

Conference on Imaginative Literature, Eighth Edition

readercon 8

PROGRESS REPORT 2

Guests of Honor:

William Gibson
Larry McCaffery

Memorial Guest of Honor:

Alfred Bester

July 12-14, 1996

Marriott Westborough

5400 Computer Drive

Westborough, Massachusetts 01581

508-366-5511

Rooms: \$70 single/double

Notes from the Chair

We've said from the beginning that Readercon was envisioned as something different, a *serious* conference on imaginative literature. This is as true today as it was for the first Readercon. And we have all of you to thank for our success. We are very pleased to have William Gibson and Larry McCaffery as our Guests of Honor this year and are looking forward to July.

For those of you who have never been to a Readercon, we bring together readers for a weekend with those who write, edit, publish, illustrate, critique, and market imaginative literature. We include authors whose works are not marketed as conventional science fiction or fantasy. Our Guests of Honor and pros pursue a highly personal vision of the possibilities of imaginative literature. But remember, serious does not mean stuffy; we embrace the subversive notion that thinking is fun. So, if munching on an endless supply of chocolate-chocolate chip cookies, biscotti, and cheesecake while listening to or participating in one of our panels sounds like your idea of a great time, I'll see you in July.

To all those people who have taken the time to let us know that they missed us last year, we send our thanks. I wish we could say that we were back tanned, rested, and caught up on our reading; but I'll just say that at least we had more time to read during 1995.

—B. Diane Martin

Guests of Honor

Like many wannabe SF writers in the summer of 1977 I was there at the very beginning, which was the third issue of a magazine called *Unearth*. *Unearth* only printed stories by previously unpublished writers, so we were the core audience and possibly the only audience. The cover story of issue three was "Fragments of a Hologram Rose" by **William Gibson**.

Re-reading it now, it's much more of a William Gibson story than it was then, a small and elliptical slice of his now-familiar world, just as the byline itself is now instantly recognizable instead of almost instantly forgettable, but even as an anonymous and self-contained work it stood out from the rest of the issue. Exquisitely crafted but dense to the point of difficulty, substituting the unfolding of static memory for beginning-middle-end, a dystopia only made more vivid by the exhilarating clarity and science-fictional niftiness, it was aggressively literary, and seemed stuck in *Unearth* not because it was unskilled but because it was uncommercial, too "academic" and "downbeat" for the aggressively anti-literary publishing climate of the time. I'd like to claim that I knew better, but if you had asked me at the time I would have come up with the same verdict Gibson did, that he would be a commercially marginal cult author at best.

Instead, he beat the beginning-middle-end crowd at their own game. His instant rise is so much a part of the lore of the field that I feel as if I was there for that too, but

in reality the next time I read anything by Gibson was in September 1985, far along the rapid pop-star trajectory of his career, when the Hugo and Nebula had finally bumped *Neuromancer* to the top of my reading pile.

It would be the last time I'd put off reading anything with his name on it. Reading Gibson was a hedonistic experience. Many authors obey a puritanical ethos: reading them is the work you perform in order to earn the reward of aesthetic pleasure when the story is done and the full design is revealed. Gibson's fiction offers that kind of reward, but—and I suspect this is what makes most of his critics uneasy—the text is intensely pleasurable in itself. Mentally engaging his electric language and imagery and thought is a high.

Like many readers in the fall of 1985 who had caught on late, after *Neuromancer* I scrambled to find his short stories, not yet collected in *Burning Chrome*, and learn anything I could about the author. That kind of curiosity is the objective precondition of media stardom. Since Gibson isn't the first SF writer to fulfill it, the full why and how remain a subject of debate. It's never bothered me, though, if only because it seems natural that a writer whose greatest fascination is the pop culture apparatus should fascinate the pop culture apparatus in return.

