

READERCON 4

Progress Report Two

Guest of Honor: Barry N. Malzberg

Critic GoH: John Clute

The Worcester Marriott, 10 Lincoln Square,
Worcester, Massachusetts 01608
phone: 508-791-1600

RATES: \$70 single/\$75 double-triple/\$80 quad/\$125 parlor (plus 9.7% tax)

MEMBERSHIP: \$22 until 5/31/91, \$29 thereafter

July 12-14, 1991

With: Constance Ash, A. J. Austin, Lisa A. Barnett,
John Betancourt, Terry Bisson, Aline Boucher-Kaplan,
Stephen P. Brown, Joseph-David Carrabis, Jeffrey A. Carver,
Kathryn Cramer, Don D'Amassa, Daniel P. Dern,
Scott Edelman, Janice M. Eisen, Gregory Feeley, John M. Ford,
Esther M. Friesner, Craig Shaw Gardner, Greer Ilene Gilman,
Geary Gravel, Elizabeth Hand, David G. Hartwell, Jeff Hecht,
Alexander Jablokov, S. T. Joshi, Donald G. Keller,
Robert Killheffer, Rosemary Kirstein, Ellen Kushner,
Eleanor Lang, Fred Lerner, Jonathan Lethem, Stan Leventhal,
S. N. Lewitt, Patricia A. McKillip, Thomas McMahon,
Yves Menard, John Morressy, James Morrow, Resa Nelson,
Alexi Panshin, Cory Panshin, Charles Platt, Rachel Pollack,
Steven Popkes, Mark Rich, J. F. Rivkin, Darrell Schweitzer,
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Michael Swanwick, Stanley Wiater, Heather Wood, Joey Zone

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(but don't expect to reach a live human being during the day.)**

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5/30/91

INTRODUCTION

There have been a few changes, as you can see from the front page. First and foremost, our apologies to the fans of Thomas M. Disch. For personal reasons he has had to cancel several commitments, and unfortunately Readercon is one of them. We will miss him as much as you will.

Sharp eyes will notice that some guests listed in PR1 have not been listed here. Only Richard Grant and Jack Womack have actually had to cancel, however; the others have merely devolved to a 'maybe' or 'probably' status, so don't abandon all hope if a favorite of yours has just disappeared from the bill.

On the other hand, we think you'll be pretty happy with some of our additions; we certainly are! (One name you might be unfamiliar with is that of Thomas McMahon, since his rather unclassifiable novels — *McKay's Bees*, *Principles of American Nuclear Chemistry: A Novel*, and *Loving Little Egypt* — have not been published within the genre. We hope and expect to attract more of these 'slipstream' writers to Readercon, perhaps as early as this year.)

In the meantime, replies from writers continue to arrive, so you can expect to see a still larger guest roster.

We try to include all the pertinent information (corrected, expanded, and so forth) from PR1 in this issue. Completists (or those who can't live without a few paragraphs of philosophical musings from the Chair in this space) may obtain a copy of PR1 for the asking.

— Robert Colby, Chair

OUR GUESTS OF HONOR

How can we tell when a culture begins to mature? One good way is to measure its ability to think critically about itself. By that measure, the coming to prominence of **Barry N. Malzberg** in the 70's showed that the field had come a long way from its one-time role as combination PR/R&D for the technological establishment. In breakthrough novels such as *Beyond Apollo*, Malzberg unleashed a firestorm of controversy by exploring the underside of SF's holy-of-holies (the space program), and in

Herovit's World he turned an unsparing eye towards the corrosive effect of SF itself, and its associated culture, on the soul of one of its participants. (Though we used the *nom de plume* of the title character when naming our Kirk Poland Memorial Bad Prose Competition, be advised that this book is no romp.)

Conversely, it's hard for me to think of a more convincing condemnation of the creative sterility of the "boom" years of the mid-late 70's than to note that era's tendency to turn a deaf ear to voices such as his. But we're in luck; his output has increased in recent years (appropriately enough, as these *are* more interesting times). And we can't think of a better way to celebrate than to recognize him as one of this year's Guests of Honor.

