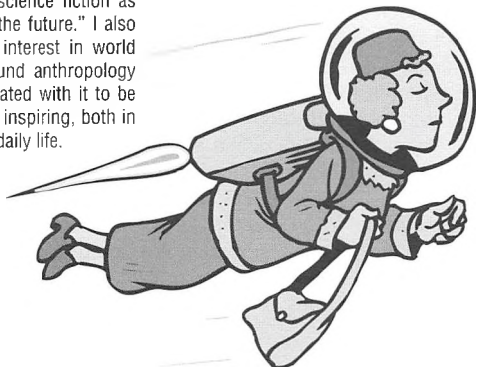
Chris Wrdnrd was GoH for two minutes at Corflu Zed. She lives in Seattle with 3 cats, 2 two—wheeled conveyances, 1 spouse, and 1/2 a garden.

Patricia C Wrede

Patricia is the author of both YA and adult fantasy novels, including the *Enchanted Forest Chronicles* and (with Caroline Stevermer) the Kate and Cecelia books.

Caroline M Yoachim

Caroline M. Yoachim is a writer and photographer living in Austin, TX. She is a graduate of Clarion West, and her fiction has appeared in *Fantasy Magazine* and *Shimmer*.



Dealers' Room Madison Ballroom

| | |
|---|--|
| 20th Century Books | www.southparkbooks.com |
| Aqueduct Press | www.aqueductpress.com |
| Broad Universe | www.broaduniverse.org |
| Darlene P. Coltrain | |
| DreamHaven Books..... | www.dreamhavenbooks.com |
| Emerald's Emporium..... | www.emeraldsemporium.com |
| Fairwood Press | www.fairwoodpress.com |
| Femspec..... | www.femspec.org |
| Golden Gryphon Press..... | www.goldengryphon.com |
| HedgeHog & Otter..... | www.amazon.com/shops/cleopha |
| Kimberly Blanchette | www.kimberlyblanchette.com |
| Mohr Creations | www.mohr-creations.com |
| Mudcat Studios..... | |
| Prime Books | www.prime-books.com |
| Rick's Place..... | www.buttonbard.com |
| A Room of One's Own..... | www.roomofonesown.com |
| Sign of the Unicorn..... | www.laurietobyedison.com |
| Small Beer Press..... | www.smallbeerpress.com |
| Speculative Literature Foundation Small Press Coop..... | www.speculativeliterature.org |
| Tachyon Publications | www.tachyonpublications.com |
| Traditional Treasures..... | www.tradtres.com |
| Wheatland Press | www.wheatlandpress.com |
| White Hawk Press..... | |

Dealers' Room Schedule

| | |
|----------------|------------|
| Friday | 2–7 PM |
| Saturday | 10 AM–6 PM |
| Sunday..... | 10 AM–6 PM |
| Monday | 10 AM–2 PM |

Volunteering at WisCon

Volunteers are the lifeblood of WisCon. Many of these volunteers are the same people each year. They give hundreds, and in some cases, thousands of hours of their time planning and carrying out this unique celebration of feminism, science fiction and community. You can help keep that community vibrant—and prevent the organizers from burning out—by giving a little of your time for the convention.

Volunteers chop vegetables and serve food in the Con Suite, help with the Tiptree Auction, assist with childcare, answer computer questions and many other things. Stop by the volunteer table near registration to find out how you can help out. These opportunities will be updated throughout the convention.

Volunteer six hours and you are eligible to get a \$20 refund on your membership—as long as finances permit at the end of the convention. (Make sure you fill out the request form at registration if you are interested in the refund!) All volunteers, regardless of the amount of time they give, get a special WisCon gift. More importantly, you will be doing something to give back to a convention that provides so much to all of us.

—Kristin Livdahl, Volunteer Coordinator

Childcare Room 619

Childcare is available to all pre-registered infants and toddlers during daytime programming hours. The childcare room will be open from 9:30 AM to 6 PM on Friday, 8 AM to 6 PM Saturday and Sunday, and 8 AM to 3 PM on Monday.

We will provide snacks, but parents and guardians are responsible for their children's meals. On Saturday, Sunday and Monday, the childcare room will be closed for a forty-five minute lunch break between 11:45 AM and 12:30 PM (on Friday it will close from 1 to 1:45); please plan to pick up your kids before the break.

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!

WisCon has once again subsidized the cost of childcare this year, so the service costs only \$1 for all con members 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 pre-registration is necessary for us to hire the right number of childcare providers and allow for a legal and appropriate adult/child ratio in the room. So please sign up for childcare in advance next year!)

Children & Teens Rooms 611 & 610

Children's 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, LEGOs and games. Children are encouraged to bring a Magic deck.

Teen programs are for teenagers. Teens can bring CDs or tapes to play on the room's boom box. Other activities will include video games, puzzles, art and game-playing. Teens will set up their own schedule.

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 or guardians only.

Children's Program Schedule

Always check the current schedule on the door of Room 611.

Friday

Simple Things: Puzzles, Coloring and DDR 2:30-4 PM

Saturday

LEGOs and More Simple Things..... 10-11:30 AM

Girl Genius, Discussion and

Things to Do Involving the Graphic Novels 1-2:30 PM

Electricity with Margie 2:30-4 PM

Swim. Let's Get Wet. 4-5:30 PM

Sunday

Take Things Apart 10-11:30 AM

Make Fantastic Creatures..... 1-2:30 PM

How to Batik 2:30-4 PM

Swim. Let's Get Wet 4-5:30 PM

Monday

Games and *Twilight* Discussion 10-11:30 AM

Clean-up..... Noon



WisCon and (Global) Warming

As a natural extension of the WisCon way, we have been working on making WisCon more environmentally sustainable by reducing the carbon footprint of the convention. As we have planned the convention, we have shared with you some of the changes we're trying to make, and have taken your feedback into account. We are interested in your ideas on how we can improve. There are many ideas to explore, and you can get involved by e-mailing carbon33@wiscon.info and coming to the discussions we'll have as part of the WisCon program.

Here are highlights of things we have been working on:

- Purchasing carbon offsets for our GoH and committee air travel, hotel space energy usage, publications, and Con Suite energy use/emissions.
- Reducing the number of publications printed, and printing all with soy ink on recycled paper.
- Testing out energy-efficient lighting in the Art Show.
- Buying locally grown food for the Con Suite when possible, offering more organic and vegetarian options, and using compostable plates, cups, and flatware.

Here are highlights of things you can do:

- Reduce and/or offset the emissions from your travel to the convention. If you can, carpool, take the bus or the train. If it is within your budget, purchasing carbon offsets allows you to help fund a project that prevents greenhouse gas emissions equal to the amount of emissions released by your travel. You can purchase an offset from a company like Terrapass (<http://www.terrapass.com>) or The Climate Trust (www.climatetrust.org).
- Instead of using multiple disposable cups throughout the weekend, bring your own reusable mug or water bottle.
- Bring your own reusable bag for the Dealers' Room and Farmers' Market.
- Take only the number of printed publications you need.
- Use the recycling bag that is provided in your hotel room.

Of course, this year is only an early start of a long-term process of improvement. We'll try to keep you informed of our progress, and ask that you keep sending us your comments and suggestions.

Thanks for helping make WisCon 33 the greenest WisCon yet!

WisCon

Navigating the Crowded Con

WisCon's membership is capped at 1,000 because that's all the room we have. Following these guidelines will enable everyone to enjoy the many things offered.

Don't Blow the Bubbles: Humans live in personal space bubbles, and their size and flexibility vary depending on nature, nurture, and culture. Crowds require us to share space, which means recognizing that your comfort bubble is probably different from the next person's. Some larger bubbles can't flex smaller because they include more: whether it's a cane, crutch, or wheelchair; a large person; a child in stroller or toddler in tow; or a cart stacked with AV equipment. Keep this in mind when you hear "coming through" or "excuse me."

