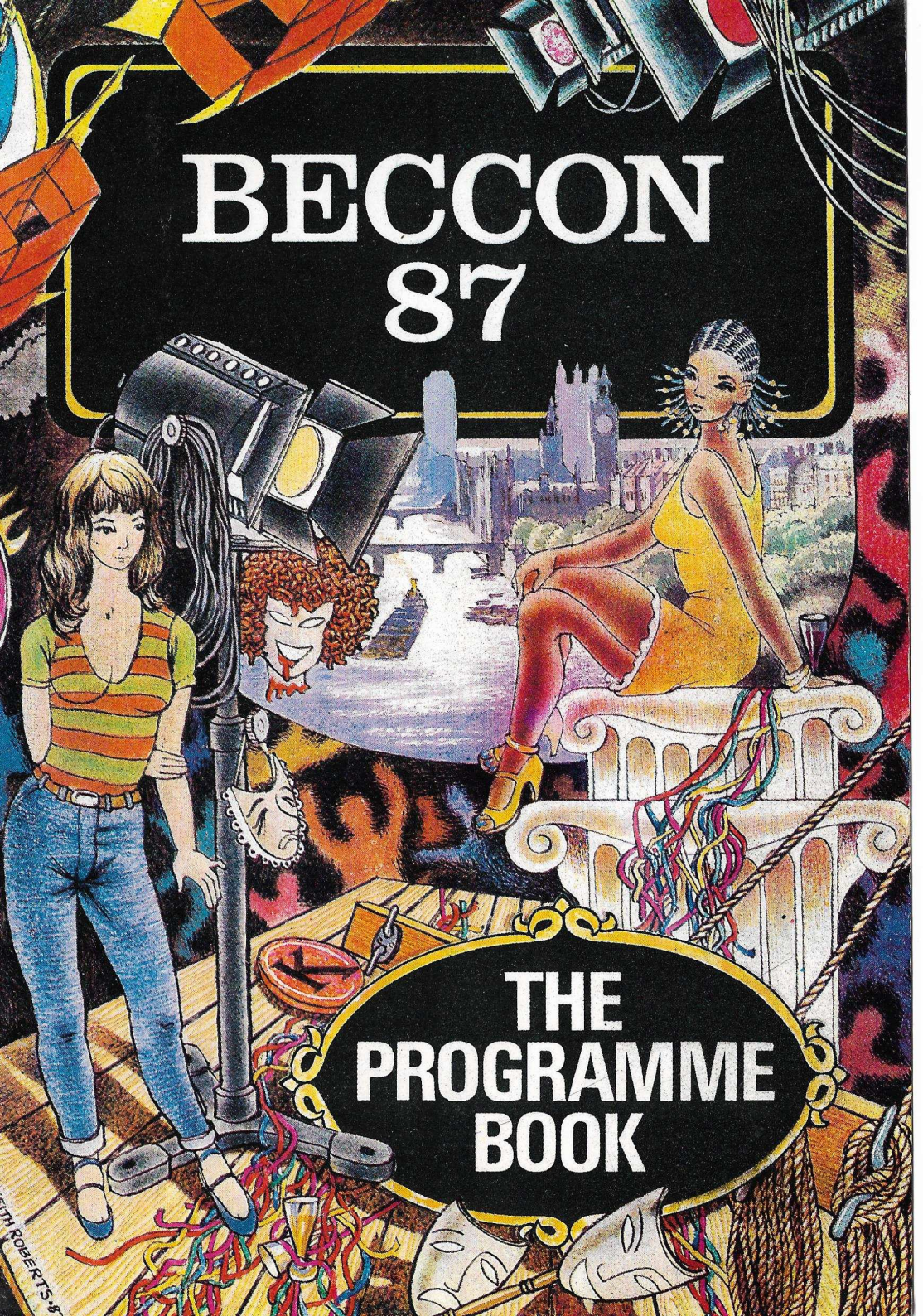


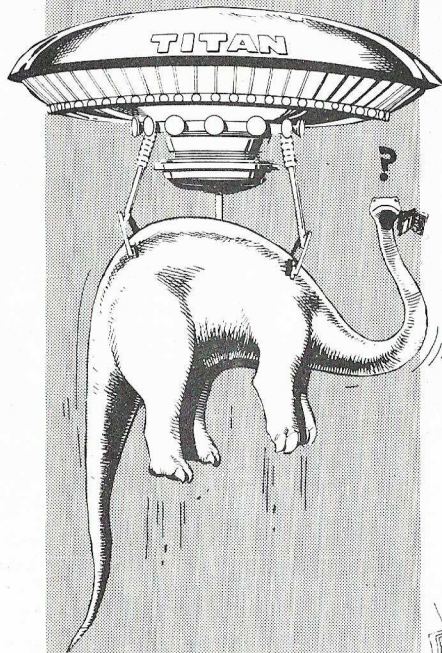
# BECCON 87



**THE  
PROGRAMME  
BOOK**

BY ROBERTS 87

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# BECCON '87 PROGRAMME BOOK

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## Thanks

Many, many people have worked hard to make BECCON happen, so many that it is impossible to list them all. However some deserve special mention for services above and beyond ...

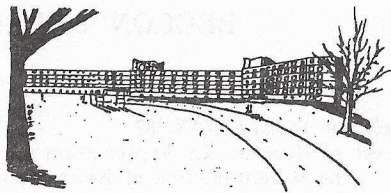
Gillian and Wanda Armstrong-Bridges, Ros Calverley, Mike Christie, Wendy Cruttenden, Barbara Edwards, Los Alamos Fandom, Mike Moir, Anne Page, Rog Peyton, Mic Rogers, Marcus Rowland, Chris Walton, The Wayfarers, Silvia Starshine,

and Keith Roberts, for being more than just a guest.

And everyone else for everything. You know who you are.

# WELCOME TO BECCON '87

by Roger Perkins



Another Easter, another Eastercon, another Chairman's introduction - the bit of the Programme where the Chairman welcomes you to the con, and makes a few jokes about spending all your time in the bar and not reading the Programme book until you get home.

Unfortunately for this hallowed tradition, BECCON does not have a chairman, and so you will have to manage without the fine words you have come to expect.

Instead, as the last person out of the door when the editors called for volunteers, I have been given the honour (?) of writing this introduction to the BECCON Programme Book.

The Programme Book is the "tangible" part of a con, the bit you can take home and enjoy at your leisure, as opposed to the programmed or spontaneous events and discussions which go to make up the weekend. This dichotomy presents an interesting paradox for a committee: we write the Programme Book before the Con, in the light of how we plan things to happen, and you read it afterwards remembering the actual events. How, then, to write a Welcome to the Convention?

To do so, I shall address myself not to the Convention, but to the one factor which is constant to all cons - you, the fan. After all, you are the reason for the whole event, not the panels or the disco. We wish you to have the kind of good weekend that we have all had at so many cons over the years, and both this Book and the Convention Programme are but means to that end.

So if you are a hardened fan, you have probably scanned the programme, picked out the items that interest you, and headed for the bar to meet your friends. If you actually get round to reading this at the Con, we hope that you are enjoying what we have to offer and finding the programme both entertaining and interesting; but what are you doing sitting around reading when you could be in the bar buying us drinks?

On the other hand, if you are new to Conventions, welcome. With the wide range of events we have to offer, we are sure you will find plenty to keep you occupied, from films to games, via serious discussions and talks. If you do not know anybody, and would like a change from sitting and watching, why not go to the Operations Room and volunteer to help out? Moving chairs and equipment around may not sound much fun, but it is an excellent way to get to meet people. We hope we will meet you again at future events.

We offer you BECCON '87, with thanks to all of you.



## An Appreciation Of The Recent Fiction Of Keith Roberts by Mike Moir

In the last two years there have been five new Keith Roberts' books, which compared to only ten titles in the previous twenty years is a very welcome change. The first ten books were more than enough to establish Keith as one of that tiny group of first class British SF writers. His most famous book, *Pavane*, even managed to escape the ghetto and gain considerable acclaim in mainstream fiction. But I would not want to let the establishment choose his finest early titles. I find *The Chalk Giants* even better than *Pavane*, and *Molly Zero* will always be a personal favourite. Also there is a host of excellent shorter fiction, and a first rate historical novel *The Boat of Fate*.

In the BSFA Bibliography Paul Kincaid covered in detail Keith's first ten books. With only limited space available, I have decided to concentrate on the subsequent five.

Keith Roberts is a very distinctive writer; his stories are rich and very compact. His landscapes are always dramatic; ruined castles and prehistoric chalk figures form his favourite stages. His characters are always finely drawn, complex and often fraught with extremes of emotional conflict.

In some ways it is surprising that Keith is still labelled a science fiction writer. He has no real interest in aliens and space or even very much in future

technology. He is most at home in Wessex, the Midlands or London, and with a kind of late Victorian technology of Wind, Water and Steam. His only science fictional elements are a totally unfettered imagination and the occasional dislocation in time. SF is perhaps the only genre big enough to at least partially hold him.

Even categorising Keith's books is difficult. Classifications like 'collection' and 'novel' either have to be redefined or merge into each other. No one would disagree that *A Heron Caught in Weeds* is poetry or even that *Gráinne* is a novel. But categorising *Kiteworld* and *Kaeti & Company* requires pedantic definitions that serve no real purpose.

Structurally *Kiteworld* is typical of Keith's novels as it is made up of a string of short stories and novellas. They normally share some characters and are roughly linear in time. This has been called a mosaic style, but it is not the best of names. In simple terms Keith is often at his best at novella length. In adapting to the most acceptable publishing form, the book, he carefully weaves a number of these together. The result is a package that occupies the same space as a novel, but in fact gives you more.

*Kiteworld* was a long time coming: the first story appeared in Interzone 1, and two years and two more Interzone stories passed before the complete novel appeared. It is almost unique in Keith's writing as it is not set in England or any other known land. *Kiteworld* is the Realm, a seemingly familiar section of uncontaminated land, surrounded by the 'Badlands', which are radioactive wastelands. The manned kites are an idiosyncratic defence system that is designed to protect the realm on all frontiers, both land and sea. The so called Demons are a kind of race horror memory of ICBMs. This does not mean there aren't demons in the book, for they appear in the minds of the characters. In addition to these demons there are the 'Official' Demons, a few remaining harmless and pathetic badlanders.

*Kiteworld* is mostly concerned with those who earn their living by the kites, directly or not; the fliers, commanders, auditors, sailors and chandlers. It is also about a state controlled by two Churches. The Churches rule by enforcing the dogma that the kites not only protect the State, but also that they are its single most important element. Ironically, the State is eventually broken not by direct rebellion, but as a side effect of the infighting between the variant religions. Here we have an intelligent extrapolation of inter-denominational religious struggles.

The most powerful segment in *Kiteworld* is probably *Kitecaptain*, which concentrates on the ambiguous relationship between the captain and his autistic sister, Tan. Keith is often at his best when writing about people whose perceptions of reality are somehow impaired. Tan is probably his most extreme example of this: both she and the terms by which she copes with her environment are disturbing, but told with compassion.

*Kiteworld* is in fact only part of a story. It breaks, at end of the book, with a climactic and deliberate Deus Ex Machina, but it is far from over. *Tremarest* has already appeared in *Amazing*, and is the next segment. Here

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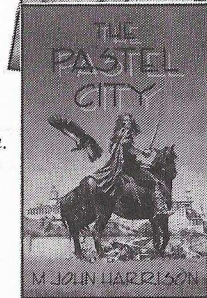
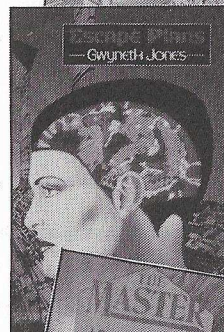
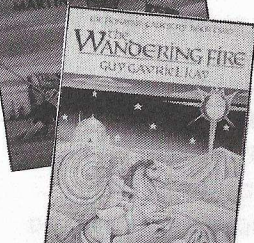
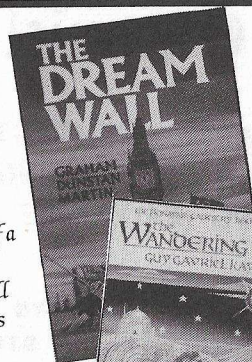
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Keith has completely left any familiar land. We are introduced to a 'southsea' paradise, where some of the characters have escaped the disturbances. The result is successful and a startling change, but alas the whole Kiteworld saga is still tantalisingly unfinished.

The Kiteworld stories are perhaps the most traditionally SF of all Keith's latest work. In contrast the Kaeti cycle is probably unclassifiable.

*Kaeti & Company* again consists of a number of shortish pieces that together form a structure not unlike a novel. Beyond that, "Kaeti" can only really be described by comparison. The book is akin to a cycle of plays acted out by a repertory company. The players are taken from Keith's own private cast. The star is the indomitable Kaeti, but there are stunning supporting roles by Kerria and the beautiful but mad Amaryllis. Also there are some of his trusty troupers: Bill Fredericks, from a number of stories, and the facially scarred Pete, from *The Furies*. The touring company analogy does not stop there as the scenes are often Keith's favourite backcloths: London, the Thames Valley and the great Chalk Giant of Cerne Abbas.

One of the most powerful Kaeti tales is *The Clocktower Girl*. Here again we have a central character with impaired perception of reality. In this case Amaryllis is probably suffering from schizophrenia, the true kind, not a Hollywood style split personality. The result is chilling, especially as the 'infectiousness' of the illness leaves you uncertain that she ever existed. Perhaps the Kaeti character was the only one with problems in perceiving reality. It is interesting to note that in fact Amaryllis was conceived before Tan.

In some ways *Kaeti & Company* is the culmination of Keith's writing. Each tale can be considered as a kind of parable that can be read on a number of levels. Having gone beyond genre and form definitions, he has borrowed theatrical concepts to find the best way of communicating. Categories like SF or Fantasy are forgotten as are even Novel or Short Story; the Kaeti cycle defines its own form.

Because of its unusual form, *Kaeti & Company* is disarming. The reader has repeatedly to reassess what the book is about and where it is going. Kaeti dies for the first time in the early pages of the book. Just when you're certain that she is a ghost, you are shown she is not. Soon the reader learns that no traditional explanation will suffice. Wilful suspension of disbelief must be exercised in a totally new direction.

*The Lordly Ones* is a collection of Keith's new short pieces from the late Seventies and early Eighties. Connections are always dangerous when talking about his tales, they can be linked in so many ways. The title story and *The Comfort Station* are probably the major pieces in the collection; they are alternate tellings of a single theme. Both consider the plight of retarded lavatory attendants in post-apocalyptic situations. Here again we have central characters with major disabilities in dealing with reality. Initially, both fail to understand the changes caused by the holocaust, and continue scrupulously to carry out their jobs. Both stories end on a cold and ruthless note. However

they differ greatly in the extent to which the characters manage to come to terms with their new environment. Few other authors could deal seriously with such a potentially comic subject.

I have deliberately drawn together characters that show Keith's apparent interest in mental disorders. They highlight a theme that flows at the back of a number of his finest works. However this interest is only one of many. A collection like *The Lordly Ones* is perhaps the best way to see his full versatility. He may rarely stray from England, Ireland or sometimes France, but he easily changes from almost slapstick humour to the most severe of tales. He continues to stretch the definitions of SF or Fantasy way beyond their traditional genre limits.

Superficially these first three titles seem nicely to tidy up Keith's writing. *Kiteworld* with its more traditional SF theme in one direction; *Kaeti & Company* with its unusual structure and fantasy parables in another; and finally *The Lordly Ones* filling in many gaps as a kind of statement of versatility. *Gráinne*, however, proves me wrong.

*Gráinne* charts the career of one Alistair Bevan from Grammar School, through Art College, to an eventually successful career in advertising. However the main theme of the novel is his intermittent relationship with the woman Gráinne (pronounced Grania by the way). Gráinne has decided that she is fated to re-enact the legend of her namesake, an early-Irish demi-goddess. As early as her student days she selects Bevan as a kind of champion. Her destiny takes her on to become a media queen and then a kind of high priestess or even female Messiah. The climax is shattering.

The novel, and it is a true novel in the traditional sense, stands alone in Keith's fiction. Many elements are familiar to us; he draws on a carefully observed childhood in a drab post-war Midlands town and the lunacy of a small town advertising company. However the themes are much less usual: Celtic mysticism, Hinduism, and Buddhism are all touched on in the complex weaving of the tale. As the novel crosses from the commonplace to the uncommon so too does it seem to switch from mainstream into fantasy. A kind of false sense of security in the familiar is generated, making the transfer into fantasy more dramatic.

Anita, Molly, Kaeti, and the multi-girl Mata, all have the same youth and a special kind of innocence. The character of Gráinne is very different. She is more adult and purposive. Becoming a media queen is easy; so too perhaps a goddess.

This article would not be complete without mentioning *A Heron Caught In Weeds*. It is a collection of poetry and hence has to be considered separately. I must sheepishly admit that for me poetry is only split between what I like and do not like. Alas the former is a very small category. I cannot claim any expertise in assessing it; but perhaps because I enjoy Keith's prose so much, I also find I like his poetry. The poems range widely from the humorous to the very moving and from traditional forms to less familiar ones. I recommend them highly.

