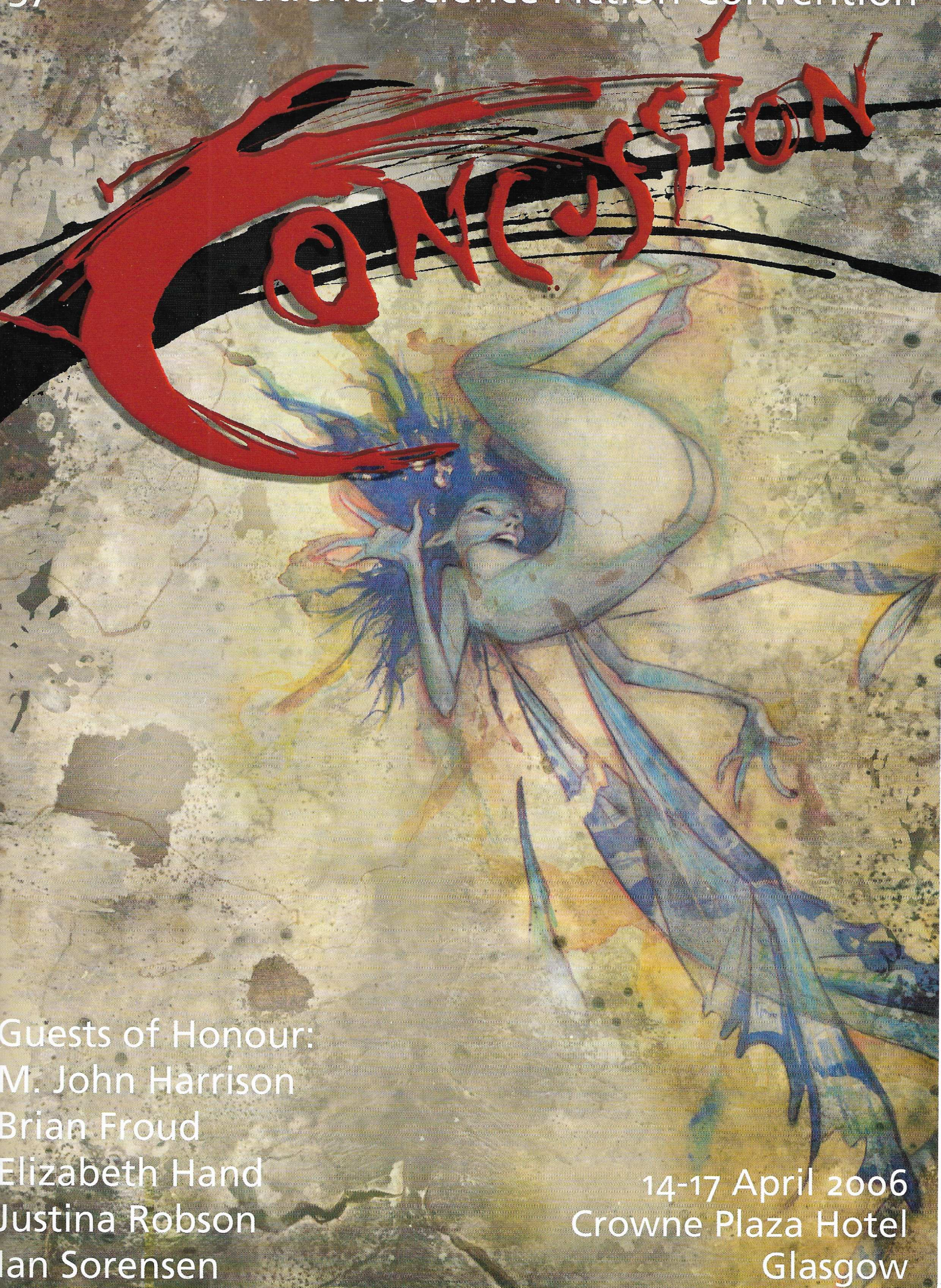
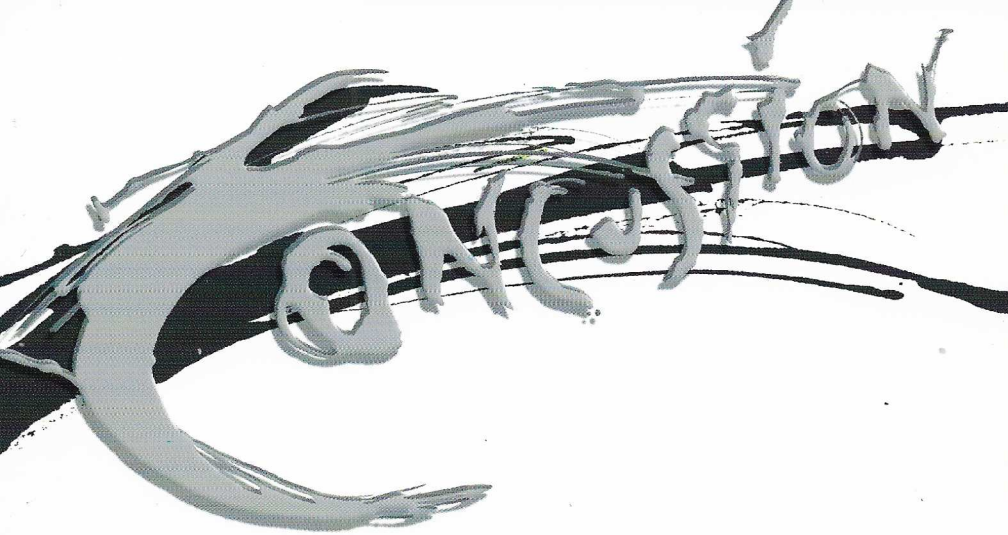