Offer, Don't Impose: Bubbles vary greatly in permeability: some members are delighted to welcome incoming strangers. Other members feel wary or overwhelmed when the edges get crowded. You'll never go wrong if you ask before entering someone's bubble. If they welcome incoming contact, they'll say yes! If they don't, then you have avoided a problem. Taking someone's arm or pulling a door out of someone's hands, without asking first, is not helpful, regardless of intentions. If you think someone needs assistance, just ask if they want help. If they say yes, listen to the details of what they want. If they say "no thanks" don't be offended.

Maintain Clear Paths: WisCon provides fantastic opportunities to talk, but clogged doorways and hallways make navigation time-consuming and members cranky. Tuck your belongings between your feet, avoiding sitting in hallways, and try to keep the floors clear of obstacles. Jagged blue lines mark the fire lanes that ensure people can move in a hurry. The spontaneous programming room, conference 1 on 2nd floor, is a great place for extended discussion.

Elevators: choice or necessity? Just 3% of the membership fits in the elevators at one time. Please use the stairs to move between program floors if you can. Some of us absolutely require the elevators to move between floors. The reason might not be visible (arthritis knees or limited breathing) or might be obvious (wheelchair or canes)—but the need is still there.

Sharing the air: Smoke and scents travel quickly, and air won't move if you ask it to. The hotel uses scented cleaning products, the Gathering features perfume and spices; the Dealer's Room includes incense and old books. Some members need to use fragrance to manage pain and mood, and some medications have strong scents. Some members smoke. For some members, smoke or fragrance triggers asthma, migraine, or illness; these effects are cumulative. We ask that you limit your use of scented products when possible. Washing your hands after smoking makes a difference.



—Jesse the K & Julia S.

Art Show/Tiptree Display

University BCD

We'll hang the art on Friday and open the show for viewing on Friday evening. Starting when we open on Saturday morning, if you want a piece you can buy it. Right then, no hassles. Just bring the "purchase" part of the tag to the Art Show desk and give them your money. And it's yours.

So please come by, any time during the convention, look at the art, and buy some.

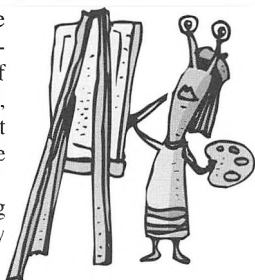
Convention members have the opportunity to vote on the art show awards, with categories like "Best of Show," "Most Feminist," and "Most Politically Incorrect." WisCon 33's art show continues to focus on feminist art, art by women, and art by Midwestern artists.

Artists displaying work at WisCon 33 include

Jae Leslie Adams
Gina Canady Adler
Stacie Arellano
Lisa Bergin
F. J. Bergmann
Kat Beyer
Kimberly A. Blanchette
J. J. Brutsman
Katie Clapham
Sarah Clemens
Cathy Couture
Catherine Crowe
Amanda Downum
Amy Edgington
Rhea Ewing
Terry A. Garey

Candra K. Gill
Katherine Girdaukas
Susan Hastings
P. C. Hodgell
Ingrid Kallick
Trinlay Khadro
(aka Sari Stiles)
Ellen Klages
Rachel Klees-Andersen
Johnna Y. Klukas
Stevie Krueger
Rebecca Kuder
Cyn Lettermann
Kimberley Long-Ewing
Erin McKee
Rory Metcalf

Joella Miller
Mary Anne Mohanraj
Betsy Mott
Jaime Moyer-Voss
Mai Q. Nguyen
Margaret Organ-Kean
Alyska Bailey Peterson
Mary Prince
Mark Rich
fred schepartz
Devony Smith
T. Allison Toland
C. Jane Washburn
Betsie Withey
Ben Zvan



Art Show/Tiptree Display Hours

All events located in University BCD unless stated otherwise

Friday

Tiptree Auction Preview..... The Gathering
Wisconsin Ballroom 1-4 PM
Friday Art Show Preview 6-7:30 PM

Saturday

Open..... 9:30 AM-6 PM
Artwork & Tiptree t-shirts go on sale 9:30 AM
Art Award voting ends 6 PM
Tiptree Auction, Ballrooms..... 7:30 PM

Sunday

Open..... 10 AM-6 PM

Monday

Open..... 10 AM-2 PM
Artists and buyers: Please check out art by..... 1 PM

Tiptree Auction Display University BCD

Because of limited display space in the Art Show room, your only chance for viewing and bidding on Tiptree auction items may be at the Gathering. So don't miss it! If you plan on bringing auction items to WisCon with you, make sure you get them to the Tiptree Preview tables in the 2nd floor ballrooms on Friday by 11 AM. Most items get viewed only at the Gathering. We have very limited (and cramped) display space in the Art Show and many people don't get to see the auction display after the Gathering. If auction items don't get seen, they won't get bids...and probably won't go to auction. Drop off your donations in the ballrooms, where Tiptree volunteers will be organizing the display. (And if you have an hour or two, please consider volunteering to help with the set-up.)

If you see something your heart desires, please make a written bid. That's how we select which items 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.

The live auction starts at 7:30 PM.

Many other Tiptree items can be purchased directly. The new Tiptree T-shirt by Freddie Baer will go on sale promptly at 9:30 AM Saturday morning in the Art Show. Tiptree cookbooks, Space Babe© tattoos, cumulative annotated Tiptree Award lists, and *Khatru 3&4: Symposium on Women in Science Fiction* will be available.

Proceeds from these sales fund the Tiptree Award. Any money you contribute over the actual fair price of an auction item is tax-deductible.

Tiptree Auction

Wisconsin & Capitol A
Ballrooms

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.

Guest of Honor, Ellen Klages, has become 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. Among the more sublime offerings in the past have been signed first editions, a Space Babe lunchbox, multicolor patchwork cotton attire 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?

Guest of Honor Geoff Ryman will join Ellen as guest auctioneer.

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 PM and watch the fun.



The Carl Brandon Society

www.carlbrandon.org

The Carl Brandon Society is a membership organization (anyone welcome) whose mission is to increase racial and ethnic diversity in the production of and audience for speculative fiction.

We envision a world in which speculative fiction, about complex and diverse cultures from writers of all backgrounds, is used to understand the present and model possible futures; and where people of color are full citizens in the community of imagination and progress. We value: fantasizing for its own sake, and as an agent of social innovation; literature as a groundspring for social change; creative innovation in the field of speculative fiction; inclusive definitions of both genre and audiences; a culture of listening to people of all abilities, genders, and backgrounds, in all fields of endeavor; and national and international community-building around areas of interest.

The Society was founded at the 1999 WisCon. Samuel R. Delany had recently published an article titled "Racism and Science Fiction" in the *New York Review of Science Fiction* (August 1998, volume 10, issue 12). (This essay was republished in the anthology *Dark Matter*, edited by Sheree R. Thomas.) In response, in part, to this article, some fans of color who attended WisCon requested that the convention schedule more programming items that addressed race. A focus group for people of color to meet and formulate strategies for increasing the awareness and representation of people of color in the community followed and the Carl Brandon Society arose out of this focus group.

Carl Joshua Brandon was a fictional black fan writer invented by white writers Terry Carr and Peter Graham in the fifties. A hoax that lasted for over two years, Carl Brandon was nearly elected to office in a fan writers association, and was for a time one of the most popular fan writers in the genre. But the existence of a lone, fictional black writer underscores the fact that a fictional voice had to be invented for people of color, because we had no voice in fandom.

We named ourselves after Carl Brandon in much the same way that the Tiptree Award named itself after the fictional male writer James Tiptree, Jr. Just as women can now write under their own names, so can people of color now write (and publish) our own stories. We've got much further to go, for now. This is why we're working to make fandom a more pleasant place for people of color, to build a readership for the speculative writing of people of color, and to help the world understand that we can't change race in the future if people of color aren't including in its imagining.

The Carl Brandon Society offers programs developing and celebrating SF writers of color:

- **Literary Awards:** the "Parallax" award is for an outstanding fantastical book(s) by writers of color; the "Kindred" award is for an outstanding fantastical book(s) by any author that addresses issues of race and ethnicity.
- **The Octavia E. Butler Scholarship,** which CBS administers for the Clarion and Clarion West writers workshops, sends one writer of color to each workshop each year.