**KEITH ROBERTS**  
**Bibliography Since January 1984**  
by Mike Moir

**A. New Short Fiction**

Sphairistike:	February 1984, F&SF
Kitecadet:	1984, Interzone 6; 1985, Amazing
Kitemistress:	1985, Interzone 11
Richenda:	September 1985, F&SF
Kaeti's Apocalypse:	1986, Kerosina Booklet
The Inn at the World's End:	1986, The Lordly Ones
Tremarest:	November/December 1986, Amazing
Piper's Wait:	(forthcoming) 1987, Orion, Other Edens, Editors Holdstock and Evans

**B. New Books**

Kiteworld:	1985, Gollancz; 1986, Penguin; 1986, Arbour
Kaeti & Company:	1986, Kerosina
The Lordly Ones:	1986, Gollancz
Gráinne:	1987, Kerosina
A Heron Caught in Weeds:	1987, Kerosina

**C. Non-Fiction**

Mosaic of Words:	1986, Vector 132 (Special Roberts Issue)
Kaeti & Kerosina:	1986, Vector 132
Kitepeople:	1986, Abbey Habit 1
Corfe Revisited:	1987, BECCON Programme Book

Also Interviews in Vector 132 and Locus September 86

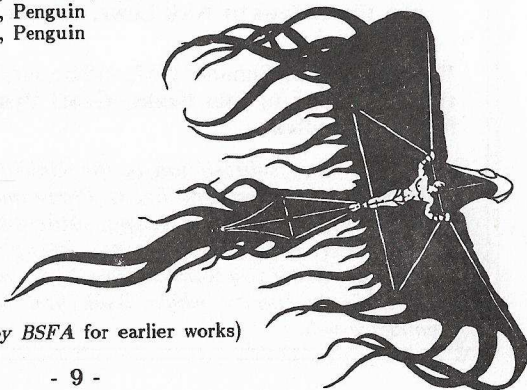
**D. New Appearances of Earlier Fiction**

Kitemaster:	1984, Amazing; 1985, Interzone Anthology
The Lady Margaret:	1986, Alternate Histories, Editors Waugh and Greenberg
Weihnachtsabend:	1986, Hitler Victorious, Editors Benford and Greenberg
Pavane:	1984, Gollancz; 1985, Penguin
Molly Zero:	1985, Penguin
The Furies:	1985, Penguin

**E. Out of Print Titles**

Anita  
The Boat of Fate  
The Chalk Giants  
The Grain Kings  
The Inner Wheel  
Ladies From Hell  
Machines and Men

(See Kincaid Bibliography published by BSFA for earlier works)



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INTERZONE 18, Winter 1986/87, contains:

**Gregory Benford: "As Big as the Ritz"**  
**S.M.S.: "Screaming of the Beetle"**  
**Ramsey Campbell: "Boiled Alive"**  
**Peter Lamborn Wilson: "Fountain of Time"**  
**Greg Egan: "Mind Vampires"**  
**Simon Ounsley: "Paths of Dying"**  
**Ian Watson: "When Jesus Comes Down the Chimney"**  
plus book reviews, film reviews, and an interview with M. John Harrison

INTERZONE 19, Spring 1987, contains:

**Neil Ferguson: "The Second Third of C"**  
**Kim Newman: "The Next-But-One-Man"**  
**Richard Kadrey: "Goodbye Houston St., Goodbye"**  
**Christina Lake: "Assyria"**  
**Paul J. McAuley: "A Dragon for Seyour Chan"**  
an interview with Gwyneth Jones  
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## CHRIS ATKINSON

by Phil Palmer

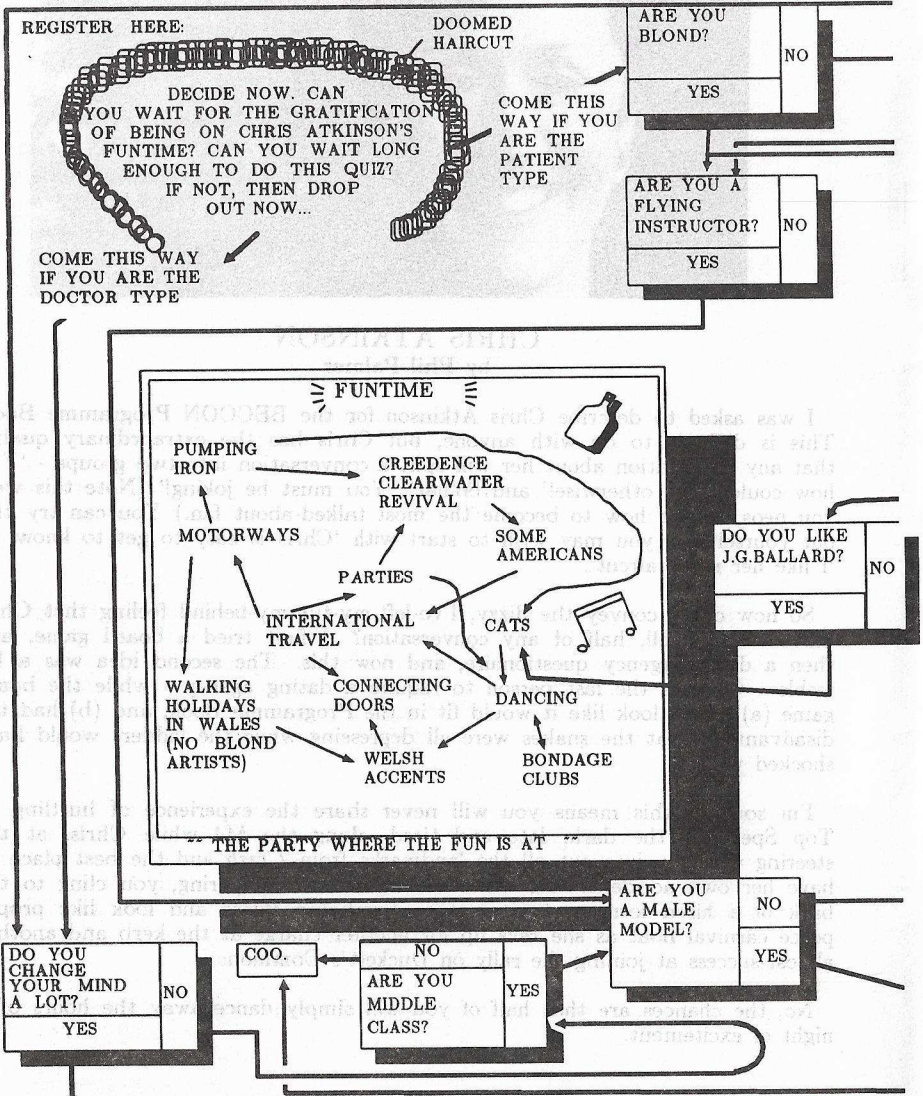
I was asked to describe Chris Atkinson for the BECCON Programme Book. This is difficult to do with anyone, but Chris has the extraordinary quality that any observation about her will split a conversation into two groups - 'Yes, how could it be otherwise!' and 'What? You must be joking!' (Note this well, you neos, this is how to become the most talked-about fan.) You can try this out yourselves - you may wish to start with 'Chris is easy to get to know' or 'I like her new haircut'.

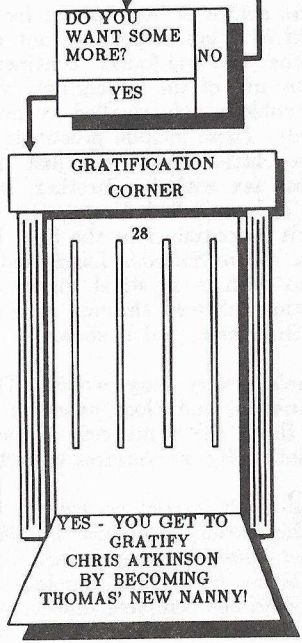
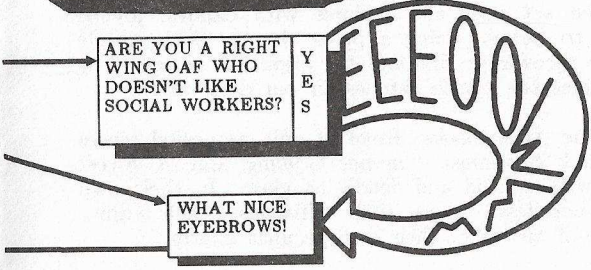
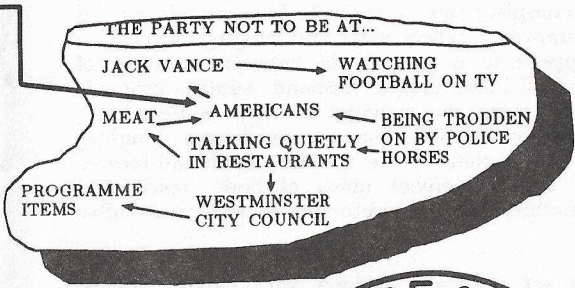
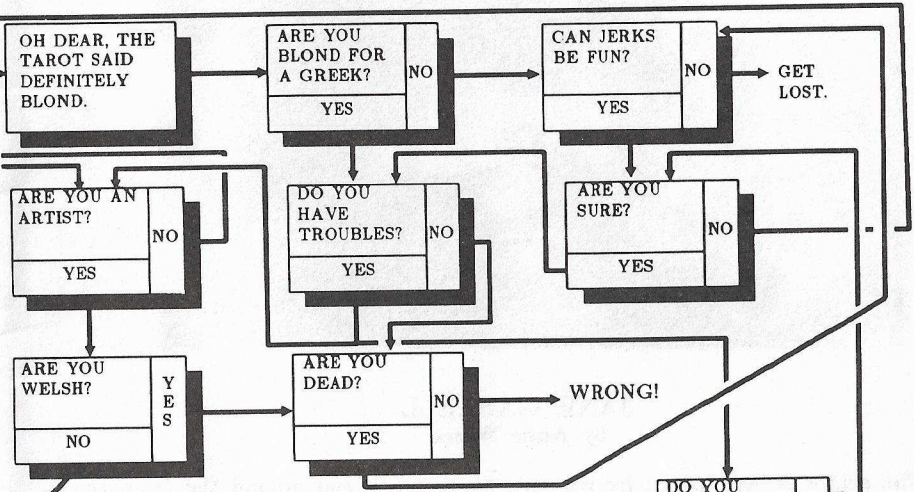
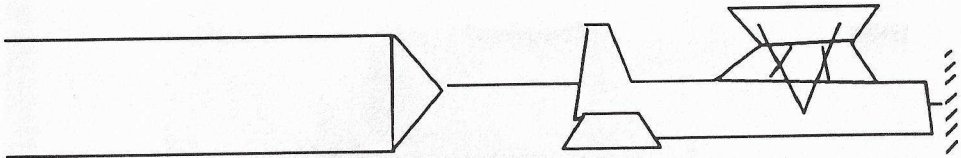
So how can I convey the dizzy, I've-left-my-tummy-behind feeling that Chris induces into, well, half of any conversation? I first tried a board game, and then a dating agency questionnaire, and now this. The second idea was a bit feeble - Chris is the last person to require a dating agency - while the board game (a) didn't look like it would fit in the Programme Book, and (b) had the disadvantage that the snakes were all depressing while the ladders would have shocked you.

I'm sorry if this means you will never share the experience of hustling at Top Speed in the dark, late and tired, along the M4 while Chris, at the steering wheel, points out all the landmarks from *Crash* and the best place to have her own accident. Or, white-knuckled and whimpering, you cling to the back of a hired lorry and attempt to Symbolise Peace and look like proper peace carnival float as she revs up for another charge at the kerb and another almost-success at joining the rally on Duckett's Common.

No, the chances are that half of you will simply dance away the hours of a night of excitement.

# GOING SOLO with CHRIS ATKINSON







JANE GASKELL  
by Anne Wilson

The author is best known for her epic novels set in and around the fabulous world of Atlan. They are not mere sword and sorcery, although both flourish in the lost-and-found continent. Neither are they altogether about the adventures of the endearingly vague Cija, whose helpless inability to stay out of trouble is only rivalled by her complete lack of aptitude for any role offered to her. These include prostitute, empress, scullery maid and earthly incarnation of her little cousin who just happens to be a god. In between intervals of having sex with her brother, her half-breed dragon husband, sundry brigands and an ape called Ung-g, the only thing she manages to keep is her diary, which is continued in the final book by her little blue quarter-dragon daughter Selia. *Some Summer Lands* ends in the ruins of the now-lost-again-and-forever Atlan with a mystical vision of the harmonious union of body, spirit and emotion achieved through reincarnation. Gaskell wrote this several years after the first three, and it shows.

She's a very sexy writer. The act itself she explores with candid, joyous fascination, and close attention to detail. Using a prose that is both simple and fluent she is mistress of the throwaway line and the orgasmic sunset. The diarist's self-consciousness underlines the purple patches for our delectation.

But don't restrict yourself to the Atlan books. Read (if only as period pieces of the sixties) *All Neat In Black Stockings*, *Summer Coming* and *A Sweet Sweet Summer*. They reveal a wit as lucid and deadly as glass. In their own words her heroes and heroines mercilessly reveal their selfishness, their vanity and with the complete innocence of amorality their own peculiar charm.



## 1987 BSFA AWARDS (Please remember to vote!)

*Voting forms are with the programme book in the registration package. Please remember that voting closes 6pm sharp on Saturday. The awards will be presented at the awards ceremony on Sunday night.*

The nominations for this year's awards are as follows:

### Novel

Schismatrix	by Bruce Sterling	Penguin
The Ragged Astronauts	by Bob Shaw	Gollancz
Queen of the States	by Josephine Saxton	Women's Press
Count Zero	by William Gibson	Gollancz
Blood Music	by Greg Bear	Gollancz

### Short Story

Jingling Geordie's Hole	by Ian Watson	Interzone 17
And He Not Busy Being Born	by Brian Stableford	Interzone 16
Kaeti and the Hangman	by Keith Roberts	Kaeti & Company
The Winter Market	by William Gibson	Interzone 15/Burning Chrome

### Media

Reanimator	Film
Overdrawn at the Memory Bank	Television Film
Mr Pye	Television Series
Dr Who: Trial of a Timelord	Television Series
Aliens	Film

### Artwork

Screaming of the Beetle	by SMS	Interzone 18
The Clocktower Girl	by Keith Roberts	Frontispiece, Kaeti & Company
Cover	by Pete Lyon	Cover Vector 132
Cover	by Jim Burns	Interzone 15
Cover	by John Avon	Interzone 16
		Interzone 17

## ARTHUR C. CLARKE AWARD FOR BEST NOVEL IN 1987

*The winner of the award will be presented with a cheque for £1000 at the Awards Ceremony on Sunday night. This new award has been decided by six judges, who were nominated by the BSFA, the SF Foundation, and The Science Policy Council.*

The short list for this award is as follows:

The Handmaid's Tale	by Margaret Atwood	Jonathan Cape
Eon	by Greg Bear	Gollancz
Stars in My Pocket		
Like Grains of Sand	by Samuel Delany	Grafton
Escape Plans	by Gwyneth Jones	Allen & Unwin
The Memory of Whiteness	by Kim Stanley Robinson	Futura/Macdonald
Queen of the States	by Josephine Saxton	Women's Press
The Ragged Astronauts	by Bob Shaw	Gollancz
Green Eyes	by Lucius Shepard	Chatto & Windus

## THE WAYFARERS

Formed in 1942, the Wayfarers are now one of the longest established amateur drama societies in Southampton, and feature prominently in the city's entertainment circles. The Wayfarers have presented at least two productions at the Nuffield Theatre every year since its opening in the early 1960's, frequently being the first to stage amateur productions of newly released plays. Recent examples have been *Whose Life Is It Anyway?*, *Outside Edge*, *Cider with Rosie*, *Elephant Man* and the play now in rehearsal for spring presentation: *Amadeus*. Two more coming shortly are *Pack Of Lies* and *Animal Farm*. We also perform regularly at the city's new Arts Centre, The Gantry, and other activities include touring shows, training sessions for junior and less experienced members and backstage technicians, play readings and theatre workshops for schools. A separate schedule of fund raising events is designed to swell our recently started Building Fund which we hope will enable us to acquire our own headquarters and expand our activities still further.

We were very pleased to be invited by BECCON '87 to unite today our joint interests of Science Fiction and visual drama and hope you will discover as much enjoyment in our presentation as we have from its production.

### THE INNER WHEEL

*The Inner Wheel* by Keith Roberts deals with the emergence of a telepathic gestalt among ordinary ("five-sensed") humanity. The novel consists of three linked novellas, which tell first how two individuals - Jimmy Stringer and Elizabeth (Libby) Maynard - find their places in the gestalt, and then deals with the explosive first encounter between *Homo Gestalt* and *Homo Sapiens*. The whole is a powerful and moving treatment of a familiar Science Fiction theme.

The Wayfarers production of *The Inner Wheel* was adapted by Dick Mead and Edwina Walters from the first of the three novellas. Dick Mead, who plays the lead role of Jimmy Stringer, first read this thought provoking work in the 1970's. His involvement with amateur drama over the years strengthened his conviction that the story's intriguing content could, despite its

emphasis on thoughts and feelings rather than expressive dialogue, transfer successfully to a visual medium, and Dick was delighted to have the opportunity to demonstrate this in directing his adaptation for the Wayfarers' Edinburgh Festival production. Today's presentation varies a little from the Edinburgh version, having a different and expanded cast led by Dick himself, and, by virtue of an entirely different showcase, we have been able to extend the settings and effects, hopefully enhancing the transference from printed page to the stage.



