



# Arisia 2000 Program Précis

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## TO ALL OF OUR PARTICIPANTS:

First of all, thank you for your time and consideration, and your willingness to be panelists for Arisia 2000; thanks to you, we're anticipating a fantastic year.

While we have labored long and hard on putting together this précis, we don't pretend to be experts in everything; we know we've missed a lot of potentially fascinating panels. In fact, we're still developing panel ideas, even as you read this! We rely on you to tell us what panels you think we've missed... If you have an interest or a specialty that we haven't addressed, please let us know, and we will do everything in our power to get a panel of that description to run at the convention.

All our best,

the Arisia 2000 Program Committee

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Note: Italicised panels appear in more than one category. In such cases, both listings will carry the same panel reference number. By all means look over panels that are “out of your area” and let us know if you would be interested in participating in them.

## Animation/Anime

### 001: WHAT EVIL LURKS

The early pulp magazines paved the way for the early comics. How were the heroes of yesteryear, such as The Shadow and Doc Savage, different from the angst-ridden heroes of today, such as the X-Men and the Punisher? Have heroes from the earlier age, such as Batman, Superman, and Wonder Woman, survived intact? What makes - or dates - a superhero?

### 002: BATMAN: BENEATH THE COWL

*Over the past 60 years, the figure of Batman has changed with the times, reflecting society's view of heroes and its desire for justice. From detective, to campy superhero, to the Dark Knight, will he survive another 60 years?*

### 003: SPECIES-ISM IN CARTOONS

According to cartoons, cats and coyotes are evil; mice and birds are good.

## Art

### 004: HOW TO JUDGE ART

What judges look for.

### 005: COMPUTER ART AND COPYRIGHTS

Computer art is more malleable and more copy-able than previous kinds of art. How does this affect copyrights? How can computer-generated art be protected? Are the laws adequate?

### 006: HOW TO TAKE UP ART

What one needs to begin F/SF/Horror art.

### 007: I MADE ART. NOW WHAT?

After one has created a piece, how does one proceed?

### 008: SF SCULPTING & 3-D MEDIA

Panelists talk about 3D art media.

### 009: TECHNOLOGY AND ART

How new technologies influence both the content and the process.

### 010: VIEWINGS

Artists share and talk about their art, their media, and how they broke into the market.

### 011: DO THEY KNOW WHAT THEY WANT?

Are commissions worth the effort? Do collectors really know what they want, and can they describe it well enough to the artist so they get it? Artists talk about creating art on commission, and teach you how to speak their "language" so that you get what you want, rather than what you asked for.

### 012: ILLUSTRATING BOOKS VS. COVER ART

How designing art for the interiors is different than art for the covers.

### 013: DUELING EASELS: PART THREE OF A TRILOGY

We've built the world, we have the story ... but what does it look like? In which professional artists bring their talents to bear, and take your descriptions of the people, the world, and the stories, and bring them to life. Watch the pros at work, with you as art director.

# Costuming

## 014: COSTUMING USING UNUSUAL ITEMS

Aluminum cans or magic cards, what kind of costume can be put together with unusual items?

## 015: HISTORICAL AND RECREATION COSTUME DOCUMENTATION

Some costumes require research. Learn what is needed to show the judges that you've done your homework.

## 016: COSTUME DESIGN AND IMPLEMENTATION

You have a great idea for a costume; this panel will help you get it from idea to actuality.

## 017: COSTUMES: LARGE, XTRA-LARGE & "O MY GOD IT'S COMING THIS WAY!"

How are those really big costumes created? What type of infrastructures are used to build some of those fantastically huge costumes?

## 018: THINGS WITH WINGS

The basics of various types of wing construction.

## 019: WORKING WITH LEATHER

What you need to know to make costumes with leather parts.

## 020 : JUDGING PRESENTATION AND WORKMANSHIP

What the judges look for, on and off the stage.

## 021: YOU CAN DRESS THEM UP, BUT YOU CAN'T TAKE THEM ANYWHERE

And there I was, pinned by a spotlight! What good is a great costume if it's not presented properly? This panel will discuss the basics of stage presence, for individuals and groups.

## 022: HEADPIECES

Basic design and construction of headpieces using pre-made and buckram bases.

## 023: BEGINNING COMPETITION COSTUMING

Novice, Journeyman, Craftsman, Master ... what does it all mean? A discussion of the International Costumer's Guild class system used by most (if not all) conventions.

## 024: MAKE-UP TECHNIQUES

A discussion and demonstration of stage make-up techniques.

## 025: THE SPARKLY BITS

How to make a costume sparkle using beads and other glitzy items.

## 026: COSTUME DESIGN AND IMPLEMENTATION

You have a great idea for a costume; this panel will help you get it from idea to actuality.

## 027: CORSETRY: BOTH PERIOD AND COMFORTABLE?

The title says it all; a discussion about how to make and wear period corsets.

## 028: MEDIA RECREATION COSTUMES

How to make that movie costume you covet.

## 029: MAKE-UP TECHNIQUES

A discussion and demonstration of stage make-up techniques.

## 030: TECHIE TRICKS

A discussion of the uses of unconventional lighting effects (black light, glow-in-the-dark paint, etc.), and how the right sound and light can dress up your costume.

031: DEN MOMS, NINJAS, AND TECHIES, OH MY!

Costumers and masqueraders have a language all their own. Learn what the terms mean, and what these people do to help run the show.

032: ACCESSORIZE YOUR COSTUME

Added bits and props can add a lot to your costume; come to find out how to think about accessorizing.

033: METAL AND MAIL

Various techniques in metalworking and chain mail for costumers will be discussed and demonstrated.

034: HALL COSTUMES

Fun to make and fun to wear; what constitutes a hall costume, and why?

035: EDITORIALIZING THE MASQUERADE: THE ARISIA 1999 MASQUERADE IN REVIEW

Using last year's masquerade video, learn how the costumers put together their costumes and presentations. Also learn what the judges looked for and saw in the winners.

036: ARISIA 2000 MASQUERADE CRITIQUE

What was good this year, what needed work, and why the winners won.

## Fannish/Fen

037: "LOOK, HONEY, IT'S A FAN!"

Raising children in fandom: is it a good idea? And what is the earliest recommended age of exposure? How can we best introduce the next generation to our current traditions?

038: "I DIDN'T KNOW THEY COULD READ..."

*The gulf between media fans and book fans still seems wide on the surface; is this misleading? Can anything be done to smooth over the rift?*

039: FANDOM ON THE NET

How to use the net for better enjoyment of F/SF/Horror.

039A: GROWING UP FANNISH

*What it's like being a kid (or the parent of a kid) who is active in fandom?*

039B: VIVE LA DIFFERENCE? RELATIONSHIPS IN FANDOM

Issues in fan-fan and fan-mundane relationships.

040: FAN HISTORY 101

No, really, we aren't the first to do this. We are the latest in a long line of fen, reaching back through First Fandom, the Outsiders, NESFA ... So, who are we, how did we get here, and where are we going?

040A: ASSOCIATIONS, GROUPS AND CLUBS EXPLAIN THEIR PURPOSE

A chance for them to plug their projects and talk about involvement in such groups.