- **Heritage Month Book Promotion:** our members select a recommended reading list for "Heritage months" such as Black History Month or Asian and Pacific Islander Heritage Month, which they then take to bookstores and libraries, and post around the internet, to promote both speculative fiction, and writers of color.
- **Wiki:** we are currently working with members to create a writers of color wiki, which everyone will be welcome to contribute to. To participate, please contact us at volunteers@carlbrandon.org.

What is Broad Universe ?

www.broaduniverse.org

It's a place where legends are born and reborn, and it began here at WisCon in 2000.

Broad Universe promotes, celebrates, and encourages science fiction, fantasy and horror writing by women and supports the women who produce these works and the readers who enjoy them. Anyone can be broad-minded and is welcome to join us. Among our activities are:

- Group Rapid Fire Readings at conventions for captivating new fans
- Dealers' Room tables at SF/F/H conventions for selling in-print, out-of-print and ebooks: look for us just outside the WisCon dealers' room
- An online newsletter for news, information, and inspiration
- An email discussion group for information, support, and group mailing parties
- A lively, timely and sometimes provocative LiveJournal page and a splashy presence on Facebook
- An online catalog of members' books for public browsing
- An online listing of members' short fiction for public browsing
- A weekly online news page announcing members' appearances, sales and other endeavors
- A thrice yearly magazine with tips, reviews, art-work and in-depth articles on genre fiction
- A new program of seminars on how writers can promote their works to greater fame and fortune
- Camaraderie, wacky T-shirts, and unconventional convention happenings.



Broad Universe

The Interstitial Arts Foundation

www.interstitialarts.org



“Interstitial Arts” is not a movement—it’s just a handy framework for describing certain stuff that’s always been there and always will be.

Some of the most exciting art doesn’t fit tidily into a familiar, marketable category, but rather hovers somewhat indescribably between the borders of established media or genres. For the artist, this can lead both to creative heights and tremendous logistical frustrations. If you’re composing a performance, say, that isn’t quite a play and isn’t quite a concert and isn’t quite a sculpture installation, how do you go about convincing anyone they should invest in hosting it—or attending? If you’re writing a book that isn’t exactly a novel or a memoir, and it’s not exactly clear whether its fantasy elements are literal, metaphorical, or hallucinogenic, how does the bookstore know where to shelve it?

The Interstitial Arts Foundation seeks to provide a language with which to discuss such art, and a network of resources to help cultivate its dissemination. We invite people to interact on the new IAF blog, Twitter and Flickr pages. In 2007, we published the original anthology *Interfictions* (Tiptree Honor Book), and fall 2009 will see the publication of *Interfictions 2*, edited by Delia Sherman and Christopher Barzak.

WisCon itself is interstitial! And WisCon has nourished the IAF from the beginning. Our very first tottering steps in public came when WisCon gave us panel space to test our theories in an open, intellectually curious environment. Of course, being WisCon, one memorable panel became a revival meeting, with authors throwing greenbacks and volunteers offering help on the spot—and another panel let folks air discontent with our notions (in a warm and supportive atmosphere, natch).

Past GoH’s Ellen Kushner and Delia Sherman are IAF co-founders, and we’re lucky to have WisCon Coordinator alumnus Victor Raymond as our current board president. WisCon and the IAF continue to cross-pollinate . . . come join us and let us know how to break down the boundaries and find the sweet space between!

The OddCon Team

Odyssey Con www.oddcon.com

Are you weary after a long con, ready to sleep for a week? Or are you energized with new ideas, ready to fire up your fiction/blog/political action/small house publishing job/unlicensed plumbing operation? Either way, you will find tasty snax, sweet leftover hooch, and a chill time at Fer’s Oddcon Lounge. We want you to think good of us, and come to OddCon. OddCon aspires to be a gateway to Midwestern Fannishness; a meeting place for different kinds of fandoms, such as media, literature, costuming, gaming, or whatever. OddCon 10 will oc-

Think Galactic & Think Galacticon

info@thinkgalactic.org

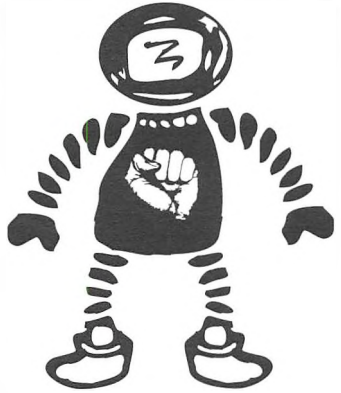
We are delighted to announce that Think Galacticon 2009 will take place Friday, June 26 – Sunday, June 28, once again at Roosevelt University in downtown Chicago. Our notable guests this year are Eleanor Arnason and Josh MacPhee.

For those who have missed pre-registration, we are offering a special WisCon price of only \$40! Register at the Think Galacticon table or at our Friday night party. If you register with a friend who has never been to Think Galacticon, you both get \$5 off! First time members to Think Galacticon who are attending on their own are also eligible for this discount.

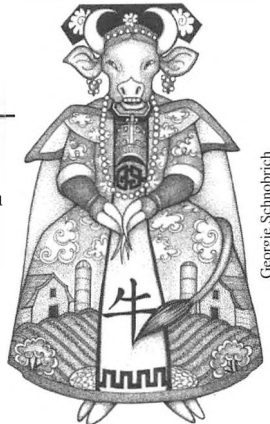
Think Galactic is a Chicago-based leftist science fiction reading group formed in late 2002 as a direct expression of its founders' experiences at WisCon, seeking to meld politics with engaging fiction.

Three and a half years later, following a panel at WisCon 30 called "WisCon Shouldn't Be the Only Feminist Science-Fiction Convention," the group decided to found a new convention based on the exploration of a better future and an examination of the all-too-problematic present. Think Galacticon was born, and the first-ever Think Galacticon took place July 2007. The convention's multiple tracks of programming concentrated on examining speculative fiction from a leftist/radical perspective (including issues of race, class, and power, as well as gender). Notable guests included authors Nalo Hopkinson, Nisi Shawl, Nnedi Okorafor-Mbachu, author/publisher Jim Munroe, and respected critic Gary K. Wolfe.

During our Friday night party at WisCon, Think Galactic will be taking registrations while providing a vast panoply of tasty vegan snacks and delicious beverages. Due to widespread acclaim, we'll also be bringing back our make-your-own spaceship/alien critter/robot/steampunk cyborg army crafts table (although no takeovers of the auction are planned this year).



cur in April 2010. Our art show reception will feature things you might be familiar with: the artwork of Georgie Schnobrich and of course, chocolate! But even if you can't come to OddCon, be sure and enjoy our hospitality at the dead cow. Enjoy the music and a last bit of Wisconsin hospitality on your way out!

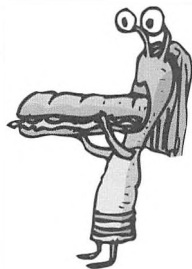


Georgie Schnobrich

Con Suite Room 638

WisCon has an incredible place where you can get food and drink for free. The Con Suite is a great resource if you are being frugal and/or if you have kids. You don't need tickets or money. On Friday, we're open from 6 PM until 3 AM. Saturday and Sunday we're open from 9 AM until 3 AM, Monday, we're open from 9 AM until 2 PM. We have several beverage choices (water, coffee, soda, juice, milk, plus hot water for hot chocolate or tea) and many food and snack items, like hot dogs, pizza, veggies, popcorn, and much more.

Stop by and re-invigorate yourself and visit with others. For a real treat, volunteer! You'll get a rebate on part of your registration, and you'll be one of the WisCon elite. And it is fun too!



Eating at the Hotel 1st Floor

Breakfast

Dayton Street Grille

6:30–11 AM (weekdays)

7–11 AM (weekends)

Offering a full menu. A continental and hot breakfast buffet is available 6:30–8:30 AM during the week and 7–11 AM on weekends.



Lunch

Dayton Street Grille

11 AM–2 PM

Full menu plus our famed salad bar offering soups, salads, desserts and more. The salad bar is available Monday-Saturday.