\*\*\*\*\* SPECIALISTS IN SCIENCE FICTION, FANTASY & SUPERNATURAL FICTION \*\*\*\*\*

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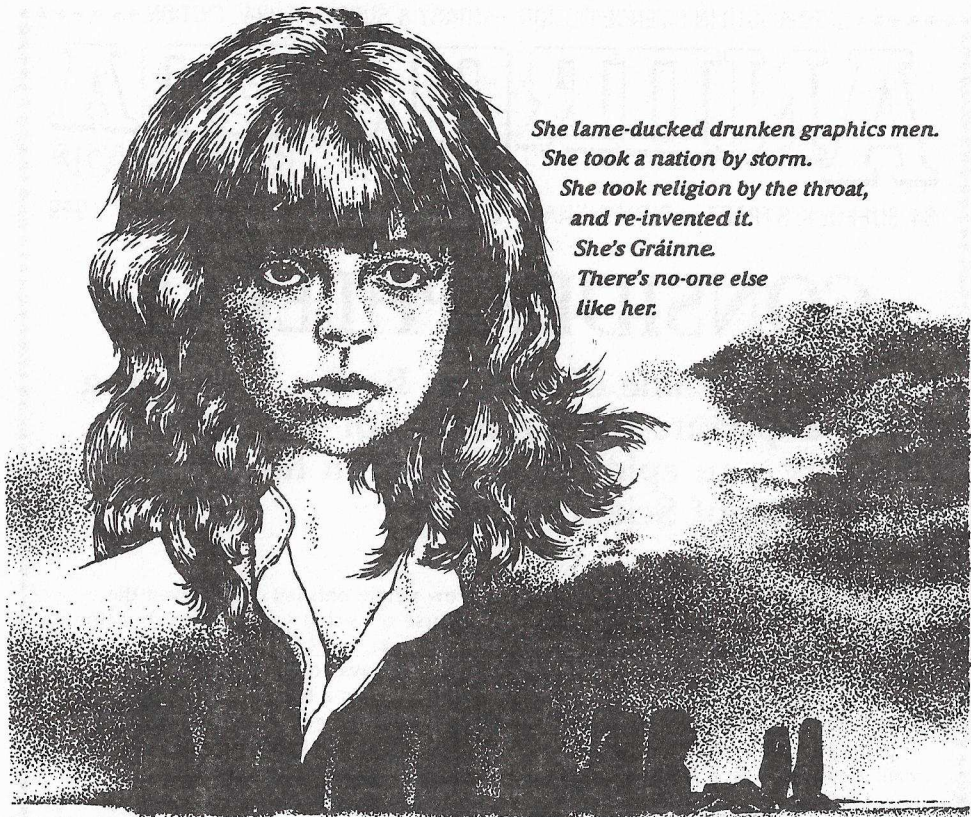
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There's no-one else  
like her.*



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BY KEITH ROBERTS

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# THE HISTORY OF BECCONS

by Mike Westhead

Back in the depths of pre-history, in 1971, I discovered an evening course in SF at the Stanford Institute in London, being run by well-known film buff Philip Strick. Roger Perkins and I decided to investigate this strange idea, and found that far from being dry and academic, as we feared it might, the evening was argumentative, and *fun*. We were so overcome by the discovery that there were other people who read SF that we subsequently needed to repair to a local hostelry for refreshment; this seemed to be such a good idea that we have been arguing, having fun, and taking refreshment every Friday evening since.

A number of other illustrious names have lead the Friday night discussions: Peter Nicholls (of *The Encyclopaedia of SF* fame), 'best-dressed' critic and author John Clute, and author Chris Priest. Currently Lisa Tuttle shares the task with Colin Greenland. The class has also survived a change of venue to the impressive sounding City Literary Institute, (hence *The City Illiterates*, masochists regularly to be found on quiz teams at cons).

Generally, three years appears to be the most any being can survive chairing the class. It is obviously a more tiring and hazardous occupation than attending, since most of the BECCON Committee, who have come together as a result of meeting at the class, return year after year after ... Or maybe authors have to make a living at something other than teaching!

At Novacon '79, after many years of regular Friday meetings and attending an increasing number of conventions, some of us were quietly drinking in a corner. As often before, the conversation turned to running cons, but this time Graham England took out his notebook, wrote down ideas, and refused to let us go to bed until we had arranged to discuss matters further. The end result was BECCON '81, with Barrington J. Bayley as our Guest of Honour. (In the meantime, Graham had escaped to Germany, and now therefore is the official BECCON scapegoat).

BECCON '81 was sufficient fun (even for the Committee) for people to persuade us to repeat the idea. (In fact some idiot, who shall be nameless, thrust a membership into our hands at the end of the Con, so how could we refuse!). However, we decided that one year is too little time to organise a Con *and* have a social life, and thus the two-year cycle was conceived. At BECCON '83 our Guest of Honour was Ken Bulmer, and at BECCON '85 it was Richard Cowper.

These Cons were organised to be small 'local' affairs at a friendly hotel in Basildon. They all were held at the end of July, and our favourite review of the Cons was that they were 'like a large Summer Party with entertainment'. However, on our established two-yearly cycle, we found ourselves with a clash in '87 - the Worldcon in Brighton! Oh well, said someone, why not do the Eastercon in '87?

Despite the subsequent atrocities inflicted on the original proposer, the seed had been planted, has germinated, and has now come to flower. Organising an Eastercon, as we knew, is a far different proposition to organising a single-stream event: four times the budget, four times the programme, more than four times the work! We have done our best to organise a good Con. Whether the flower is a rose, or whether it is a dandelion, we are about to see.

We hope you all enjoy yourselves.

## THE FIRST CHRISTMAS

by Brian Ameringen

Long, long ago, when the Earth was still shrouded in the mists of time, when it was without form and void, and darkness yet hovered over the face of the deep, then, oh best beloved, then was the time of the first Christmas:

It came to pass in those days that a very few days before that festival the mundane know as *Christmas*, I returned home from my daily toil to discover a large cardboard package standing puddled in the hall outside 'my' flat. Dragged inside and unpacked, it revealed a thawing eighteen-pound turkey, which some gracious and kindly soul had sent to aid my celebrations.

The matter was considered most carefully, oh best beloved: storage facilities were limited; it was a bare three days before I was due to celebrate Christmas with my parents, and they would already have purchased an appropriately kosher fowl. Despite my renowned appetite, I felt that to consume a turkey of so vast a size in only two days might well stretch my capacity.

I pondered this quandary for a while, and then telephoned Mike and Kathy Westhead at The Heights - could they use a free turkey this Christmas? Being well organised people they had everything arranged in that line; however, should I need somewhere to store it, the fridge worked only on its coldest setting, which was somewhat equivalent to an Arctic blizzard. And so it was that the turkey became the seventh (or so) inhabitant of The Heights, until a weekend could be discovered to consume it in appropriate style.

Eons passed. Even in the dear, dim, distant days of 1980 'free' weekends were very far from common, and thus it was not until March was nearly ended that an appropriate day was appointed... as our very own Christmas!

And so we gathered, from the four corners of the Earth we came; and lo, when we were seated we were thirteen. And we looked upon this number and deemed that it was good. So the festival was begun with joyous revelry, party hats, crackers, turkey and all of the trimmings.

Time passed, and we were replete: of the turkey naught but bones remained, all of the baked potatoes had been split and buttered, the pudding, grand in its halo of flames, had sputtered and died, and the mushrooms were but a faded memory of past glories. So we sat, and we drank those few dear drops remaining in the decanters, and we talked long and hard of the joy and the splendour that had now passed by. Thus it was decided that Christmas was far too great a celebration to leave to the hazards of family, and that this tradition must not be allowed to die.

And the dice were rolled and the date and venue selected. Additions were made: anonymous presents selected by lot; a beautifully iced cake; and the naming of the day following as Boxing Day. But again there were thirteen at dinner, and again the splendour and glory lived.

Time has passed, the traditions have changed, but Christmas lives on.  
Join us!

## DISPARATE FUN: PROGRAMME NOTES FOR BECCON '87

These notes are intended to provide information about some programme items. Please see the actual programme because not all items worthy of mention are noted here. Also, this programme, though accurate at the time of going to the printer, may change on the day, so please watch the notice boards.

### FRIDAY

Q  
1pm - King's Hall - **THREE, TWO, ONE, BUST! - THE QUIZ ROUND 1** - Four intrepid individuals attempt to answer questions and estimate the odds of answering more. There are rounds on Friday and Saturday, with the best two from each round going forward to the final on Sunday.

T  
2pm - Queen's Hall - **STAMPS IN WONDERLAND** - Ken Lake will talk about and display Gerald M. King's designs for the stamps of Wonderland, fantastic designs based firmly on wonderful (!) aspects of the real world...

2pm - Cinema - **MAX HEADROOM** - Max Headroom is not the man his creators intended him to be. Find out what happened first by watching the pilot for the TV series; then talk to George Stone about what happened next.

2pm - Repro Room - **WORKSHOP: INTRODUCTION TO THE REPRO ROOM** - Come and find out how to use the equipment, from a stencil duplicator to the latest thing in desktop publishing. And once you know how, why not use it to produce a fanzine or a newsletter during the convention?

2.30pm - York Room - **WORKSHOP: BIBLIOBASES, or COMPUTERISE YOUR COLLECTION** - A practical session on using computers to catalogue collections. We had books in mind, but you could do it to anything you liked.

Pract.  
3pm - Arden Room - **WORKSHOP: TECHNICAL TECHNIQUES** - Learn how to handle the machinery and equipment that you need to run a convention. Sound systems and overhead and slide projectors will be covered, and anything else practicable. And once you are competent we're sure that you could get some experience by gophing at BECCON...

### WHY WE DO WHAT WE DO:

PD  
3pm - Queen's Hall - **GETTING INTO COSTUME**

PD  
4pm - King's Hall - **FANZINES: THE WRITE STUFF**

PD  
7pm - King's Hall - **ROLE PLAYING GAMES: OUT OF THE DUNGEON?**

A series of panel discussions each covering a different aspect of our 'Active Fandom' theme. The panels are intended to be introductions to the various aspects of SF and related Fandoms. Later in the convention these will be followed up by more detailed discussions and workshops in the Fan/Workshop programme.

7pm - Queen's Hall - **ROOM PARTY: A SERIOUSLY SILLY GAME** - This game addresses the questions that really vex fans: How do I get into the bar? How do I get out of the bar? Who am I? How many balloons are there in this game anyway? It guarantees to provide only misleading answers as it tests the physical and mental skills of the teams, led by Chris Atkinson and Rog Peyton, as well as the stamina of the audience! It lasts for two hours, with intermission.

T  
8pm - King's Hall - **TRANSLATING SF** - Krsto Mazurancic is a Yugoslavian SF fan who attends many British conventions, and translates English Language SF into Serbo-Croat. A not-quite-serious talk about some of the problems involved.

*Deby* 9pm - Queen's Hall - DEBATE: TOO MUCH MONEY IS BEING SPENT ON SPACE RESEARCH - This is a formal debate, chaired by Mic Rogers. Proposer of the motion is David Brown, opposer Gerry Webb. Come and give your views.

*Bk.* 11pm - Queen's Hall - KEITH ROBERTS' DESERT ISLAND BOOKS - Keith Roberts reads from some of the books he would take to a desert island.

Midnight - Cinema - THE WAR OF THE WORLDS - This is Orson Welles' 1939 radio broadcast version that frightened people into believing that the Martians really had landed.

## SATURDAY

*PD* 11am - Arden Room - WORKSHOP: PROGRAMMING AND ORGANISING A CONVENTION - Can you programme a convention to please some of the people some of the time? Practical considerations involved in running a convention programme.

*G* Noon - Queen's Hall - JANE GASKELL: FANTASY, WHAT IS IT? - This will be the first time that Jane has been seen at an SF convention. Author of the ever-popular Atlan series of high-fantasy novels, (and several others now, alas, out of print). Make the most of your chance to talk to her.

*T* 1pm - King's Hall - TOMORROW'S WORLD - An S.F. (that's Science Fact) look at the twentieth century. How have scientists viewed the future and what do they now see? Can we learn anything from SFiction? Jonathan Cowie presents his penultimate offering in his series on man in the multiverse.

*G* 1pm - Fan Room - FAN GUEST OF HONOUR: CHRIS ATKINSON - Chris Atkinson is interviewed by Peter Nicholls about her life and times.

1pm - Queen's Hall - BOOK AUCTION - This note is just to remind you that high-quality material will be displayed in the Book Room on Saturday morning so that you can inspect it before you bid. All such material will be auctioned in this session.

*T* 2pm - King's Hall - ARTISTS IN SPACE - Dave Hardy, one of the foremost artists working in SF related fields, will give a slide-illustrated talk about space art since 1874.

*Drck* 2pm - York Room - WORKSHOP: THINGS THAT HAPPEN IN RECTANGLES - George Stone brings you up to date on the latest happenings in video technology, and some of them are mindblowing!

*Pack* 2.30pm - Arden Room - WORKSHOP: COSTUMING FOR THE BECCON FANCY DRESS - If you are already experienced then come and teach, or if not come and learn, something about costuming techniques. Or come and make a costume for the Fancy Dress Parade. Or just come and have fun.

*Deb* 3pm - King's Hall - THE EASTERCON CHARTER - To be, or not to be, that is the question. Whether 'tis nobler in an Eastercon to be chartered... Tim Illingworth will reopen the subject debated at Albacon III for further discussion. All those with an interest in the future of Easter SF conventions draw near and ye shall be heard.

*G* 4pm - Queen's Hall - GUEST OF HONOUR SPEECH - Keith Roberts. What more do we need to say?

*Ch* 5pm - King's Hall - CHILDREN'S HOUR: THE GREAT EASTER EGG RACE - With the materials provided, and no prior preparation, the teams of unorthodox engineers must propel an Egg over a set course in a short time. Come and join a team, or just watch.



P 6pm - King's Hall - **BOOK REVIEW PANEL** - Colin Greenland, John Clute and Barbara Conway discuss *Galapagos* by Kurt Vonnegut, *Saraband of Lost Time* by Richard Grant, and *Heart of the Comet* by Gregory Benford and David Brin.

T 7pm - King's Hall - **LOOSE CONNECTIONS, or A LULL IN THE PROCEEDINGS** - Ian Watson, in his own inimitable fashion, explains his next book now so that he won't have to explain it later.

8pm - Queen's Hall - **PHOTO-CALL FOR THE FANCY DRESS PARADE** - If photography is your thing, come and take advantage of the photo-call. Flash photography will not be allowed during the parade.

8.30pm (approximately) - Queen's Hall - **FANCY DRESS PARADE** - Prizes will be awarded at the judges' discretion. While the judges make their decisions Gytha North and friends will present a Mummies' Play for the entertainment of the audience.

P 9pm - King's Hall - **FANDOM, PAST AND PRESENT** - For those who fail to find the fancy dress appealing, Maureen Porter, Iain Banks, Vince Clarke, and others will discuss whatever it was that attracted them to fandom, and keeps them here.

P 10pm - King's Hall - **COMICS: ALMOST GROWN?** - After many years of being thought juvenile comics are now considered to have come of age. But have they? And if they have, what has science fiction to do with it?

Q 11pm - Queen's Hall - **I'M SORRY I HAVEN'T A CLUE** - Another go at BECCON's favourite game. There's supposed to be a note about this, but I'm sorry, I haven't a clue. It should dissolve into chaos in time for:

Midnight - Outdoors/Pavilion - **FIREWORKS** - Los Alamos fandom explodes again!

## SUNDAY

10am - York Room/Cinema Projection Box - **WORKSHOP: FILM PROJECTION** - This one covers the use of 16mm and 35mm film projection equipment.

S 11am - King's Hall - **GHOST OF HONOUR SPEECH** - We are pleased to announce the first ever attendance by Herbert George Wells at a science fiction convention. His reputation as a writer of science fiction is second to none, and we can think of no-one who better deserves to be Ghost of Honour at a British convention.

11am - Arden Room - **WORKSHOP: COSTUMING FOR THE WORLDCON** - This is for anyone who is interested in entering a costume for the Conspiracy Masquerade.

### BIDDING SESSIONS:

Noon - King's Hall - 1988 Bidding

5pm - King's Hall - 1989 Bidding

Following the recent decision to decide convention venues two years ahead, BECCON will be hosting bidding sessions for the 1988 and 1989 Easter conventions. Both years are strongly contested. If you want to vote, be there on time. Doors will close when the voting starts.

2pm - Queen's Hall - **THE INNER WHEEL** - A play from the novella by Keith Roberts, adapted by Dick Mead and Edwina Walters, and presented by The Wayfarers. The Wayfarers are Southampton based, and are one of the country's leading amateur dramatics associations. They presented an earlier version of the play at last year's festival in Edinburgh; it has been specially revised as a new production for BECCON. Doors open at 2pm for the performance at 2.30.

P 6pm - Queen's Hall - **THE BOOK BUSINESS** - A panel involving representatives from major and minor publishing companies discussing the economics of the publishing industry and the decisions that determine which books you can buy.

P<sub>D</sub> 6pm - King's Hall - **ALIEN ENCOUNTER** - What would you do if an alien spaceship landed near you? An attempt to analyse the communication problems of 'first contact'. Several scenarios (designed by Dave Langford and Ian Watson among others) will involve teams of innocent humans in encounters with 'aliens'. This will be followed by a serious discussion; John Brunner, Ian Watson and Ian Sorensen will be among the participants.

10.30pm (approximately) - Queen's Hall - **AWARDS CEREMONY** - This year the winner of the first Arthur C. Clarke award will be announced, and will receive a cheque for £1000. This prestigious award is to be presented at the awards ceremony, in addition to the annual British Science Fiction Association awards, the Ken MacIntyre Award, and the Doc Weir Award.

## MONDAY

P 11am - Queen's Hall - **WARGAMING: PAST, PRESENT AND FUTURE** - A talk by Hugh Mascetti on the history of wargaming, with a consideration of current and future techniques. (It was, of course, H.G. Wells who originated wargaming, with his book *Small Wars*).

P<sub>over</sub> 11am - Arden Room - **WORKSHOP: HOTEL LIAISON** - A discussion on dealing with hotel and university managers in order to get the facilities you need for your convention. Time will be taken out to attend the BECCON Business Meeting.

Noon - King's Hall - **THE BECCON BUSINESS MEETING** - This is where you get your chance to tell us what you thought of it all.

1pm - Cinema - **JOHN HALAS** - John Halas, of filmmakers Halas and Bachelor, will be talking about computer aided animation techniques. This item lasts about two-and-a-half hours, and includes showings of the short film *Dilemma* as an example of the technique, and of *Animal Farm*, a full length animated feature film based on the satirical novel by George Orwell.

Q 2pm - Queen's Hall - **A QUESTION OF SKIFFY** - A game, based on the format of the TV game *A Question of Sport*.

P 3pm - Queen's Hall - **WHY I'LL NEVER RUN A WORLDCON AGAIN** - Members of Worldcon committees past, present and future, discuss the joys and sorrows of conrunning on a large scale.

## THE GAMES ROOM

The Games Room (the Lancaster Room in the Royal Suite) is being run by Marcus Rowland. He writes:

"Over the last few years there seems to have been declining interest in role playing games throughout SF fandom. We hope to show older players what's happening in the field, attract newcomers, and above all, entertain you. Items taking place over the weekend include competitions and panels. We also intend to run several demonstration games. Come to the Games Room for more details."

