

# Readercon 21 Thursday Schedule

Time	Panels and Talk / Discussion		Readings		Roundtable, Discussion
	Salon F	Salon G	NH/MA	VT	ME / CT
8:00	<b>I Read This Book, So I Started a Band</b> Bobet, Cox, Di Filippo, Gl. Grant, <u>Shaw</u>	<b>Imagine Or Die</b> Longyear <i>et al.</i> (90 min.)	G. Gilman	Freund/ Sturgeon	
8:30					
9:00	<b>I Know These People. Personally.</b> <u>Hand</u> , Kessel, J. Langan, Malzberg, Reed		Cisco	Isaak	<b>Speculative Poetry Workshop</b> Allen (90 min.)
9:30		Smith	Cox		

1. 8:00 F **I Read This Book, So I Started a Band.** *Leah Bobet, F. Brett Cox, Paul Di Filippo, Glenn Grant, David Shaw (Leader).* ... painted this picture, directed this film, made this work of art. The Normal's "Warm Leatherette" is a condensed song version of J.G. Ballard's *Crash*, as is Jawbox's (more oblique) "Motorist" and Gary Numan's (more genteel and derivative) "Cars." Many of the '80s synth-pop pioneers (The Normal's Daniel Miller, The Human League, Cabaret Voltaire, John Foxx) cite Ballard as a seminal influence, but you can find other artists influenced by Dick, Gibson, and Burroughs. How prevalent is the channeling of influence from speculative fiction into another art form? Why is it that the dystopian end of the sf spectrum seems to be more influential, and can we think of optimistic or technophilic counter-examples?

2. 8:00 G **Imagine Or Die.** *Barry B. Longyear.* Talk / Discussion (90 min.). A writer without a working imagination is stymied. We'll take about the care and feeding of imagination, how to unleash it and let it run.

3. 8:00 NH/MA **Greer Gilman** reads from (her Tiptree-Award-winning novel) *Cloud & Ashes*, and from a work in progress.

4. 8:00 VT **Jim Freund** reads Theodore Sturgeon's "A Saucer of Loneliness" (1953) Vol 7, 1-14. A Sturgeon classic, much loved by fans; a woman contacted by a flying saucer refuses to reveal its message; a sympathetic treatment of social outcasts.

5. 9:00 F **I Know These People. Personally.** *Elizabeth Hand (Leader), John Kessel, John Langan, Barry Malzberg, Kit Reed.* "Writers," Harlan Ellison famously claimed, "take tours in other people's lives." In his recipe for a two-month novel, Jeff VanderMeer advised, "Base at least some of your main characters on people you know and really like, BUT make sure they are not people you have spent a lot of time with." The roman à clef aspects of Virginia Woolf's *Orlando* or Philip K. Dick's *A Scanner Darkly* may be clear enough, but what about that girl on the T with the really interesting face or that actor with the striking name? Using examples from their own work, our panelists explore the continuum between consciously employed technique and unavoidable side effect — the wages of the writer's magpie mind.

6. 9:00 ME **Speculative Poetry Workshop.** *Mike Allen et al.* Workshop (90 min.). What is speculative poetry? How do you write it, why would you want to, and which editors will buy it? Come prepared to write on the fly.

7. 9:00 NH/MA **Michael Cisco** reads from his upcoming novel, *The Wretch of the Sun.* (30 min.)

8. 9:00 VT **Elaine Isaak** reads a complete unpublished short story. (30 min.)

9. 9:30 NH/MA **Sarah Smith** reads from her forthcoming novel, *The Other Side of Dark.* (30 min.)

10. 9:30 VT **F. Brett Cox** reads from his novel-in-[endless]-progress. (30 min.)