57<sup>th</sup> British National Science Fiction Convention



Guests of Honour:  
M. John Harrison  
Brian Froud  
Elizabeth Hand  
Justina Robson  
Ian Sorensen

14-17 April 2006  
Crowne Plaza Hotel  
Glasgow



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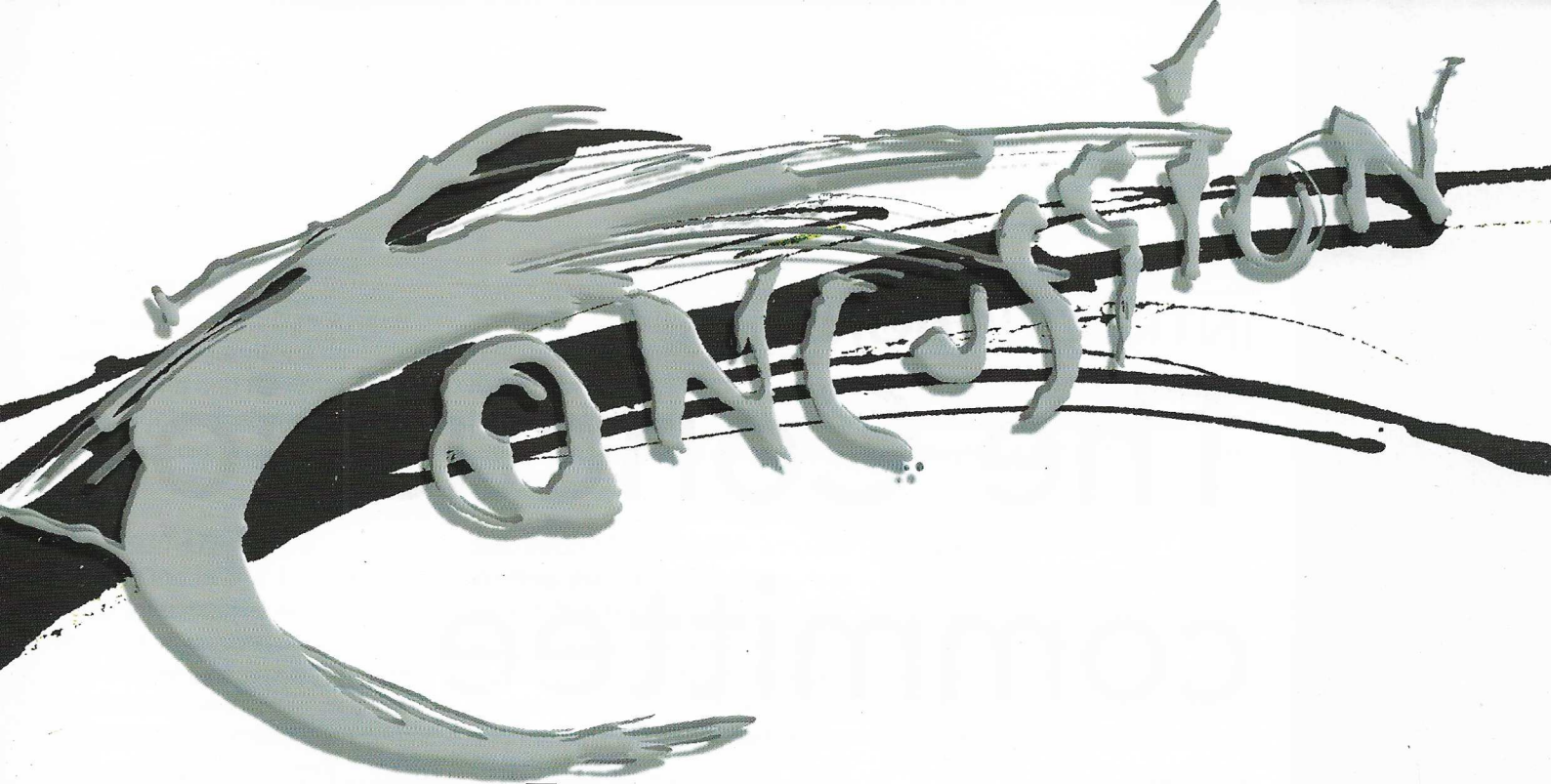
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# Eastercon 2006

## Souvenir Book

57<sup>th</sup> British National  
Science Fiction Convention  
14-17 April 2006  
Crowne Plaza Hotel, Glasgow

Guests of Honour:

M. John Harrison  
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Ian Sorensen

with:

Dan Abnett  
Marc Gascoigne  
Mat Irvine  
Dee Parker  
Johanna Sinisalo

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## INTRODUCTIONS

# The Concussion committee

**Farah Mendlesohn:  
Chair**

Farah Mendlesohn has been editing *Foundation* for six years now. As you can get *Foundation* by sending a contribution in the form of a review or article, she sometimes wonders why she is not considered a fanzine editor. Indeed (once or twice) she has been told she is “not really a fan”.