Meanwhile, Gibson has written three more novels, *Count Zero*, *Mona Lisa Overdrive*, and *Virtual Light*, and a collaboration with Bruce Sterling, *The Difference Engine*. I suggested that "Fragments of a Hologram Rose" was less of a William Gibson story when it was published than now, and that seems to happen eventually to all his work. That is, my understanding of it keeps changing. In 1986 I could write of *Neuromancer*: "But the most interesting thing about Gibson is his unusual attitude to his high-tech SF innovations. Almost all his characters are cyborgs, constructs, or clones, but none of them have identity problems. Gibson is pro-technology and pro-change. His characters have all adapted to his future, and most are excited by the new possibilities it opens." Writing in 1991, my view had completely reversed: "The technology, simstim and cyberspace, is memory concretized. The characters are haunted by memory. Some live in memory-worlds. Some are memory-things...The stylistic feel of his work, that elegant, bluesy emotion that lies underneath the cool of the writing like water under ice, is suddenly clarified; it is based on the emotions associated with memory: nostalgia and regret." Now, after *Virtual Light*, with its great symbol of the bridge, it has been changed again. The retroactive deepening continues.

This process makes William Gibson a particularly exciting Guest of Honor. I expect to walk away from Readercon 8 with a body of work that is more complex still. Besides—who knows?—I may get to steal one of the sheets from his bed.

—Barnaby Rapoport

Larry McCaffery has spent the last twenty years of his professional career digging into the zeitgeistial strata underlying contemporary literature. He's been looking deep into the connections and meanings of cultural debris such as popular music, art, TV commercials, film (both sacred and profane), pornography, polemics, fashion—you can add to this list yourself. For a literature professor, he's amazingly open-minded, willing to accept whatever he

runs across at face value and (more importantly) teasing out the cross-cultural web of influence—nothing is ever written in a vacuum.

For our purposes here, one major field of his study has been genre fiction, science fiction in particular, and specifically that contentious offshoot of SF, cyberpunk. He was one of the first academics to grasp the true significance of the work of our Guest of Honor; the distorted metaphoric lens he wields and the cultural recombinations that delight him.

McCaffery has published quite a bit of material, but two of his books are important to you and me, right now, right in this *exact* moment. His 1991 anthology of fictions and essay, *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Fiction* (Duke University Press) remains, perhaps, the only truly necessary such collection amid an academic spew. He has just published another anthology, *After Yesterday's Crash: The Avant-Pop Anthology*, (Penguin, 1995) which raises the ante, stakes out new territory. It is perhaps the only true "post-cyberpunk" collection so far.

If you don't believe me, if you don't understand (and I'm not sure I do, entirely), if you're wondering what all the fuss is about ... well, I'm out of space here. Get these two books and read Larry's extensive introductions. You won't find any other academic essays filled with as much authentic passion, wit, intelligence and clarity. Then show up at Readercon and argue with him.

—Stephen P. Brown

The Program

The Program is not just the heart and soul of Readercon, it's most of the internal organs, several appendages, and perhaps a tattoo. We try to think of panels and events no one has ever done and put fresh new twists on the ones they have. From what folks tell us, we succeed. While most cons leave you (and all too often the panelists) guessing what the panels are about, we provide full descriptions not only in the *Program Guide* but in this progress report.

Our regular programming consists of four or five simultaneous tracks running from 6 to 9 PM on Friday, 10 AM to 5 PM on Saturday, and 11 AM to 4 PM on Sunday. There are panel discussions in two large rooms, each with a stage with easy chairs and coffee tables, and area microphones to pick up all the panelists' dialogue. Two smaller rooms feature author readings and a writer's mini-track of panels and how-I-wrote-my-book presentations. A third small room hosts occasional discussion groups, often on off-the-wall topics (if you'd like to lead one, let us know).

Our Special Events start Friday evening with our Meet the Pros(e) Party, where you get to meet the writers and their writing, and commit Art (How? See the events listing). After our last Saturday panel there's nothing but special events. There will be an interview with (and by) our Guests of Honor, and a special Best of the Kirk Poland Memorial Bad Prose Competitions, a brief history of our most popular event.

Banquet

We want to have a Banquet that actually has something to do with reading. How? You may ask. Easy, we answer. Discussion groups! We'll have a list of topics at Readercon Sales (along with tickets). You'll be asked to make several

choices, and we'll arrange the tables accordingly. Discuss all you want, eat, make new friends, and there won't be any quiz. Though if you want to get up and announce the results of your discussion, the rest of us will (possibly) quiet down long enough to listen to you.

Be prepared to choose several topics—we'll have more listed than we can have tables, and we have no idea how many people will want to discuss what. Oh, and we'll have signs on the tables with the discussion group names, so a little circulation will be allowed.