Dinner

Dayton Street Grille

5:30–10 PM

Serving contemporary American cuisine with global influences. Entrees are paired with three signature sauces designed to create sweet, savory and spicy flavor combinations.

The Bar

A light menu is served 2–11 PM daily. Offering appetizers, burgers, pizzas, salads, flatbreads and more. Open at 11 AM on weekends. Stop in to sample the special WisCon drinks!

Room Service

6:30 AM–11 PM (weekdays)

7 AM–11 PM (weekends)

20% Food & Beverage Discount

\$10 per person

Purchase a 20% discount card to use throughout the convention for only \$10! Cards are available at the Front Desk, Dayton Street Grille or The Bar.

Registration 2nd Floor Lobby

For future reference, those who volunteer to stuff reg packets (starting at 4:30 PM Thursday before the con) can pick up their own packets early. Inside your packet is a form you can use to be sure that WisCon has your correct land and email addresses, to indicate your preferences for how we use that data, and to sign up for eCube, WisCon's electronic newsletter. (We strongly urge you to subscribe. Check out archived issues of eCube on the WisCon website. You'll find many news items that you wouldn't have heard about anywhere else!)

Also in your packet is a registration form for next year's WisCon, pre-filled-in for your convenience. We're accepting those (along with your payment, of course) at the registration desk beginning Sunday. Your membership will never be cheaper than it is right now.

Disability Inclusion Services 2nd Floor Lobby

Need to borrow a wheelchair for a trip down the block? Want to pick up the large print program you reserved? Eager to learn ways to enjoy the con even though you're stressed or overloaded? Need a disposable respirator to check out the Gathering? Stop by registration to connect with the DIS Team.

Member Services 2nd Floor Lobby

Want to make contact with folks but don't know where they are? Share rooms or rides? Announce a special interest group meeting? Check out the WisCon Message Board. If you need to create things with paper, try the Arts and Crafts table right next to the Message Board. Limited photocopying services (ideal for announcing spontaneous program items) are available at the reg desk.

Pool Third Floor

Did you bring your swim suit? Great! As a special service for WisCon, 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 AM. 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. Long-standing fannish tradition says it's also a good idea to add another buck or two per sleeping bag.

Safe Travel Late At Night

WisCon wants to make sure that convention attendees not staying at the Concourse are able to return safely to their hotels or homes late at night after the free hotel shuttles have stopped running. If you would rather not walk to your hotel, please make use of the free taxi vouchers available to convention members at the Concourse front desk. You will need to show your badge to prove that you are a WisCon member. And we ask you to share cabs whenever possible. Although we will pay the cost of your cab from the Concourse, please remember that a gratuity for the driver is not included. Please tip your driver!



Union Cab vouchers may be redeemed for a free Union Cab ride from the Concourse Hotel to any destination within the Madison city limits. The vouchers are good for travel May 21, 2009–May 24, 2009, between the hours of 10:30 PM–4:30 AM

For a ride, call 242-2000 and wait for a Union Cab. Please let the operator know you have a voucher when you call.

Greener Newsletter(s)

Last year, as a part of our greening of WisCon, we saved trees that would have otherwise had to sacrifice themselves for our newsletter by offering an *online* newsletter/blog. However, many of you let us know emphatically that you felt a printed newsletter was still more convenient for the communication of important program changes and announcements. So this year, we will try to do both: an online blog as well as a paper newsletter, although we will print many fewer copies than we used to, to avoid waste. Help us keep WisCon green: share your copies of the newsletter and return it to the reg desk after you've read it if you don't want to save it as a souvenir!

We welcome submissions to the blog and paper newsletter and encourage you to submit articles by e-mail (newsletter33@wiscon.info) during the con. We will also accept electronic photos (high resolution TIFFs or JPGs, please). We'd love to hear about the panel, party or other event that you found fascinating. Jot down that funny quote you overheard. Provide a critique of that great restaurant you ate at during the convention. Just read a novel, piece of short fiction, article or poetry by a WisCon attendee? We'd love to publish your review. Basically, if you think something is interesting, most likely another WisCon attendee will too, so send us a line or several to share with everyone!

wisconnews.blogspot.com

<http://twitter.com/WisCon33>

<http://www.facebook.com/group?gid=68676253615>

Parking Hotels' Garages

The Concourse Hotel uses an automated parking system. The cost is \$7/day, which can either be paid with your hotel bill, or with cash at the front desk if you are not staying at the Concourse. You can also unload in the garage, then park in the city ramp catty-corner to the Concourse.

For Inn on the Park, parking for one vehicle is included with your room. Additional vehicles are each \$10 per day.



WisCon Policies and Rules of Conduct

General

At WisCon 32, a convention attendee took unauthorized photographs of several other convention attendees. During the convention, she posted those photos on the Internet, along with very derogatory commentary, and without the photograph subjects' knowledge or permission. The WisCon Safety team identified this person and asked her to leave the convention in a matter of a few hours. Nonetheless, the effects of this invasion of privacy were felt for months.

This incident made us realize that our electronic media policies were both very important and disturbingly outdated. As a result, we've been working with our attorney to review and update all of our policies regarding appropriate convention behavior. We didn't change most policies much; however, we've made significant revisions to the "Harassment" and "Privacy, Photographs, and Recording" policies.

Please Note:

Any action or behavior that causes excessive discomfort to other attendees, adversely affects WisCon's relationship with its guests, its venues or the public, breaks any applicable law, code or regulation or causes significant disruption to convention operations is strictly forbidden and may result in SF³ (WisCon's Parent organization) asking you to leave the convention and possibly not being able to return in future years.

You understand that the behavior(s) described above can result in expulsion and/or long-term suspension of your future eligibility for convention membership. At the convention, the convention co-chairs are the sole judges of whether or not someone has engaged in such behavior and would be expelled from the convention. For suspension from future conventions, the decision would be made by the convention committee.

Badges

Wear your badge at all times. Without it you will not be allowed into convention events or places like the Con Suite. Treat it like it's worth \$45, 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 you for ID – please don't be offended if we do not immediately recognize you).

Emergencies

Dial 9-911 from any hotel phone for emergencies within the hotel.

In Case of Fire

If no one has yet sounded an alarm, that means you should do it. Then find the closest set of stairs and proceed down and outside in a controlled, non-panicked manner. Do not use the elevators! Take a look at the hotel map in this pocket program to note where the stairs are. Check the first escape plans posted on all floors and in your room.

continued on next page

Parents

You are responsible for your children and their behavior. You or another responsible adult designated by you must accompany all children 12 and under while they are in the convention area, including the Dealers' Room, the Art Show, the Con Suite, and all program items. If you place your children in Kids' Programming or in WisCon-provided childcare, you will have to sign a release and agree to all the rules of those areas.

Legal Matters

Alcohol

The State of Wisconsin and the City of Madison are very serious about alcohol laws, and so are we. The use of alcohol is prohibited in all public areas of the convention (excluding the bar and restaurant areas). The legal age to buy and consume alcoholic beverages in Wisconsin is 21. Anyone who knowingly provides alcoholic beverages to a minor will be expelled from the convention and reported to local authorities.. You agree to drink responsibly if you drink at all.

Smoking

Smoking is not permitted anywhere in the Concourse Hotel except for some specifically designated sleeping rooms on the 4th floor. Please do not smoke directly outside the hotel's main front doors; instead, you may use the hotel's designated smoking area under cover at the parking garage doors. All Madison restaurants and bars are smoke-free by law. If you are asked to stop smoking or to move to a smoking area, please do so.

Weapons

Weapons of any nature, whether concealed or open, including believable nonworking replicas of weapons, are inappropriate and strictly prohibited at WisCon. Don't bring them, or secure them properly in your hotel room if you do bring them.

Harassment

Harassment is generally any behavior that annoys, alarms, or threatens another person or group. This includes unwanted physical contact, following someone around a public area without their consent, or threatening to physically attack someone. If you approach someone and they tell you "no" or to leave them alone, you must do so and have no further contact. If you fail to honor their response, they may have a legitimate complaint of harassment.

Harassment of convention members online or in electronic venues will be treated as seriously as physical harassment. If you aren't sure what constitutes harassment, err on the side of caution and restrict your contact. For more information, please review the privacy policies in the following section.