040B: BEING A FAN AND HAVING A LIFE

How to do both.

041: THE MYTH OF FANNISH TOLERANCE

"Conventional" wisdom has it that fandom is tolerant in the extreme. Has open-mindedness become Political Correctness? (1½ hours)

#### 042: ON BECOMING FEN

As SF/F becomes more integrated into the mainstream, you have to be searching for something unique to become an active fan. What makes a True Fan? What makes fen? Or do you just read the stuff?

#### 042A: CANADIAN FANDOM

How the whole scene looks up in the Great White North.

#### 042B: HOW TO GET INVOLVED IN CONVENTIONS

How to get hooked up, and what you can do to help.

#### 043: NOT BY ANY OTHER NAME

Fans and fannish organizations have the tendency to categorize new entries into the field as derivative of previous work. Is there a basis of comparison between two books, two stories, two television shows, etc., to anything previously produced? Is it fair to compare something new to something that is already well established?

#### 043A: FANTASY & SCIENCE FICTION (F&SF) 101

New to this stuff? What you need to know to get into it.

#### 043B: WHAT GOES INTO A WORLDCON?

Understanding how the World Science Fiction Convention comes into being every year.

## **Fast Track/Young Adult**

#### 044: COSTUMING FOR KIDS

Presented for the children of Fast Track. How can you make a costume out of scraps and found items? Adults welcome!

#### *039A: GROWING UP FANNISH*

*What it's like being a kid (or the parent of a kid) who is active in fandom?*

#### 045: MASK MAKING FOR KIDS

Presented for the children of Fast Track. Helping kids make masks. Supplies provided, adults welcome.

#### 046: YOUNG ADULT F/SF/HORROR IN OTHER COUNTRIES

What are kids reading elsewhere.

#### 047: ON BEYOND POKEMON

Fascinating anime that isn't Pokemon!

#### 048: COMICS WE LOVE

What do you like in comics and what do you wish you could find?

#### 049: WIN GEORGE LUCAS'S MONEY!

Contestants chosen from the audience for fanatical devotion to Star Wars battle it out through Insane Trivia. (Sadly no money will be given out.)

#### 049A: YAHUGOS

Kids' favourite books; YaHugos will be awarded to the favorites.

#### 049B: BUILD AND DECORATE YOUR OWN WORLD

From your first simple dungeon to world design

### 049C: ORIGAMI

Creating masterpieces out of ordinary paper

### 049D: STAR WARS FOR YOUNG JEDI

A teenage Star Warsian answers kids' (and other attendees') questions about Classic Star Wars, Episode I, Expanded Universe and the upcoming Episodes II and III.

### 049E: THE GENRE MY TEACHER FORGOT

What should your teacher know about F & SF?

## **Filk**

### 050: FILK 101

What you need to know to get into filking.

### 051: MUSICAL INSTRUMENTS: PAST, PRESENT AND FUTURE

In which we explore the evolution of musical instruments: how they were made, how they were played, how they reflected the societies that used them. And then there's the cutting edge of instrument and performance development, which takes into itself modern electronic engineering. And, after today, whither next?

### 052: FILK GOES ELECTRIC

Dealing with electronics and electronic instruments while filking.

### 053: FILK MUSIC VS. SF IN POP MUSIC

What have the influence(s) been?

### 054: NESFA HYMNAL

Songs from the NESFA Hymnal (a filk collection).

### 055: ROUNDS

Rounds you can try singing with other folks.

### 056: WRITING A FILKSONG

The panelists talk about the process.

## **Games/Gaming**

### 057: GAMING IN A GROWN-UP WORLD

From finding gaming groups when you're out of college to turning your kids on to RPGs (my kid's character beat my best traps? I'm getting OLD!), an examination of the trials and rewards of being a gaming greybeard.

### 058: "MORTALS?!? YOU MEAN WE'RE ...?"

Issues surrounding PC death: if and when to let it happen; whether, how and why to avoid it; and giving gentle and not-so-gentle reminders that the bright red "I'm A PC" t-shirt isn't bulletproof.

### 058A: WARGAMERS UNITE!

"RPG? You play with Rocket Propelled Grenades?" Tired of all these aspiring actors with their Players Handbooks and bags o' polyhedrons? Ever wonder how many Singing Elves and Prancing Hobbits you could squish under your tank treads? If you know that the Klingon Sabre Dance isn't done on a ballroom floor, this one is for you! Come swap war stories, favorite games, and split hairs over rules n' regs.



### 059: NEW NON-RPG GAMES

Not all F & SF-related games are role-playing games. Come see what's new and spiffy in board & electronic games.

### 060: WOMEN AND GAMING

1996 was the Year of the Woman in politics, 1997 was the year of Chick Rock; but in the midst of this progress, has gaming gotten any more "chick-friendly?" (And am I going to get slapped for even asking that question?)

### 061: "AUTHORS ARE JUST ROLE PLAYERS WITHOUT FRIENDS"

*What can authors and role players learn from each other? Are they doing the same thing or is there really an inherent difference between the two genres?*

### 062: "WE HAD JUST SLAIN THE DRAGON WHEN ..."

GMs and players share war stories.

### 063: SO YOU WANT TO RUN A LARP

There's more to the game than late-night pizza and rolling dice. Experienced LARP GMs let you know how much work it is, and why no one sleeps during a LARP weekend.

### 064: WRITING FOR GAME PUBLISHERS

What publishers want, and how you can provide it!

### 065: RUNNING YOUR FIRST TABLETOP CAMPAIGN

If you're crazy enough to volunteer, we're crazy enough to help you get started. Consider this an orientation session for the first-time GM, and get answers to the questions you didn't know you'd better ask.

### 066: GM PLOT EXCHANGE

A round-table devoted to sick, twisted and oh-so-satisfying creativity. Come trade in your used objectives and twists of fate for these fabulous pre-owned hooks and developments!

### 067: TUNE IN AGAIN NEXT WEEK (TABLETOP)

Heinlein just ended Glory Road where he wanted to, but your players won't let you get away with that, will they? The difficulties of creating new chapters in your campaign chronicle and keeping an old game fresh.

### 068: TUNE IN AGAIN NEXT WEEK (LARP)

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### 069: GROWING PAINS (TABLETOP)

From Sex and the Single Shapeshifter to torture and other situations that stretch the limits of moral character (and moral characters), a mature group of players is bound to deal with mature content eventually. Finding GM and player limits, heading off problems before they start and dealing with those awkward moments, all without compromising the integrity of character and plot...if possible...

### 070: GROWING PAINS (LARP)

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### 071: GM HELP LINE (TABLETOP)

Thank Ghod . . . it's a distinguished panel of experts! Bring your questions and a sense of humor, and we'll help you work out your stickiest game-mastering conundra and have a little fun along the way.

### 072: GM HELP LINE (LARP)

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### 073: WORLD DESIGN

Tailoring your gaming milieu to suit: from quirky cultures to quirky physics, a paradox can be paradoctored. A discussion of techniques and hazards in building a world that hangs together believably as your players stomp through it.