So, here, for your perusal, are her fannish credentials.

SF found in a suitcase at age 12: read Stableford and Haldeman and fell in love. Never thought she'd ever get to meet these gods.

Spent next six years' pocket money at *Andromeda*. Rog Peyton doesn't remember her.

By age 21 “hardened fan”. Wrote first undergraduate dissertation on sf at York in 1990. Bafflingly, her then supervisor, a certain Edward James, never mentioned the word “Convention”. After finishing dissertation went to book shop swearing never to read another sf book again. Came out with a John Barnes novel.

Age 25: discovers that the subject of her utterly sensible history PhD thesis is in fact the father of Piers Anthony. Decides that fate is sending a message.

Start attending conventions. Get talked onto the committee

of the SFF by Alison Scott. Get put on a panel with Iain Banks, Ken MacLeod and Paul Kincaid (by Paul Kincaid). Hasn't actually read any of their work, is only vaguely aware of who they are. Panel passes in blur of terror.

1994. Is persuaded to organize a conference on *Babylon 5*.

Gets hooked. Runs more conferences. Still hooked. Colin Harris recommends running an Eastercon as *Aversion Therapy*.

**Simon Bradshaw:  
Co-Chair & Programming**

On his second day at Imperial College Simon joined the Science Fiction Society, thinking he could save some money by borrowing books from their library instead of buying them. Not only did he soon find that this just fuelled the book-buying habit, but ICSF also exposed him to the joys of attending and eventually running conventions – also activities not helpful to maintaining a good bank balance! Simon went on to co-chair *Seccon* and *SecconD*, two small general-interest science fiction conventions, and *ConteXXt*, the 2002 *Unicon*, as well as helping to run the science programme for 1995 and 2005 *Worldcons*. As if all this, and now *Concussion*, wasn't enough, he is also currently Chair of the

*Science Fiction Foundation*. An electronics engineer with an MSc in *Satellite Communications*, Simon is now studying part-time for a degree in law from the *Open University*. He manages to read some sf now and then.

**Bridget Bradshaw:  
Publications & Guest Liaison**

*Concussion* marks a first return to Eastercon committees for Bridget (also known as ‘Bug’) since 1996 when she chaired the Eastercon *Evolution*. An inveterate volunteer, she has kept busy in the intervening years by running small cons (*Seccons* and a *Unicon*), writing for fanzines and APAs, being treasurer for the *League of Fan Funds*, working for the SF Foundation, and helping on other Eastercons. Outside fandom she has moved house six times, changed job seven times, and bred 36 gerbils. She hopes to represent European fandom this summer as the 2006 *TAFF* delegate, for which this is a blatant plug.

Bridget attempts to keep her unread books pile under control but is thwarted in this by Simon's book-buying habit, and she never quite recovered from the day they got married and merged their book collections. The unread books, if stacked carefully, would make a pile

60 feet high. Bridget hopes to add at least another foot to it at Concussion.

**Noel Collyer:  
Physical Logistics**

I'm Noel Collyer, Logistics Supremo and International Fan of Mystery, also known as No-el of Croton, Tool Man, and someone who is regretting having employed ghostwriters to provide my committee bio – especially when they're the people who've been writing about me in fanzines for years, despite my feeble protests that I just wanted to remain in the background like a dark phantom finger. Figure. I meant to say *figure*. Not finger. Don't write that down! When not running conventions I am a responsible gun owner, which means I only shoot paper targets and not fluffy woodland creatures or annoying ghostwriters because I am very *placid*. I keep running Eastercons because I have no resistance when blandished with women and beer; so I want to make it quite clear that any future blandishing would need to be renewed on a quarterly basis.

**Iain Emsley:  
Sponsorship**

Iain Emsley decided to move to the Middle East for some years shortly after he was born. All he came back with was blond hair and having read Tintin and Asterix. The blonde hair has gone but he still reads graphic novels, sf and fantasy. He now sells and reviews books in various places. He has an essay forthcoming in the Serendip Foundation collection.

**Judi Hodgkin:  
Treasurer**

Judi Hodgkin does not consider

herself to be a “hardened fan”, as she is far too soft and pudgy for that to work. She is hard pressed to remember when she first started reading sf. It probably was around the time that Anne McCaffrey came to her home town of Perth, Western Australia to be GOH at Swancon V. Either that, or it was getting hooked on *The Dark Crystal* (and thereafter, everything that Brian Froud has ever touched) thanks to an interest in puppetry. Anyway, it's all a blur. In 1991, she moved to the UK and has been attending Eastercons on and off ever since. Built with a voice that carries, she was overheard by Farah that she felt she could help run a convention and was instantly roped in to help.

**Cheryl Morgan:  
Webmistress**

Cheryl Morgan is the editor of *Emerald City*, a magazine that has existence primarily in cyberspace. This is rather appropriate, as Cheryl exists primarily on aircraft. Just as the occasional physical copy of *Emerald City* has been seen at conventions or meetings of the Bay Area Science Fiction Association or Melbourne Science Fiction Club, so physical manifestations of Cheryl have been reported in locations as distant as Australia, Finland, California and Darkest Somerset.