— Robert Colby

John Clute has been for many years one of the outstanding international models of excellence in SF reviewing and criticism. His writing displays a level of insight, depth and clarity rarely found in the genre, with a style that rivals the most creative writers in the field. His recent collection of essays, *Strokes*, from Serconia Press, won the second Readercon Small Press Award for non-fiction. As a founding editor of *Interzone*, he was an instrumental part of the revitalization of the British science fiction magazine. As Readercon strives to promote intelligent readership, we could think of few who embody this ideal as well as John Clute.

— Bryan Cholfin

OUR WORLD, AND WELCOME TO IT

WHAT WE'RE NOT

While we'd much rather define ourselves in terms of what we *are* (witness the Introduction), we feel obliged to point out the many things typical of other SF cons that we won't be doing. There will be no films, video, gaming, art show, or any *events* for costumes (although you can wear what you like within reason, except for weapons: see below).

SOME POLICIES

- **No Weapons (period!):** Massachusetts laws are quite specific on this, and anything we consider hazardous in a public area will be prohibited (the committee reserves the right to revoke memberships without refund for those who don't cooperate with our requests in this matter). If you're really into fake or display weapons, you're probably in the wrong place (read the rest of this PR to see if this kind of gathering is worth the money to you).

- **No Smoking** in program areas or Bookshop.

- **No Eating or Drinking by customers in the Bookshop.**

- **No Pets** (except for guide dogs): Many attendees are allergic to a number of animals. As we are in enclosed spaces, we must ask you to respect their rights.

- **Child Policy:** Small children attached to adults do not need a membership. Anyone old enough to benefit from the program *does*. Children of any age seen wandering around on their own will be judged to be in the latter category. *Please note:* our facilities and budget do not allow for babysitting or any kind of children's programming.

- **Party Policy:** There are some disreputable people out there spreading lies and calumnies. They're saying that readers (especially ones who like "that *literary* stuff") are a bunch of fuddy-duddies who don't know how to have a good time. This cannot be allowed! So we need some more room parties, OK? That said, standard advice applies: keep it covered until it's in your room, be discreet, and check with us at Information (where we'll be keeping a list of open parties) for an updated situation report.

BARBEQUE

We're going to have an all-you-can-eat poolside barbeque on Saturday night right before the Small Press Awards. There will be chicken, hamburgers, hot dogs, and lots of other good stuff. Tickets are \$17 apiece. There's a form on page 8 that you can fill out and mail to us (make sure you detach the hotel reservation form first, since we don't want that one). Reservations made after July 1 may not be processed before the con starts. Buy your tickets now — we probably won't have very many on sale at the convention.

OUR HOTEL

Yes, we've moved again. (Hey, this is twice our previous record. If we can keep this up, we'll be in Worcester for four years before we even have to *think* about moving again.) Yes, we're farther from Boston. But we're a lot closer to New York! And Worcester is a major city, (the second-largest in New England), with lots of restaurants and stores, and we think you'll like it. We'll have more function space than ever before. Also, there's an indoor/outdoor pool, which will feature a barbeque (see previous section for details).

There's a hotel reservation form on page 8. Please fill it out and send it directly to the hotel, *not to us*. (But make sure you detach the barbeque ticket form and send us that one.) Or, if you like, call the hotel directly (just be sure you mention Readercon to get our price). We can only guarantee the special convention rate for reservations made before June 14, 1991. If you make your reservation later, there's a chance that our block will be filled up, and you may have to pay more for a room.

Check-in starts at 3:00 PM. If you arrive earlier, you may have to wait. Check-out time is 12 noon, and there may be somewhere to leave your bags after that. The Worcester Marriott accepts Visa, Master Card, Diners Club, and American Express. A limited number of non-smoking rooms are available.