### 074: AND NOW FOR SOMEONE COMPLETELY DIFFERENT

Maybe your player's come up with a Genuinely Weird character concept, or maybe somebody's curses got out of hand. A discussion of playing, and GM'ing, characters that don't quite fit in.

### 075: WEAPONS, PROPS, AND TOYS WORKSHOP

How did they get that effect?! An exchange of ideas and techniques for building and using the visual aids and instruments that give a LARP visual and tactile appeal.

### 076: "LET'S MAKE A DEAL!" (TABLETOP)

Vorpals swords aren't under every stone and magic wands don't grow on trees ... despite some players' expectations. A discussion of keeping characters poor but interesting, avoiding Monty Haul Syndrome, and creative ways to separate them from their stuff.

### 077: "LET'S MAKE A DEAL!" (LARP)

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## **History of F/SF/Horror**

### 078: THE FADED SUPERSTARS OF YESTERYEAR

Fame is fleeting. Generations of readers turn over so quickly that within five or ten years most of the readership has completely changed. These newer readers have very different ideas of who the "great names" of SF and fantasy are. Will we one day find ourselves explaining who Tolkien, Asimov, and Heinlein were? Is it because publishers can't keep the backlist in print, or because the culture is changing so fast that nobody cares about the concerns of the 1970's anymore?

### 079: LOSING OUR HERITAGE

What happens to science fiction's and fantasy's heritage when classics can't stay in print? And what about fan history? How can we know where we're going, if we can't keep track of where we've been? What does it mean when fans don't know what an Enchanted Duplicator is?

080: THE HISTORY OF COMPUTER DEVELOPMENT AS SHOWN BY SF

The computer is one of the staples of science fiction; its description and use in fiction has changed as the computer itself has changed.

081: I SEE THE BAD MOON RISING: THE HISTORY OF THE WEREWOLF

How the qualities of the lupine lycanthropes have changed over the years. Or have they? >toothy grin<

082: HOW WWII INFLUENCED SF

How SF changed because of the Second World War.

083: JEWISH AND MUSLIM LIFE IN THE MIDDLE AGES

The lives of non-Christian folks during the Middle Ages and/or Renaissance.

084: KING ARTHUR

Who he was, what he became, and why this mythos is still relevant. Or is it?

085: PRE-19<sup>TH</sup> CENTURY F&SF

What kinds of F & SF were written before Shelley and Poe?

## **Influences & Appreciations**

IN THESE SESSIONS PANELISTS WILL TALK ABOUT THE INFLUENCE AND IMPORTANCE OF THE FOLLOWING PEOPLE AND WORKS.

086: MARION ZIMMER BRADLEY

A giant among us is fallen.

087: THE 1,001 ARABIAN NIGHTS AND OTHER ARABIC STORIES

088: THE BROTHERS GRIMM

089: CORDWAINER SMITH

090: E. E. "DOC" SMITH

091: E. R. BURROUGHS

092: FLASH GORDON AND BUCK ROGERS

093: HANS CHRISTIAN ANDERSEN

094: JAPANESE MONSTER MOVIES

095: JOHN CARPENTER

096: JOHN W. CAMPBELL

097: JONATHAN SWIFT

098: L. FRANK BAUM

099: RIDLEY SCOTT

100: J.R.R. TOLKIEN & THE LORD OF THE RINGS

101: MONTY PYTHON

102: ROBERT E. HOWARD

103: THE ROCKY HORROR PICTURE SHOW

104: SHAKESPEARE

105: STANLEY KUBRICK

106: STAR WARS

107: STEVEN SPIELBERG

108: SUPERMAN

109: VINCENT PRICE

## **Media**

110: BABYLON 5 - THE ALIEN MIND

Why was this show unique in its presentation of non-human characters? Why can't other shows do even half so well?

111: SF MEDIA WE LOVE TO HATE

OK, admit it. There are movies and television that you watch, just so that you can hold forth on just how bad they are. Here's your forum! What's on your best worst SF viewing list? Lock horns with our panelists, and see how your lists compare.

112: *HOW THE PUBLISHING AND MEDIA FORMS OF SF WORK (OR DON'T WORK) TOGETHER*

*How print and broadcasting complement and hinder each other. Is the screenplay the child of the novel, or does the family resemblance entirely escape us? What about media tie-ins? Come and explore these complicated and sometimes testy relationships.*

113: STAR TREK: VOYAGER – “ARE WE THERE YET?”

“It’s the Greatest!” “It’s the Worst!” Don your armor and draw your phaser (on stun) for this discussion of the Star Trek world’s current last, best hope for late-night SF.

114: BABYLON 5: CRUSADE – “A SPECIAL LIMITED SERIES”?

13 episodes later... it stopped. How do we feel about the show so far as we have seen it? What is going on with fannish efforts to resurrect the series? Will the Sci-Fi Channel, or someone else pick it up? Should they?

115: “I READ THREE C-FRACTIONAL CRUISERS INCOMING, SIR!”

*There is a long and distinguished history of military-influenced SF, from coming of age stories aimed at a juvenile market (Heinlein’s Space Cadet; Tom Corbett; The Galactic Patrol of Doc Smith) to intergalactic shoot-em-ups aimed at adults (Hammer’s Slammers; Space: Above and Beyond). What is it about people in uniform that speaks to us? Panelists will talk about the genre and share some of their favorite examples of what for many of us is a guilty pleasure.*

116: BEYOND BABYLON 5

This was obviously a pioneering program. What was so special about it? What influence will it have on TV SF in the future?

038: “I DIDN’T KNOW THEY COULD READ...”

*The gulf between media fans and book fans still seems wide on the surface; is this misleading? Can anything be done to smooth over the rift?*

117: THE BUGHUNT

They came for our women, they ravaged our cities, they invaded our lives. We killed them by the thousands, and they would not die! We emptied our arsenals, and the Bug-Eyed Monsters still came. What was it about early horror films that captured our imaginations and earned a soft spot for the B-film forever in our hearts? Defend your favorites as “real art”, and shining examples of this so-called genre.

118: BABYLON 5 VS. STAR TREK, PART 5: THE DRAKH VS. THE KLINGONS

The kid gloves are off! In the past, we’ve all agreed to let bygones be bygones, and respect the other party’s viewing choices. We then leave the room, cursing them under our breath. Well, no more Ms. Nice Fan. Bring your most rabid observations, flay the enemy, rampage through their flawed assumptions, decimate their warped view of reality, and defend yourself!

119: THE X-FILES: IS THE TRUTH STILL OUT THERE?

Where Scully and Mulder have been, and where they are going. Are we itching for another season, or has the idiom run its course?

120: BUFFY THE VAMPIRE SLAYER

Who’d a thunk that such a movie could become such a show?

121: STAR WARS: THE PHANTOM MENACE; STAR WARS: THE PHANTOM MOVIE?

Come and share your thoughts on this latest, earliest chapter in the Star Wars universe. Should George Lucas do the writing & leave the directing to others? Should he only provide the vision and farm out the rest? Has he done a wonderful job and provided a great backstory for all that is to come?