Experts in the paranormal have long believed that Cheryl is manifestation of the mythical Fannish Apocalypse and that should she ever achieve a permanent physical presence then fandom as we know it will be utterly destroyed in a raging maelstrom of flame wars. Both Dave Langford and Nick Mamatas deny any responsibility for Cheryl's existence.

**Jamie Scott:  
Hotel Liaison**

Born, and not yet dead, Jamie emerged from the dark recesses of the Scottish lowlands in the last century. Having engaged on certain alchemical studies at the University of Glasgow, he got involved with fandom at IO (Glasgow University SF Society, 25 years old this year!). After a moment of madness (or, at least, a long night in the pub) he agreed to be membership secretary for ConVivial, a small Victorian-themed convention in Glasgow, 2004.

He has been known to loudly declare that he would never get involved running large cons, and so when asked to join an Eastercon committee, naturally he agreed immediately. Jamie also dabbles in physics in his spare time, and occasionally wonders what life in the real world is like.

**Andrew J. Wilson:  
Public Relations**

Andrew J. Wilson is a freelance writer and editor who lives in Edinburgh. His short stories have previously appeared in magazines and anthologies in the UK and USA such as DAW Books' *Year's Best Horror Stories*, *Scottish Book Collector*, *Gathering the Bones* and *The Thackery T. Lambshead Pocket Guide to Eccentric and Discredited Diseases*, as well as on BBC Radio Scotland. Forthcoming work will appear in *H. P. Lovecraft's Magazine of Horror*, *Farthing* and *Read by Dawn*. He is the co-editor of *Nova Scotia: New Scottish Speculative Fiction*, and he reviews SF and fantasy for *The Scotsman*.





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# BSFA

THE BRITISH SCIENCE FICTION ASSOCIATION

GUEST OF HONOUR: M John Harrison

# A man of many parts

It's partly the landscapes.

You know you are in a Mike Harrison world when the sky is slate gray and there is a biting wind creaking through the reeds in the patch of marsh on the other side of that rough-stone wall. Most of which has already fallen down.

It's partly the people.

Some of them are artists, some climbers, and all of them had tremendous promise and things went wrong. Sometimes it was absinthe and sometimes it was a fall that broke their nerve. And it has not ended badly yet, but friends are concerned.

And it is partly the magic.

Magic is not a good thing. It is a mirage and leads to devastatingly trivial humiliations. In Harrison's world, the reason there are things we are not meant to know is that they are not worth the price of knowing. When you get to the secrets of the universe, they are a few pieces of knotted string, or a soiled tissue, or an old man with his hands in his underpants,

giggling.

Mike Harrison has, as we say, visited most of the standard tropes of sf and fantasy and they survived the experience, shaken and slightly bruised. Only in a Harrison novel could the discovery of interstellar travel be a by-product of serial killings ordered by a supernatural being, or a girl abandon lovers and life to have her bones hollowed out in an attempt to become like a bird.

Science fiction is all about the fulfilment of wishes and Harrison is all about the vanity of human wishing and the shabby consequences of answered prayers. He is one of our most intense moralists because he tells us the truths that we often read sf and fantasy to avoid. Where there are victories in Harrison's work, they are moral victories and the cost is almost too much to bear. He is a poet of things ending and failing to be reborn.

Yet none of this is as dour as it sounds. Harrison snatches

from our lips the genre clichés that are an easy opiate, but he gives more than he takes. He is one of the best writers we have about the glamour of swordsmen and poets and cyborgs and robot hawks and intelligent spaceships because he knows the cost of that glamour down to the last farthing, the last drop of sweat. His beggars wear velvet and it is stained and tattered, but the velvet glows, is thrilling to the touch.

Harrison is temperamentally a loner, but his work has always had consequences and connections. He was part of the New Worlds crew, in his day, but he has gone on being a living influence on other writers for three decades. There are so many good young writers out there and they are none of them like each other, but they all have, lodged in their hearts, some of the glittering truthful bitter mirror that Harrison shows to the genre he loves without cosy illusions.

**Roz Kaveney**

He is a poet of things ending and failing to be reborn



GUEST OF HONOUR: Brian Froud

# Froud brings folklore to life

The Froud family's thatched-roof farmhouse sits buried in ivy down a quiet country lane in Devon, and its old front door (with a goblin door-knocker) is a doorway into Faerieland. Inside is the kind of enchanted house one usually finds only in fantasy books: full of carved medieval furniture, Pre-Raphaelite fabrics, costumes, masks, old books, puppets, Victorian toys, and magical props from films. Faeries, goblins, trolls and sprites stare down from Brian's paintings on the walls—and cavort in the shape of dolls created by his wife Wendy, a sculptor.