By the way, the Marriott will also be hosting a golf tournament while we're there. So please, don't wander into any function rooms that aren't marked as Readercon's — they may not be ours.

GETTING THERE

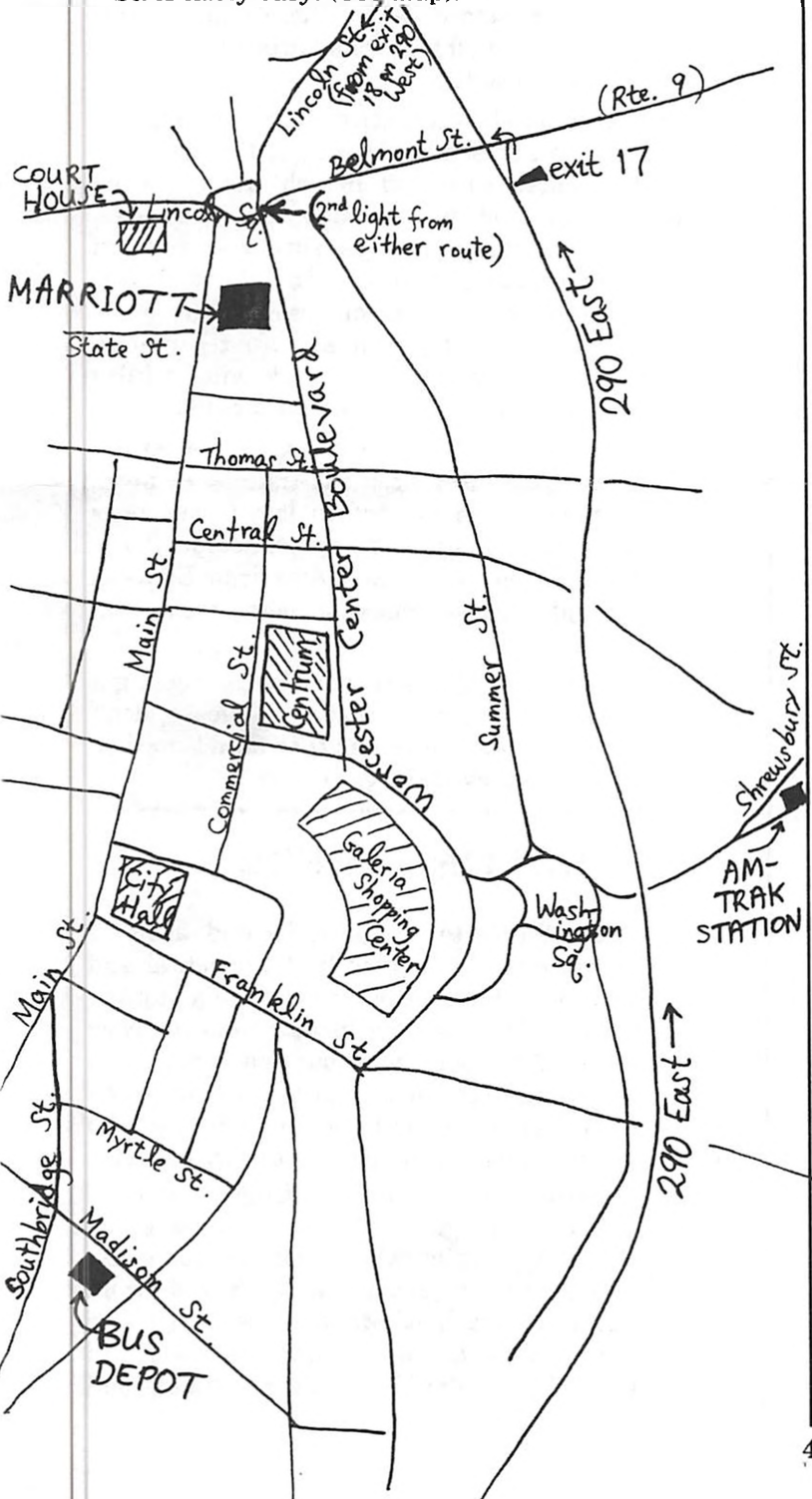
By Air: Worcester Airport, located about 5 miles from the hotel, is served by Continental and USAir, which both have daily service from a number of major cities. (Fares on Continental from the New York area to Worcester are about the same as to Boston.) The hotel runs a van to the airport when available (they say it's usually no problem). Call the hotel when you arrive, if the van isn't there already.