If you feel you have been harassed please report the matter immediately to the convention committee, especially Safety and the convention chairs. Please remember that we need to know about any incidents during the convention to be able to take immediate action. If you have been accused of harassment and feel that a committee member's response was unjustified, you may appeal to the convention chairs, but that decision will be final.

If you feel that you have been the victim of criminal conduct, please notify the local police immediately and, if necessary, seek medical attention.

Privacy, Photographs & Recording

Electronic information

Our website privacy policies regarding how we use your email and other information can be found at <http://www.wiscon.info/privacypolicy.php>.

Photographs, recordings, transcripts

Almost everyone who has a cell phone has a camera, and almost everyone who comes to WisCon has a cell phone. Video and audio recording and photography for personal archival use only is generally okay, unless individuals make it clear that they do not wish to be photographed or filmed, in which case any photography or recording of them is expressly forbidden.

Please be polite and ask before taking photographs or recordings. We suggest that photographs be taken before or after a program event to avoid distracting panelists and audience members from their discussion.

You agree to be solely responsible for clearing any and all rights and permissions for any use(s) you might make of the photographs, recordings, transcripts and similar material you take from the convention.

Such material may **not** be posted to any commercial website or commercially operated streaming server including but not limited to YouTube, nor used for any commercial purpose whatsoever. Please ask permission of the subjects before posting to any generally available web sites including unlocked Flickr, Facebook, or LiveJournal accounts. Your participation in WisCon does not permit you to make use of SF³ intellectual property. Other than for your purely personal, archival use, you may not use any SF³ intellectual property for any purpose without the express written consent of SF³.

Health And Safety

Allergy Alerts

Latex balloons decorate many common rooms.

Those of us who are allergic to peanuts and tree nuts must avoid the Con Suite, the Tiptree Bake Sale, and the Dessert Salon.

We will attempt to provide a video feed of the Guest of Honor Speeches for those with severe allergies.

Blue Tape Zones

Blue masking tape is the DIS Team signature. Blue squares on the floor mark wheelchair parking in program rooms. If you move an extra chair into one of these spaces when no one in a wheelchair is using it, remove it when you leave. Zigzag blue tape marks fire aisles so all may move freely: don't stop there. The blue-bedecked chairs up front are for people who need to be close in order to hear or see. Use them if your body needs them.

Medical Conditions

Please write any pertinent medical information on the back of your badge.

Safety Advice

Although Madison is generally a safe city, please walk in groups whenever you're outside the hotel after dark. Lock your hotel room,

continued on next page

and check the door peephole if anyone knocks. Safety is everyone's responsibility, including yours.

Stress-free Areas

The Quiet Place is a 2nd floor haven between Conference 2 and 3. Up to six members can share the comfy chairs and footstools, catch their breath, listen to their heartbeat, and meditate. If there's someone waiting for a space, please yield yours after 30 minutes. During the day you can find a quiet space to read in room 607. The calmest programming is usually the Readings track; sit back and listen to writers share their works. The Art Show on the 2nd floor is a good place to stare off into the middle distance, contemplate fascinating art in many media, and only talk if you want to. It is less crowded during programming blocks.

Waiting in Line is Often Optional.

The Dessert Salon and SignOut both have definite start times. Some people enjoy chatting in long lines before such events, but these lines are entirely optional. The Dessert Salon Buffet is replenished throughout the event, and SignOut lasts for 90 minutes.

Miscellaneous Useful Information

Being a Respectful Audience Member

All program items are cell-phone-free zones. Please set your cell phones to "stun" and leave the room if you must take a call. Similarly, please don't engage in side conversations during program items, and wait your turn if you have questions.

Book Signing

Please plan to ask authors to sign books only at the end of their scheduled readings or at SignOut, a Monday morning event designed specifically for you to have a chance to get your books signed. We want to give as many people as possible the chance to have their books signed by authors attending WisCon. If a lot of people are waiting in line, we may limit the number of books that you may ask an author to sign.

Gender-Neutral Toilets

Members who don't fit into the tight categories of "men" or "women" are invited to use the "any gender" toilet in Conference 1 on the 2nd floor. There is no public family toilet in the Concourse; the nearest one is on the 2nd floor of the Overture Center at the corner of Dayton and State Streets.

Lost & Found

Turn in or check for items at the hotel front desk, and at the convention registration in the 2nd floor lobby. If you lost something last year, it

WisCon 33 Survey

Want to know the second-best way you can thank the WisCon 33 concomm for their work? (Volunteering is the best way.) Tell us what you thought of the convention.

Please complete the on-line WisCon 33 survey and tell us about your experiences at the convention. You can even do the survey right here at WisCon on your own laptop or on one of the computers in the second floor hallway. Go to www.wiscon.info/survey.php and follow the directions. And thanks!

may *still* be available at WisCon registration.

Hotel Rules

Science fiction fans have a great reputation for being kind and gentle to convention hotels. Please help us maintain that good reputation with the Concourse. All members are required to abide by the hotel's rules and policies.

No Pets—Service Animals Only

The only animals allowed in the Concourse are service animals for people with disabilities.

Posting Signs

Signs are not allowed on windows, doors, elevators or any painted surfaces. Signs found there may be moved or removed. If you are posting signs, please use only masking tape, which is available on the Arts and Crafts table outside Conference 1.

Protecting Your Property

If you are concerned about the security of your valuables, contact the hotel staff about storing them in the hotel safe.

Need Help? Have Questions?

If you're not sure who to go to with questions about the convention, look for people wearing the special "Ask me!" name badges. These people are members of the concom and should be able to answer your question, help you directly, or at least direct you to someone who can.

If you have a question or problem with the computers in the 2nd floor hallway, look for people wearing the special "Computer Maven" name badges.

If you think you recognize a guest of honor, check their name badge. GoHs will be wearing unique name badges. If you ask them where the Con Suite is, they'll probably tell you, but if you admire their work, don't be shy about telling them so.

And here's your secret decoder ring for the cryptic symbols at the bottom of some badges:

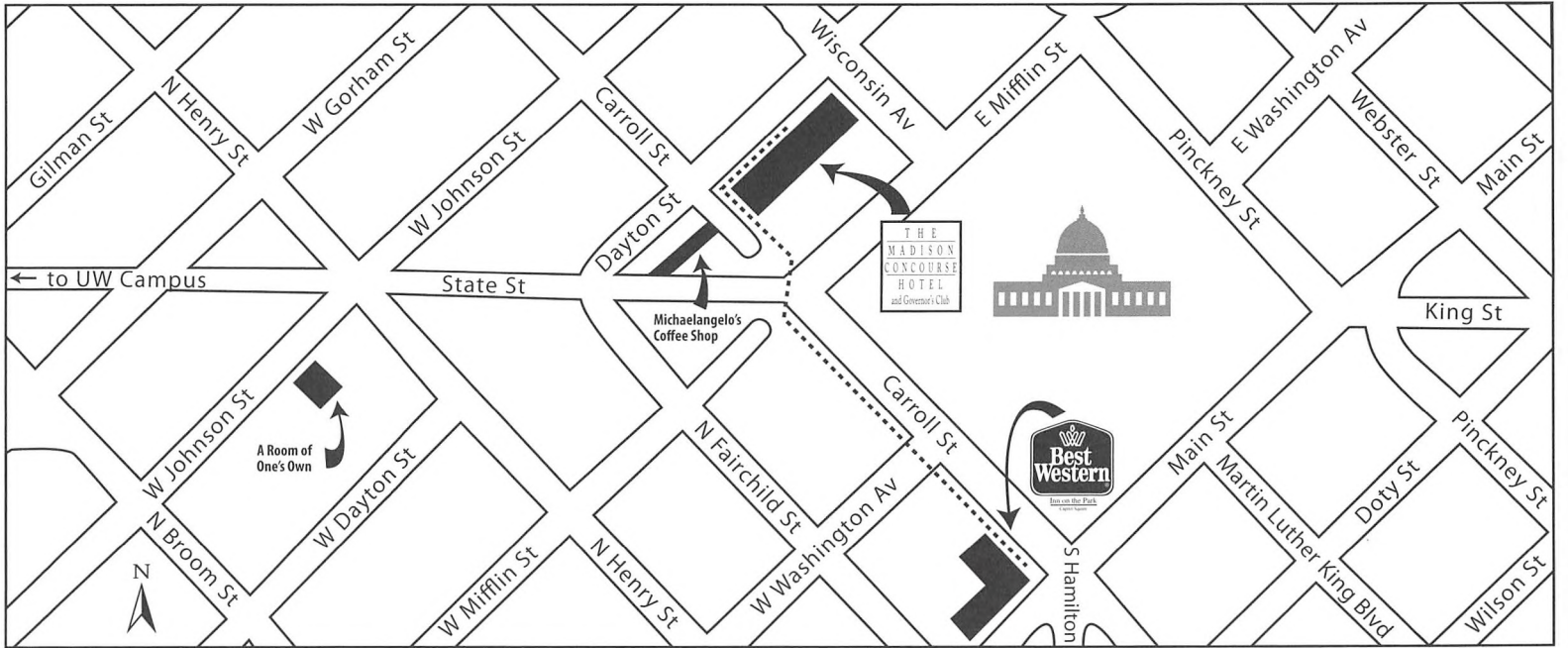
- CC = concom (convention committee)
- PP = program participant
- WW = writers' workshop
- GoH ## = guest of honor at WisCon ##