Banquet tickets will cost \$15. We'll be having a barbecue outside on a patio, with the grills right there. More details on the food will be available at-con.

Our current list of discussion topics includes: William Gibson, Larry McCaffery, Alfred Bester, Samuel R. Delany, Ursula K. Le Guin, James Tiptree, Jr., cyberpunk, ribofunk, deconstructionism, *New York Review of Science Fiction*, *Crank!*, Theodore Sturgeon, John Clute's *SF Encyclopedia*, R.A. Lafferty, and H.P. Lovecraft. Feel free to suggest more—send email to aadler@kinesisinc.com, or regular mail to our post office box.

Writers' Workshop

Once again we'll be hosting a three-hour closed writers' workshop for a few amateurs or new pros, led by David Alexander Smith. It will probably happen on Sunday morning at 8:30. Submit up to 7,500 words of fiction (self-contained short story, chapters from a novel, or an outline) by **June 30** directly to David at:

112 Avon Hill Street, Cambridge, MA 02140

For more information, write to David or call him at 617-661-3323.

The Bookshop

The Bookshop is our dealers' room. Expect a varied selection of new and used books and magazines from small and large publishers. There may still be a couple of tables available. If you're interested, contact us *immediately*.

KaffeeKlatsches

What is a KaffeeKlatsch?

KaffeeKlatsches are not lectures.

KaffeeKlatsches are not panels.

KaffeeKlatsches are small gatherings of fans, writers, editors, artists, etc., chatting in an informal group.

KaffeeKlatsches are quiet conversation and a darn good cup'a joe.

Publications

Our *Program Guide* usually runs 30 or 40 pages. In it you'll find the full conference schedule with panel précis and an index of each participant's appearances, plus a wide variety of useful information. In the back there are mini-bibliographies of every participant—that's right, all of their book titles with dates and publishers, and then some. For those who prefer to travel light, we provide a simple pocket schedule in table form.

Last time our *Souvenir Book* had a non-ad page count that matched the Worldcon's. Our book will have original material by and about our Guests, more installments of our regular "Books to Cherish" feature, original artwork, and much more.

We won't be having an at-con newsletter this year, but don't worry—we'll keep you updated on last-minute program changes.

The Tiptree Award Bake Sale

Readercon joins other conventions across the country in raising funds for this award the old-fashioned way: with a bake sale. (We will also be selling copies of the two benefit cookbooks *The Bakery Men Don't See* and *Her Smoke Rose Up From Supper*.) If you'd like to donate goodies and/or help sell them, contact Jamie Siglar at 617-623-0601 or send email to jasiglar@tiac.net

At Readercon 7, a few writers and critics donated their review books (galley proofs, advance reading copies, etc.) to the bake sale table. The books disappeared in minutes, but left us with a good idea: If you have review copies you'd like to contribute to the sale effort, please remember to bring them with you.

Our Hotel

The Marriott Westborough is a new location for us, but with familiar staff—many of the people we knew at the Worcester Marriott are working here, and they're happy to have us. We recommend that you make your reservations early—many people arrived at Readercon 7 without having done so at all and were surprised to find the hotel full, and we don't want that to happen again. Mention Readercon when making reservations, and remember, when you're budgeting, that 9.7% hotel tax will be added to your bill.

The Con Suite

The Con Suite is Readercon's own party, where you'll find munchies both nutritious and politically incorrect, and people to talk to (there *is* a causal relationship here). We try to keep it open during all convention hours (with a little help from volunteers).

Volunteering

Readercon is run entirely by volunteers. We can always use more help, in every area. If you're new to conventions, volunteering is a great and time-tested way to meet people. Let us know you're interested on the form on page 7, and we'll contact you about scheduling you in the areas you'd like to work—or you can just volunteer at the con (although the most interesting jobs may be taken by then). Work enough hours and you'll earn some cool thing or other.

Finding Us

Write to: Readercon
P.O. Box 381246
Cambridge, MA 02238
Phone: 617-625-6507
Email: readercon@aol.com
Web: <http://web.mit.edu/terra/www/rcon.html>
(Our web page will always have the latest information, including the current *Progress Report* and the program schedule. Check it out and tell us what you think!)

THE PROGRAM

The Science Fiction of William Gibson.

The Science Fiction of Alfred Bester.