122: THE COMING MOVIE TRILOGY: THE LORD OF THE RINGS

This monolith of fantasy is currently being made into a trio of films by director Peter Jackson. By all accounts he is undertaking this awesome, almost sacred, task with great care and reverence.

Come and share what we know (Ian McKellen as Gandalf, Elijah Wood as Frodo), what we hope, what rumor has to say (Uma Thurman as Galadriel??), and what, perhaps, we worry over.

## Miscellaneous

### 123: WHAT IS “POLITICAL CORRECTNESS”?

This phrase is bandied about every day, and in many contexts (even in fandom!). But does everyone agree on (or even know) what it means? Is it a legitimate criticism of others' tolerance? An expression of frustration? Right-wing propaganda? How does this discussion affect the worlds of F & SF?

### 124: HOPES AND DOOMS OF THE NEXT MILLENIUM

The world faces great problems of our own creation. But there is much to be hopeful about as well. We examine the hopeful prospects as well as some of the problems.

### 125: PEDAGOGY AND SCIENCE FICTION

With nationwide math and reading scores at an all-time low, teachers are looking for new, better ways of introducing the sciences to increasingly unprepared students. How can we use science fiction to interest students in science? And can we do it while keeping a clear line between science and fiction? How can we get SF on to school reading lists?

### 126: SWORD FIGHTING 101

What to keep in mind when your characters take up the sword.

### 127: PAGAN/WITCH SOCIETY

What it's like to be a pagan and/or witch, back then, right now, and speculations on the future.

### 127A: POLYAMOURY FOR DUMMIES

Come and find out how folks make this more complicated dance card work... or not. If the mantra of Real Estate is “location, location, location” is Polyamoury “communication, communcation, communication”?

## Philosophy & Theory in F/SF/Horror

### 128: THE ALLURE OF TIME TRAVEL

The past could be dirty, smelly, and dangerous, but who would refuse a chance to go back? Or forward?

### 129: “FAGGOTS AND DYKES AND QUEERS, O MY!” ;-)

Lesbian, Gay, & Bisexual characters in F & SF. Are they becoming more prevalent (Lois McMaster Bujold's *Ethan of Athos*, CJ Cherryh's *Cyteen*, Melissa Scott's *Dreamships*, Mercedes Lackey's *The Last Herald-Mage trilogy*, Tanya Huff's *The Fire's Stone*, etc.)? Are they becoming more accepted? Is there a sub-genre that accepts them more easily? Does the sexual orientation add to the story or the character? Are any of them role models? Do any male authors portray them?

### 130: NO VENUSIANS NEED APPLY

Why are humans always the good guys? Why are they all of Western European descent? Racial prejudice and species-ism in SF/F. Has exposure to the growing Global Village altered our expectations of how races and species interact with each other?

131: “MY HOVERCRAFT IS FULL OF EELS”

What are some of the problems involved with translating language? How can you give your characters a unique voice, dialect, and vocabulary, and still make them comprehensible to your readers?

048: THE GREAT SILENCE

*Where are the extraterrestrials? Why haven't we been contacted? A goldmine for SF ideas, the academic study of this problem has come a long way in the last 10 years. Are we victims of a galactic conspiracy, or is the forest full of wolves?*

132: HIGH TECH MEETS LOW TECH

How does contemporary science fiction and fantasy treat the Third World and/or poor/underclass people?

133: F/SF/HORROR FROM THE BRITISH ISLES

How things are in Britain, Ireland, Scotland, Wales, et al.

134: ROCKERS & WRITERS: SF AND ROCK’N’ROLL

Two forms of popular expression; how SF uses pop music in its fiction.

002: BATMAN: BENEATH THE COWL

*Over the past 60 years, the figure of Batman has changed with the times, reflecting society’s view of heroes and its desire for justice. From detective, to campy superhero, to the Dark Knight, will he survive another 60 years?*

135: THE HERO’S/HEROINE’S JOURNEY

The journey is a central theme and feature of fantasy. What can it tell us, about the hero and about ourselves? What about the journey appeals to our inner selves, to the lizard's brain in all of us?

136: DOIN’ THE NASTY - SEX AND F/SF

Birds do it, bees do it, and even bug-eyed critters from the planet Ro-nak do it...

137: TRUE LOVE IN F & SF

How F & SF deal with romance.

137A: CTHULHU COMES CALLING

What influence have the works of H.P. Lovecraft had on F, SF, and Horror authors, literature, film, and tv in the 20<sup>th</sup> century? Is his influence likely to continue to grow in the 21<sup>st</sup>? Have his works gone beyond a small influence and become a center of gravity in our common mythos?

138: UNICORNS

The panelists share their views on this mystical creature.

139: THE ICEMAN COMETH - VIGILANTES

When your character takes the law into her/his own hands.

140: YOUR LEGEND, MY INSPIRATION

Myths and legends rewritten as SF and fantasy; what are the advantages, what are the dangers? Which legends have been reworked to death? And what is it about those legends that attract us so much?

141: VOICES FROM THE UNDERWORLD

Where should SF stand with respect to the mainstream? Should we aspire to the heights or be happy in our ghetto? Can SF ever become truly mainstream? Has it already? Or will SF readers always get those funny stares?

#### 142: (AB)USES OF POPULAR SCIENCE

An inquiry into the uses and abuses of popular science. Where is the line between a literary introduction to scientific principles and gross manipulation of those principles to tell a story? And does the treatment of those principles benefit the story from the, or does abuse detract from it?

#### 143: GENDER-DRIVEN PLOTS

What makes a “girl book” or a “boy book” or a “chick flick” or a “jock-plot”? Are there such things as gender-driven plots? What would they be? Can questions of gender help you examine yourself and/or society better? And how do you separate gender, sex, and romance?

#### 144: UTOPIAS

The panelists discuss the positive view of the world.

#### 145: “GOD’S SMILING CORPSE FOUND BY MARS LANDER!”

Must belief in scientific principles and belief in a Higher Power be mutually exclusive? Can science fiction embody both the scientific method and a genuine religious outlook?

#### 146: CAN THERE ONLY BE ONE?

Immortality -- does the Highlander really have it all? How does the Wandering Jew feel about his fate? Taking a semi-serious look at immortality and its consequences, and how the Immortal has been portrayed in SF.

#### 147: VAMPIRES: THE ANCIENT VS. THE CONTEMPORARY

How do modern vampires differ from good old Vlad? Are they more frightening? More sinister? Sexier? All of the above? What is it about vampires that fires up the imagination? Is the vampire novel now a distinct genre? If so, what makes it so?

#### 148: ON THE WAY TO GRANDMOTHER’S HOUSE

What is the role of the wise woman in fantasy and SF? Is she always old? Can she be evil? Can she be a he? Examine the archetypes and see how they translate into modern fiction.

#### 149: SCIENCE FICTION AND CONSENSUS MORALITY

Science fiction tells us to be kind to fuzzy aliens. It blasts the nasty, ugly, Things. It respects the ecology. It glorifies militarism. It glorifies pacifism. Is there any consensus here? Do the values expressed in SF differ from those of the rest of literature (and the world?).