## THE FAN ROOM

The BECCON fan room is intended to be a centre of information about fandom, and a relaxed place to sit and talk. There are displays around the wall, some of them for information and some for amusement. There is a table of publications, free and for sale. Anyone who has any information they wish to display or distribute is very welcome, particularly if it involves an area of fannish activity.

There are parties in the fan room every night of the convention. On Friday and Saturday you will be entertained by the two conventions bidding to hold the 1988 Eastercon, and on Sunday by the Holland in 1990 bid for the Worldcon. Signing sessions will be held in the fan room: keep a watch on the convention notice boards to discover who is signing when.

Many conventions run a programme stream in the fan room, a stream usually composed of quizzes and games, and panels about various aspects of fandom. You will find some such events happening in the fan room at BECCON, but only when that is the proper place for them. Look on the Queen's and King's streams for quizzes such as Dave Ellis's *Connections*, games like *Room Party*, and panels such as *Fanzines: The Write Stuff*. Look at the Fan/Workshop programme for the other events that reflect our theme of active fandom. Remember that programme items are not less fannish because they aren't in the fan room, and enjoy the rest of BECCON too.

## THE BOOK ROOM AND ART SHOW

The Book Room will be open from 10am to 6pm each day from Friday to Monday (subject to the arrival and departure of the dealers), except during the *Guest of Honour Speech* from 4pm to 5pm on Saturday and *The Inner Wheel* from 2pm to 3.30pm on Sunday, when it will be closed. No food or drink will be permitted in the Book Room (except for the dealers).

High-quality material for the Book Auction will be on display in the Book Room on Saturday morning. All material so displayed will be auctioned in the Queen's Hall between 1pm and 3pm on Saturday afternoon.

The Art Show will be open from 10am to 6pm on Friday and Saturday, but on Sunday it will close at 2pm for the Art Auction in the King's Hall at 4pm. If sufficient artwork is left on display, it will be reopened on Monday. No cameras, food or drink will be permitted in the Art Show.

## THE CRÉCHE

The crèche is in Rooms 3024/3025 on the third floor of the Metropole. It will be open Friday to Monday from 10am to 1pm and 2pm to 5pm each day. It will be supervised by Gill and Wanda Armstrong-Bridges and Margaret White. Additional help - even if you have no children there - is always welcome, or just come and play for a while.

The following events will take place in the crèche during the weekend:

**Saturday morning - Face Painting** - Why should Joe Nicholas be the only fan to be painted blue? Come and have your face painted in glorious technicolour.

**Saturday afternoon - Easter Egg Painting** - Painting the Easter Eggs to be transported in the Great Easter Egg Race.

**Sunday morning - Easter Egg Hunt**

**Sunday afternoon - Costume Making** - for the Children's Fancy Dress Parade, which will take place in the Queen's Hall at 4pm.

## FILM NOTES

**ASTERIX AND CLEOPATRA** - 73 minutes Gosciny's and Uderzo's indomitable Gauls brought to life in this animation based on the cartoon strip of the same name. Suitable for children of all ages.

**THE ATOMIC CAFÉ** - 89 minutes Ever wondered what the fuss was about regarding nuclear weapons? This film tells it all - strictly from the government's point of view. This film explains why we need and should love the bomb. Required viewing for all those living between wars - WWII and WWIIII that is.

**COCOON** - 117 minutes - 1985 One of the few recent SF films that actually has something to say and proverbially says it well. An exploration of old age but not without humour and sensitivity.

**DUNE** - 136 minutes - 1984 Well, you know the story even if you haven't read the book. Watchers not into SF find it impenetrable, and others either think the film doesn't do Herbert's work justice, or accept it on its own terms. Why not judge for yourselves?

**FIRST SPACESHIP ON VENUS** - 94 minutes - 1960 No BECCON is complete without a turkey of truly vivid awfulness, and we hope this is this year's. Metallic insects, a vitrified forest reminiscent of Skaro, strange constructions and a hostile force make for an hour and a half of crud.

**GAS-S-S-S or, IT BECAME NECESSARY TO DESTROY THE WORLD IN ORDER TO SAVE IT!** - 77 minutes - 1970 Directed by Roger Corman, this depicts a future holocaust when everyone on Earth over 25 dies. The traditional roles and values in society, not too surprisingly, are somewhat eroded.

**HARLEQUIN** - 93 minutes One of Australia's best SF contributions to film, starring Robert Powell and directed by Simon Wincer (a name too watch out for). A magician befriends a politician's terminally ill son, and soon dad begins to wonder if the magic tricks are real. The special effects are simple but effective. The film is perhaps slightly marred by a somewhat predictable 30 second tag, but don't let that put you off.

**HOOR OF THE WOLF** - 90 minutes A black-and-white film, directed by Ingmar Bergman. The hour of the wolf is the darkest hour, when sleep is deepest and nightmares walk.

**LEGEND OF HELL HOUSE** Based on *Hell House* by Richard Matheson, Hell House is reputed to be the most haunted on earth. However a scientist is convinced that he knows how to drain it of its awful power.

**MASTER OF THE WORLD** - 102 minutes - 1933 This black-and-white film is a science fiction comedy involving a cab-driver who acquires the means of becoming invisible and uses it to make his fortune. At the end he discovers it's all a dream, but never mind.

**THE MOUSE THAT ROARED** - 83 minutes - 1959 Starring Peter Sellers, and featuring William Hartnell. When the Duchy of Grand Fenwick went to war with the United States of America no-one would have noticed had the Fenwickians not acquired the bomb...

**NOSFERATU** - 96 minutes - 1981 Werner Herzog directed this remake of the original vampire story. We showed this at BECCON '83, and people asked us to show it again, so it must be good.

**RUNAWAY** - 100 minutes - 1984 Tom Selleck as a cop trying to figure out why he's plagued by automated (robotic) runaways. Plenty of action here, even if the insect-like 'bots get on top of you at times.

**THE SILENT FLUTE** - 95 minutes This excellent martial arts fantasy features the ever-so-athletic David Carradine and suffers from a predictable and banal plot. Despite this the film has been highly acclaimed by buffs; because there are few good martial arts films this ranks among the best.

**THE THING** - 109 minutes - 1982 A remake of the 1951 film, this is more closely based on John W. Campbell's story *Who Goes There?*. Directed by John Carpenter, Kurt Russell leads our arctic heroes.

**TIME AFTER TIME** - 112 minutes - 1979 H.G Wells in the States in the Eighties! It's extremely good fun to see how the Victorian SF author comes to terms with the shape of things to come as he pursues Jack the Ripper and falls in love with a totally liberated all-American young lady. Herbert Wells would surely approve, and this one is for him, BECCON's Ghost of Honour.

**TWO DAUGHTERS** and **MANAHARA** were originally one film, a fantasy directed by Satyajit Ray, called *Three Daughters*. Keith Roberts asked us to show these for him, and as Ray is one of India's foremost film directors we were very pleased to comply.

**WAR GAMES** - 113 minutes - 1983 A teenaged hacker showing off to his girlfriend accesses America's nuclear defence computer (Whopper for short) and convinces it that a Soviet attack is imminent. What on Earth does he do now?

**ZU: WARRIORS FROM THE MAGIC MOUNTAIN** A splendid Chinese film, with special effects that have caused it to be called the *Star Wars* of fantasy. A unique opportunity to see this at a convention. Do not miss!

# FRIDAY

TIME	QUEENS	KINGS	CINEMA	FAN/WORKSHOP
12:00			First Spaceship on Venus <i>94 minutes</i>	
1:00		3-2-1-BUST! Quiz Round 1 <i>Roger Robinson</i>		
2:00	Stamps In Wonderland <i>Ken Lake</i>		Max Headroom <i>George Stone</i>	2:00 Intro to Repro Repro 2:30 Bibliobases York 3:00 Technical Techniques Arden room
3:00	Getting Into Costume <i>Kate Solomon &amp; panel</i>			5:00 Signing Session: <i>Jane Gaskell, Iain Banks</i> Fan room
4:00	Book & Magazine Cover Art <i>Martin Hoare</i>	Fanzines: The Write Stuff <i>Maureen Porter &amp; panel</i>	Harlequin <i>93 minutes</i>	
5:00	Space - The Next 25 Years <i>Gerry Webb</i>	Children's SF Quiz <i>Joan Paterson &amp; Tibs</i>		
6:00	OPENING CEREMONY		Gas-s-s-s <i>77 minutes</i>	
7:00	"Room Party"	RPGs: Out of the Dungeon? <i>Ashley Watkins &amp; panel</i>		
8:00	<i>P. Wareham &amp; G. Funnell</i> Teams lead by <i>Chris Atkinson</i> & <i>Rog Peyton</i>	Translating SF <i>Krsto Mazuranic</i>	Nosferatu <i>96 minutes</i>	
9:00	DEBATE "Too much money is being spent on space research" <i>Chaired by Mic Rogers</i>			9:00 Round Robin story telling Fan room
10:00		60's DISCO <i>DJ Mike Christie</i>	Runaway <i>100 minutes</i>	
11:00	Keith Roberts' Desert Island Books	Live Band <i>The Adventures of Parsley</i> (until 2am)		Norwescon Bidding Party Fan room
12:00			War of the Worlds <i>Radio recording</i>	

# SATURDAY

TIME	QUEENS	KINGS	CINEMA	FAN/WORKSHOP
10:00		The Space Programmes That Never Were <i>Dave Lerrmit</i>	The Mouse That Roared <i>83 minutes</i>	10:30 Face Painting <i>Crèche</i> 11:00 Conrunning Operations Arden room
11:00	University Challenge <i>T. Illingworth &amp; P. Wareham</i>	Would You Buy A Used Planet From This Man?	War Games <i>113 minutes</i>	Fan room: 1:00 Fan GoH: Chris Atkinson <i>Interviewed by Peter Nicholls</i>
12:00	Fantasy, What Is It? <i>Jane Gaskell</i>	Connections - Quiz <i>Dave Ellis</i>	The Silent Flute <i>95 minutes</i>	2:00 Writing for Fanzines <i>M. Porter &amp; panel</i> / Fan room 2:00 Video Technology York 2:30 Costuming Arden 3:00 Painting Easter Eggs <i>Crèche</i>
1:00	Book Auction <i>B. Ameringen &amp; R. Robinson</i>	Tomorrow's World <i>Jonathan Cowie</i>	Shorts (see Cinema notice board)	5:00 TAFF Auction <i>Greg Pickersgill</i> Fan room
2:00	(including auction of pre-displayed material)	Artists in Space <i>Dave Hardy</i>	Time After Time <i>112 minutes</i>	
3:00	Just-A-Minute <i>Hugh Mascetti</i>	Eastercon Charter <i>Tim Illingworth</i>		
4:00	Guest of Honour Speech <i>Keith Roberts</i>	Children's Hour The Great Easter Egg Race <i>Mike &amp; Alison Scott</i>		
5:00	3-2-1-BUST! Quiz Round 2 <i>Roger Robinson</i>	Loose Connections <i>Ian Watson</i>		
6:00	Book Review Panel <i>J. Clute, C. Greenland &amp; B. Conway</i>			
7:00				
8:00	8:00 Fancy Dress Photo-call 8:30 The Fancy Dress Parade <i>MC Anne Page</i>			8:00 Buzzer Game <i>Steve Lawson</i> / Fan room
9:00		Fandom - Past & Present <i>Vince Clarke &amp; panel</i>	The Atomic Café <i>89 minutes</i>	
10:00	During Judging: Mummies' Play <i>Gytha North &amp; friends</i>	Comics: Almost Grown? <i>Tony Chester &amp; panel</i>		
11:00	I'm Sorry I Haven't a Clue <i>R. Perkins &amp; K. Westhead</i>		Legend of Hell House	11:00 Follycon Bidding Party Fan room
12:00				

FIREWORKS - Outside Pavilion - Los Alamos Fandom - FIREWORKS

SUNDAY

TIME	QUEENS	KINGS	CINEMA	FAN/WORKSHOP
10:00	7 The Early, Early Show <i>Ian Sorensen</i>		Master of the World <i>102 minutes</i>	10:00 Film Projection York 10:30 Easter Egg Hunt Crèche 11:00 Costuming Arden
11:00	8 The Future of SF Awards <i>John Clute &amp; panel</i>	Ghost of Honour Speech <i>Herbert George Wells</i>	Asterix and Cleopatra <i>73 minutes</i>	1:00 BSFA AGM York 1:00 Signing Session: <i>Keith Roberts, Ian Watson</i> Fan room 2:00 Children's Costuming Crèche 3:30 Producing Fanzines <b>Repro</b> 4:00 Gaming Competition <b>Lanc.</b> 4:00 On Getting Money From Students' Unions <i>D.Lermit</i> Fan room
12:00		1988 Bidding Session <i>Chaired by Vince Docherty</i>		
1:00		3-2-1-BUST! Quiz Final <i>Roger Robinson</i>		
2:00	2:00 Doors open for 2:30 The Inner Wheel <i>Presented by The Wayfarers</i>		Shorts (see Cinema notice board)	
3:00				
4:00	Children's Hour Children's Fancy Dress Parade	Art Auction <i>Rog Peyton</i>	Zu: Warriors from the Magic Mountain <i>100 minutes</i>	
5:00		1989 Bidding Session <i>Chaired by Vince Docherty</i>		
6:00	The Book Business <i>Jim Goddard &amp; panel</i>	Alien Encounter <i>Mike Christie &amp; panels</i>	Two Daughters	
7:00			Manahara	
8:00	8:00 Doors open for 8:30 Christmas Dinner	The Alan Dorey Quiz <i>Alan Dorey</i>		
9:00	10:00 After Dinner Speech: 'Alien Christmas' <i>Terry Pratchett</i>	Artificial Intelligence <i>Mike Gray</i>	The Thing <i>109 minutes</i>	
10:00	10:30(approx.) Awards Ceremony			
11:00	Filk Singing		Hour of the Wolf <i>90 minutes</i>	Holland in 1990 Party

# MONDAY

TIME	QUEENS	KINGS	CINEMA	FAN/WORKSHOP
10:00			Dune <i>136 minutes</i>	
11:00	Wargaming: Past, Present & Future <i>Hugh Mascetti</i>	10:30 The Early, Early Show <i>Ian Sorensen</i> (including Future Conventions)		11:00 Conranning - Hotel Liaison Arden room
12:00		The BECCON Business Meeting	Shorts	11:30 Fanzine Panel <i>Maureen Porter &amp; panel</i> Fan room
1:00		Book Auction <i>B. Ameringen &amp; R. Robinson</i>	Computer Animation Techniques <i>John Halas</i>	
2:00	A Question of Skiffy <i>Tim Illingworth</i>		Dilemma	
3:00	Why I'll Never Run A Worldcon Again <i>Peter Weston &amp; panel</i>		Animal Farm	
4:00	CLOSING CEREMONY		Allegro Non Troppo	

## OVERNIGHT FILM PROGRAMME with approx times

### FRIDAY

1:00 Time After Time  
3:00 The Mouse That Roared  
4:30 The Thing  
6:30 Atomic Café

### SATURDAY

12:30 Allegro Non Troppo  
2:00 Dune  
4:30 Asterix and Cleopatra  
6:00 Runaway

### SUNDAY

1:00 War Games  
2:30 Cocoon  
4:00 The Master of the World  
6:00 Gas-s-s-s

### MONDAY EVENING

6:00 Harlequin  
8:00 Nosferatu  
10:00 Legend of Hell House  
12:00 Requests

The film programme is correct at the time of going to press. It is subject to change on the day, as we may acquire more prestigious features. Please watch the Cinema notice board for updates.

Short films and cartoons will be shown between features. Details of viewing times and content will be posted on the Cinema notice board.



# FOOD AND DRINK AT BECCON IN THE METROPOLE

## BREAKFAST

Members resident in the Metropole and Warwick Hotels will be served full English breakfast in the Metropole Hotel. Non-resident members will be able to purchase English breakfast for £7 or Continental breakfast for £3.50 in the Garden Room (which will be open until 10.30 each morning for this purpose).

Breakfast will be served to resident members:

On Friday and Tuesday:	7 - 10.30am in the Garden Room
Saturday, Sunday and Monday:	7 - 8.00am in the Garden Room
	8 - 10.30am in the King's Bar

## LUNCH

12 noon - 2.30pm in the Garden Room	(Carvery: £5.50 - £10.00)
12 noon - 2.30pm in the King's Hall	(Convention: £1.50 - £ 3.00)

## DINNER

6.30 - 10.30pm in the Garden Room	(Carvery: £7.00 - £20.00)
5.30 - 8.00pm in the King's Hall	(Convention: £1.50 - £ 3.00)

Lunch and dinner may also be available in the Cotswold Arms (£3 to £5).

## SNACKS

Cheap snacks will be served in the King's and Library Bars while they are open. Rolls, sandwiches, pork pies and sausage rolls will be available.

On Saturday night only, hot soup and filled baked potatoes will be available while the firework display takes place.

## CHRISTMAS DINNER

Christmas Dinner will be served at 8.30pm on Sunday night in the Queen's Hall. A limited number of tickets are available at £8 each, and first preference will be given to people who expressed interest on their hotel booking forms. Children's tickets will be half-price. Tickets may be bought from the Registration Desk **until 6pm on Saturday**. The meal is three courses, plus coffee, but without drinks. Wine will be available at £6 per bottle or £1 per glass. A vegetarian option is available if requested when buying the ticket.

## BARs

There will be four bars available in the hotel.