Bookaholics Anonymous. Allegations continue about this most controversial of all 12-step groups. It has been suggested by some that despite the appearance of self-approbation, despite the formal public proclamations by members that they find their behavior humiliating and intend to change it, this group in fact secretly encourages its members to succumb to their addiction. The shame, in other words, is a sham. Within the subtext of the members' pathetic testimony, it is claimed, all the worst vices are covertly endorsed: book-buying, book-hoarding, book-stacking, book-smelling, book-loving, even book-reading. Could this be true? Come and testify yourself. Then you tell us.

Affirmative Action and Adventure: Women in SF. Eight of the last ten winners of the Campbell Award for best new writer have been women. The Hugo Award for best novel has been won by a woman in five of the last seven years. Indeed, the SF field has quietly become one of the most egalitarian in all the arts. But has this progress been reflected on the page?

From Metafiction and Cyberpunk through Avant-Pop. "Avant-Pop is a radical, ideological critique of what the avant-garde and pop culture are—and what they can and should be doing during the age of po-mo and hyperconsumption." Larry McCaffery and company plot how to storm the reality studio and take over the universe.

The Books We Really Read. Is there frequently a difference between our *favorite* writers and those whom we consider the *best* writers? If so, why?

SF Magazines You Should Be Reading.

Transcendence or Immanence? In the October '95 issue of *NYRSF*, F. Brett Cox argues that fictions as superficially disparate as John Kessel's and Bruce Sterling's share "...a rejection of transcendence and an embrace of immanence, a belief that the fundamental achievement of SF—telling us that there will be a tomorrow, and it will be different from today—can be best maintained not by escaping from this world—which, if not 'quite satisfactory,' is the only one we've got—but by embracing it." This is clearly a useful distinction to make when looking at today's SF: just how useful, we'll explore.

Catching the Next Wave. The field seems to be in a transition from cyberpunk's influence to...something else. Is it avant-pop, transrealism, ribofunk? Where are we headed?

Is Fiction Inherently Evil (and If So, What's My Job)? Simone Weil (in "Morality and Literature") argued that fiction is inherently immoral because it reverses the truth about good and evil: in reality, good is "beautiful and wonderful" and evil is "dreary, monotonous," but in fiction, it is evil that is "varied and intriguing, attractive, profound..." while good is "boring and flat." Certainly we can all think of counter-examples (*To Kill a Mockingbird* gets it right), but this is a problem as old as Milton. Does a writer have an obligation to try to make goodness interesting, and to show the banality of evil? How does doing so affect the fiction?

The Fascination of What's Excruciating. Why do we enjoy reading about experiences (e.g., floundering in the ash-pits outside Mordor) which we would never want to actually live through?

Attack of the 50-Foot Fortitude: Character Growth and SF. In "The Secret Language of Science Fiction," Algis Budrys argues that SF fans place an undue emphasis on character growth of the most obvious sort: that a story in which no one "learns better," for instance, will never be an award-winner. True? And if so, why? Isn't this a problem?

From Boredom to Horror. "The boredom of the middle classes of the developed nations, particularly of the American middle class, is the most dangerous force in the world today." (John Snow, *A Vocation to Risk*). Hasn't some of our best horror fiction begun to reflect this?

Everyone's Doing Comics But You, Part II. Our ongoing survey of the field.

The Future of the Arts Underground. What impact will changing technology and corporate politics have on the relationship between mass culture and the underground, which is so vital to the evolution of the arts? What can we learn from the recent "revolution" in popular music (if co-opting the alternative is really revolutionary)?

Your Book Was So Good I Forgot It Completely: Fiction as Dream. Must all great fiction be memorable? Or can a truly fantastic work of literature defy easy recall?

Old Fiction, New Technologies. How will new technologies change the experience of reading conventional texts? For instance, how does knowing how far you are from the end influence the way we perceive a narrative? Will ferreting out all the clues in Gene Wolfe's fiction (or any mystery) be as rewarding when we can do it in forty seconds with our fancy search engine?

Everything In an F/SF Novel Should Be Mentioned Once/ Twice/ Again and Again. Is there such a thing as too much invention? Too little? Can all those different clever bits of background detail actually become a distraction? Can we use them once and throw them away, or should we strive to get more mileage out of them (and how much is too much)?