#### 149A: TIGER, TIGER, BURNING BRIGHT!

What are the uses of insanity and mental illness in writing. Are they a cheap and easy way to manipulate a character or a plotline, or can they provide depths the author him/herself would not otherwise have known the character possessed?

#### 150: BIOLOGY IS SCIENCE, TOO!

So why isn't biological SF considered to be “hard science” in some circles?

#### 151: A CRUISE THROUGH THE HARD FANTASY ARCHIPELAGO

What is hard fantasy - myth, reality, genre, or marketing label? Who's writing it, who's publishing it, and who's reading it?

#### 152: ON BEYOND CYBERPUNK

Whither next in the area of super-hard and shiny SF? Has it had its day, or is the Dark Future still speaking to us?



### 153: ARE THERE ANY TABOOS LEFT?

Societal taboos are an important source of inspiration for a writer postulating future or alternate societies. Have we strip-mined the taboo field? Is there anything left shocking enough to let the reader or the viewer know the seriousness of the broken taboo?

### 154: DO ANDROIDS DREAM OF ELECTRIC SHEEP?

*In which we examine the state of artificial intelligence and artificial life in literature and film. How well does it stack up to the present-day reality? And what is “intelligence” and “life”, anyway?*

### 155: ALTERNATE TECHNOLOGICAL HISTORIES

Generally, the decisions of individuals and the outcome of wars mark the turning points of alternate histories. But history could have as easily been altered based on what technologies were developed, and the way technologies have developed.

### 156: IS PARTHENOGENESIS YOUR FRIEND? ALTERNATE SEXUALITIES IN FANTASY AND SF

Do all species have two sexes? Two genders? Are your basic bimorphic humans monogamous/polygamous/polyandrous? “Pardon me while I nip off and bifurcate;” what is the social structure of a society that reproduces by budding? Exploring fantastic literature's unique ability to present a whole range of possibilities...

### 157: THE BUGS BITE BACK

*Strep throat turns into a flesh eating killer; Ebola comes out of a jungle and melts its victims; resistant TB is on the rise in New York; a mysterious agent turns cows brains to mush. We don't know where these diseases come from, and we don't know how to defeat them. Is the era of medical miracles over? What was life like before antibiotics?*

### 158: DARK FUTURES AND THE MYTHOPOETIC TRADITION

It's a tough world we live in. Can fantasy handle contemporary life?

### 159: 186,262 MPS: JUST A GOOD IDEA?

*One of the tenets of hard science fiction is that the fundamental laws of science (the speed of light, Maxwell's Equations, etc.) are essentially immutable; we can stretch them for the sake of a good story, but breaking the law is breaking faith with the reader. But what happens when we change the ground rules, when we challenge the fundamental assumptions of how our universe works? (1½ 1/2 hours)*

### 160: ANDROIDS-R-US

The mechanical man has been a popular premise in many books, films, and TV shows. But why do we continue to create something that is supposed to be able to do many things that man can't and then burden them with all of the human characteristics there are?

### 161: COMPUTER RISKS

*The perils and pitfalls of relying too heavily on computers to do our thinking for us. From piloting aircraft to running missile defenses that we avoid thinking about ...*

### 162: THE GREAT WOMEN OF FANTASY AND SCIENCE FICTION

It's not all a boy's club! What about the female equivalents of Tolkien or A. Merritt? Let's hear about C.L. Moore, C.J. Cherryh, Evangeline Walton, Frances Stevens, James Tiptree, Jr. and the writers they inspired. (1 1/2 hours)

*Note: if there is enough panelist interest in this topic, we will split this discussion into two panels.*

### 163: I CAN EXPLAIN THAT!

Cecil Adams may have explained why the shower curtain blows in around your ankles, but SF and Fantasy writers have much better ideas about reality. Our panel of experts elucidate the mysteries behind space dogfights, barbarians who can afford an expensive new sword (but not a clean loincloth!), alien species that freely interbreed with humans, and other SF absurdities. They make sense ... honest. Trade your pet theories with the best of them! (1½ 1/2 hours)

### 164: THE HERO IN SPITE OF HERSELF

Why aren't our heroes more ... heroic?

### 165: TO LAST A THOUSAND YEARS

What can mankind realistically achieve in the next thousand years? Colonizing planets, trips the stars, a cure for the common cold, and what else?

### 166: LIVING IN A HAUNTED HOUSE

What it would be like for the living and the dead. And what does the house think?

### 167: WHY DO WE BELIEVE WHAT THEY DO?

Characters do the darndest things, and truth is stranger than fiction. What is it about science fiction and fantasy that allows us to believe that anything that happens to a character can possibly happen? What is the responsibility of the author in this? Share examples of where the writer succeeded in helping you suspend your disbelief, and when they failed.

### 168: SHAPING OUR REALITY

How many props, ideas, and bits of everyday knowledge can you name that were created in the SF genre? We take a look at SF and its interactions with the real world. How does SF affects reality, and vice versa? How can we encourage the former, as the SF world's contribution to the future?

### 169: THE ALIEN AUTOPSY

*The return of "Build Your own Alien". What would a real autopsy of a dead alien found in a wrecked spaceship would be like. What could we find out about its world, its biology?*

### 170: DARK HEROINES, DARK HEROES

Must a story's main character be likable? How do make an unlikable character accessible to your readers?

### 171: SF AS PROPAGANDA

So why do "they" suddenly want us to believe that the Men in Black are really our friends? As we approach the millennium, we look more and more to our future for "something better". Are we fooling ourselves? Allowing ourselves to be fooled? And why is science fiction fast becoming mass market media's panacea to our insecurities?

### 172: FINE WINE BEFORE ITS TIME

So, is the Real World ready for the promises of science fiction? We promise them the earth, the moon, and the stars, but seldom do we examine the cost of a bright future. Are we ready for the future? And is the future ready for us?

### 172A: GUILTY PLEASURES? THE GROWTH OF F&SF ROMANCE NOVELS

Hey look, the Pirate Ship, the Slave Girl, and the Large Four-Poster Bed were all growing a little thin. So why not a Space Ship or a Wizard's Tower! Yeah that's the ticket!! Elven maidens furiously not-pining after strong, distant, yet somehow-vulnerable wizards. Don't trip over The Cat on the way to The Bed... Perhaps a horror romance is next? What do we think??

### 173: DARKNESS OVERARCHING: DYSTOPIAS

The panelists discuss the negative view of the world in F & SF genres. Have these become more popular in recent decades?

### 174: HIKING THE ENCHANTED FOREST: THE USES OF FAIRY TALES

We all grew up on Hans Christian Anderson and the Brothers Grimm, who gave us the safe, sanitized versions of the archetypal stories that let us honestly view ourselves. Have we been cheated by them? Do fairy tales have a place in our modern collective unconscious? Can those original tales be recaptured and repackaged for the modern age? Or a future one?

### 175: “NO WIZARDS NEED APPLY ...”

What is fantasy? What are the elements of fantasy that we all recognize? Would it be fantasy without those elements? What new and modern elements are being inscribed upon our collective unconscious?

### 176: OLD WIVES ARE TALKING

What are the bases of the world's legends? There are certain stories that are fundamental to, and shared among, all the world's societies. What do the oral traditions teach us? Do we really need to know what is being taught?