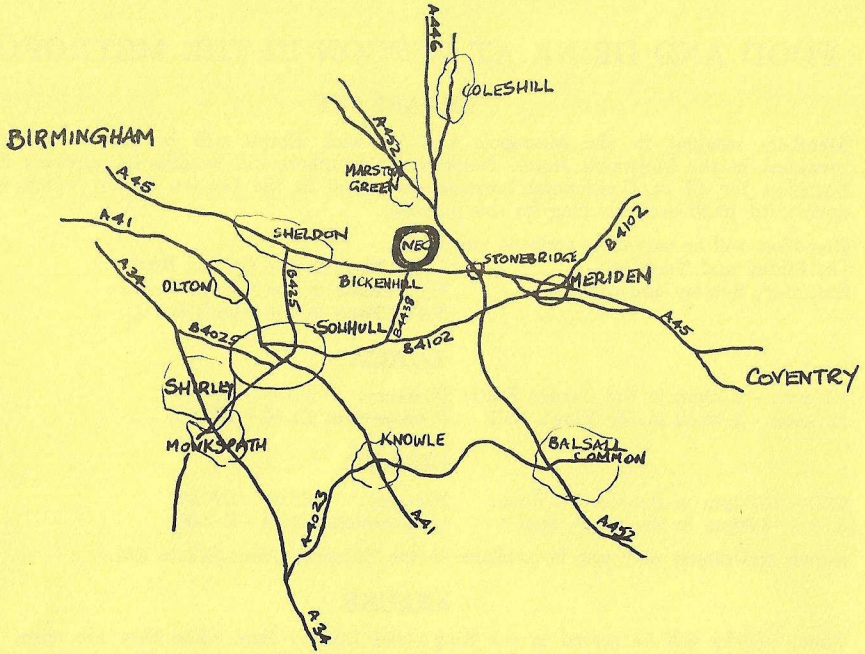
The Convention Bars will be open the following hours, subject to demand:

<b>The Library Bar:</b>	Thursday	4pm - 2am
	Friday - Monday	11am - 3am
<b>The King's Bar:</b>	Friday - Monday	11am - 1am

Each bar will close for half-an-hour each afternoon, but not both at the same time. The Library Bar will stay open later than 3am if sufficient people are still drinking. Both bars will serve real ale ("green" in the Library, and filtered in the King's), orange juice by the pint, coffee and snacks.

**The Cotswold Arms:** Pub, licensed hours only - open to the public.

**The Lounge Bar:** 24 hours for residents of the Metropole and Warwick Hotels; open to the public in licensed hours. This is more expensive than the other three bars.



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## EATING OUT AT BECCON

compiled by Rog and Arline Peyton

If you are quite satisfied with the facilities at the Metropole you won't need this guide. But you may fancy something more exotic - Indian, Chinese, etc., or simply want a change of scenery. Hopefully this guide will help you decide where to eat. The area containing the NEC is one which is middle-to-upper class and contains little or no fast-food/cheap eating places. If it's MacDonald's or Wimpy's you're after, you'll have to catch a train into Birmingham or Coventry city centre.

The following is a list of all restaurants in a 5-mile radius of the NEC. But there's virtually nothing in walking distance. You'll need a taxi unless you have your own transport. We'd advise phoning these places first - they're all geared up to cater for eating out at weekends and some could well be fully booked. It might also be advisable to check on clothing allowed - some may refuse admittance for 'casual' wear.

The area has many pubs that do bar snacks but they're mainly Monday to Friday only. Bon appetite!

### BALSALL COMMON

White Horse	Ansells' Steak House	Kenilworth Road, Balsall Common	25 33207
George in the Tree	Berni Inn	Kenilworth Road, Balsall Common	25 33118
La Pergola	Italian	Kenilworth Road, Balsall Common	25 33308

### BICKENHILL

Arden Motel	French	Coventry Road, Bickenhill	424 3221
The Clock Inn	Restaurant/ Steak Bar	Coventry Road, Bickenhill	779 3434

### COLESHILL

Blythe's	French	19, High Street, Coleshill	28 62266
		Standard price - £14.50 (+10%) for three course meal including coffee	
Dragon Vale Restaurant	Chinese	83 High Street, Coleshill	28 62463
Golden Tandoori	Indian	107 High Street, Coleshill	28 64122
Swan Hotel	Steak Bar	High Street, Coleshill	28 64107

### KNOWLE

Despite the large gap between numbers (2 to 1661) all these are within 200 yards of each other. Narrow houses...

Bengal Tandoori	Indian	2 Station Road, Knowle	560 5554
Ellora Curry Centre	Indian	1661 High Street, Knowle	560 6400
Florentine	Italian	15 Kenilworth Road, Knowle	560 6449
The Gallery	French	1608 High Street, Knowle	560 3030

### MARSTON GREEN

Bacco's	Italian	3 Allcott Lane, Marston Green	779 2773
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### MERIDEN

Bull's Head	Berni Inn	Main Road, Meriden	0676 22541
Little Chef	Fast food	Coventry Road, Meriden	0676 22712
Strawberry Bank	Grill/French/ Spanish	Main Road, Meriden	0676 22117
		Large, varied menu but over £10 per head for 3 courses, 3-course lunch (Mon-Fri) £3.75. Sunday lunch (traditional) £5.50	

## MONKSPATH

Chez Julien	French	1036 Stratford Road, Monkspath	744 7232 745 4775
Da-Corrado	Italian	1097 Stratford Road, Monkspath	744 1977 744 8950
The Plough	Berni Inn	Stratford Road, Monkspath	744 2942

## OLTON

India Cottage	Indian	375 Dovehouse Parade, Warwick Road, Olton	704 9078 704 3958
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## SHELDON

Asha Tandoori Restaurant	Indian	2250 Coventry Road, Sheldon	743 6572 743 8200
Capital Restaurant	Chinese	New Shopping Precinct, 2146 Coventry Road, Sheldon	742 0273 742 6246
Kentucky Fried Chicken		2266 Coventry Road, Sheldon	
La Caverna	Italian	2327 Coventry Road, Sheldon	743 7917
Rajmala Restaurant	Indian	New Shopping Precinct, 2146a Coventry Road, Sheldon	743 7056
Royal Bengal Restaurant	Indian	2278 Coventry Road, Sheldon	743 6732
Wagon and Horses	Berni Inn	Coventry Road, Sheldon	743 2401
Wheatsheaf Hotel	Steak Bar	2225 Coventry Road, Sheldon	743 2021

## SHIRLEY

Milano's Restaurant	Italian	334 Stratford Road, Shirley	744 1111
Plume of Feathers	Toby Carvery	Stratford Road, Shirley	744 1021
Saracen's Head	Steak Bar	Stratford Road, Shirley	744 1016
Shirley Temple	Peking	156 Stratford Road, Shirley	744 1855 744 6639

## SOLIHULL

Baltimore Diner	Mexican/ burgers/pasta	Lode Lane, Solihull	742 0515
Barley Mow Hotel	Steak Bar	2 Poplar Road, Solihull	705 1379 705 5279
Bobby Brown's	Bistro	165 High Street, Solihull	704 9136
		Fixed price menu (lunchtime only) - £4.95. Open evenings as well.	
China House	Cantonese	56 Station Road, Solihull	705 3598
Four Seas	Cantonese	14/16 High Street, Solihull	704 9384 704 9397
Hillfield Hall	Carvery/grill	Hillfield Road, Solihull	704 9296 705 6545
India Cottage	Indian	100 High Street, Solihull	704 3757 704 9881
Macdonalds	Burgers, etc	60 High Street, Solihull	
Pizzaland	Pizzas	134 Station Road, Solihull	
Shades	Wine bar	High Street, Solihull	
		Lunchtime snacks only - all below £2.50	
Swiss Alps	Grills/Snacks	High Street, Solihull	704 9987
		Salads, grills, Italian dishes, snacks - most expensive meal on menu is a 10oz T-bone steak at £5.50	

## STONEBRIDGE

Malt Shovel	Toby Grill/ Carvery	Coventry Road, (Stonebridge Island)	424 2326
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## YOU AND THE HOTEL

**ON ARRIVAL AT THE METROPOLE:** When you register you will be asked how you wish to pay your bill. If you wish to pay by credit card (the hotel accepts Access, Visa, American Express and Diners Club), an impression will be taken of your card, as is becoming normal hotel practice, and you will settle on departure. If you wish to pay by cash or cheque you will be asked to pay for one night's accommodation as a deposit against your final bill, with the balance payable on departure.

**THE METROPOLE AND THE WARWICK:** The entire convention is in the Metropole. This includes the convention registration and help desks, all the bars, Book Room, Art Show, the Crèche and all programme items (except the fireworks!). Most members of the convention are resident in the Metropole, except for people who booked single rooms, who will be accommodated in the Warwick Hotel. Hotel registration is at the hotel you are staying in, but breakfast is in the Metropole, whether you are staying at the Metropole or the Warwick. All rooms have private bathrooms, showers, colour TV and in-house video, and tea and coffee making facilities.

**DURING YOUR STAY:** If you have any problems with the hotel, although of course there aren't going to be any, we suggest that you bring them in the first instance to the BECCON Help Desk. This is outside the County Suite (Ops Area) in the Metropole, and is manned 24 hours a day. The hotel staff have been instructed to bring their problems with you (although of course there aren't going to be any) to the Help Desk, to be sorted out with the help of a committee member. In this way we hope to avoid any confusion between the hotel and members of the convention.

**ON DEPARTURE:** You are responsible for settling your own bill. Checkout time on the morning of your departure is 12 noon. If you wish to stay at the convention past this hour, the hotel porters will take care of your baggage for you. We hope you enjoyed the convention.

### OTHER SERVICES AVAILABLE FROM THE METROPOLE

**SHOP:** There is a shop in the Metropole Hotel, which sells newspapers, sweets and some chemist's supplies.

**BABYSITTER:** The hotel can supply babysitting services, at £2.50 per hour.

**CASH:** The hotel will cash one cheque per day to the value of £50 for residents of the hotels only, provided the cheque is supported by a cheque card. Non-residents will be unable to cash cheques with the hotel (but see below for local cash-point machines).

**COURTESY BUS:** The hotel operates a courtesy bus, which may be available to transport residents from and to the airport or the station. Ask at the Porter's Desk.

**CAR PARKING:** Free to members of the convention.

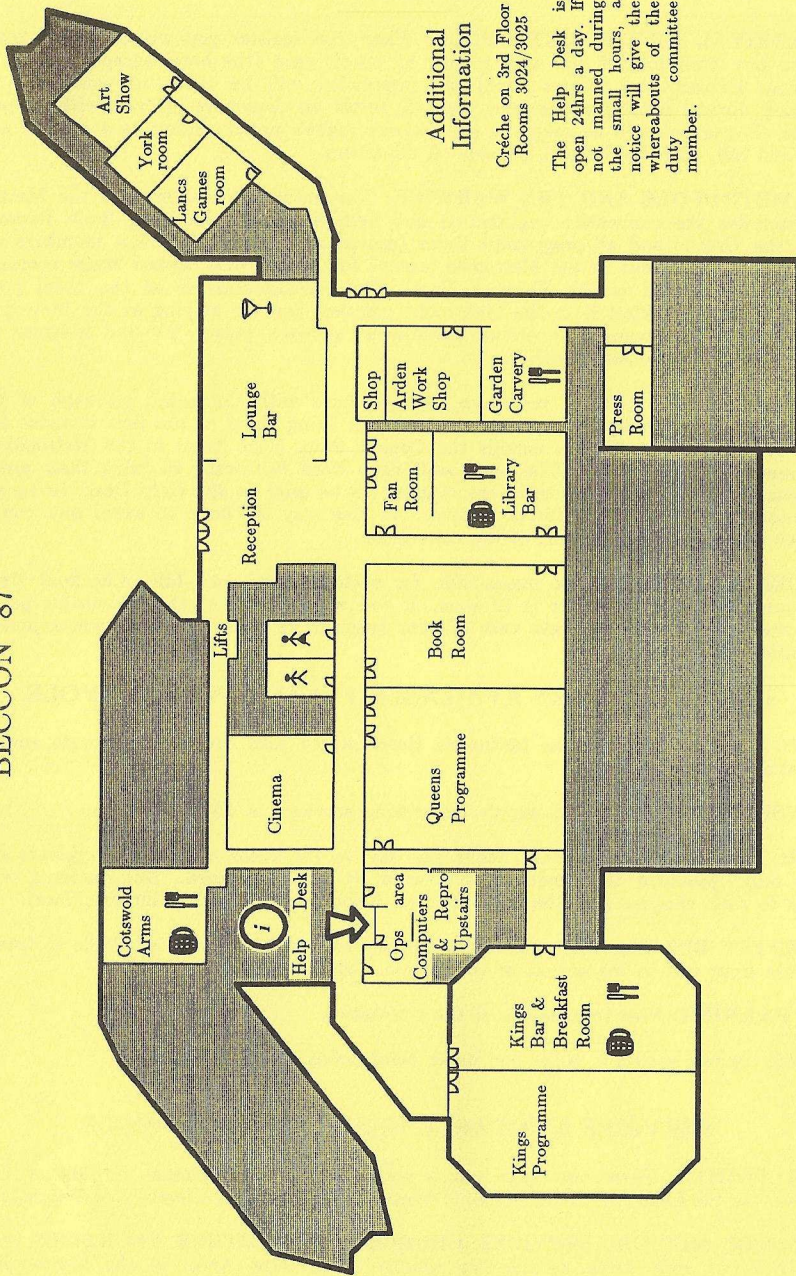
**OTHER:** Sauna, solarium, ladies and gents hairdressing, squash courts.

### SERVICES AVAILABLE NEAR THE METROPOLE

**CASH POINTS:** There are cash points available in the National Exhibition Centre complex for the following banks: National Westminster, Midland, Lloyds, and Barclays.

**CHEMISTS, MEDICAL SERVICES, CHURCHES, AND OTHER FACILITIES:** Ask at the BECCON Help Desk, outside the County Suite (Ops Area) in the Metropole, for information about local services.

# THE BIRMINGHAM METROPOLE HOTEL BECCON '87



## Additional Information

Crèche on 3rd Floor  
Rooms 3024/3025

The Help Desk is open 24hrs a day. If not manned during the small hours, a notice will give the whereabouts of the duty committee member.

Contrivance 63 Drake Road, Chessington, Surrey



# CONTRIVANCE

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*Hotel de France, St Helier, Jersey,  
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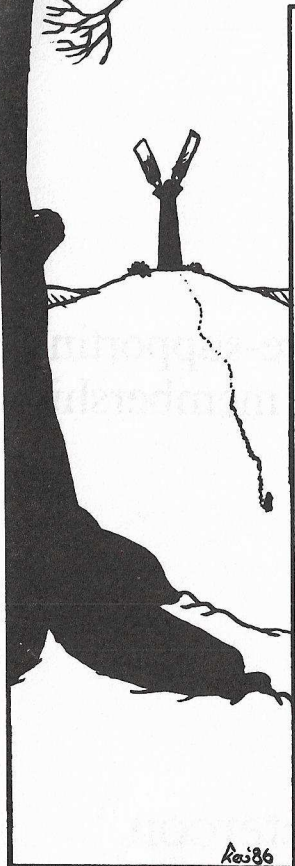


## CORFE REVISITED

by Keith Roberts

Walking down to Amesbury this morning, the huge horizon to the north was washed with vivid golden light. The contrast with the blue-black cloud bank above was almost startling. At the zenith, the restless sky of the Plain was chequered with blue and silver. These were the colours the painter Paul Nash found; their exactness continues to amaze. My Edward Thomas collection is wrapped by just such a vision. Thomas, the unsung Georgian poet. The Great War made his name, and killed him; it was the beginning of the end for Paul as well. All circles interact, produce glowing nodes; like the sundogs seen by the mad priest Brother John.

The mood is not maintained. Grey drizzle veils the Avon, flowing quiet behind the Antrobus Arms hotel. Dead leaves blizzard from the churchyard trees; the sound they make is like the rattle of a greater downpour. Winter is coming; but tough shit. You've rabbitied on about Wessex often enough; now you're stuck with it, smartmouth. You've finally jacked it in with Snow White country; you'll have to put up with the results.







Jim and Aidan stopped by at the weekend, *en route* for Novacon. It can't have been a year since I was in Coventry; leading off about the Cathedral, that vast time capsule of the Fifties. The thought calls for reflection; so the writing must fit the mood.

Back in the summer I was in Corfe Castle with the erstwhile Romsey Group. Erstwhile as they'd become, whether they liked it or not, Kerosina Books. On balance they seemed to like it, the first shock having worn off. The motorcade, all two vehicles of it, had formed in the ancient Abbey town. Velvet, Debby's beloved little car, so named because her petticoats were always mucky; and Jim's trusty Yellow Peril. As ever, nature imitated art; even the doughty Kero had been trapped by the company style, caught like a fly in a species of literary amber.

The West appeared much changed, at least to me. Sallow gauleiters stalked the carparks, jealous of their grids of yellow lines. No time, now, for the sunlight on low walls; they should have painted the Star of David, formally declared motorists the new Jews. The A338 I remembered was a country lane; in its place I saw a dual river, roaring like Kipling's Milky Way. Times change, subtly at first, more rapidly as one grows older; or perhaps the phenomenon is common to all ages. Watching Griffith's *Intolerance*, I once became confused. The ancient, flickering images didn't belong to my time; those Edwardian chorines, posing as slave girls, probably came nearer the truth than we could. I felt I was watching an actual newsreel of the fall of Babylon. The 'modern' aspects of *Pavane*, my Dorset and its folk, lay also in the past, produced for me a time capsule of their own.

Corfe village, I knew, had long since died, its cottages flogged off for second homes; the castle alone was unchanged. My thousand year anger of stone, still glowering down, still daunting with its ragged verticals. The group, I thought, regarded it a little dubiously; they homed on the Greyhound Inn, like mariners sighting a long wished-for port.

The Castle, I wrote once, rode not a hill but a flaw in the timestream; a node from which Possibilities might spread out. Well, there it was still doing it. I hold no brief for the Normans, never did; oppression is oppression, whatever form it takes. And Corfe shouts it to the sky. In a way, it made the book easy to write; the message of the place was plain. Chedworth/Censorina was much harder to define. Crearwy took me there; later, I showed her Corfe. That wasn't her real name of course; nobody ever bore a name like that outside the batty, compulsive pages of Robert Graves. But it will serve. To the locals, she was a Scarlet Woman; to me, essentially, a lonely, frightened soul. But then, you can never mock a woman, use her for cheap kicks; not once you've seen her as a human being. Maybe I make too much of things like that; but I was the one who was there. Where were the others, who patronized so glibly? Flies on the fly sheet? Hanging under the ridge pole, like the *Mimpan* of Tremarest?