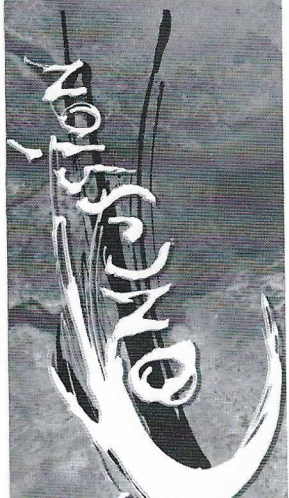
Brian's deep involvement with folklore and myth began during his art-student days, when he came across a book by Arthur Rackham in his college library. This master illustrator evoked the wonder of childhood with fey and richly animate landscapes, re-awakening Brian's interest in fairy tales and their imagery. He began to study the folklore of Britain, and then the tales of other lands—fascinated by the ways the magical traditions in all cultures shared common roots. When he left college, he spent five years working in the field of commercial illustration in London, but he continued to paint mythic images and to

develop a distinctive style of his own. In the mid-Seventies, Brian's early mythic art was published in *Once Upon a Time* (a survey of modern English illustration) and collected in *The Land of Froud*, both from David Larkin's Peacock Press.

In 1975, Brian moved from London to the misty Dartmoor countryside, sharing a house with fellow-illustrator Alan Lee and his family. The two collaborated on *Faeries*, a lavishly illustrated book of British faery lore—which subsequently became a best-seller on both sides of the Atlantic. Brian's magical vision of the world so impressed the American filmmaker Jim Henson (creator of the Muppets) that he hired Brian to create two feature films: *The Dark Crystal* and *Labyrinth*. It was on the set of the first movie that Brian met Wendy, a puppet designer who created the “gelflings” and other creatures. By the time of the second film they'd married and their son, Toby, was born. (He played the baby stolen by David Bowie's Goblin King in *Labyrinth*.) In the decades since, although Brian still designs for film and other media, he has largely concentrated on what could be called “faery portraiture”—producing a stunning body of work published

in a number of internationally bestselling books, including *Good Faeries*, *Bad Faeries*, *The Faery Oracle*, *The Runes of Elfland*; and the hilarious volumes in the “Lady Cottington Pressed Fairies” series.

“I've been actively engaged with mythic imagery ever since I picked up that Rackham book,” says Brian, “but it really came into focus for me when I moved from London to the country. As I walked the extraordinary landscape of Dartmoor, I looked at the trees and the rocks and the hills and I could see the personality in those forms... then they metamorphosed under my pencil into faeries, goblins and trolls. After Alan and I published *Faeries*, he moved on from the subject of faery folklore to illustrate Tolkien and other literary works... while I discovered that my own exploration of Faerieland had only just begun. In the countryside, the old stories seemed to come alive around me; the faeries were a tangible aspect of the landscape, pulses of spirit, emotion, and light. They insisted on taking form under my pencil, emerging on the page before me cloaked in archetypal shapes drawn from nature and myth. I'd attracted their attention, you see, and they hadn't finished with





me yet.

“My aim is to draw things that are normally beyond human perception, turning the invisible world of Faerie into visible form. If I do my job well, not only do faeries become visible within a painting, but that painting becomes a doorway into a new way of looking at the world. You turn and look at the land around you, and you begin to see the faces in the trees and faeries flitting through the shadows. Part of the challenge in painting faeries is to convince the viewer that what I’ve depicted is true, that I’ve got it right. When Cocteau was making his classic film *Beauty & the Beast*, he strove for what he called ‘the supernatural within realism’—in other words, grounding fantastical elements with ordinary imagery, which gives plausibility to the first and enchantment to the second. I think this is important to mythic art no matter what the medium: drawing, writing, filmmaking. You need realism as an underpinning, an anchor, for the magic.

“In order to do this, I

usually start my large, complex paintings with a human image. The familiarity of the human form provides a touchstone and a reference—and then as we continue on in our journey around the picture, encountering stranger and stranger imagery, we have confidence that these faeries look just as they’re supposed to look. We know that the distortions in their forms or faces are deliberate, not just a stylistic aberration or bad drawing. Every distortion in my paintings actually has a precise meaning behind it. In traditional lore, one often finds that faeries have some striking defect of form: some are hollow-backed or elongated, others have goat- or lion-feet. Heads, hands, and feet are often large in proportion to the rest of the body. This is due to the plastic nature of faery forms, which are often glimpsed in states of transition from one shape to the next.

“I start each painting by drawing a geometrical grid based on the Golden Section, a system of proportions and perspective developed by the ancient Greeks. The grid is overlaid with circles,

triangles and the like...and where these things cross over is where I place the major figures. This gives the ‘chaos’ of a crowded painting an underlying structure of order. The central human figure is generally based on a photograph—again, this provides an underpinning of reality for the more fantastical aspects. I take my own photographs of models: friends and neighbors generally. The imagery surrounding the central figure is always in relationship to it. These secondary creatures are often drawn from earlier sketches—I have many, many sketchbooks filled with such things. I keep the drawing fairly loose; I don’t like to get tight at this stage, which would close down possibilities. And even in the final stages of a painting I strive to maintain a looseness and a sense of mystery. I find that some fantasy genre painters tend to over-paint their pictures; they’re a bit too...overwrought for my taste. When I look at them I find them much too bright and shiny. The artist has finished every detail, and every edge is hard and bright—which doesn’t allow me into

My aim is to draw things that are normally beyond human perception...



