

Tentative Albacon Program

(All subject to change)

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|---|--|--|-------------|
| Fri. | 7:00 PM | Fleshing Out Civilizations - | How to develop a realistic civilization. How much of that work should end up in the story? What can you do with the stuff on the cutting room floor? | Bray, McGarry* Isaak Schoen Dunne | Beverwyck A |
| Fri. | 7:00 PM | Creating characters outside the mainstream | How do you go about creating characters who are disabled, minorities, older, etc.? How do you get it "right" if you're not a member of that group? If you are a member, how do you make the story accessible to a mainstream reader? | Mead, Schwabach*, Scott, Aul, Prellwitz Sakers | Schyler |
| Fri. | 7:00 PM | Reading (1 hr) | | Spoor | Beverwyck B |
| Fri. | 8:00 PM | Ice Cream Social | | All Guests | Foyer |
| Fri. | 9:00 PM | The Long and the Short of It - | Short stories, novelettes, novellas, novels. Is there really a different knack to writing these literary forms? Writers discuss the dynamics and processes of different lengths of fiction. | Frederick, Martens, Strock* Catelli, Chepaitis | Schyler |
| Fri. | 9:00 PM | Kubrick's 2001- A Space Odyssey: How Patterns, Archetypes, and Style Inform a Narrative | An in-depth analysis of the film and with insights into understanding it. | Halstead | Beverwyck A |
| Fri. | 9:00 PM | Reading | | Rothman | Beverwyck B |
| Fri. | 10:00 PM | B Movies - | The Good, the Bad, & the Ugly. Can labeling something as a B movie ever be a compliment, or is it always pejorative? Does a low-budget or an independent status always result in a B movie? What are your favorites? | Butler, Prellwitz* Brown David Rothman | Schyler |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|--|--|-------------------------------------|---------------|
| Fri. | 10:00 PM | Kubrick's 2001 (continued) | | | Beverwyck A |
| Sat. | 10:00 AM | Monsters, Aliens, Chimerae and Hulks | How do you create sympathetic, non-human characters? How do you make them really alien at the same time? What about if they're the bad guys? | Mead, Catelli* Schoen McNally | Ballroom C |
| Sat. | 10:00 AM | Science Fiction writing for the technologically and scientifically illiterate -- | Can SF be written by people who don't know science? Well . . . it happens all the time -- but should it? How about the audience? Do they have to know the science to understand the fiction? | Easton*, Lieven Sagan Frederick | Schyler |
| Sat. | 10:00 AM | Reading | | Butler | Beverwyck A/B |
| Sat. | 10:30 AM | Reading | | Prellwitz | Beverwyck A/B |
| Sat. | 11:00 AM | Non-traditional fantasy settings | What settings have you worked with and why? Ever try one that didn't work? Are there some "non-traditional" settings that are being used so much that they are becoming traditional? | Campbell, Park Rothman Isaak* Scott | Schyler |
| Sat. | 11:00 AM | SF Literacy: | Panelists discuss the books and movies that you need to know about (and possibly might enjoy reading or viewing). | Spoor, Martens* Brown Hartwell | Ballroom C |
| Sat. | 11:00 AM | Reading | | Sawicki | Beverwyck A/B |
| Sat. | 11:30 AM | Reading | | Brilliant | Beverwyck A/B |
| Sat. | 11:30 AM | Autographing | | Butler/Cammarata | Dealer's Room |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|---|--|--|---------------|
| Sat. | 12:00 PM | How to Write About Something You Know Nothing About - | The joys of research. How much detail is enough to sound credible without bogging down the story? How to avoid | Tourtellotte, Easton, Sargent*, Bray Zebrowski Dunne | Schyler |
| Sat. | 12:00 PM | The Future of Comics | Are superhero comics dying? Are people looking for more than just heroics? Why are U.S. comics mostly the domain of male fans, while girls and women are buying manga in droves? Is the Dark Knight trope losing its power? Is the best work in comics today online? What are the top online comics? | Hebert David* Sakers Burns Jacques Bonk | Ballroom C |
| Sat. | 12:00 PM | Reading (1 hr) | | Campbell/Palmatier | Beverwyck A/B |
| Sat. | 12:00 PM | Autographing | | Sagan/Park | Dealer's Room |
| Sat. | 12:30 PM | Autographing | | Schoen/Isaak | Dealer's Room |