The Catharsis of Myth, the Shock of Invention. In writing or reading fiction, we place a high value on the degree to which the plot unfolds in unexpected ways. But much of the power of myth and fairy tale derives from the way it fulfills our expectations. How do the best works of fantasy reconcile these seeming opposites?

Another Party Uninvited To. *Granta* magazine recently held a contest to identify "The Best Young Novelists in the United States." Naturally, there are no writers of speculative fiction among the 52 finalists (and they can hardly plead ignorance, not with Jonathan Lethem's first two novels getting raves in *Newsweek*). Two possible responses: this is precisely the sort of discrimination that the civil rights movement was all about, and deserves the same sort of activist response; or, any club too stupid to ask me to join isn't worth belonging to. Where do you stand (and what do we do)?

Put This in *Bartlett's*! Genre F/SF is represented in *Bartlett's* by exactly two writers (Tolkien and Le Guin) and four quotes. That's right, no Clarke's Law, no Sturgeon's Law, nothing by nobody else. What are the quotes that we in the field are genuinely familiar with? And remembering that many quotes in *Bartlett's* aren't actually familiar to anyone, just real good, what quotes can we find to represent our major writers?

A Book By Its Cover. How does the art used on SF & Fantasy books shape the public's perceptions of what lies within? Are there alternatives? Cortney Skinner takes us on a tour of the different approaches that have been taken in packaging SF & Fantasy over the years.

The Science Fiction of Roger Zelazny.

The Science Fiction of John Brunner.

Frontiers of Criticism: Beyond Characterization. In a *NYRSF* editorial (12/94), David Hartwell complains that SF criticism now increasingly concerns itself with characterization at the expense of other story values—namely, those central to SF. Our panelist critics either defend themselves or accuse their absent colleagues.

Space Opera Reconsidered. A discussion of the "special pitfalls [and] special advantages" (Joe Sanders, 6/95 *NYRSF*) of this oft-maligned yet enduring SF subgenre.

Transrealism. Rudy Rucker postulated this new literary mode way back in 1983, and in the 5/95 *NYRSF*, Damien Broderick championed it. Transrealism (if we understand them correctly) happens when fantastic worlds are peopled by characters portrayed with the most extreme psychological techniques of realist fiction. Dick, Pynchon, Ballard, Joanna Russ, James Morrow, Iain Banks, Jonathan Carroll, Martin Amis, Lisa Goldstein, John Calvin Batchelor, Margaret Atwood ... who else? Have Rucker and Broderick come up with a truly useful classification here?

The New Grand Masters Revisited. A follow-up to the 1994 Philcon panel in which "new grand masters" from more recent decades were suggested. Moderator David Hartwell suggested a list of questions that needed to be asked about the choices (in the 3/95 *NYRSF*): 1) What prejudices might be operating in the minds of the panelists to come to such conclusions? It seems evident that the writing of some high quality fiction or a single classic of SF is not enough to qualify one as a Grand Master. 2) What, then, should the qualifications for Grand Master be, and should we ignore anyone who doesn't meet them? It seems evident that one can qualify without writing a classic of the field, even a single short story classic. 3) What is power or influence worth in calculating Grand Mastery? And what kinds of influence count? What is years of hard work worth? 4) How much good work is enough—and what percentage of a writer's total output should it be? 5) Do we have hundreds of Grand Masters in SF? One hundred? Fewer?

Short Horror Fiction: Dead Or Alive (Or Both)? Hard to believe, but until ten or fifteen years ago the dominant form for horror fiction was not the novel but the short story. What happened? What's happening now (and who should you be reading and where do they publish)?

Speaking the Unspeakable: Neologisms in SF/F. What do you call those things that don't (yet) exist? And what happens when you do (did we talk about cyberspace before naming it that)?

The End? Where's the perfect place to stop? How much closure is enough? Doesn't this differ from reader to reader?

The Failures of Ambition. There is a long tradition, in SF, of novels which attempt to pack together a great many different ideas (e.g., desert ecology, messianic cults, psi powers, economic monopolies, coming of age, etc.). There is also, however, a long tradition of novels which fail to do so successfully. A look at the hows and whys (and why nots).