The fascination of Corfe remains; but its form has altered. The place catalysed so much. My first sight of it, certainly, changed perceptions; I

\*\*\*\*\* SPECIALISTS IN SCIENCE FICTION, FANTASY & SUPERNATURAL FICTION \*\*\*\*\*

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The task of the Changer mercenary called Horza was to get to the Mind before anybody else did, as quickly as possible, with or without help, and no matter who or what got in his way; the enemy, or his own side.

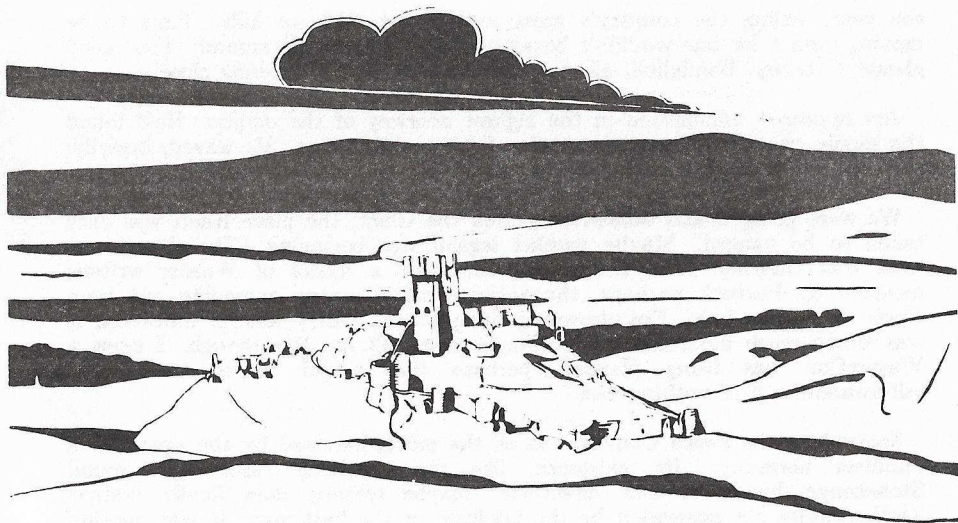
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Cafe Castle

Ashley Robbins 2017

of stone, some of them twenty feet and more across, discovered a fresh power to appal. They hinted at those skewed dimensions that plague the book itself; here perhaps, in this frozen violence, was the real heart of *Pavane*. It was a new thought for me; maybe with all its faults, its lace curtain of logic, the thing wasn't wholly bad. Its fans I knew still claimed a certain magic for it; if so, then here was its source. These rocks and stones; these and no others. I merely channelled the results.

Below the keep, Debby had taken shelter by the last of the fallen slabs. I recalled belatedly her faint dislike of heights; but she merely smiled, put her hair back where it whipped around her face. As ever, she was in control. Would she, I wondered, have yanked the firing lanyard, blown Rye and Deal to Hell? Maybe, if sufficiently provoked; who can ever tell? Crearwy would have, I was almost sure; even if she cried for the results. Because the insult offered was to femaleness, not loyalty or honour.

Here was another new thought; this really was *Pavane* revisited. Maybe Eleanor truly was the first; the first real woman to tap me on the back, demand to be written down. I'd done my best, with God knew what success. There'd been so many though; Martine the multigirl, Molly, Stella Welles; Anita in her way, the deadly, voiceless Tan. Last of all of course, Kaeti and her black, hellraising friend. It was a strange route to have travelled; like all the rest though, it somehow began here.

Drizzle was gusting on the wind, the Great Heath lost behind a steel-grey void. Inland, I knew the May mist would be drifting as it drifts throughout

the year, veiling the country's great upthrusting spine of hills. Time to be moving; and I for one wouldn't be sorry to quit the castle mound. Too many ghosts; Crearwy, Bonfiglioli, all the rest. And they were hovering close.

Jim appeared, silhouetted in the highest doorway of the *donjon*. He'd found the single, crumbling flight of steps, as I'd known he must. He waved, breezily; and Mike turned away. 'Typical,' he muttered.

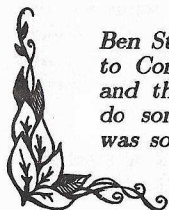
We were going inland ourselves; to find the Giant, the place Kaeti was once taken to be hanged. Maybe another legend was beginning. The thought at least was cheering. The times I'd wished for a school of Wessex writers; focussed on Purbeck perhaps, the ancient, magic centre, spreading out from Corfe as from a hub. Not drowning the place, in paltry fear of imitation; it was worth much more than that. Maybe it wasn't too late though. I knew a WessexCon was being planned; perhaps that would be the start. Of self-awareness, if of nothing else.

Somewhere the Peace Convoy was on the move, harassed by the agents of a mindless normalcy. Its existence, like the twinkling razor wire round Stonehenge, hinted at new directions. Maybe tyranny does finally destroy itself, whether its expression be the briefcase or the battleaxe. It was another cheering notion. First though, the teashop in Cerne Abbas; quite properly, the expedition was marching on its stomach. I wondered if they still sold those naughty ithyphallic ashtrays. I remembered the farmer who'd once sworn to carve the great Marilyn Monroe on one of the facing hills; the fuss it had caused in the press. The figure wouldn't have held; it's soil to the west, not chalk. Pity, in a way. I'd like to have met him, had a drink with him; he'd got the right idea.

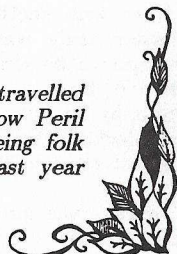
A fighter screeches overhead, up from the big air base a mile away. It brings me back abruptly to the present. I watch it dwindle to a dot over the Plain. Maybe it will crash, pass through a Holdstock timeslip. Its fin will jut up then above the wheat, become the shadow of a standing stone; and Nash will be reborn, to note the symbol.

The West, and Corfe, remain. Ladies and gentlemen, the challenge still awaits.

Keith Roberts  
Amesbury, November 1986.



*Ben Stavely-Taylor has pointed out that we actually travelled to Corfe in his motor; so it was a case of the Yellow Peril and the Red. He's quite right of course; but us ageing folk do sometimes tend to forget recent details. And last year was so much to do with cars.*



## THE KEN MACINTYRE AWARD

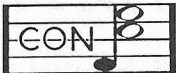
Ken MacIntyre was an artist whose work appeared in New Worlds, Nebula and Science Fantasy during the fifties, and who also contributed to fan publications for many years until he died of a heart attack in 1968. In his memory it was decided to inaugurate an award for the best fan art appearing in any year. The Ken MacIntyre award is presented annually to the artist who produces the best work to be published in an amateur publication during the preceding year. The rules are simple:

- 1 - A panel of judges selects the winner by studying the original artwork and publication in which it appeared.
- 2 - The subject of the work must be, in their opinion, Fantasy or Science Fiction.
- 3 - The artist must be resident in the UK.

If you want to submit any piece of artwork for consideration you must hand it, along with the published version, to the Art Show desk at the convention by 6pm on the Saturday.

## TAFF

TAFF - the Trans-Atlantic Fan Fund - was created in 1953 for the purpose of providing funds to bring popular and well-known fans who have helped promote and sustain the relationship between our two fandoms across the Atlantic. Since then, TAFF has regularly brought North American fans to European conventions and sent European fans to North American conventions on an alternating basis, with each TAFF winner becoming the administrator of the fund in their respective countries, thus ensuring its continuation. The winner is chosen during a "race" where fans get to vote for the candidate of their choice from among the duly nominated contenders, while TAFF itself is sustained financially by the voting fees collected during such races and through the generosity of those who donate money and material that can be auctioned. There are TAFF ballot forms available in the Fan room. Please vote, or make a contribution.

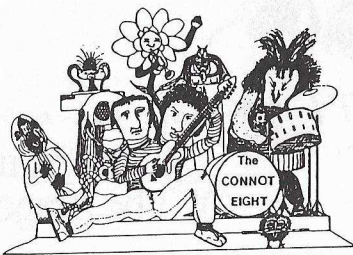


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## S(EF)F: WHAT IT'S ALL ABOUT

by Jim Barker

SEFF, The Scandinavian/European Fan Fund, is the youngest of the fan funds. Like TAFF and GUFF, its purpose is to facilitate fannish contact between two cultures, in this case those of Scandinavia and Europe (including Britain). Every second year a European fan is sent to a Scandinavian con, and in alternate years, a Scandinavian goes to a European con. SEFF was founded in 1983, and in 1984 the first SEFF winner, David Nettle, attended Seacon '84 in Brighton. In 1985 Jim Barker went to Swecon in Stockholm, and in 1986 Maths Claesson came to Novacon. By rights, in 1987 a European is due to go to Sweden, but by mutual consent it has been decided to stutter the flow so that a Swede may attend Conspiracy.

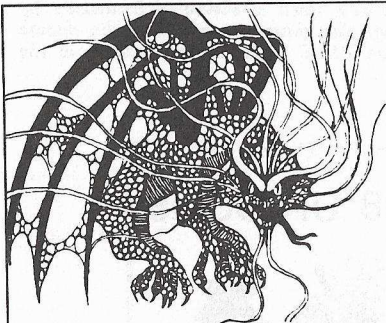
SEFF was founded, not because it's too expensive to travel to and from Scandinavia, but rather because the founders thought that more communication, contact and co-operation between the fandoms of Scandinavia and the rest of Europe would be of benefit to both. Everything you do to improve these inter-fannish contacts is, in spirit, helping SEFF. The way SEFF works is similar to all other Fan Funds: you nominate, a ballot is issued, you vote, the winner is sent to the SEFF targeted convention that year and becomes the new administrator. The fund is financed by voting fees, voluntary contributions, and auctions of fannish material.

But less abstract support is also needed. Make SEFF known, write about the Fan Fund, perhaps in a Fanzine, vote, and make your friends vote! Money is always welcome! Please support SEFF in any way you can.

### Current administrators:

Jim Barker: 113 Windsor Road, Falkirk, Stirlingshire, Scotland FK1 5DB

Maths Claesson: c/o Björk, Saltmätarg #14, S-113 59, Stockholm



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## GUFF STUFF

by Eve Harvey

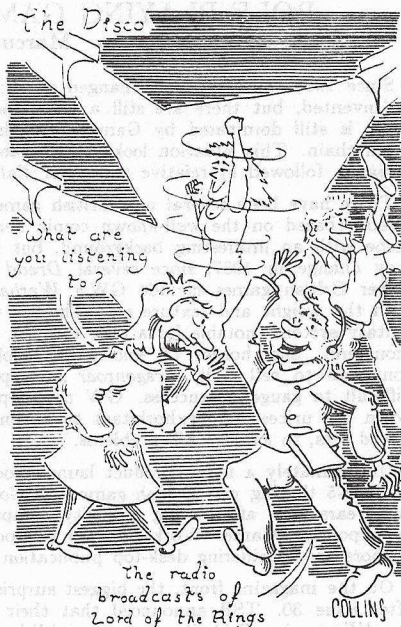
GUFF is a fan fund. A way for lots of people to put some money together to send one lucky sod on a free holiday and give her/him a free convention. At its basest that's the truth but there must be something more to explain the plethora of funds around today - TAFF (the most venerable), DUFF, FFANZ, SEFF and, of course, good old GUFF (well, as the 1985 winner I might be just a wee bit biased here). GUFF - Going Under Fan Fund or Get Up-and-over Fan Fund depending on your departure point - is aimed at establishing further contact between Australia and Europe by sending a delegate from one to the other alternately. I went to Australia for the Worldcon (Aussiecon II), and now know why GUFF is something worthwhile, and worth far more attention than it gets at the moment as the poor relation to TAFF.

I think it's fair to say most of us are in fandom to meet people; people from different parts of the UK and as many different countries as possible. With distances involved, however, contact can only be maintained by the written word - fanzines being the easiest method to talk to each other on more than a one-to-one basis. Over the past decade Australia has been pretty quiet on the fanzine front as seen from Europe. Only a few have been making it across the gulf, and those mainly of one genre - sercon (serious and constructive). Hence not much contact between the bulk of European and Australian fandom. Having gone this year I can report that Down Under has a very active fandom, full of interesting people I'd never heard of before, and never would have without the trip because they aren't active in areas that communicate with the world at large.

There is quite a lot of transatlantic contact already, so some people say TAFF is defunct (especially with cheaper flights etc). Australia's different, though. There is very limited contact at the moment, and if left to chance it is likely to stay that way. GUFF gives that impetus to change - to gradually expand contact. I hope I succeeded in my ambassadorial duties, in my attempt to meet as many people as possible and give them an insight into British fandom. I hope those people I did meet will establish contact over here on a much broader front and we can all start talking to even more people.

After all, that's what it's all about isn't it?

Later this year, Irwin Hirsh will come over here to attend our worldcon, Conspiracy, and I sincerely hope we can welcome, entertain and impress him as much as the Australians did for me. Irwin is a prolific fanzine editor (by Australian standards), and they actually make it over here. In addition, he's very interested in the film world (a budding upside-down Steven Spielberg yet) and is a generally all-round nice guy. Do try to meet him if you're at Conspiracy, but in any case, help make his trip an enjoyable one by donating money or buying auction material - we can't have him sleeping on the beach...





## ROLE PLAYING GAMES IN BRITAIN, 1985-87

by Marcus L. Rowland

Since 1985 things haven't changed much; the ultimate 'state-of-the-art' game has yet to be invented, but there are still a lot of people playing and enjoying games. The British scene is still dominated by Games Workshop (GW), but Virgin are probably the biggest retail chain. This situation looks fairly stable. The most popular game is still *Dungeons & Dragons*, followed by relative newcomer *Call of Cthulhu* and other fantasy systems.

There have been several new British games, of which the most popular is probably *Judge Dredd* (based on the well-known comic hero and authority-figure). It's a reasonably good game with an interesting background, but GW have failed to give it much support. This may change in 1987, since several *Dredd* products are at various stages of publication. Other British games include GW's *Warhammer Fantasy Role Playing* (a 366-page book with the weight and texture of a Thomas Covenant trilogy), Standard Games' *Dragonroar* fantasy system (notable for a tape tutorial, and the presence of killer penguins amongst the monsters), and hordes of solo game books. At the moment (December 1986) *Dredd* continues to sell well, *Dragonroar* isn't popular, and *Warhammer FRP* is so new it's difficult to gauge its success. GW now reprint a wide range of American games, bringing down the prices from exorbitant to expensive; usually they're sold as books, rather than boxed sets, to avoid VAT problems.

Unfortunately a major product launch doesn't necessarily mean that a game will do well. In 1984-5 the big new British game was *Golden Heroes*, GW's superhero system. It arrived two years late, after a big publicity campaign, seemed to start well, but ultimately sold very poorly. Games Workshop won't produce more material for the game, and several authors are considering desk-top publication of scenarios on a semi-professional basis.

On the magazine front, the biggest surprise was the demise of *Imagine*, TSR UK's organ, after issue 30. TSR announced that their American magazine, *The Dragon*, would cover the UK gaming field; it promptly published a scenario set in London which averaged ten errors a page. *White Dwarf* (GW) should reach issue 87 before BECCON, and looks set to continue; it's primarily a GW house magazine. *Warlock* (GW, for teenage solo game-book fans), folded with the November 1986 issue. *Adventurer*, from Mersey Leisure Publishing, is a relatively new magazine that should go monthly in 1987. It runs material for several popular game systems, with an emphasis on *Call of Cthulhu* and other American game systems. Another new magazine is *Fantasy Chronicles*, an Irish monthly which isn't linked to any games manufacturer or distributor; it covers a wide selection of games.

There are now five or six popular games conventions each year. TSR UK run Gamesfair, a university weekend convention which falls a week or two before Eastercon; unfortunately many fans are unable to attend both events. Dragonmeet is the generic term for GW's regional one-day conventions; most are held in the first few months of the year. The big two-day Games Day convention is held in London every summer; as yet GW haven't announced a 1987 date, and it's possible that it will be replaced by an extra London Dragonmeet. 1986 saw a fan-organised convention KOANCON, at Warwick University and there may be another in 1987.

There is a huge range of gaming fanzines, some with better standards than the professional magazines. *Dragon* (ed. Carl Ford) is a *Call of Cthulhu* zine which has gradually expanded to include fiction, bibliography, and Lovecraft memorabilia. *Sound and Fury* (James Wallis) is a general magazine which includes scenarios, articles, news, and reviews. Other good general zines include *Ivory Tower* (Geoff Dean) and *Imagine* (Paul Mason). *Imagine*, in particular, features a lot of inside news and comment from people working in the industry. The longest-running 'real soon now' is probably *Trollcrusher* (Dallman, McLean) which last appeared in 1983, but hasn't definitely died yet.

Overall, the future of the hobby is far from clear. Publishers don't seem to be taking many chances, and most recent games are aimed at early teenagers, but there's still a lot of support for more cerebral games like *Call of Cthulhu*. There are still no independent national game organisations. There have been occasional outbreaks of religious anti-game activity, but no concerted campaigns on American lines. At the moment things seem to be fairly quiet, but there are rumours of several interesting products to appear in 1987.



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Returning home after a concert, he discovers a dead girl by the roadside. He takes her body home before calling the police, and discovers two pulp SF paperbacks in her rucksack, both by one Jael Cracken. Despite his initial distaste for the genre, he starts to read.

In *Cracken at Critical*, Aldiss pays affectionate homage to his early work. The book is full of the characteristic wry observations on people and society that make his work so distinctive. It will amuse and delight all Aldiss fans.

In addition to the trade hardback there will be a collector's edition. This will contain a book of two long stories by Brian Aldiss, including one never before published. These two stories rank amongst the best short fiction Aldiss has produced, and are major works in their own right.

Publication date: August 1987. *Cracken at Critical* has appeared in a different form in the USA under the title *The Year Before Yesterday*.

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## MUCH ADO...

On one occasion, whilst visiting the 27th century, Earl Norbert decided to pay a visit to his relative Brutus Cassius Fettlefoon, who lived on the Royal Shakespeare Planet. Brutus, who welcomed Earl with open arms (and covered ears), was either his predecessor or direct descendant, but due to the vagaries of time-travel, it was a bit difficult to determine which! Brutus was one of the leading actors on the planet, and was in the throes of final rehearsals for Measure for Measure. Consequently, his revered relative had to amuse himself sightseeing for a few days until the opening night.