### 177: THAT OLD-TIME RELIGION

Humanity's greatest myths were once major theological texts. What aspects of older faiths have survived by being incorporated into “new” religions? Can we postulate a time when today's major religions have suffered the same fate?

### 178: HERE BE DRAGONS

The panelists share their views on this mystical creature.

### 179: LIES! LIES! ALL LIES!!

The Red Eye of Mordor, Cthulhu, Nyarlathotep, and Arawn the Diabolical - the list goes on and on: from the dawn of creation to the end of time evil battles good; that's its job. What might happen if evil won occasionally? Are these all-powerful beings truly evil, or do they have bad press agents have gone Just Too Far? Is it realistic to believe that good will always triumph? And who decides what is “good”, anyway?

### 180: THE NEW FUTURE HISTORY

Science fiction is often portrayed as a clash between evil empires which reflected the Cold War clashes between the superpowers. What effects has the dissolution of the Soviet Union and the end of the Cold War had on the genre?

### 181: SUSTAINABLE SOCIETIES

*Technology, medicine and science are progressing far faster than law, ethics and morality, and society is caught in between. Can Western civilization survive, with a culture based deeply in roman and Greek law and philosophy, and tempered with 18<sup>th</sup>- and 19<sup>th</sup>-century expansionism? Is our current culture capable of carrying us through the next millennium? Or the next three millennium? What will future cultures have to look like to be viable? Can modern Western culture be modified to fit the future? What will happen if we can't? The panel will look at general themes and specific societies in science fiction and real cultures in human history.*

### 182: SISTERHOOD IS POWERFUL! FEMINIST F/SF/HORROR

How does feminism inform some writers & writings in F/SF/Horror? Does it?

### 183: RIP IMAGINATION

Are we killing our children's future? Are the advances of science and technology murdering creativity and imagination? We lose our ability to fantasize a read scene when we see it on television. Were we forewarned?

### 184: ALLEGORY IN F & SF

Extending metaphor through an entire story.

### 185: ROADKILLS ON THE INFOBAHN

*Are we creating an information underclass? Can we avoid it? Should we avoid it? With the increasing availability of data in many forms, are we losing (or at least, misplacing) our ability to process that data into information? And with the added risks of exposure to electronic slander, are there those who will avoid the trip?*

### 186: SLIP-SLIDING INTO THE FUTURE

Alternate history vs. parallel dimensions: is there a difference? One deals with actual changes in our history. The other deals with the alternate development of a world which is not exactly our own, but could have been: worlds where magic prevails, or where natural laws differ. What are some of your favorite alternate realities or parallel universes, and why?

### 187: WHAT IF ..

These are two of the most powerful words in our language: they can trigger a cascade of events that could alter the history of the world, or the universe. For lack of a nail, the entire continuum was lost. What makes alternate history so popular?

### 188: ASIAN F/SF/HORROR

F/SF/Horror from the Orient. Who writes it, what is it like, what is its history, and how does it compare?

### 189: FRENCH F/SF/HORROR

F/SF/Horror from French-speaking areas. Qu'es-ce qui se passe la bas? Comment ca, et pourquoi? Come find out!

### 190: GERMAN F/SF/HORROR

The state of F/SF/Horror in Germany. Is it just one long, consonant-rich word?

### 191: WHAT ARE THE LIMITS TO SCIENCE?

*Are there things that humankind was not meant to know? Are there things we can't discuss? Are there questions that we can't ask? Scientists and science fiction writers hold forth.*

### 192: DEATH OF A GENRE

Is science fiction dying? Are fantasy and horror the new future of the genre? Giants once walked amongst us, but few names now appear to be blossoming and thriving. Have we progressed as far as our imaginations can take us, or is some other agent to blame? (1 1/2 hours)

### 193: DEALING WITH THE INDUSTRIAL REVOLUTION IN FANTASY

How to put the steam engine into your swords and sorcery.

### 194: THE DYING OF THE LIGHT: DEATH IN F/SF/HORROR

How is death presented, and what purpose does it serve in the story?

### 195: DEATH, ROYALTIES, AND RESURRECTION

A villain dies a thousand deaths - and is well paid for each and every one! Holmes had Moriarty, Skywalker had Vader, Bilbo had Gollum. Do authors spend more time developing their naughty

spawn and then can't go through with doing them in? Or is it that their editors are being held hostage, along with the author's next royalty check, until, in the next sequel, when our hero ...

#### 196: THE STRAW THAT BROKE

What is the value of a human life? What is the breaking point at which saving one life, or a billion, is too expensive for the remaining population? If an interstellar colony is at risk, what criteria should be applied to the question of who lives? Does the equation change for two species sharing the same space? Should it be us or them?

#### 197: WHEN THE SUN RISES IN THE WEST

*While everyone remembers the gaffe in the original Ringworld, many equally major mistakes go uncommented. Just how important is it to get the science right in SF, and how can you avoid the science getting in the way of a good story?*

#### 198: SF LOVES THE UNDERDOG

From Robin Hood to Luke Skywalker, the theme of revolution against tyranny runs as a common thread through all eras and sub-genres of SF/F. What makes this such a persistent milieu? What kinds of stories are easier to tell in such a setting? Or is it just a hackneyed cliché?

#### 199: DECONSTRUCTIONISM AND OTHER WAYS TO LOOK AT F/SF/HORROR

Using this form of critical theory (as well as others) to analyze stories.

#### 200: FUTURE NOW

Where did the future go? Where is the unified world government, or the Eugenics Wars? Many early stories in science fiction predicted several things for the close of the century, both fears and dreams; how were they derailed?

#### 201: THE MISTLETOE FACTOR

Baldur faced a thorn of mistletoe, and Jesus was nailed to a cross. Gilgamesh had a flood, and so did Noah. Is the Bible a historical representation, or has it absorbed other mythologies? Is it a work of truth, history, or fiction?

#### 202: MORE THAN HUMAN

Humanity seems intent on preventing any meaningful evolution of our species by making, as much as possible, everyone's survival and reproductive potential the same. Where will the next step in human evolution come from? Will we have to wait for the plague?

#### 203: "FROM HELL'S HEART I STAB AT THEE!" CHARACTERS WE LOVE TO HATE

That some of the most memorable characters are irascible rogues has been a truism among writers since the 1800s, but not all rogues are lovable. What makes a lovable rogue and how can character flaws make a character more believable? Are the best rogues at least faithful to their own (admittedly odd) value system, or is there a certain charm in complete immorality?

#### 204: MYTHIC SF/F

The great myth cycles provide endless inspiration for authors, as well as speaking to something basic in the human psyche. Much SF/f is written within the context of a mythic tradition. Come listen to panelists wax poetic about their favorite myths, and their favorite mythic SF/F.