See Me, Feel Me, Touch Me, Read Me. In which Authors and their designated Readers combine to explore the subtleties of fiction. In each "round," one of them has selected a favorite passage from the Author's writing for the Reader to read aloud (and the Author to react to). How has the Reader captured the Author's intent? What did they miss, what did they change beyond recognition, what subtleties did they find that the Author was unaware of?

Surprise, Surprise, Surprise: The Conceptual Breakthrough Novel. Most of us know and love this classic SF story structure: the world is not as it seems, it's a mystery to be solved, it turns out that / the universe is a starship—and the starship is ... where? / the Second Foundation is here—no, actually it's here / you're dead—no, we're dead—actually, everybody's dead / etc. Reality as onion; each time we peel a layer our perception of everything changes. These books can be difficult to talk about, of course, since doing so invariably gives them away—some of them are so subtle (like the novel that inspired this panel, Damien Broderick's *The Dreaming Dragons*) they're difficult to even recommend without spoiling.

Nevertheless, we'll try. Why does this story structure have such a basic appeal? Is it just a metaphor for scientific paradigm shifts, or does it echo something deeper within us? What makes one trick ending a work of art and another just a trick? What are the fair and unfair ways of withholding information from the reader? How is it different when the reader follows the protagonist on their quest to solve the world, as opposed to slowly figuring out a world the characters already know? What are the classic works of this sort, and what are the great neglected ones?

Events

Meet the Pros(e) Party Each pro writer has selected a short, favorite quotation from her own writing. Each is armed with a strip of 2-line mailing labels. The quotation is on the labels; an attendee may obtain a label from each pro he meets.

What does she do with these quotes? An atheist, agnostic, or lazy person can trust strictly to chance, and paste them into the inside back cover of his Souvenir Book in the order in which they're obtained. Result: one of at least Nine Billion Random Prose Poems. Those who believe in the reversal of entropy can stick them temporarily on the wax paper we'll provide and then assemble them to make a Statement. Those who believe in lack of respect to living authors (at least) can take scissors to all the quotes, combining one writer's subject with another's predicate.

The possibilities, while not strictly endless, do exceed the number of molecules in the universe.

The Best (or Worst) of Kirk Poland: We've done 9 of these by now (I think) and we're starting to run out of truly awful works of SF prose. So we're going to take a few of the more memorable pieces from our first few competitions, and let a couple of new challengers take on our reigning champion, Geary Gravel.

A brief description for those of you who've managed to miss all 9 previous competitions: We find a piece of SF prose that's so bad it's funny, and send the first half of it to our competitors. Each of them writes an ending (without knowing what the real ending is). We then take all of the endings and mix them up. At the competition, the beginning and then all of the endings are read aloud, and the audience gets to vote (by a show of hands) for the ending they believe is genuine. Competitors get a point for each audience member they fool; the audience as a whole gets points for being correct. Everyone gets to laugh so hard they can't breathe.

Membership

You're getting this *Progress Report* either because you've already bought a membership in Readercon 8 or because you're on our mailing list. If your mailing label says "Pre-paid member" on it, you've already bought a membership. Otherwise, you can buy one in advance by filling out the form on page 7 and sending us a check. At-the-door memberships will cost \$50. If you've already bought a Readercon membership but find you cannot attend, you may transfer your membership to another person. We ask that you notify us of the transfer to eliminate confusion at registration. Either drop us a line at our post office box or email your notification to zeno@mit.edu

A Tentative Schedule

Friday hours:

Program 6:00 PM to 9:00 PM
Registration 4:00 PM to 9:00 PM
Bookshop 4:00 PM to 9:00 PM

Saturday hours:

Program 10:00 AM to 9:00 PM (w/breaks)
Registration 9:00 AM to 6:00 PM
Bookshop 10:00 AM to 7:00 PM

Sunday hours:

Program 11:00 AM to 4:00 PM
Registration 10:00 AM to 2:00 PM
Bookshop 10:00 AM to 3:00 PM

(Some) Policies

- No smoking in programming areas or the Bookshop.
- Only guide animals in convention areas.
- No weapons in convention areas.
- Young children who are always with an adult are admitted for free; others need a membership. Readercon does not have children's programming or babysitting (but see the next section).

Babysitting

Every year we seem to acquire more young fans. We don't have the resources to care for them ourselves, but if any parents out there want to organize a babysitting coop-

erative, we'll help you get in touch with each other. Just let us know who you are.