# ...turning the invisible world of Faerie into visible form.

their world, my eye slides right off that shiny surface. I prefer to keep the rendering as loose as possible, just on the edge of being finished. I want a painting to give just enough information for the picture to make sense; there should always be a little bit kept back, a few pieces missing, which the viewer must supply himself. In doing that, the picture comes to life. It becomes part of a reciprocal process, a communication. The painting allows you inside, where it can grow, and you can grow.

"After years of painting faeries, I'm often asked if I 'believe' in them. The best answer I can give is that I don't have much of a choice in whether I believe in them or not, for they seem to insist on my painting them. I paint by intuition, and faeries keep appearing on the page before me. Mind you, it's not that I lie around on a chaise longue waiting for inspiration to strike—painting is a discipline and I'm in my studio working a regular work day from 9 to 5. But on a Monday morning I'm often not sure what exactly I'm going to be doing next. I'll get

For more information on Brian Froud, visit his website, *The World of Froud*, at: [www.worldoffroud.com](http://www.worldoffroud.com).

out my tools, I'll get to work, and something will demand to come through—some creature will form on the page before me, demanding to say: Hello! When I'm working at my best, I try to step aside and allow for this spontaneity.

"Mythologists and psychologists like Joseph Campbell, James Hillman and Clarissa Pinkola Estes have done much good work to popularize the notion that the symbols of myth and folklore have much to offer to modern life. Traditional cultures have always recognized and honored the animate spirits of the earth, but in western culture we've rather left that behind, to our spiritual cost, and ecological peril. Now we're beginning to recognize how important it is to have a vibrant relationship with the land beneath our feet—and that the old stories and mythic imagery can aid this process. Joseph

Campbell has said that artists are the 'shamans and myth-makers' of our modern world, charging us with the sacred task of keeping myth alive. I hope my pictures will do their part in helping to keep myth, and the faeries, alive for the next generations."

## About the author:

Terri Windling worked with Brian Froud on his art book *Good Faeries, Bad Faeries*, and is the author of three children's picture books with Wendy Froud: *A Midsummer Night's Faery Tale*, *The Winter Child*, and *the Faeries of Spring Cottage*. Her Mythopoeic Award winning novel *The Wood Wife* is dedicated to Brian and Wendy Froud. She is also the editor of a web magazine, *The Endicott Studio Journal of Mythic Arts*, which can be found online at [www.endicott-studio.com](http://www.endicott-studio.com). She lives in Devon, England.  
©1998-2006 by Terri Windling

GUEST OF HONOUR: Elizabeth Hand

# She means what she says

She says, when you first meet her, that it's Liz Hand, not Elizabeth Hand. She's one of the most approachable people you'll ever meet, and – unlike some authors – is at least as good a listener as a talker. She's an intensely generous and loyal friend, the sort of person whose kindnesses occur when you least expect them. (On the day of the London bombings last year I was flying across the Atlantic to Readercon, having travelled to Heathrow by Tube early that morning. When I arrived at the hotel in Boston, hers was the first email I found asking if I was alright, and as I spent the following weekend staggering through the con's rituals while trying to check on everyone I knew in London, she was one of the people who asked me, at just the right moments, how it was going.) But she's also a wonderful talker, especially if you get her onto enthusiasms like the corner of Maine where she lives or favourite authors. You sense, among other things, her astuteness and knowledge about fantastic literature, how much she cares about the odd

Elizabeth Hand's new novel, *Generation Loss*, is published in Spring 2007 in a joint venture between Small Beer Press and Harcourt.

backwater we all inhabit here.

You may have picked some of this up, of course, from her reviewing in *F&SF* or the *Washington Post*. It's a body of writer-critic work to stand with the very best in the field, and in urgent need of being collected into book form. I think the first words I read by Liz were "Some Impertinent Remarks Toward the Modular Calculus, Part One", an overview of Samuel R Delany's *Neverÿon* series that manages beautifully to convey her ambivalence – a sense that Delany is an author of unique gifts whose aesthetic has nevertheless backed him into a corner. You knew that this wasn't a pose or a rhetorical ploy, that her regret about the books' shortcomings was genuine, that she was going to such trouble because of how much Delany's work matters.

Or you may, of course, know her through her fiction: a couple

of collections and seven novels across the last fifteen years or so – most recently the four novellas making up *Bibliomancy* and the cross-generational tale of art and transgression *Mortal Love*. They've won acclaim and awards, but more importantly, they stay in the mind and in the memory. Is there a more vivid and startling post-holocaust US than that depicted in *Winterlong* and its sequels? Read *Waking the Moon* and see how much more evocative and compelling her vision of university life is than, say, Donna Tartt's *The Secret History*. In her essay on how she became a writer in *Foundation 90*, Liz quotes approvingly John Gardner's dictum that "strangeness is the one quality in fiction that cannot be faked": in a crucial passage of *Mortal Love*, one of its protagonists wakes having just slept with the Muse-figure Larkin Meade. He sees the world anew, impossibly dense with meaning and history. Liz's work brings home this sensual strangeness of what surrounds us: *see*, she says.

She means what she says.

Graham Sleight

Liz's work brings home this sensual strangeness



GUEST OF HONOUR: Justina Robson

# Mixing brain and brawn

“If you want a rip-roaring adventure where the action never stops, it’s tricky to work in the really subtle psychological effects.” Thus Justina Robson, interviewed in 2001, on the difficulty of combining the cerebral and the physical. Over the course of four novels – *Silver Screen* (1999); *Mappa Mundi* (2001); *Natural History* (2003); and, most recently, *Living Next-Door to the God of Love* (2005) – she’s come closer than most to that synthesis of intellect and adrenaline.