The play was superb, one of the best renditions Earl could remember from any of his centuries - as he remarked to Brutus at the reception afterwards, 'If only I'd had a pocket laser tape with me so I could have recorded it. I've always wanted to tape Measure!' Brutus had the good taste only to wince at this, however he did point out that the performance had not been one of his best, in that he'd nearly flubbed two lines. 'Never mind, dear chap' said Earl, 'You know what they say... All's well that ends well.' 'After that,' said Brutus, in disgust, 'I need a drink'. 'Hmmm,' mused Earl, 'bearing in mind that this is the 24th of June, I suggest you have a whisky - a Midsummer Nights' Dram ... and don't get as Titus Andronicus, that would be a Midsummer madness,' he shouted to his kinsman's rapidly retreating back.

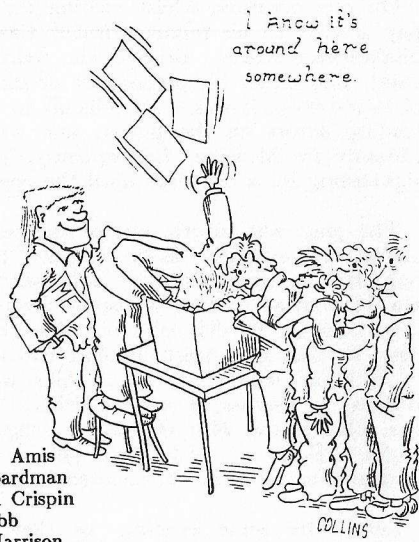
Later the same evening, as they entered the banqueting hall, Brutus indicated to Earl that he had forgiven him for the atrocities he'd committed earlier. Consequently they sat next to each other during the celebratory Opening Night Feast that had become a tradition on the Royal Shakespeare Planet. The meal had many courses - Cod with a Coriander and Echinus sauce (Sauce Coriolanus) served with small, sweet Cymbeline biscuits; roasted unborn lambs (Love's Labours Lost); and Egyptian plovers stuffed with cress, and cooked in cider (Trochilus and Cress-Cider), for example. The penultimate course was one of large individual smoked piglets, with an assortment of vegetables.

Earl had helped himself liberally from the dishes spread before him when he realised that Brutus was so busy with his Hamlet that he was in danger of missing the accompanying vegetables. He tried to restrain a broad smile as he turned to his relative and indicated the nearest bowl 'Mange Tout, Brutus?' he asked. Brutus, his mouth still filled with pig, shook his head. 'Mange-tu?' Earl enquired again, gesturing to encompass all the vegetable dishes, but Brutus still shook his head. Reaching for the nearest bowl, Earl tipped it to show that only two pods remained. Worried now that his relation might miss out on some of the feast he instructed him - 'Mange-tu!'. Brutus shrugged, it was not worth this much fuss. He slid the two pods from the bowl with his fingers, and popped them straight into his mouth. 'You ate two, Brutus', Earl exclaimed - and then before reaction could set in, he gestured at the other diners 'they ate too, Brutus'. Then he ran!

He survived - with two cracked ribs and a blackened eye, but, looking back on the occasion in his later years, he counted it well worth the cost!

# BRITISH EASTERCONS AND WORLDCONS

Year	Location	Name	Guest of Honour	Fan GoH	
1937	Leeds				
1938	London				
1939	London				
1941	London	Bombcon			
1943	Leicester	Midvention			
1944	Manchester	Norcon			
1	1948	London	Whitcon		
2	1949	London	Loncon		
3	1951	London	Festiventicon		
4	1952	London	Loncon		
5	1953	London	Coroncon		
6	1954	Manchester	Supermancon		
7	1955	Kettering	Cytricon		
8	1956	Kettering	Cytricon II		
	1957	London	Loncon		
9	1958	Kettering	Cytricon III		
10	1959	Birmingham	Brumcon		
11	1960	London			
12	1961	Gloucester	LXIcon	Kingsley Amis	
13	1962	Harrogate	Ronvention	Tom Boardman	
14	1963	Peterborough	Bullcon	Edmund Crispin	
15	1964	Peterborough	Repetercon	Ted Tubb	
16	1965	Birmingham	Brumcon 2	Harry Harrison	
	1965	London	Loncon II	Brian Aldiss	
17	1966	Yarmouth	Yarcon	Ron Whiting	
18	1967	Bristol	Briscon	John Brunner	
19	1968	Buxton	Thirdmancon	Ken Bulmer	
20	1969	Oxford	Galactic Fair	Judith Merrill	
21	1970	London	Scicon '70	James Blish	
22	1971	Worcester	Eastercon 22	Anne McCaffrey	Ethel Lindsay
23	1972	Chester	Chessmancon	Larry Niven	
24	1973	Bristol	OMPAcon	Samuel R. Delany	
25	1974	Newcastle	Tynecon	Bob Shaw	Peter Weston
26	1975	Coventry	Seacon	Harry Harrison	
27	1976	Manchester	Mancon 5	Robert Silverberg	Peter Roberts
28	1977	Coventry	Eastercon '77	John Bush	
29	1978	Heathrow	Skycon	Robert Sheckley	Roy Kettle
30	1979	Leeds	Yorcon	Richard Cowper	Pat & Graham Charnock
	1979	Brighton	Seacon '79	Brian Aldiss	Harry Bell
				Fritz Leiber	
31	1980	Glasgow	Albacon	Colin Kapp	Jim Barker
32	1981	Leeds	Yorcon II	Ian Watson	Dave Langford
				Tom Disch	
33	1982	Brighton	Channelcon	Angela Carter	
				John Sladek	
34	1983	Glasgow	Albacon II	James White	Avedon Carol
				Marion Zimmer Bradley	
35	1984	Brighton	Seacon 84	Roger Zelazny	
				Chris Priest	
36	1985	Leeds	Yorcon III	Greg Benford	Linda Pickersgill
37	1986	Glasgow	Albacon III	Joe Haldeman	John Jarrold
38	1987	Birmingham	BECCON '87	Keith Roberts	Chris Atkinson



I know it's  
around here  
somewhere.

*The Registration Desk*

# BECCON '87 MEMBERSHIP LIST

## 22nd February 1987

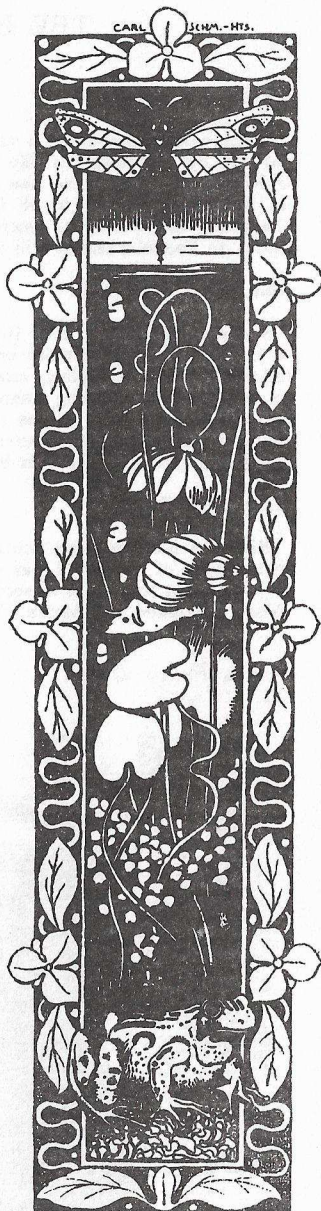
A=Attending S=Supporting P=Pre-supporting J=Junior I=Infant

196A FABIAN	104A BULL, STEVE	455A DOBSON, PERDY
067P GAMMA,	089A BULNER, CHARLOTTE	040A DOCHERTY, VINCENT
154P WOLF	324A BULNER, KEN	056A DONALDSON, CHRIS
342A ABBOTT, MICHAEL	178A BUNCE, MARK	112A DOREY, ALAN
263A AHMAD, AKZEL	041A BURA, SAUL ANTHONY	113I DOREY, AMANDA
065P AKIEN, ARNOLD	188A BURAK, LIZ	449I DOREY, JUSTIN
198P ALDHAM-BREARY, MIRANDA	298A BURNS, BILL	110A DOREY, ROCHELLE
090A ALLAN, KAY	115A BURNS, MARY	028A DORMER, PAUL
332A ALLCOCK, PHILIP	169A BURSEY, CHRIS	489A DUOGAN, J.P.
167P ALSTON, KIT	330A CALVERLEY, ROS	312S EARNSHAW, ROGER
015A AMERINGEN, BRIAN	101S CAMPBELL, JOHN	137A EASTERBROOK, MARTIN
271A ANCELL, MICHAEL	069A CAMPBELL, KIM	072A EASTHOPE, CATH
442A ANDERSON, ANDREW	096A CAMPBELL, ROGER	027A EDWARDS, BARBARA
553A ANDERSON, KEVIN	032S CAMPBELL-JEWETT, MADELINE	483A EDWARDS, GLENN
075A ANDREWS, STUART	131A CARMICHAEL, MARY	486S EDWARDS, LILLIAN
487A ARMSTRONG-BRIDGES, GILLIAN	636A CARNE, C J	004A EDWARDS, MALCOLM
501A ARMSTRONG-BRIDGES, JAMIE	507A CARTER, GRAHAM	008A EDWARDS, RICHARD
486A ARMSTRONG-BRIDGES, KEITH	637A CATON, DAVE	296A ELING, HELEN
499A ARMSTRONG-BRIDGES, WANDA	147S CAWTHORN, JAMES	297A ELING, STAN
179P ASTON, STUART	310A CHEATER, MIKE	047A ELLIS, DAVE
003A ATKINSON, CHRIS	135A CHESTER, TONY	353A ELWORTHY, DAVID
095A ATKINSON, DENISE	642J CHEYNE, ALEX	046P ERIKSSON, MAGNUS
234A AUSTIN, MARGARET	641A CHEYNE, CHRIS	269A EVANS, BERNIE
191A AXTELL, JON	235A CHEYNE, SUSIE	360A EVANS, MICK
048S BALEN HENRY	211A CHRISTIE, MIKE	373A EVANS, P R
347A BANKS, IAIN	073A CLARK, KEVIN J	242A EYEIONS, JULIET
539A BARK, JOHN	120S CLARKE, VINCE	421A FERGOUSON, THOMAS
121P BARKER, JIM	334A CLUTE, JOHN	493A FERMIN, MIRIAM
376A BARNARD, PHIL	548A COCKFIELD, DAVID	076P FERON, JEANNE-MARIE
109P BARNES, BOB	102A COHEN, JACK	077P FERON, MICHEL
414A BAYLEY, BARRY	288A COHEN, PETER	200A FIGG, MIKE
437A BEALE, MICHAEL	381A COLLARD, AIDAN	540A FINDLAY, JASON
387S BEAR, SQUARE	044P CONNOR, CHUCK	088A FINE, COLIN
021P BEAR, WOOFIE	474A CONNOR, GRAHAM	319A FINE, JOAN
370A BELL, DAVID	076A CONWAY, BARBARA	320A FINE, PHILIP
368A BELL, IAN	521A COOLING, BRIGID	117P FLATON, JOHAN
005A BERESFORD, SIMON	130A COOPER, CHRIS	276A FORD, MIKE
282A BERNARDI, HELEN	439A COWAN, P.A.	400A FORRESTER, WILLIAM H
051A BERNARDI, MICHAEL	012A COWIE, JONATHAN	202P FRANCIS, SHERRY
358A BERRY, TONY	386A COX, CARDINAL	127A FRANCIS, SUSAN
447A BIGGS, SARAH	284A CRAIG, JOYCE	457A FRENCH, DAVE
126P BILKUS, GARY	285A CRAIG, NEIL	458A FRENCH, SHIRLEY
569A BLACKBURN, B A	525A CROWTHER, ANN	503A FRIHAGEN, ANDERS
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035A BLAKE, ELIZABETH	415S CRUTTENDEN, WENDY	149P GALLAGHER, KEVIN
292A BUONDELL, LESLEY	061A CULE, MIKE	199A GARDNER, PAT
399A BOND, M E	340A CULPIN, RAFE	510A GARRATT, PETER T
504A BONDAR, GEOGRE	398A CUNNINGHAM, JAMES A	517A GASKELL, JANE
293A BOOTH, DUNCAN	068A DALGLEISH, OSCAR	547A GAVORA, ROBERT
294A BOOTH, JUDY	094A DALLMAN, JOHN	557A GEMMELL, DAVID A
283A BORGSTROM, KJELL	045A DAMESICK, MIKE	177A GEMBISH, YE
210A BOTHAM, JOHN	103P DARROCH, JIM	462A GIBBONS, JOE
260S BOYCE, CHRIS	139A DAVIES, MALCOLM	460A GIBSON, D G
484S BOYD-NEWTON, ALLEN	018A DAVIES, STEVE	295A GILLIGAN, PETE
279A BRANDSHAFT, RICHARD	174P DAWSON, P H	530A GLOVER, JENNIFER
203A BRAZIER, PAUL	349A DAY, PETER J B	533I GLOVER, ROBERT
420S BREEN, DAVID	377A DAY, ROBERT	531A GLOVER, STEVEN
505A BRENNAN, M	248P DE, PIERI LUCY	532I GLOVER, TARA
050S BRIDOUX, DENNIS	323A DEAD, DAWN OF THE	144A GLOVER, WENDY
205A BROADRIBB, TIM	346S DEAN, LAWRENCE	100A GODDARD, JIM
479A BROWN, DAVID	560A DENIS, SYLVIE	171P GOODMAN, DAVID A
480A BROWN, PAT	498A DEVANEY, STEPHEN	183A GOODWIN, CHARLES
463A BROWN, V C	228P DICKINSON, RACHEL	184A GOODWIN, HELEN
054A BRUNNER, JOHN	099A DICKSON, IAIN	305A GORDON, MARGARET C P
275A BUCKLEY, ED	187A DICKSON, MARTIN	327A GOULD, MIKE
	164A DOBSON, DERMOT	516A GRAHAME, BARBARA