Getting There

By Car

From Boston: Massachusetts Turnpike (I-90) West to 495 North (exit 11A) to 9 West (exit 23B) to Computer Drive (first exit). Bear right to hotel.

From Worcester: Route 9 East to Computer Drive. Three rights then 1/2 mile straight to the hotel.

From Sturbridge: Massachusetts Turnpike (I-90) East to 495 North (exit 11A) to 9 West (exit 23B) to Computer Drive (first exit). Bear right to hotel.

From 495 North or South: 495 to Route 9 West (Exit 23B) to Computer Drive (first exit). Bear right to hotel.

From New York or New Jersey Turnpike: 95 North to 91 North (New Haven, CT) to 84 East (Hartford, CT) to Massachusetts Turnpike (I-90) East to 495 North (exit 11A) to 9 West (exit 23B) to Computer Drive (first exit). Bear right to hotel.

From New Hampshire: 93 South to 495 South to Route 9 West (exit 23B) to Computer Drive (first exit). Bear right to hotel.

From Rhode Island: 95 North to 495 North to Route 9 West (exit 23B) to Computer Drive (first exit). Bear right to hotel.

By Limousine

The Marlborough-Westborough Shuttle provides limousine service from Logan Airport and downtown Boston. They may be reached by phone at: 800-242-0064 or 508-481-7300. The price is \$20 for adults, \$15 for seniors. Vans run every 90 minutes from 6:15 AM to 10:45 PM seven days a week. Passengers can pick up vans at one of the ground transportation stops located in front of every terminal.

By Bus

Peter Pan Bus Lines provides local service to Westborough from Boston and Worcester every 2 hours. They may be reached by phone at: 800-343-9999. One-way fares: \$4.80 (from Boston) and \$2.40 (from Worcester). Buses on both routes stop directly at the Marriott.

Mail this to:
Readercon
P.O. Box 381246
Cambridge, MA 02238

Enclosed is \$ _____ for the following:

/R8 PR2

_____ Attending membership(s) (\$40 until July 1, 1996)

_____ Supporting membership(s) (\$10, includes all publications)

- () I would like to organize a discussion group or workshop.
() I am interested in joining a babysitting cooperative.
() Please send _____ Volunteer info _____ Bookshop info

Name _____

Address _____

Phone _____ Email _____

Make your check or money order out to READERCON. Please don't send cash through the mail.

Who's coming to Readercon 8?

GoH's William Gibson and Larry McCaffery

Ellen Asher • Lisa A. Barnett • Terry Bisson • Bernadette Bosky • Stephen P. Brown
Michael Brustein • Ginjer Buchanan • Algis Budrys • Jeffrey Carver
Suzy McKee Charnas • Bryan Cholfin • Hal Clement • John Clute • F. Brett Cox
Kathryn Cramer • Shira Daemon • Don D'Amassa • Daniel P. Dern • Paul DiFilippo
Tom Easton • Scott Edelman • Janice Eisen • Lise Eisenberg • Moshe Feder
Gregory Feeley • Jeri Freedman • Craig Shaw Gardner • Greer Ilene Gilman
Glenn Grant • Geary Gravel • Sinda Gregory • Eileen Gunn • Elizabeth Hand
Nancy Hanger • David G. Hartwell • Patrick Nielsen Hayden • Teresa Nielsen Hayden
Jeff Hecht • Connie Hirsch • Arthur D. Hlavaty • Alexander Jablokov • Michael Kandel
Don Keller • Angela Gale Kessler • Rob Killheffer • Donald Kingsbury
Rosemary Kirstein • Mari Kotani • Nancy Kress • Ellen Kushner • Lissanne Lake
Waren Lapine • Shariann Lewitt • Barry Malzberg • Joe Mayhew • Peter McNamara
Ed Meskys • Th. Metzger • Yves Meynard • James Morrow • Rebecca Ore • Paul Park
Rachel Pollack • Kit Reed • Katya Reimann • Paul T. Riddell • J .F. Rivkin
Charles C. Ryan • Felicity Savage • Darrell Schweitzer • Melissa Scott • eluki bes shahar
Delia Sherman • Cortney Skinner • David Alexander Smith • Sarah Smith
Martha Soukup • Jennifer K. Stevenson • Susanna Sturgis • Takayuki Tatsumi
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