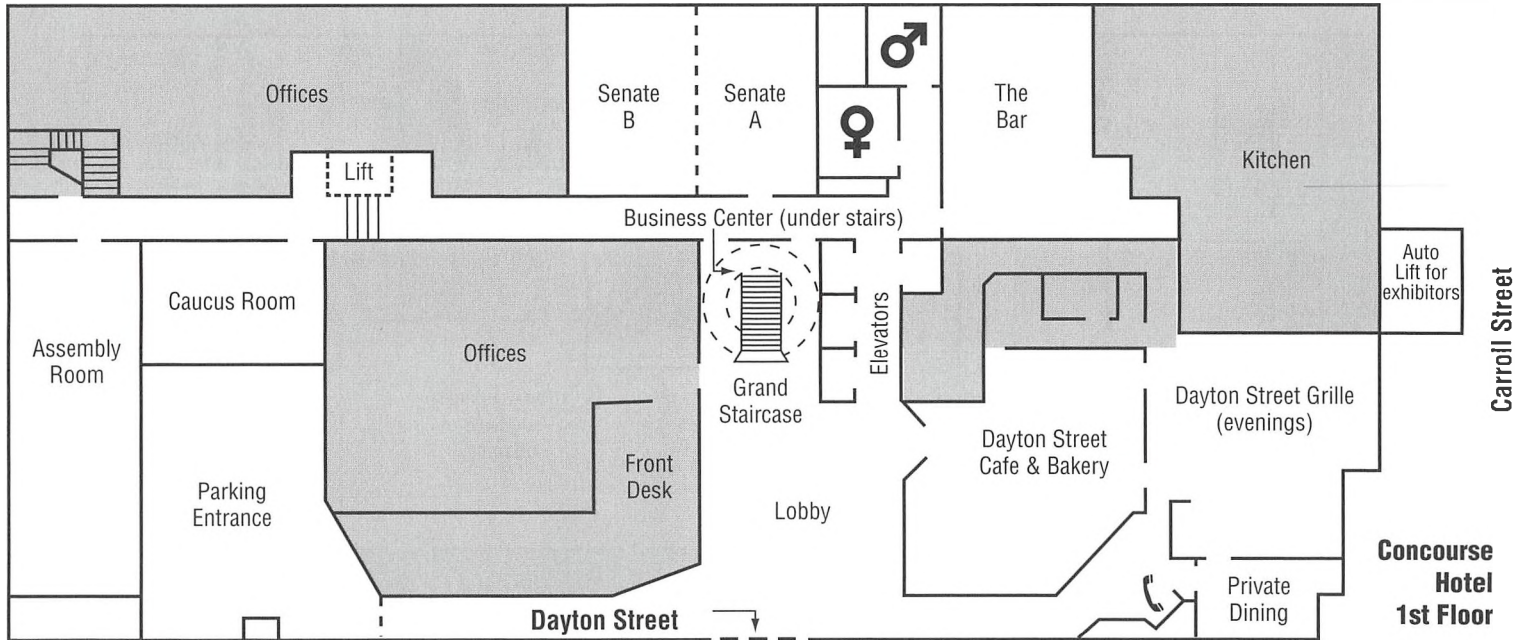
WisCon 33 Concom

| Department | Position | Who |
|--------------------------------------|---|---|
| Coordinators | WisCon 33 Coordinators | Jim Hudson, Diane Martin, Debbie Notkin |
| | WisCon 34 Coordinators | Kafryn Lieder, Allan Moore, Deb Stone |
| Programming | Programming Chairs | Joanna Lowenstein, Cat Hanna, |
| | Academic Programs | Joan Haran Apprentice: Susan Groppi |
| | Gathering Coordinators | Isabel Schechter, Deb Stone, Apprentice: Jackie Lee |
| | Green Room, Pre-Con | Sara Brodzinsky |
| | Green Room, At-Con | Jefferson Heard |
| | Kids & Teen Programming | Tom Porter, Susie Kinast-Porter, Heather Kinast-Porter |
| | Programming Minions | Lisa Cohen, Jesse the K, Betsy Lundsten, Beth Plutchak, Jefferson Heard |
| | Readings | Lena DeTar |
| | Writers' Workshop | Eric Vogt |
| | Registration | Registration, Pre-Con |
| Registration, At-Con | | Richard S. Russell, Allan Moore, Karen Moore, Gretchen Treu |
| Packet Labeling (Wednesday Night) | | Jim Leinweber |
| Packet Stuffing (Thursday Night) | | David B. Haseman |
| Freebie Table | | Bill Farina |
| Special Events | Guest of Honor Speeches/ Tiptree Awards (Stage Manager) | Lisa Cohen |
| | Opening Ceremonies (Stage Manager) | Chip Hitchcock |
| | Opening Ceremonies (Content) | Broad Universe |
| | Parties | Betsy Lundsten |
| | Room of One's Own Reception | Carrie Ferguson |
| | Tiptree Auction | Ellen Klages, Rina Weisman, Jeanne Gomoll |
| | Tiptree Auction Cashiers | Jim Hudson, Diane Martin, Allan Moore |
| | Tiptree Bake Sale | Tracey Callison |
| | SignOut | Kafryn Lieder, Lou Hoffman |
| | Dead Cow Party | Jennifer White/Oddcon |