By Train: [Amtrak only, no Commuter Rail] From Boston, there are two unreserved Washington-bound trains which stop in Worcester, and the reservation-required Chicago-bound train. Coming up from south of Massachusetts are two unreserved Boston-bound trains stopping in Worcester. (Phone 800-872-7245 for times and

READERCON

fares). The Worcester train station is about 3/4 mile from the hotel, but the streets in the vicinity are not very pedestrian-friendly. (See map).

By Bus: Peter Pan in Boston runs an approximately hourly bus from its depot near South Station. It's cheaper than the train, but takes about 20 minutes longer. (Phone 617-426-7838). The bus depot in Worcester is just under a mile from the hotel, and the walk along Southbridge St. then Main St. is fairly easy. (See map).



By Car: Via the Massachusetts Turnpike (which is probably the fastest way from Boston), get off at Exit 10 (Auburn/I-290). Proceed to Worcester on 290 East, going about eight miles to Exit 17 (marked Rte. 9: Leicester/Westborough), then left at the light at the end of the ramp, then left at the second light after that, onto Worcester Center Blvd. The Marriott is then on your right.

From north or northeast of Worcester, either by 190 South (which merges with 290 West in Worcester) or by 495 onto 290 West (junction in Marlborough), follow 290 West to Exit 18 (marked Rte. 9: Leicester/Westborough), then right at the light at the end of the ramp, then straight (looks like bearing slightly left) through the next light, onto Worcester Center Blvd. The hotel is a little further on your right.

BEING THERE

This is what we're planning for Readercon 4:

FRIDAY

- 4:00 PM to 10:00 PM Registration
- 7:00 PM to 9:00 PM Bookshop
- 6:00 PM to 9:00 PM Programming
- 9:00 PM to 11:00 PM Meet the Pros Pool Party

SATURDAY

- 9:00 AM to 10:00 PM Registration
- 10:00 AM to 7:00 PM Bookshop
- 10:00 AM to 6:00 PM Programming
- 6:00 PM to 8:00 PM Barbeque
- 8:00 PM to 11:00 PM Programming

SUNDAY

- 10:00 AM to 3:00 PM Registration
- 10:00 AM to 3:00 PM Bookshop
- 10:30 AM to 5:00 PM Programming

This is a tentative schedule: some items may run later, but no programming will start earlier than 10:00 AM. Also, starting and ending times for the Meet the Pros(e) Party and the Barbeque have not been firmly established.

PROGRAM

Tiny little one-track conventions are wonderful. They're so wonderful they have trouble staying tiny. How to keep the intimacy of such a convention as attendance edges ever upwards is our officially assigned dilemma.

Last time out at Readercon 3 we tried a few new things (some of them radical); while no one died, no one went to heaven, either. Basically, we had *too much* programming. This year we're cutting back to one track of readings, we're cutting back to one main track for Saturday afternoon, and we're also ending programming earlier on Friday and Saturday nights (which means the parties *start* earlier). And staggered starting times for panels, while a boon to those who like to browse the program casually, proved to be a pain for those who like to attack it in depth. We prefer to cater to the latter — this year, the two main tracks will stay in synch.

One radical step we'll never part with is including full descriptions of projected program items in the last Progress Report. Who ever heard of a conference whose attendees arrived unaware of the agenda? We hope the following descriptions start the speculative juices flowing.