Robson is one of the few British authors who is not only exploring but evolving some of the themes that were chewed up and spat out, half-digested, by the cyberpunk movement. The union of human and machine, the untapped potential of the brain, virtual (or at any rate designed) reality, artificial intelligence ... Set out like that, though, they sound like the dry fodder of philosophy textbooks, and Robson’s novels – though dense with ideas, and often demanding – are far from dry. Her prose is often almost poetically rich, crackling with thought-provoking metaphor, and leavened with a dry wit and plenty of allusions

to genre tropes.

Justina Robson, like any science fiction writer worth their salt, engages in speculation: but she seems less concerned with ‘what if ...?’ than with ‘what’s it like?’ What’s it like to be a god between worshippers? What’s it like to be a Forged being, a cyborg? What does it feel like to terraform, to gaiaform, an alien world with your own body? Why doesn’t a perfect memory confer perfect understanding?

Science fiction demands setting, plot and character (though many genre classics get by with two out of three). Robson’s settings are cinematic in their scope – interstellar space, the tumultuous Engine at the heart of a world, the spires of Gotham City – yet always given perspective, warmth, meaning by the people who inhabit them. Voyager Lonestar Isol, complete and content in her solitude, listens over and over again to ‘American Pie’ as she cruises through the vast emptiness between the stars. An angel argues with a twelve-foot, fork-tailed hermaphrodite on a windy ledge overlooking Manhattan: the angel’s scent is ‘Beautiful Springtime’, by Estee Lauder, with a whiff of sinners

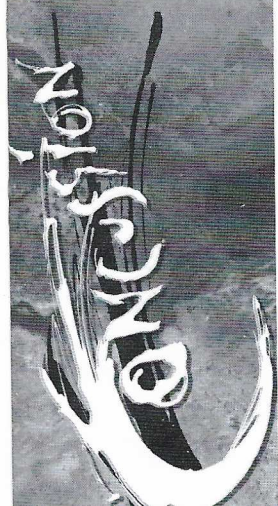
burning in hell.

Plot happens when characters interact with their environment: in each of her novels, Justina Robson has created a cast of individuals whose lives are shaped, and mis-shapen, by the innovations and discoveries that surround them. Her characters are at once glamorous and flawed, their dreams and delusions and very human errors drawn with clear-sighted compassion. The women, though strong, are not what you’d call feisty: the men are seldom heroes, though they’re capable of heroism. Each has their own demons to battle, their own nature to accept – or change – and transcend, their own resolution to achieve. Whether they’re mad or megalomaniac, Forged, male or female, they are all engaging: they are all profoundly human.

Justina Robson’s novels have been shortlisted for the Arthur C. Clarke Award (twice), the Philip K Dick Award (both *Silver Screen* and *Natural History* are on the current shortlist): *Living Next-Door to the God of Love* marks her third appearance on the shortlist for the BSFA Award for Best Novel.

Tanya Brown

Her prose is often almost poetically rich



**GUEST OF HONOUR:** Ian Sorensen

# From a guest to aghast

*The Scene: a dank cellar of the British Library. A Concussion committee meeting is in progress. After the ceremonial sacrifice of the virgin gopher they reach the final item on the agenda.*

**Chair:** We need to choose a fan guest of honour.

**Budget:** Yet another expense! We don't need one.

**Programme:** Yes we do! We have to balance the lit stuff on the programme with some fan stuff. Don't want the members to think we're too erudite.

**Ops:** What's erudite mean?

**Chair:** It means you should read more. Now, everybody, concentrate: who can we get as a fan GoH?

**Programme:** Well, it needs to be someone who can fill a few slots on the programme. We're still looking for something at 10am on Sunday morning. Plus we need a 6th panellist for the "Why can't conventions do something other than talking-head programme items" panel on Friday at midnight.

**Ops:** Let's invite Claire Brialey and Mark Plummer - they're famous, and because they come as a pair they can easily fill more slots.

**Chair:** They've already been guests. We need someone else. Why don't we list the qualities we are looking for? We need someone who has been around long enough to be known...

**Programme:** ...who can talk well on programme items...

**Budget:** ...and might attract some people to join just to come and see them.

**Chair:** So, how about Langford?

**Ops:** He's a pro now.

**Chair:** Lilian Edwards?

**Programme:** Not after she announced in her Worldcon issue of *Floss* that she was giving up fanzines, renouncing fandom and retiring to herd cats in Tibet.

**Chair:** James Bacon?

**Budget:** We couldn't afford to insure the convention against acts of spontaneous Irish fun.

**Programme:** How about bringing over a big name American fan, like Andy Hooper?

**Budget:** Over my dead chequebook!

**Chair:** What about Sorensen?

**Programme:** Well, he does provide material to fill the programme - but I always thought it was Phil Raines who was the talented one who wrote the scripts for the plays.

**Budget:** Yes, but, Sorensen also does his fannish musicals. I know because he did a song about me once and I still want to slap him for it: "the only time that she seems bright, is when her dandruff sparkles in the light." Grrrrr!