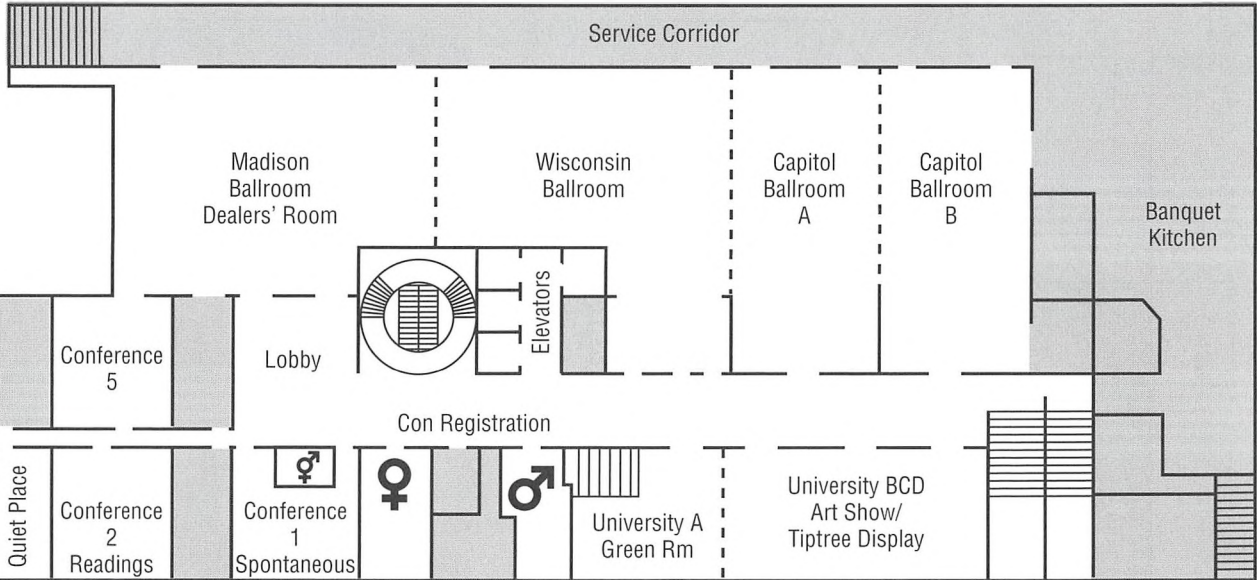
| Department | Position | Who |
|---------------------|-------------------------------|---|
| Services | Audio-Visual | Jennifer White, Rhianna Moore |
| | Childcare | Susan Ramirez, Betsy Lundsten |
| | Application Development | Piglet, Jim Hudson, John Kim, Simon Cavalletto, Debbie Notkin, David Moles, Tracy Benton |
| | Disability Inclusion Services | Jesse the K Apprentice: Sandy Olson |
| | Food Safety | Hope Kiefer, Diane Martin, Jim Hudson, Tracey Callison, Joyce Frohn, Dorothy Frohn |
| | Guest Of Honor Liaisons | Kafryn Lieder, Kathi Nash |
| | Hotel Liaisons | Carrie Ferguson, Karen Moore |
| | Internet Lounge | Rhianna Moore |
| | Logistics | Carrie Ferguson, Kafryn, Lieder Jim Hudson, Diane Martin |
| | Safety | Nathan Clarke, Beth Clarke, Scott Custis, Ariel Hudson, Lynn Litterer, Andy Merritt, Patrick Moore, Victor Raymond, Eric Vogt |
| | Treasurer (Pre-Con) | Jim Hudson |
| | Treasurer (At-Con) | Jim Hudson, Allan Moore |
| | Sustainability | Jim Hudson, Isabel Schechter |
| | Website Manager | Deb Stone |
| | Attractions | Art Show |
| Con Suite | | Hope Kiefer, David Devereaux-Weber |
| Dealers' Room | | Greg Ketter |
| Publications | Publications Coordinator | Jeanne Gomoll |
| | Ad Sales | Jeanne Gomoll |
| | At-Con Newsletter | Lise Eisenberg, Katje Sabin |
| | Badge Schedules | Karen Babich |
| | Dessert Tickets | Jeanne Gomoll |
| | eCube | Jeanne Gomoll |
| | Panelist Tents | Alison Anderson |
| | Pocket Program Book | Jeanne Gomoll |
| | Progress Reports | Jeanne Gomoll |
| | Restaurant Guide | Signs |
| | Signs | Jesse the K |
| | Souvenir Book | Luke McGuff, Alison Anderson |
| | Proofreaders* | Karen Babich, Lisa Cohen, Jim Hudson, Jesse the K, Kafryn Lieder, Joanna Lowenstein, Karen Moore, Kathi Nash, Katje Sabin, Isabel Schechter, Rina Weisman |

* Our proofreaders intentionally left ONE error in this book, and the first person to correctly identify it can collect a free piece of chocolate at the Registration Desk.