| Sat. | 1:00 PM | We Are The Orcs! | A panel discussion on why sf/f fans should be proud of our genre and of our status as literary outcasts | Spoor, Martens, Butler* Palmatier | Schyler |
| Sat. | 1:00 PM | Ten Best/ Worst SF films of all time | What they are, and how they came to be that way. | Sagan Burns Rothman* David Halstead | Ballroom C |
| Sat. | 1:00 PM | Reading/Storytelling | | Chepaitis | Beverwyck A/B |
| Sat. | 1:30 PM | Reading | | Schwabach | Beverwyck A/B |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|------------------|---|--|---------------|
| Sat. | 2:00 PM | Word Wizarding - | We write and read English words, but what makes some words sparkle and others just lie there on the page? In SF we wizard new words into being. What give some words life while others to just crawl back into the cauldron from which they were summoned (hint: vowels, remember vowels. Vowels are good.) How does the writer make the most of every word? What does it mean to | Campbell McGarry* Delmater Park Kelleher Chepaitis | Schyler |
| Sat. | 2:00 PM | Dueling Easels | | Rayyam, Hebert Bonk | Ballroom C |
| Sat. | 2:00 PM | Reading | | McMorrow | Beverwyck A/B |
| Sat. | 2:00 PM | Autographing | | David | Dealer's Room |
| Sat. | 2:30 PM | Reading | | Martens | Beverwyck A/B |
| Sat. | 2:30 PM | Autographing | | Cramer/Hartwell | Dealer's Room |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|--|--|--|---------------|
| Sat. | 3:00 PM | Behind the scenes: | What does an Editor contribute to the process? What's a copyeditor? What's a proofreader? Typesetter? Production manager/editor? What are ce's, galleys, proofs, and blues, and why should an author care? How much of what's wrong with the printed book can the reader blame on the author and how much on the copyeditor? In this day of electronic editing and typesetting, why are there still missing commas and backwards quote marks, along with dropped text and misspellings and inconsistent names? | McGarry Strock McMorro Brilliant Cammarata Hebert | Schlyer |
| Sat. | 3:00 PM | Webcomic Guest of Honor Presentation | | Jacques | Ballroom C |
| Sat. | 3:00 PM | Reading | | Kelleher | Beverwyck A/B |
| Sat. | 3:00 PM | Autographing | | Sargent/Zebrowski | Dealer's Room |
| Sat. | 3:30 PM | Reading | | McGarry | Beverwyck A/B |
| Sat. | 3:30 PM | Autographing | | Spoor/Palmatier | Dealer's Room |
| Sat. | 4:00 PM | Is (as it used to be) the Short Story the Idea Cauldron for Novels?: | Since there are more genre novels published each year by major publishers than there are short stories published in major magazines, is the short story no longer important to innovation in novels? Are novels less innovative than they one time were? 50, | Frederick*, Sargent Hartwell Cramer Tlewis | Schlyer |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|--|--|--|---------------|
| Sat. | 4:00 PM | Art Guest of Honor Presentation | | Rayyam | Ballroom C |
| Sat. | 4:00 PM | Reading | | Tourtelotte | Beverwyck A/B |
| Sat. | 4:00 PM | Autographing | | Hebert/McNally | Dealer's Room |
| Sat. | 4:30 PM | Reading | | Park | Beverwyck A/B |
| Sat. | 4:30 PM | Autographing | | Prellwitz/McGarry | Dealer's Room |
| Sat. | 5:00 PM | Tell, Don't Show: | Telling is something that writing can do much more easily and effectively than movies. Is it time to encourage (again) stylistic telling in writing? | Isaak, Zebrowski* Brilliant Chepaitis Scott | Schyler |
| Sat. | 5:00 PM | Reading | | McNally | Beverwyck A/B |
| Sat. | 5:30 PM | Reading | | Schoen | Beverwyck A/B |
| Sat. | 8:00 PM | Saturday Night Event: Guest of Honor Speech | | David | Ballroom C |
| Sat. | 9:00 PM | Saturday Night Event: Guardians | Staged reading (with actors) of a script for a new independent film. | | Ballroom C |
| Sat. | 9:45 PM | Saturday Night Event: Film Festival Winner | The winner of Friday's independent film festival gets an encore presentation (Start time approximate) | | Ballroom C |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|---|---|--|-------------|
| Sun. | 10:00 AM | Cross-Pollination: | Translating techniques across art forms. What tricks of, say, composition in photography/painting or pacing and editing in film can be useful to the writer? | Kelleher*, Campbell, David | Beverwyck A |