566A GRANT, MARK  
 476A GRAY, MIKE  
 277A GRAY, ROBERTA  
 1935 GREEN, ANH  
 356A GREEN, CAROL ANH  
 1605 GREEN, STEVE  
 518A GREENLAND, COLIN  
 192A GREHAM, PETER  
 058P GROOM, PAUL  
 369A GROSVENOR, JULIE  
 107A GROVES, PHILIP  
 262A GUNNARSSON, URBAN  
 466A HAINSMAN, PATRICIA  
 466A HALE, CHRISSIE  
 366A HAMILTON, MARIA  
 024A HAMMOND, TONY  
 346A HARDY, DAVID  
 464A HARRIS, MILES  
 3618 HARRISON, HARRY  
 229A HARRISON, SUE  
 317A HARVEY, EVE  
 316A HARVEY, JOHN  
 236A HASHMI, M M KAMAL  
 039A HATCH, S C  
 195A HEAD, GRAHAM  
 030A HEADLONG, JULIAN  
 017A HEATHCOTE, ANTHONY  
 406I HEATHCOTE, JANE  
 404A HEATHCOTE, LIZ  
 406I HEATHCOTE, ROBERT  
 309A HEHIR, TERESA  
 435A HENDERSON, MARK  
 3608 HESKETT, PAUL  
 306A HEWISON, RICHARD C  
 082A HIBBERT, JOY  
 079A HOARE, KATIE  
 080A HOARE, MARTIN  
 264A HOBSON, ANDY  
 433A HODGSON, C.P.  
 333A HODKIN, MALCOLM  
 146P HODSON, DAVE  
 145A HOLDSTOCK, ROB  
 022A HOLLAND, NICK  
 440A HOLLAND, SIMON  
 408A HOLMES, DAVE  
 409A HOLMES, KATHY  
 422A HOLMSTROM, ANDERS  
 029A HOLROYD, MARINA J.A.  
 167A HOLT, DEREK  
 367A HOLT, KIM  
 363A HOUSDEN, VALERIE  
 227P HUBBARD, STEVE  
 092A ILLINGWORTH, TIM  
 236P INSOLE, ANGELO  
 123P INSTON, AANDI  
 270A IRVING, MATHEW  
 119A JACKSON, ROB  
 091P JAMES, GRAHAM  
 2218 JAMES, W H  
 506A JANICOWSKI, EDMUND  
 043P JARROLD, JOHN  
 6336 JEWETT, BOB  
 124P JOHNSON, JEREMY  
 337A JORDAN, DEBORAH  
 534A JORDINSON, M  
 816A JULIN, CHRISTINA  
 514A JULIN, LAILA  
 266A KAILL, M R  
 3298 KELLY, ANDY  
 170A KENNAWAY, RICHARD  
 135A KENNY, ELLEEN  
 132A KENNY, RORY  
 318A KERR, MORAG  
 140P KHAN, NAVEED  
 402A KIELY, THOMAS  
 243A KILLICK, JANE  
 060A KINCAID, PAUL  
 626A KING, BRYAN  
 215P KLOUS, ZWEITSE  
 162A KNIGHT, KEITH  
 412A KNIGHT, PETER  
 362A KOHLER, ALICE  
 654A LAKE, CHRISTINA  
 209A LAKE, JAM  
 208A LAKE, KEN  
 037A LANDIS, HENRY JOHN  
 466A LANGVELD, COLIN P  
 097A LANGFORD, DAVE  
 346A LANGFORD, HAZEL  
 372A LARTER, NICK  
 470A LAWFOED, PATRICK A  
 249P LAWRENCE, OERALD  
 122A LAWSON, STEVE  
 197P LEEDING, CHRIS  
 4298 LENSMAN, THE OFFWHITE  
 160A LERMIT, DAVID  
 546A LEWIS, RICHARD  
 536A LINDSAY, ALEX  
 253A LINN, ANDY  
 272A LINTON, STEVE  
 379A LONGLEY, BILL  
 476A LOOKER, ANN  
 062A LOOSE, HANS  
 166A LORD-BLACKLEY, ALAN-RECORD  
 098P LOVETT, STEVE  
 376A LUCAS, PHIL  
 173A MABEY, PETER  
 313A MACARAN, MELORA  
 410A MACCULLOCH, SIMON  
 219A MACDONALD, BRUCE  
 3048 MACLENNAN, PATRICIA  
 023P MAGORRIAN, BRIAN  
 477A MAINPRIZE, JOHN  
 290A MANN, KENNETH C  
 165A MASCETTI, HUGH  
 3958 MATTHEWMAN, ANDY  
 4268 MAZURANIC, FRIEND/KRSTO  
 424A MAZURANIC, KRSTO A  
 394A MCALLISTER, ANGUS  
 286A MCCALLUM, DOUGLAS  
 338A MCCALLUM, (2) DOUGLAS  
 194P MCCARTHY, HELEN  
 300A MCKAY, SAMUEL  
 397A MCKNIGHT, LIAM  
 396A MCKNIGHT, R  
 071A MCLEAN, RORY O  
 471A MCMASTER, ANDY  
 363I MCNABB, ADAM  
 226A MCNABB, HELEN  
 362I MCNABB, KATY  
 226A MCNABB, MIKE  
 364I MCNABB, NICOLA  
 476A MCNELLIS, PAUL  
 413A MEADES, ROB  
 360A MEEHAN, RICHARD  
 070A MEENAN, MARK  
 246P MEMBERY, MARTIN  
 509A MEMMOTT, PETER  
 434A MESSER, CHRISTOPHER  
 084A MILLS, NICK  
 344A MILNER, ROD  
 366A MOIR, DEBBY  
 026A MOIR, MIKE  
 240P MOLLOY, MICHAEL  
 364A MORGAN, CHRIS  
 496A MORGAN, LINDA  
 355A MORGAN, PAULINE  
 014A MULLAN, CAROLINE  
 165P MURPHY, JOHN  
 314A NADLER, HARRY  
 315A NADLER, LINDSEY  
 524J NADLER, STEVEN  
 561A NANGSON, PHILIP  
 427A NEEHDAM, CAROLINE  
 469A NEWTON, CHERRY  
 469A NEWTON, HENRY  
 481I NEWTON, PENNY  
 034A NICHOLLS, PETER  
 326A NIJENHUIS, JERCEEN  
 452A NORCROSS, ANDREW  
 074A NORMAN, LISANNE  
 207A NORTH, GYTHA  
 301A NORTH, HEATHER  
 036A O'CONNOR, RODNEY  
 148A O'DONNELL, ANDREW  
 2168 O'BORN, KEITH  
 2178 O'BORN, KRYSZYNA  
 067A OLDROYD, PAUL  
 108A OSTERMAN, PER  
 627A OUNSELEY, SIMON  
 251P OWEN, JULIE  
 411A PACKWOOD, DAVE  
 031A PAGE, ANNE  
 042P PAGE, ROBIN  
 374A PALMER, NICK  
 264A PAOLINI, PAUL  
 230P PARDOE, DARROLL  
 326A PARTINGTON, CHARLES  
 067A PATERSON, JOAN  
 182A PATTERSON, DAVE  
 392A PATTON, EAMONN  
 267A PEARSON, CHRISSIE  
 048P PEARSON, MIKE  
 166A PEARSON, NIGEL  
 269A PECHERSKY, ELISE  
 549A PEDERSEN, ELLIE  
 016A PEEL, BERNIE  
 257P PEEL, DENNIS  
 007A PERKINS, ROGER  
 311A PEYTON, ROG  
 390A PICKARD, ALBERT  
 391A PICKARD, KATHERINE  
 206P PICKERING, MRS F  
 306A PICKERSGILL, OREG  
 116A PICKERSGILL, LINDA  
 369A PILLOWSLAYER, MISS J  
 4928 PINTO, PETER  
 066P PLANET, FORBIDDEN  
 4828 PLANT, DAVID  
 568A PLUMBLY, PHIL  
 4076 POOLE, GRAHAM  
 443A PORTER, JEAN  
 444A PORTER, JIM  
 260A PORTER, MAUREEN  
 180A POWER, DAVE  
 287A PRATCHETT, TERRY  
 105A PRATT, STEPHEN  
 231P PRICE, DAI  
 291A PYLE, TERRY  
 4388 RAJAH, FERYAL  
 321A RAPHAELINE, ALAN  
 4608 RATTAN, KEVIN  
 4418 RAYMOND, SUZANNA  
 181A READER, KEVIN W  
 628A REEDBURN, STEPHEN  
 189A REED, MARTIN  
 635A REES, GARETH  
 368A REID, ALASTAIR  
 418A REID, MALCOLM M

552A REYNOLDS, JAMES  
 252P RHODES, JOHN  
 497A RICHARDS, ANDY  
 201A RIGAL, DOV  
 001A ROBERTS, KEITH  
 085A ROBERTSON, ANDY  
 190A ROBINSON, GUY  
 513A ROBINSON, NEIL  
 006A ROBINSON, ROGER  
 461A ROBINSON, T R  
 222A ROGERS, DOREEN  
 220P ROGERS, JUSTIN  
 083A ROGERS, MIC  
 454A ROGERS, PHILIP  
 237A ROGERS, TONY  
 273A ROSENBLUM, HOWARD  
 274A ROSENBLUM, JUNE  
 278A ROTHMAN, STEPHEN  
 436A ROWLAND, CLIVE  
 020A ROWLAND, MARCUS  
 081A ROWLEY, DAVE  
 453A SACHS, MARJORIE  
 339A SAVILLE, BRUCE  
 378A SCANTLEBURY, MIKE  
 459A SCHOFIELD, PAUL  
 175A SCOTT, ALISON  
 176A SCOTT, MICHAEL  
 445A SELLER, CHRIS  
 446A SELLER, GILL  
 335A SHACKLE, MATTHEW  
 143A SHAW, BOB  
 666A SHAW, BOB  
 448A SHAW, SARAH  
 172P SHEARMAN, MOIRA J  
 114S SHERWOOD, D M  
 491A SHORROCK, INA  
 299A SHORROCK, NORMAN  
 451A SHOTTON, DAVE  
 142A SLATER, JOYCE  
 141A SLATER, KEN  
 259A SMITH, FRANK R  
 106A SMITH, PETER J R  
 328A SNEEDON, ROBERT J  
 343A SNOWDON, ADRIAN  
 136S SOLOMON, KATE  
 302A SORENSEN, IAN  
 224A SPENCER, PHIL  
 473A SPRINGALL, ROBERT  
 A87A STARSHINE, SYLVIA  
 371A STAVELEY-TAYLOR, BEN  
 136A STEEL, JAMES  
 134A STEELE, JENNIFER  
 241A STEPHENSON, ANDREW  
 465S STEWARD, JOHN  
 058A STEWART, ALEX  
 013A STEWART, JOHN  
 223A STEWART, MARTIN  
 281A STEWART, PAUL A  
 236P STILLIE, GRAEME  
 545A STONE, GEORGE  
 163A STONE, MIKE  
 280A STRANDBERG, LARS  
 156A STRATMANN, GARY  
 502A STYLES, J G  
 393A SULLIVAN, ALAN  
 153A SUSLOWICZ, CHRIS  
 529A SWINDEN, DAVID  
 401A TAYLOR, ALYSON  
 331S TAYLOR, GILL  
 384S TAYLOR, NEIL  
 216A TAYLOR, TOM  
 213A THE, GREEN KEITH  
 214A THE, KREGOYNE POMPINO

166A THOMAS, DAVE G  
 512A THOMAS, KAREN  
 432A THOMASON, SUE  
 357A THOMPSON, D C  
 555A THOMPSON, PETER-FRED  
 322A THOMPSON, RAY  
 063A THORLEY, PAUL  
 511A THORNTON, CHARLES  
 086A TIBS,  
 423A TOWLSON, IVAN  
 428A TRINGHAM, N  
 059P TUDOR, MARTIN  
 359S TUTTLE, LISA  
 009A TYERS, PETE  
 019A VAN, DER PUTTE LARRY  
 266A VAN, TOORN ANGELIQUE  
 265A VAN, TOORN KEES  
 419A VELDHOEN, JAN  
 064A VINE, RICHARD  
 265P WAITE, JONATHAN  
 519A WALKER, SIMON  
 467A WALSH, TERRY  
 244A WALTERS, DAI  
 361A WALTERS, HUW  
 128A WALTON, CHRIS  
 430A WARD, CHRISTENE A.  
 431A WARD, EDWARD J.  
 052A WAREHAM, PETER  
 233A WARREN, CLIVE  
 232A WARREN, JEANETTE  
 472A WARRINGTON, FREDA  
 161A WATKINS, ASHLEY  
 246A WATSON, IAN  
 520A WATSON, JESSICA  
 247A WATSON, JUDY  
 495A WATTS, JEFF  
 382A WEBB, GERRY  
 151A WEDDELL, DAVE  
 169A WEDDELL, JAINE  
 118S WELLS, PAM  
 366I WESTHEAD, KAREN  
 011A WESTHEAD, KATHY  
 010A WESTHEAD, MIKE  
 365I WESTHEAD, PETER  
 307A WESTON, PETER  
 256P WHEATCROFT, MARTIN  
 212A WHEATCROFT, MARY  
 303A WHEATLY, LAURA  
 500A WHITE, MARGARET  
 251A WHITEOAK, OWEN  
 025A WHYSALL, KIM  
 185A WIGHTMAN, COLIN  
 417A WIGLEY, MARY  
 416A WIGLEY, MIKE  
 093A WILKES, JOHN  
 494A WILKES, JON  
 129A WILKINSON, BRIDGET  
 341A WILLIAMS, GEOFFREY C R  
 506A WILLIAMS, ROBERT  
 152A WILLIS, PHIL  
 544A WILLS, LYNNE  
 543A WILLS, SCOTT  
 522A WILSON, ANNE  
 523A WILSON, CAROLINE  
 426A WINSHIP, PAUL  
 403P WOLLHELM, BETSY  
 111A WOLLHELM, DONALD A  
 065A WOLLHELM, ELSIE B.  
 490A WRIGHT, BEN  
 204A WRIGHT, KATE



C. Schmidt-Hilmbrechts.



## THE BECCON '87 COMMITTEE

### BRIAN AMERINGEN

Brian was swapped for a changeling at an early age, and the changeling surprised his parents by devoting its life to chaos and to demonstrating a pun-gent wit. Aston University decided it had had enough after four years, and awarded it a BSc to get rid of it. Having discovered, in SF fandom, a group with as chaotic an outlook as its own, the changeling has stuck fast since 1970 (or thereabouts). The changeling looks forward to its return to Faerie where it will apply human pun-ishment to all concerned.

### SIMON BERESFORD

Simon is addicted to hats (to hide his balding pate), newspapers (he once ran three miles to the shop and three miles back to buy a Sunday paper) and strenuous activity (running, hill-walking, skiing, sailing, caving). In between these numerous occupations he finds time to work as a training manager for a computer company and occasionally to run conventions. He was on the committees of BECCONS '81 and '83, and then took a rest for a while before being lured back onto the committee for BECCON '87. During the convention you will find him in the committee room, the creche or the bar.

### KIM CAMPBELL

Kim was born in Nova Scotia to two very busy small town doctors. Her early education in the ways of the world was obtained in her father's Waiting Room, witnessing the results of inattention to details of security and/or safety. She has been reading since she was five. When she asked her Mama, 'What makes a book a book a childrens' book?', the reply was: 'It's

got pictures.' Thus the first real book she read was *Grey's Anatomy* (well written, nice illos, but not much of a plot!). The next was *Stranger in a Strange Land*! She came to Britain on a holiday in 1978, and, before you ask, she doesn't know why she stayed. She first got involved with fandom in 1979 when a co-worker dragged her (kicking and screaming) down to the Tun. Kim doesn't wear a beard, wears glasses only sometimes, and (almost) wears costume.

The Fancy Dress



### JONATHAN COWIE

Jonathan was the committee member caught con-running before. He was irresponsible for the Hatfield PSIFA and, as described by one of their presidents, 'joined the BECCON team in a desperate bid for street credibility'. An environmentalist by qualification (which he proves by running on alcohol), Jonathan regularly gives 'serious' science talks, in addition to having helped organise over a dozen conventions, including the 1984 Eurocon. Jonathan was responsible for the print-farming and publicity for BECCON '87.

## 1/2R CRUTTENDEN

1/2r joined fandom too late. Having read about the first London Worldcon in *New Worlds* in good time to join - he didn't! Then came the reports on it, plus Walt Willis' column *The Electric Fan* in *Nebula*, which gave him some idea of what he'd missed, and he finally reacted to publicity in *New Worlds* and attended Loncon II. Has been to every Eastercon since, all the Novacons and many others. Despite valiant attempts has still not caught up on the drinking he would have done between 1957 and 1965, and fears that he probably never will. He joined fandom too late!

## RICHARD EDWARDS

Three years ago, Richard was pushing paper working for a large public corporation, a confirmed bachelor. Today he owns his own company and is married to Barbara (nee Kitson). Between times he has participated in founding PAPA, helped write an award winning computer game and was unemployed for three months. He has a full social calendar, a cause of both misery and merriment, but he would not wish to lose his chance at participating in his favourite pastimes: people watching, feasting on interesting food and unusual beverages, and doing silly things like running conventions.

## TIM ILLINGWORTH

Tim got into fandom through the Cambridge University SF society, where he first met Colin Fine - a friendship which has got him into all sorts of places. He is in fact only 31, though the last few years spent running games at conventions and organising conventions have made him look older. He would like to get back into the habit of going to American Worldcons, but is currently too poor as a result of his expensive hobbies of fandom, sailing, opera-going and working for the Civil Service. Stated ambition - 'I'd like to gafiate, but I just haven't the time'.

## CAROLINE MULLAN

Caroline was born into fandom at Seacon '79. At first she had to struggle to survive: it took her three attempts to register for Albacon I. She dreads to think what might have become of her if she hadn't succeeded. Living in Belfast gave her little opportunity for day-to-day involvement in fandom, and she eventually discovered fanzines and *The Women's Periodical* just in time to publish her COA to London. These days, writing *apa* contributions, producing her fanzine *The Mirror Crack'd*, running BECCON, and attending several conventions a year, leaves her no time for reading, holidays, or doing nothing.

## BERNARD PEEK

Bernie is easily distinguished by the beard, and glasses (usually one in each hand). Occasionally to be found hiding behind a camera or a plate of food. He was born, as is traditional to state on these occasions, at a very early age. Nothing of significance happened for a while, until a discussion of Asimov's fiction with his maths teacher lead to an invitation to the Globe, and thence to Herts fandom, kitten fandom, Novacon 1, K, Royal Holloway College, The Heights, the depths, the abyss and BECCON. Approximately in that order! BECCON '81 lead to '83, BECCON '83 lead to '85, and ...

## ROGER PERKINS

Although Roger has been reading SF as long as he can remember, he was introduced to fandom in 1971 by Philip Strick's evening class. His first Convention was Chessmancon in 1972, since when he's attended most Eastercons and Novacons, along with quite a few others. After Worldcon in 1979 he became a more active participant, with the inevitable result of ending up on several con committees. He has been the Treasurer of BECCONs '81, '83, '85 and '87, and is now involved in the Contrivance Eastercon bid for 1989. However, he still finds time for his other interests, such as food, real ale, and puns.

## JOHN STEWART

John's first convention was a relaxed, peaceful, and thoroughly enjoyable affair. It was Skycon!! The above is explained by the little detail of commuting to the con every day and thus missing the wonderful events of the night (later realised to include a large number of enjoyable activities as well). Having begun his involvement in SF fandom with such activities as membership of the BSFA, and of a small local group in Croydon, the convention increased his awareness of fandom, and he soon found that he liked cons even more once he became involved in helping to run them, meeting other techno freaks, environmentalists, pyromaniacs, etc. He has a suspicion these activities may continue.

## PETE TYERS

Pete was born and bred in Devon, but currently (for some time now) lives in Norwich. He possesses a degree in Physics and works in computing ('oh no, not another one'). Interests (other than SF) include: Fell Walking, Small Bore Target Shooting (the big bores are too easy a target and, dare one say it, too boring), Squash, Photography, Wildlife (courtesy of the television set - it saves all that tedious hanging around in hides, etc), Home Maintenance, Theatre and Cinema, Real Ale (of course), and Dreadful Puns (or is this a qualification?). Distinguishing features: beard and glasses, often to be seen surveying the world through a single lens (a sort of hi-tech cyclops) and accompanied by a glass of the pint variety.

## KATHY WESTHEAD

Kathy is a committee member with glasses, but no beard (or moustache). She has been reading SF since she was a child, and in fact used to think all library books were SF, because that was what her father always borrowed. Discovered fandom at the second Coventry Eastercon, followed shortly by Luunicon (where she thinks she first met Mike),

the One Tun, and the City Lit (as it wasn't then). The first time she remembers talking about running a convention was in a drunken corner of the gophers' party at SEACON '79... and now (between BECCON and two children) she doesn't have time to read much SF any more ...

## MIKE WESTHEAD

Write about Mike in 100 words, they said. But there are more than 100 positive adjectives! Oh, well. He was born; grew bigger; became a Mod, a Rocker, and a Hippy in more or less that order. Discovered SF, (SF) Condom, Fandom in that order. Concurrently did three things he swore never to do (Office job, 3-bed semi, Marriage) and a fourth he never considered (Children). Now enjoys running cons and reading humorous and mainly non-hard SF. Likes Ballard, Sladek, Watson and any sort of games. Dislikes Asimov, Clarke, Russ and extremisms. Will die. (99 words including this bit.)



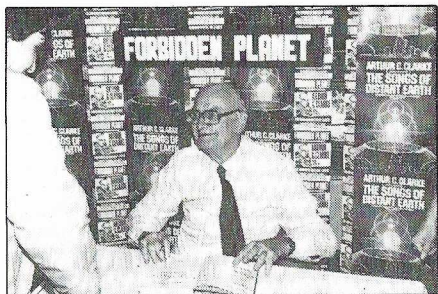
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