FRIDAY NIGHT is a tough night to schedule traditional panels on, since many writers are unsure of their arrival time. As a result, our Friday night program items are designed to work equally well as panels or free-for-all discussion groups, with a lone moderator and one or two hand mikes.

There'll be six of these: one in each main programming area, beginning each hour from 6:00 PM to 8:00 PM. They will include:

Rewriting the Classics. Some of our best-loved books aren't *quite* perfect — or, rather, perfect for all tastes. Sometimes whole elements are left out (what would Tolkien be like if hobbits had a normal sex drive?), and sometimes the book simply goes off in a different direction than we hoped (what if all the mysteries of Bellona in *Dhalgren* had a hard-sf explanation?). These and other horrible distortions of auctorial intent should keep us all talking for a good, lively hour.

***Dune* — Friend or Threat?** "I think *Dune* is a very bad book, and I've thought so all five times I reread it." If *Dune* has flaws, do they more than outweigh its merits? Is it good for the genre that it's fandom's favorite book?

Always Torn in Two. Not all of us are lucky enough to have imaginative literature as our only

obsession. Whether it's a truly fascinating day job, a different field of artistic expression, or a hobby out of control, sometimes Something Else vies hard for the time that could be spent writing or reading. Writers and readers so torn in two get together and schmooze. The big question: has this enriched your life, or has it messed it up completely?

Books They Could/Should Make into Movies. Somewhere out there is the book that'll do for literate sf what *Star Wars* did for space opera . . . a book that'd make a movie as good as *Brazil* but gross \$200 million. What do you think it is? Not a media panel, but rather a discussion of how to raise the general public perception of sf. (Ha!)

Bookaholics Anonymous Annual Meeting. For those new to Readercon, an excellent place to start; for many veterans, an important therapeutic.

There will also be a track of author readings and a (perhaps partial) track of discussion groups, one of which will be:

Zen and the Art of Library Design. Following Bookaholics Anonymous, we'll discuss such practicalities as cataloguing a collection, book-shelf building, etc.

At 9:00 PM, the two main program tracks will break for a while as their function space is rearranged, and then we'll all gather together at our annual **Meet the Pros(e) Party**. While in the past that extra 'e' has been a meaningless pun, this year we have an activity planned, and we think it'll be fun.

SATURDAY and **SUNDAY** again feature two main tracks of panels, with one of readings and another (probably partial) of discussion groups (see the separate section for more on the latter).

Saturday the panels are an hour long; they begin at 10:00 AM and end at 2:00 PM. After a half-hour (late lunch?) break to merge the main program areas into one, we'll continue with our Guest of Honor Interviews and a 90-minute Keynote Panel, which will take us right up to 6:00 PM. The **Pool Party and Barbecue** will begin soon thereafter in the courtyard opposite the main program area. The evening ends with the **Third Annual Readercon Small Press Awards**, followed an hour later by the **Sixth Kirk Poland Memorial Bad Science Fiction and Fantasy Prose Competition**. The evening events should be over by 10:30 or 11:00 PM (rather than after midnight as at past Readercons).

Sunday will have the only non-synchronized panels of the convention: one main track will begin at 10:00 AM and the other at 10:30, giving both

early and semi-early risers something to hustle to. Both of these will end at noon; from then till 5:00 PM we'll have a mixture of sixty- and ninety-minute panels. Readings and discussion tracks are like Saturday's.

Here's a list of some panels that you might see Saturday and Sunday. You won't see *all* of these, and you'll see a few that aren't listed below (we're still working on them; fantasy fans, for instance, should not worry about the shortage of fantasy-specific panels on the list). (Sharp eyes may recognize a few of these from previous Readercon Progress Reports; panels that miss the final cut one year always get another shot).

Upbeat, Downbeat (probable Keynote Panel). Bernard Malamud's brilliant slipstream novel *The Natural* ends with the hero weeping "many bitter tears." Hollywood's version ends with fireworks.

Certainly many people whose job it is to *sell* works of art (of all sorts) believe that the American public desperately prefers upbeat works and upbeat endings. Are they full of it, or are they sadly correct?