| Sun. | 10:00 AM | Can We Explore the Solar System w/ Apollo-Era Technology? | Could we get people out exploring the solar system with the stuff we used to send men to the Moon? If not, have we learned anything in the interim that would help us? Are there technological breakthroughs on the horizon that would make it even easier? | Tourtellotte*, TSmith, Stephenson Lieven | Schyler |
| Sun. | 10:00 AM | Making Fan Stuff Valuable. | Last year, in the fannish stuff panel, David Hartwell suggested that the best way to preserve fannish stuff was to make sure it was valuable. This year, we explore some of the ways to can make your collection valuable enough that other people will want to take care of it when you die. | Aul* Brown Hartwell Atkinson | Beverwyck B |
| Sun. | 11:00 AM | Characters are People Too - | What small details, idiosyncrasies, weaknesses, or foibles have helped bring this or that protagonists and antagonists to life in books you've written ... read? (And what writer isn't glad that their characters can't take them to court for intentional cruelty.). | McGarry Prellwitz, Bray Sakers Scott | Beverwyck A |
| Sun. | 11:00 AM | RPGs: Good or Bad for Writing? | Is playing in an RPG a good inspiration for writing? What do gaming scenarios lack that fiction needs? What do they have that is really not helpful when writing a story? How do you avoid using up all your great ideas on games and get yourself to write as well? | Spoor Sagan Brown* Ruh | Beverwyck A |
| Sun. | 11:00 AM | The Electrifying Violet Ray! | Actual Demonstration of a 1920s-style death ray. | Easton | Schyler |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|------------|-------------|---|--|---|-------------|
| Sun. | 12:00 PM | Learn from the Pros (Before You Repeat Their Newbie Mistakes) - | Some of the things these writers learned the hard way and a few lessons you might want to take notes about ... unless you really are one of those who only learns the hard way. | Mead, Bray Tourtellotte,* Kelleher, Palmatier | Schlyer |
| Sun. | 12:00 PM | Is anything good being published online? | Will webzines replace the magazines? Is this good or bad for the genre? How can webzines pay decent rates? | Frederick*, Martens Delmater Jacques | Beverwyck B |
| Sun. | 12:00 PM | "You want to build a beanstalk Jack?" | The challenges of building a space elevator | Stephenson | Beverwyck B |
| Sun. | 1:00 PM | Who is to review the reviewers? | Is anyone out there already reviewing reviewers? If so, where do we find them? If not, do we need such people and how would we go about getting them started? Will more publishing on the Internet make the role of the reviewer and the reviewer's reviewer more important? | McNally, Frederick* Sawicki | Beverwyck A |
| Sun. | 1:00 PM | How do we engage teens to read SciFi? | The fans and readers are getting older. Can we get young fans back? Is gaming shunting off a potential audience? Do young people want to read anymore? If not, how do we make them want to? | Prellwitz*, Stephenson, Cramer | Beverwyck B |
| Sun. | 1:00 PM | Art Auction | | | Schlyer |
| Sun. | 2:00 PM | Genre-blending | Are there advantages to writers to blending genres? Are there synergies between genres that cause their blend to be more than the sum of the parts? Are there genres that don't blend? | Schwabach*, Spoor Butler | Beverwyck A |
| Sun. | 2:00 PM | What to look for in a writing workshop | Are Clarion, Odessey and other multi-week workshops worth your time and money? What about online critique groups? What other ways are there of getting your writing "workshopped"? | Kelleher, Isaak* Campbell, | Schlyer |

| <i>Day</i> | <i>Time</i> | <i>Title</i> | <i>Description</i> | <i>Participants</i> | <i>Room</i> |
|-------------------|--------------------|--------------------------------|---|----------------------------|--------------------|
| Sun. | 2:00 PM | It's Turtles All the Way Down: | Rational explanations for mythic stories. | Aul*, Tsmith SLewis | Beverwyck B |
| Sun. | 3:00 PM | Albacon Planning Session | | | Schlyer |