#### 115: "I READ THREE C-FRACTIONAL CRUISERS INCOMING, SIR!"

*There is a long and distinguished history of military-influenced SF, from coming of age stories aimed at a juvenile market (Heinlein's Space Cadet; Tom Corbett; The Galactic Patrol of Doc Smith) to intergalactic shoot-em-ups aimed at adults (Hammer's Slammers; Space: Above and Beyond). What is it about people in uniform that speaks to us? Panelists will talk about the genre and share some of their favorite examples of what for many of us is a guilty pleasure.*

## Science & Technology

### 204A: HOW HARD DID THE BUG BITE? THE DREADED Y2K

Well, if this panel is running, then we can at least say that we're all still here. The consultants are happy. Are we? How much of the predicted mayhem came to pass? What are the short and long-term effects likely to be? Are we out of the woods when this one is over, or do other nasties lurk in the deep, dark recesses of crusty COBOL code?

### 048: THE GREAT SILENCE

*Where are the extraterrestrials? Why haven't we been contacted? A goldmine for SF ideas, the academic study of this problem has come a long way in the last 10 years. Are we victims of a galactic conspiracy, or is the forest full of wolves?*

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### 205: SPACE ELEVATORS, AND OTHER SPIFFY WAYS OUT OF THE WELL

How to get Upstairs without a liquid-fueled roman candle.

### 206: PRACTICAL EVERYDAY FUSION REACTORS

Beyond the Tokomak. Come find out.

### 207: ROADBLOCKS ON THE FTL HIGHWAY, OR, HOW TO GET A STARSHIP PAST RELATIVITY, AND OTHER TALES

Scientists speculate on how our favorite engines might work.

### 208: ONE EVENT HORIZON CAN RUIN YOUR WHOLE DAY: BLACK HOLES AND OTHER STELLAR PHENOMENA

Black holes, pulsars, brown and white dwarfs, binary stars with planets... The night sky is full of fascinating places you might not want to go.

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209: ANIMAL INTELLIGENCE

Does it exist; what does it mean to have an animal for a character.

210: ARTIFICIAL INTELLIGENCE

Views on this SF staple.

211: HAMMER OF THE GODS: EARTH/ASTEROID COLLISIONS

A couple of big movies from last year had them; how would it work in reality.

212: CLANK CLANK: BATTLE ARMOR

What goes into a powered, heavy-duty exo-skeleton. How well have authors such as C.J. Cherryh and Robert Heinlein portrayed their speculative technology?

213: AD ASTRA! BECOMING AN ASTRONAUT

How to get into space.

214: COLONIZATION

How to set up on a distant shore (across the sea or the galaxy).

215: THE CURRENT FUTURE OF THE SPACE PROGRAM

How're things in space these days?

216: TO SLEEP, PERCHANCE TO DREAM: CRYOGENICS

What you need to make cold-sleep freezing viable.

217: DESTROYING THE WORLD

What every mad scientist needs to know. And remind them to avoid expository gloating...

218: DINOSAURS

What we know about them these days.

219: ENTOMOLOGY

What a bug's life is really like.

220: FIRST CONTACT

What might it would be like, realistically?

221: HIGH-TECH WEAPONRY

How blasters and ray guns and planet-killers might work.

222: THE HOLLOW EARTH THEORY

Some people believed the Earth was hollow; how would it change things?

223: LIVING IN THE OCEAN

How to be under the sea.

224: MARS

What's up with the red planet these days?

225: MEDICINE IN SF

What you need to know for your doctor characters.

226: TERRAFORMING

What and how long would it take to cook a chilly wasteland into a warm, snuggly home?

227: MILITARY TACTICS IN FANTASY & SF UNIVERSES

From three-dimensional attacks in space to defending a castle from dragons.

228: NECROMANCY AND THE UNDEAD

What would "life" be like for the undead?

229: NEW AND EXCITING TECHNOLOGY

Technologies that the panelists think are way cool!

230: REANIMATION

How the dead could be brought back to life?

231: RECREATION IN THE FUTURE

Some ideas on how we might have fun in years to come.

232: SATELLITES

Things you should know before you put any up there, either natural or artificial.

233: THE SCIENCE OF MAGIC

How it would work if it could.

234: SCIENCE VS. MAD SCIENCE

What science is vs. what we'd like it to be.

235: "WILL YOU ACCEPT A COLLECT CALL?" - SETI

What's up with the search for extra-terrestrial intelligence?

236: SETTING UP A STELLAR FEDERATION

What it would take to govern the galaxy with all those light-years in the way?

237: SHAPE-CHANGING

How various forms of metamorphosis might work?



238: SPACE STATIONS

What life would be like on one. Do we even need planets?

239: STRANGE PLACES RIGHT HERE ON EARTH

You don't have to go off planet to find bizarre locales.

240: TELEPATHY

How ESP would work.

241: UNDERSTANDING GENETICS

What genes can and can not do.

## Writing

242: YOU'RE IN A MAZE OF TWISTY LITTLE PLOTS, ALL ALIKE ...

Oh, what a tangled web we weave! Writers occasionally write themselves into corners, and getting out of them isn't always easy. Writers share tips and tricks for getting out of those labyrinthine plots, and share tips on how to avoid such situations.

243: AN ANALYSIS OF THE CURRENT MARKET

How publishers, distributors, and their accountants make their decisions today.

244: THE CUTTING EDGE OF HORROR

Who are the new talents that have emerged in the past ten years, and how does their work differ from what has gone before?

245: GET BACK TO YOUR OWN UNIVERSE

Crossover stories are becoming more popular and more prevalent. Is this viewed as a way of making more money and getting more mileage out of popular universes without the extra effort on the part of publishers and writers?

246: WRITER'S WORKSHOPS

They're supposed to be the best way of getting honest feedback on your writing from your peers. They are also the best and fastest way of feeding your shredded ego to demons. What makes a good writer's workshop, what makes a bad one, how do you find one that is right for you, and how do you join?

[112: HOW THE PUBLISHING AND MEDIA FORMS OF SF WORK \(OR DON'T WORK\) TOGETHER](#)

*How print and broadcasting complement and hinder each other.*

247: BUILD A WORLD: PART ONE OF A TRILOGY

In which the panelists act as moderators for the participants, and work out the nature of a world, its peoples, its societies and cultures. Is geography really destiny? Must first contact always lead to first conquest? (1½ 1/2hours)

248: PLOT THE NOVEL: PART TWO OF A TRILOGY

The framework for a world or a universe exists. We know how things are supposed to work. So, what happens on the day that everything goes wrong? The panelists act as moderators for the participants, and together they plot out a story that takes place in that world. Learn how the pros go about outlining their ideas. (1\_1/2hours)

249: BUILD YOUR OWN RELIGION: THE THEORY AND THE PRATICE

Why would one want to invent a religion for use in their stories? What's wrong with "real" religions? When inventing a religion from scratch, how do you do something "new"? How do you make the religion seem real? And how do you convince the reader that the believers really

believe? This panel will work on developing the framework for a religion in the context of the universe built in Build a World: Part One of a Trilogy and Plot the Novel: Part Two of a Trilogy. (1½/2hours)

#### 250: SELL THE STORY: PART FOUR OF A TRILOGY

You have just collaborated on the writing of the Great American SF/F Novel. Meet with publishers and editors to determine which publishing house would be best suited to this story. Learn the tips and clues to determine which publisher might be interested in your stories and art.