Conversely, are downbeat messages and downbeat endings somehow the natural mode of serious literature? Obviously it's not true that being downbeat *makes* a work artistic. Yet many readers have accused certain writers of laboring under that assumption; they seem to think such writers opt for the downbeat not for artistic reasons but (essentially) to suck up to critics and/or posterity. Is there ever any validity to this charge? And in the meantime, can't a strong argument be made that serious literature should tend toward the downbeat, since life does?

Where does the reader fit in? The *impression* of upbeatness and downbeatness seems wildly subjective (cf. reactions to the end of *Do Androids Dream of Electric Sheep?*, or, indeed, to all of Philip K. Dick's work). Why is this so? And why should some readers have a such a low tolerance for the downbeat, while a select few just gobble it up like so much bad acid?

What about the various *varieties* of downbeat? Can't there be an enormous difference between a work that is sad and one that is depressing? What elements in a downbeat work lead to which reaction?

Is Something Sacred? A classic sf approach is to take the world as we know it but change one key element. What if . . . the admen ran the country? If there were only one gender? If some among us did away with the incest taboo? And so on. Theoretically, it's the job of sf writers to ring every

imaginable change on this time-tested set of bells. And yet . . .

Aren't there some unturned stones? (Off the top of *my* head . . . where are the classic sf novels that ask 'what if we knew for certain that there was or wasn't a God, or life after death'? There must be other examples, perhaps many others.) Are there some elements so basic to society that even the bravest mind blanches at examining them? Or is it just that there are some topics that sf writers and readers are basically uninterested in?

I Scare Myself. To what extent do horror writers write from their own obsessions? How do you know what scares you will scare others?

Reloading the Canon. In some circles it's gotten to the point where one hardly dares to discuss canon formation without first procuring a firearm. The simplistic, common perception has the White Male Literary Establishment laid siege to by feminists and minorities of all sorts. Can we have the details, please? And what are the subtexts here?

Most interestingly, where on this map do our own ghettos lie? Is it worth the effort of imaginative lit types to join battle, or should we be above it all? In what ways does this battle ultimately impact the real world of marketing and sales?

Real People, Hard SF. Okay, so maybe there are formal difficulties with doing fine characterization in a novel about science. You've got all this technical detail to get across, the characters are likely to be portrayed in a limited number of social settings . . . but isn't *Moby Dick* an *Analog* story? I mean, maybe all the above is just so much hooey. Maybe the characterizations in most hard sf novels are flatter *because the writers and readers aren't really interested in people.*

Or maybe there are hard sf writers who realize that people matter and are *trying* to do good characterizations, but they just can't pull it off because they've spent the first thirty years of their lives talking to Bunsen burners . . .

Writing Methods and Their Relation to the Unconscious. While many writers report that their work shapes itself, with characters frequently usurping the plot, other writers report just the opposite: it's their story, dammit, and the characters will do as the writer wishes. (Any notion that the former group must be creating better-realized characters is squashed by the fact that John Crowley, for instance, belongs to the latter). Clearly these two different working styles are (deeply?) rooted in the writer's psyche — can we identify the psychological traits that predispose a writer towards one or the

other? Can writers learn to do it the other way, and, if so, will they benefit from the attempt? What are the practical pros and cons of each method? (*Scheduled for Readercon 3 but cancelled.*)

Non-Fiction Reading for the Soft SF Novel. Last year we talked about the sort of reading that lies behind the hard sf novel. But what about the art of social and political speculation or extrapolation? What non-fiction works, whether classic or recent, have been thought-provoking? Once an idea forms, when do you leave the library? Just how much actual *research* does a dystopian vision or satirical portrait need, anyway?

Typecasting. The audience's expectations can be the bane of the would-be versatile writer. Even a writer who would just like to do two different genres (say, horror and funny fantasy) can get a reputation for one at the expense of the other. Is it possible to break your own mold once the typecasting is done?