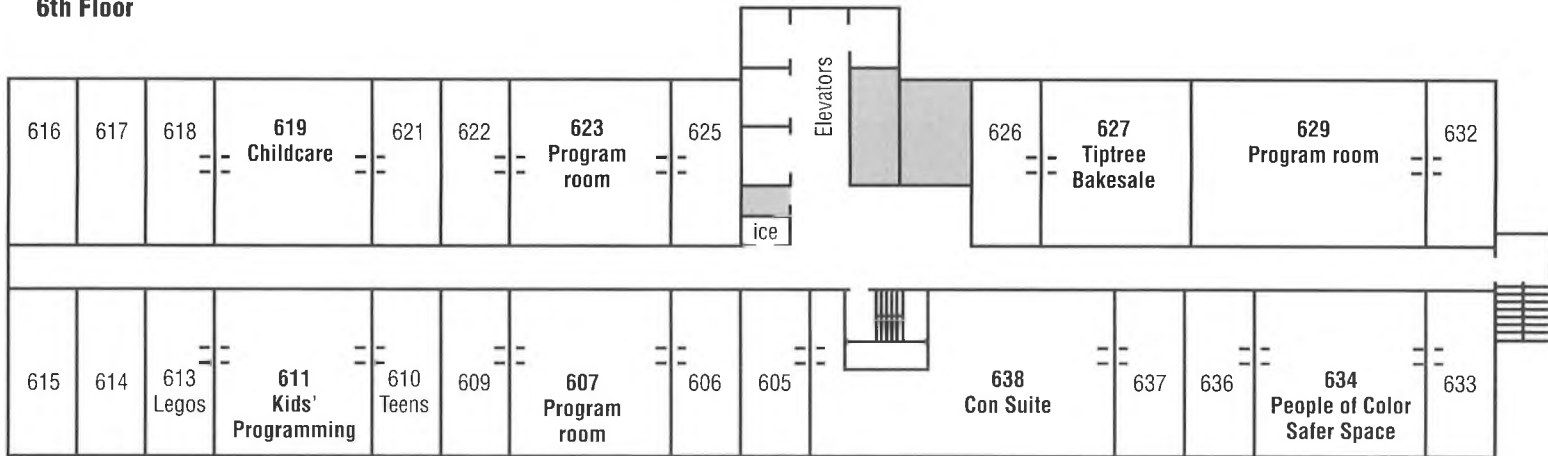


**Concourse
Hotel
2nd Floor**



**Concourse
Hotel
6th Floor**

95



Notes/Autographs

| SUNDAY | First Floor | | | | Second Floor | | | | | | | | Sixth Floor | | | | Readings: Michelangelo's 114 State St | Readings: Room of One's Own |
|-------------------|--|-----------------------------------|-----------------------------------|---|--|---|---|--|---|---|---|-------------------------------------|---|--|------------------------------------|-----------------------------|--|-----------------------------|
| | Assembly | Caucus | Senate A | Senate B | Wisconsin | Capitol A | Capitol B | Conf Rm 2 Reading Track | Conf Rm 3 Academic Track | Conf Rm 4 | Conf Rm 5 | 607 Reading Room | 611 Kids' Program Track | 623 | 627 | 629 | | |
| 8:30-9:45 AM | 148 Who & Torchwood: Gay Agenda | 149 New YA SF/F | 150 Is Regionalism Dead? | 151 Judging the Tiptree | 152 Etiquette of Self Promotion | 153 Internet Publishing | 154 Bang/Whimper? | | | | | | | | | | | |
| 10-11:15 AM | 155 Male Answer Syndrome | 156 Post-Scarcity Utopia | 157 Writing Book Reviews | 158 Andrea Smith's <i>Conquest</i> | 159 Keeping the S in SF | 160 Kids' Books That Made Us | 161 Something Wrong on Internet! | 162 Scotch & Bacon | 163 Imagining Art, Work & Gender | 164 Their Images, Our Stories | 165 Libraries & SF | 166 Take Things Apart | 167 Five Months of Obama | 168 Synopsis: a Necessary Evil? | | | 169 Small Press Strikes Back | |
| 11:30 AM - 1 PM | | | | | | | | | | | | | | | | | | |
| 1-2:15 PM | 170 Marxism & Beyond | 171 Care of Your Vampire | 172 Your Electric Critics | 173 Know What? | 174 The Workshop Panel | 175 BSG: Our Sine Qua Non | 176 GoH Reading: Geoff Ryman | 177 Nightmares in Pleasant Dreams | 178 Technological & Supernatural Identity Const | 179 "Going Native" | 180 Metal, Beads, Fiber & High Geekiness | 181 Make Fantastic Creatures | 182 Gender Roles in YA SF/F | 183 Fathers & Daughters in SF/F | | | 184 Unfinished Novel Excerpts | |
| 2:30-3 PM | 185 Wish Fulfillment | 186 Wait a Minute... | 187 Adapt, Revise, Revisit | 188 Terry Pratchett | 189 The Rules | 190 Racism, Classism & The Singularity | 191 Consistency vs. Variety | 192 Aqueduct Press | 193 Complicating Stereotypes & Foregrounding History | 194 Young Writer Q&A | 195 Politics of Posterity | 196 How to Batik | 197 Hated Book Covers | 199 Strange Horizons Tea Party | | | 198 Shadow Over Powderhorn | |
| 3-3:45 PM | | | | | | | | | | | | | | | | | | |
| 4-4:30 PM | 200 SF/F & Higher Ed | 201 Humor in Feminist SF | 202 Book Clubs | 203 Media vs. Book Fandom | 204 Historical Fiction | 205 Authorial Intent? | 206 Dear Writer: No Kids | 207 Aqueduct Press II | 208 WisCon, Fiction & Unusual Methodologies | 209 Birthing a Writers Community | 210 Utopias Are Hard | 211 SF Swim | 212 Take Back Sci-Fi | | | | 213 Nyarlathotep's Daughters | |
| 4:30-5:15 PM | | | | | | | | | | | | | | | | | | |
| 5:30-7:30 PM | | | | | | | | | | | | | | | | | | |
| 7:30-8:30 PM | | | | | 214 Dessert Salon | | | | | | | | | | | | | |
| 8:30-8:45 PM | | | | | 215 GoH Speeches & Tiptree Ceremony | | | | | | | | | | | | | |
| 8:45-9:45 PM | | | | | | | | | | | | 216 Fancy Dress Party | 217 Scribe Literary Agency Party | 218 Belly Dancing Party | 219 Beer & Marmalade! Party | 220 Diversicon Party | 221 Anticipation, the 67th Worldcon Party | |
| 10-11:15 PM | 222 Physical Hobbies | 223 Horror Film: 1957-1961 | 224 Acting for Authors | 225 Death is Weirder | | | | | 226 Writers & "Platforms" | 227 Netbook Show & Tell | | | | | | | | |
| 11:30 PM-12:45 AM | 228 SF Films 2008 | | | | | | | | | | | | | | | | | |
| 1-3 AM | | | | | | | | | | | | | | | | | | |

Continuing Events: Art Show/Tiptree Display—University BCD (2nd floor) • Child Care—619 • Dealers' Room—Madison Ballroom (2nd floor) • Green Room—University A (2nd floor) • Consuite—638 • Kids' programming—611 & 613 • Parties—6th floor, evenings • Quiet Place—Conf 2A • Reading Room—607 • Spontaneous/Overflow Program Room—Conference 1 (2nd floor) • Swimming Pool—3rd floor • Teen Room—610 • Tiptree Bakesale—627 • Safer Space for People of Color—634



Continuing Events: Art Show/Tiptree Display—University BCD, (2nd floor) • Child Care—619 • Dealers' Room—Madison Ballroom (2nd floor) • Green Room—University A (2nd floor) • Consuite—638 • Kids' programming—611 & 613 • Parties—6th floor, evenings •
 Quiet Place—Conn 2A • Reading Room—607 • Spontaneous Overflow Program Room—Conference 1 (2nd floor) • Swimming Pool—3rd floor • Teen Room—610 • Tiptree Bakesale—627 • Safer Space for People of Color—634

| MONDAY | First Floor | | | | | | | | | | Second Floor | | | | | | | | | | Sixth Floor | | | | | | | | | |
|-----------------------|--------------------------|--|-------------------------------|-------------------|--------------------------------------|---|-------------------------------------|------------------------------------|---------------------------|-----------------------------------|---------------------------------------|-----------------------------------|----------------------------|-------------------------|---------------------------|--------------------|-----------------|-------------------------------------|----------------------------------|-----------------------|--|------------------------|--|--|--|--|--|--|--|--|
| | Assembly | Cadous | Senate A | Senate B | Wisconsin | Capitol A | Capitol B | Conf Rm 2 | Conf Rm 3 | Conf Rm 4 | Conf Rm 5 | 607 | 611 Kids | 623 | 627 | 629 | 634 | Readings | Readings | | | | | | | | | | | |
| 8:30-9:45 AM | 229 Beyond the Con | 230 Writing/ Living a Disaster Novel | 231 An Uncertain God | 232 Tech Tools | 233 Writing at Shark Points | 234 Person- Crushes Paratrachy | 235 Pom Crushes Paratrachy | 236 Not Enough Tricksters | 237 SF Poetry Assn. | 238 Who Is Dispos- able? | 239 Karen Ax- ness Mem Panel | 240 Always a Compan- ion | 241 Games & Twilight | 242 Is Pink Dead? | 243 Plot Your Novel | 244 The SignOut | 245 Clean-up | 246 WisCon 33 Post- Mortem | 247 Mid- Career Writers | 248 Dead Cow Party | Readings McIntyre's 114 State St | Readings Orie's Own | | | | | | | | |
| 10-11:15 AM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11:30 AM- 12:45 PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2:30-3:45 PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4-6 PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 PM-3 AM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Art Show/Tiptree Display Room: University BCD (See p. 76)
 Friday
 Tiptree Auction Preview (*at the Gathering*) 1-4 PM
 Art Show Preview 6-7:30 PM
 Saturday 9:30 AM-6 PM
 Artwork & Tiptree t-shirts go on sale 9:30 AM
 Art Award voting ends 6 PM
 Tiptree Auction 7:30 PM
 Sunday 10 AM-6 PM
 Monday 10 AM-2 PM
 Artists and buyers: Please check out art by 1 PM

Childcare: Room 619 (See p. 73)
 Friday 9:30 PM-6 PM
 Saturday & Sunday 8 AM-6 PM
 Monday 8 AM-3 PM
Childcare room will be closed for forty-five minutes Sat-Mon, between 11:45 AM and 12:30 PM (Fri from 1-1:45 PM) 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.

Children's & Teens' Programming: Rooms 611 & 610 (See p. 73)
 Friday 2:30-4 PM
 Friday (*Teens only, Rm 610*) 8 PM-10 PM
 Saturday & Sunday 10 AM-5:30 PM
 Saturday & Sunday (*Teens only, Rm 610*) 8 PM-10 PM
 Monday 10 AM-noon

Consuite: Room 638 (See p. 82)
 Friday (*closed during Opening Ceremonies*) 6 PM-3 AM
 Saturday & Sunday 9 AM-3 AM
(closed during GoH speeches & award ceremonies)
 Monday 9 AM-2 PM

Dealers' Room: Madison Ballroom (See p. 72)
 Friday 2 PM-7 PM
 Saturday & Sunday 10 AM-6 PM
 Monday 10 AM-2 PM

The Gathering: Wisconsin & Capitol Ballrooms (See p. 6)
 Friday 1 PM-4 PM

Green Room: University A—for panelists only (See p. 3)
 Friday 2 PM-5:15 PM; 8:30-midnight
 Saturday 8:15 AM-5:15 PM; 8:30-midnight
 Sunday 8:15 AM-5:15 PM; 9:30-midnight
 Monday 8:15 AM-2 PM

Safer Space for People of Color: Room 634 (See p. 13)
 Friday 1 PM-5:15 PM
 Saturday & Sunday 8:30 AM-5:15 PM
 Monday 8:30 AM-1 PM

Send It Now! shipping services (See p. 27)
 Monday 9 AM-3 PM

SignOut: Wisconsin & Capitol A Ballrooms (See p. 57)
 Monday 11:30 AM-12:45 PM

Swimming Pool: 3rd Floor (See p. 83)
 Friday-Sunday open till 1 AM

Registration: 2nd Floor Hallway (See p. 83)
 Thursday 7 PM-11 PM
 Friday 9:30 AM-11 PM
 Saturday 9:30 AM-9 PM
 Sunday 9:30 AM-5 PM
 Monday 9:30 AM-2 PM