#### 251: SURVIVING PUBLICATION: PART FIVE OF A TRILOGY

So you've written the Great American SF/F Novel, sold it, and seen it in print. Now what? Writers and publishers give you the cold, hard facts about the glamorous life of the writer, and what you need to do to save yourself after the book has been sold.

#### 252: READING THE WORKS OF OTHERS

Writers will read pieces of each others' works, and comment on how well the reader interpreted the selections. Did the reading match what the writer intended? By hearing others read your work, do you get new insights on it?

#### 253: DON'T QUIT YOUR DAY JOB - THE WRITER'S LIFE

What goes on in a writer's day-to-day existence.

#### 254: THE LAGGING LAWS OF COPYRIGHT

Technically, the laws of copyright are clear and apply no matter how a work is published. But what constitutes "publication" in a world of computer disks, networks, and the World Wide Web? A discussion of where the law stands, and where it doesn't..

#### 255: CHILDREN'S SF

The panelists share their views on writing for the younger folks.

#### 256: WHY DO AUTHORS OWN SO MANY CATS?

Is this a deep mystery of the universe which Humankind Was Not Meant To Know? Discuss.

#### 257: NOT NOW HONEY, I'M IN THE LIBRARY: RESEARCH IN WRITING F & SF

How you do it, and the surprises you get along the way. Are there differences in research for these two genres? From the point of view of research, are these two different genres?

#### 258: I'M NOT RELIGIOUS, BUT MY PROTAGONIST IS ...

Religion is a powerful motivating force, and belief system (whether rational or irrational) can provide a character with everything from motivation to pathos to guilt. Panelists will talk about how differing levels of religious belief, from atheist to fanatic, can be used to drive character and plot, as well as how fervent belief can be used to manipulate the readers preconceptions or drive home a point.

#### 259: RARE BOOKS AND THE BUSINESS OF REPRINTING CLASSICS

What you have to go through to get an older book back on the shelves.

#### 061: "AUTHORS ARE JUST ROLE PLAYERS WITHOUT FRIENDS"

*What can authors and role players learn from each other? Are they doing the same thing or is there really an inherent difference between the two genres?*

#### 260: IT CAME FROM THE SLUSH PILE (PT. 3)

Not everything that comes through the slush pile is unreadable, unpublishable, and/or unthinkable. Editors and publishers read from slush pile stories that they loved and bought.

261: I MET MY FAVORITE WRITER IN THE ELEVATOR, AND NOW S/HE'S NOT MY FAVORITE WRITER ANYMORE

F & SF fans have a unique and often personal perspective on the writers in the field. How does knowing the person affect our appreciation of the work?

262: FAMOUS, RICH WRITERS AND THE REST OF US

Not everyone can be Stephen King. Many successful, even award-winning writers don't actually make a living at it. Strategies for shaping your life around writing when you need another source of income.

263: STARTING A MAGAZINE

Whether a fanzine or a for-profit venture. Come learn from those who conquered all (or didn't) from their garages and basement offices.

264: THE BRAVE NEW PROFESSIONALS

Writers who have recently made their first sale(s) talk about their experiences.

265: WRITING FANTASY

The panelists share their views on writing about the fantastic.

266: MODERN CLASSICS OF SF

We all know the Lensmen, the Foundation, the Fremmen ... they have all gone to mist. So where do we look for the book or story that will become our next classic work of SF? In 25 years, what will be on everyone's Required Reading list? And what makes a classic, anyway?

267: WRITING FOR THE WORLD WIDE WEB

How to put things on the web more effectively.

268: WRITERS TO WATCH FOR

New and new-ish writers whose works will probably have an impact on the scene.

269: MEDICAL AND TECHNICAL THRILLERS

There's an upsurge of these of late. Are they really SF in disguise? So, why don't the readers of these things cross over? Are they a subset of SF or a new literary tradition? Are they blurring the border between SF and other genres? Does this mean that Tom Clancy writes science fiction?

270: EROTICA BY WOMEN, FOR WOMEN, WITH LOVE

Back by popular demand (and we do mean "demand")! Does the gender of the author matter? What special insights, if any, does a woman have in writing erotica for other women? Discussion and readings. (2 hours)

271: READINGS

Writers read and talk about their latest/favorite stories.

272: LICKING THE HAND THAT FEEDS YOU

Science fiction and fantasy has had to produce its own critics; what impact has this had on the field?

273: MORE THAN THE SUM OF ITS PARTS

What makes a good anthology? The writers? The concept? The story selection? What are your favorite anthologies, and why did they work for you?

274: VERSES UPON THE SOLAR WIND

Readings of SF/F poetry.

275: SHORT AND SWEET

Why the short form is so well suited to fantasy and science fiction ... or is it?

276: WOMEN HOLD UP HALF THE SKY: WOMEN WRITING HARD SF

Right or wrong, the perception among many readers and editors is that few women write hard SF, or write it well. Why? What attracts female authors to this genre, or drives them away? Who are the best female hard SF authors publishing today, and why?

277: MURDER ON THE EVENT HORIZON: SCIENCE FICTION MYSTERIES

Campbell claimed it couldn't be done. Many authors since have taken up that gauntlet with varying degrees of success. What are your favorite SF mysteries? What special care must an author with this sub-genre? Are there notable examples of SF mysteries that worked well? That failed miserably?

278: CONTRACTS

What to know before you sign one.

280: DEALING WITH (CREATING?) CONTROVERSY

It can boost or kill a career. Come and share/hear experiences.

281: EVERYONE'S A CRITIC

Part of the job of every writer is to be aware of the audience s/he is writing for. Part of a publisher's job is to be the hardest audience a writer can have. And part of a reader's job is to actively participate in the creation of the writer's world, by being the audience. Have you been doing your job? We present you with some tools to help you do it better.

282: KAFFEKLATCHES

Join your favorite artists, authors, editors and publishers for coffee, chitchat, and soul searching.

## **Year in Review (1999)**

283: THE YEAR IN REVIEW: ANIME

What happened in 1999 in the world of Japanimation

284: THE YEAR IN REVIEW: ART

What happened in 1999 in the world of F & SF art?

286: THE YEAR IN REVIEW: CANADIAN SF

What happened in 1999 in the world of Canadian SF?

287: THE YEAR IN REVIEW: COMICS

What happened in 1999 in the world of comic books/graphic novels?

288: THE YEAR IN REVIEW: COSTUMING

What happened in 1999 in the world of costuming?

289: THE YEAR IN REVIEW: FILK

What happened in 1999 in the world of filk

290: THE YEAR IN REVIEW: GAMES

What happened in 1999 in the world of games?

291: THE YEAR IN REVIEW: MOVIES

What happened in 1999 in the world of SF films?

292: THE YEAR IN REVIEW: PUBLISHING

What happened in 1999 in the world of books/magazines/etc?

293: THE YEAR IN REVIEW: R.I.P.

A Retrospective/Remembrance of those who passed away this past year.

294: THE YEAR IN REVIEW: SCIENCE AND TECHNOLOGY

What happened in 1999 in the world of science and technology?

295: THE YEAR IN REVIEW: TV

What happened in 1999 in the world of SF television?