Some writers are lucky enough to have acquired a reputation for *versatility*, and an audience that doesn't expect their next book to be anything like the last. What career moves are necessary for this to happen? Does a new writer really have any control over it? (Or is this actually more of a curse than a blessing?)

What's New in the Graphic Novel. What's happening in the field these days? An update to a Readercon 2 panel.

The People vs. the Critics: a History. Any work of art gets at least three receptions: by its contemporary audience (however large or small), by the contemporary critics, and by Posterity. They can be *very* different.

For modern fiction, we know the first two, but not the third. But it's the third that fascinates many of us, not the least because Posterity will have a chance to undo a great many wrongs and oversights (and justify our own weird opinions).

For works older than seventy-five years or so, however, Posterity has begun to speak. (It never shuts up.) We'll look at as many examples from the past as possible. Are there any trends?

Are Mainstream Novels about Science SF? A survey of a very interesting micro-genre: realistic or historical novels about scientists at work. Why aren't these novels regarded as sf? (Perhaps they should be.) Can our answer help us learn what sf is?

The Perfect Moment, Part 1. Everyone agrees that you've got to read Doc Smith at age 12 and Bradbury at 14 or you just don't get it. Vonnegut is great at 18. Our tastes change with time. What else is new? Well, for one thing, is *age* the only factor?

Are there some authors (or specific books), for instance, that would be perfect for a time of new romance and others that would be wonderful right after that divorce — and vice versa?

The Perfect Moment, Part 2. But wait, there's more. "If I had found him a year, two years, before, he would have been a divinity to me," says Severian of his dog Triskele. Leave it to Gene Wolfe to notice the universal principle at work here. It's not just things that we *read* that influence us differently at different times in our life — it's everything we experience. How is a parental death or divorce (or a change in religious observance, or a move to a greatly different region, or . . .) at one age utterly different from one at another? Writers whose lives were shaped by such events — whether large or small, broadly or subtly — reflect on the process. How is this reflected in fiction, whether explicitly or subtextually? How do mainstream and speculative fiction deal differently with such patterns of growth?

Self-Reference Phobia. Why do sf universes almost never contain any science-fiction literature? After all, no one ever actually lives in the future (the Firesign Theatre notwithstanding); one man's future is another man's present. Wouldn't it be interesting to not only extrapolate a future, but to extrapolate that future's perception of its own future (thus extrapolating the future of extrapolation)? Are we missing out on fertile ground here, or does madness lie this way?

Is Stephen King the Dickens or Twain of the 20th Century? He's the most popular writer of all time. Is he creating works of art that will survive despite their flaws? Or just trash that no one will want to read or study years from now? Our previous discussion on the history of popular vs. critical reception should be helpful here . . .

Why Isn't Foreign F&SF Famous? Sf fans, it sez somewhere, love exotic, strange cultures . . . as long as they're invented, right? I mean, here's all this actual sf that's being *written* in other cultures and it's barely made a stir. (Try finding the Strugatskys in the dealer's room. Try finding Japanese sf in English, period.) Why? Could it be that such stuff is actually too alien for our intelligences? If not, what wonderful angles on human existence are most of us missing?

There Will Be Military SF. Does a fondness for military sf indicate serious psychological problems? Is the rampant popularity of the field a sign of a sick society? Or are such accusations and fears just typical left-wing over-reaction to a harmless



READERCON 4 BARBEQUE TICKET FORM

Mail to: Readercon
P.O. Box 6138
Boston, MA 02209

We're having a poolside all-you-can-eat barbeque (chicken, hamburgers, hot dogs, salad, etc.) preceding the Small Press Awards on Saturday night. To reserve a ticket now, fill this out and send it, with a check, to the address given above before July 1. There may be some tickets on sale at the convention, but don't count on it.

_____ tickets at \$17.00 each for a total cost of \$_____

Name _____

Address _____

City/State/Zip _____

READERCON 4 HOTEL RESERVATION FORM

Mail to: The Worcester Marriott
Attn Reservations: re: Readercon 4 (7/12/91-7/14/91)
10 Lincoln Square
Worcester, MA 01608 508-791-1600

RATES: Single: \$70; Double/Triple: \$75; Quad: \$80; Parlor Suite: \$125

Room Type _____ Arrival Date _____ Departure Date _____

Smoking or Non-Smoking _____

Name _____

Address _____

City/State/Zip _____

Telephone _____

Credit Card, Number, and Expiration _____

Signature _____

Reservations will be held only until 6 PM unless guaranteed with credit card or one night's deposit. Rates do not include tax. Add \$10 for a fifth person. A parlor suite is one room. Three days' notice required for cancellation of confirmed reservations. Reservations should be made before June 14, 1991.

form of escapism?

What We've Got Here Is a Failure to Extrapolate: Case Studies. The failure of the sf field to predict the future of the computer is the most notorious example of the failure of sf as prophecy. The assumption that the sixties would continue unchecked was another common blunder. What have some of the other such failures been? Why was most everybody wrong? What can we learn from these mistakes? What might we be missing now?

The Fiction of Barry N. Malzberg.

Discussion Groups

While we'll be devising some of these, we're going to let *you* do the bulk of the work. Write and let us know what you'd like to talk to other attendees about, and we'll schedule it. (Let us know which panels in particular you don't want to miss, or which you wouldn't mind being scheduled against).

If we don't fill this track, the empty slots will be available at the con. You'll be able to sign up the room for an hour, and we'll get the news into the next daily newsletter.

Workshops

We don't yet have any workshops scheduled, but we're trying. However, the Space Crafters will again conduct their "performance piece" of an actual session of their workshop (with you as observers).

Read This Book!

James Morrow's *Only Begotten Daughter* is, in this writer's humble opinion, the best novel to have come out of the field in at least half a dozen years. Its paperback edition will be out shortly from Ace.

Saturday afternoon in the Reading track we'll have a very special event. We've asked Jim to speak for half-an-hour or so on the writing of the book, from start to finish, and to answer questions about it. (At what point in the writing, for instance, were certain key plot points devised — near the book's inception, or much, much later?) All in all, it should be a rare opportunity to learn exactly what goes into the making of a novel.

BOOKSHOP

This is what was formerly called the Dealer's Room — considering our focus, this seems more appropriate. (Don't worry, we'll still know what you mean when you ask where the Huckster's Room is.)

The room itself will be one-third of the Marriott ballroom, and will have about 100 square feet more room than last year's L-shaped configuration, and we currently plan to have 25 tables (including one or two for autographs).

SMALL PRESS AWARDS

The 1991 Readercon Small Press Awards will be presented at a special ceremony during the convention. These awards were first given at Readercon 2 to recognize excellence in publishing among the science fiction small press community. These are juried awards given to the publishers in various categories.

The judges for the 1991 Readercon Small Press Awards are John Clute, noted critic and one of our Guests of Honor this year; art spiegelman, critically acclaimed commix artist and writer; Dwight Brown, from the staff of *Nova Express*; Richard Lupoff, writer, critic, and fan publisher; Ellen Datlow, fiction editor for *Omni* magazine; Stephen Brown, editor and publisher of past RSPA winner *SF Eye*; and Chris Drumm, bookseller extraordinaire.

VOLUNTEERS

Like most other SF conventions, Readercon is entirely volunteer-run. At the con, we'll be needing hordes of people to help man Registration and Information, keep an eye on the programming, staff the Con Suite, and do about a million more things that won't come up until the weekend of the con. Please write to us now (or get in touch with us at the con) if you're interested. It's fun, and (if you work enough hours) we'll even throw in a free Readercon T-shirt!



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This is your quickie-check-in sheet.
Registering for the convention will be a *lot* faster if
you bring it with you. If your address has changed,
please write it here. Thanks!

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