**Programme:** You think that's bad! I was actually in the cast for one of those shows. When I say "in the cast", I was in the audience until a minute before when a script was

thrust into my hand and I was dragged onto the stage where I had to mime to a song called "Bohemian Parody" and play Sir Humphrey in a sketch about convention committees. I still have nightmares about it.

**Ops:** He once wrote an editorial in his fanzine *Conrunner* saying that all the Ops and Tech people at cons were a bunch of useless tossers who were more interested in twiddling their knobs than ensuring the success of the programme items. If I knew how to arrange a fatwa I'd have one set up for him.

**Chair:** So, not Sorensen then. He seems to have offended all of us at one time or another.

**Budget:** Don't be stupid, of course we invite Sorensen.

**Chair, Ops, Programme:** Why?

**Budget:** He lives in Glasgow. He can stay at home, saving us the cost of a room, come in on the train at minimal travel expense, and he will know all the cheapest local restaurants; so we get him to take the other guests out to dinner for us. It will save the convention a fortune.

**Chair:** OK, we'll do it!

**Ops:** Can I still have a fatwa?

**Chair, Programme, Budget:** Of course. Starting Easter Monday, right after the closing ceremony.

**Chair:** After all, what's Easter all about if not religious executions?

Ian Sorensen



---

**GUEST OF HONOUR:** Ian Sorensen

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# Ian Sorensen: SMOF or not?

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**Julian Headlong asks –  
Ian Sorensen, SMOF or NOT?**

Permalink | 19 comments

**First ...** (none / 0)

by Texarkana345 on Tue Feb 29, 2006 at 10:15:52 AM PDT

**So in other words,** (none / 1)

we must stop Bush and the RIAA. Smash the DMCA.

by BigYellowJCB on Tue Feb 29, 2006 at 10:16:14 AM PDT

**Please don't spam** (none / 0)

This had nothing to do with the topic – Ian Sorensen, SMOF or NOT.

by AarghSF on Tue Feb 29, 2006 at 10:31:39 AM PDT

**Some rise to his defense** (none / 1)

I think he's grate.

**\*\*Epure Se Muove\*\***

by Amy379 on Tue Feb 29, 2006 at 10:40:06 AM PDT

**SMOF or NOT?** (none / 0)

Yes, but is he a SMOF? Remember SMOFs are supposed to be secret. He published a *fanzine* about conrunning. Is that secret? He called it *Conrunner* for goodness sake. He gets emails from perfect strangers asking about insurance rates for conventions. From media conventions! He brags about all the con committees he's been on – *including* Conspiracy87. That's not being secret. He's been doing all this for over twenty five years. It's not a secret if you keep shouting about it.

by TEMPUSFIT on Tue Feb 29, 2006 at 11:36:35 AM PDT

**Hang Him High!** (none / 1)

He did publish other fanzines besides Conrunner. There was Mince, Snapshot, Whistleberry, and something else. I forget what...

by Ygdrasil on Tue Feb 29, 2006 at 11:44:59 AM PDT

**Hang Him High!** (none / 1)

That would be "Bob" – he got the Nova, you know.  
by Anonymous on Tue Feb 29, 2006 at 11:47:51 AM PDT

**So, TEMPUSFIT, are you proposing** (none / 1)

that we rule him to be a OMOF – an Overt Master of Fandom?  
by AarghSF on Tue Feb 29, 2006 at 12:40:31 PM PDT

**Why not?** (none / 0)

Yes. After all, he is Fan GoH at this years Eastercon. That's not being secret. That's being a Bleeding Obvious Master of Fandom, that is.  
by TEMPUSFIT on Tue Feb 29, 2006 at 12:26:35 AM PDT

**Exactly, now someone needs to** (none / 0)

remind people about all the Skits, Parodies, Musicals, and Plays he's done.

Especially the ones with Jackie McRobert. And Noel. You know, things like – NEO; Elmer T Hack – The Musical; Dune – Or the Sand of Music; Once More With Fanfunds; The Matrix Remaindered; Farberella; and the one at interthingy, Lucas Back In Anger (uh, would you believe – eligible in the short-form media Hugo category at the 2006 Worldcon? No? Strange, but true. Remember, vote early, vote often!).

by villageidiot on Tue Feb 29, 2006 at 11:16:56 AM PDT

**A poll released today** (none / 0)

shows Bush's popularity has dropped to the lowest level ever.  
by BigYellowJCB on Tue Feb 29, 2006 at 11:46:42 AM PDT

**Please don't troll** (none / 0)

This had nothing to do with the topic – Ian Sorensen, SMOF or SNOT.  
by AarghSF on Tue Feb 29, 2006 at 10:18:44 AM PDT

**He always said he wanted to be Virgil Tracy** (none / 0)

You know, the one in Thunderbird 2? The big green one with the backwards wings? He keeps a model of it on his desk. You must have seen it.

by fluffybunny on Tue Feb 29, 2006 at 10:18:46 AM PDT

**I heard that he was a geography teacher** (none / 1)

and always got his pupils to collate his fanzines in class. Is that cool or just abuse of power?  
by Anonymous on Tue Feb 29, 2006 at 10:18:51 AM PDT



**Hmm** (none / 0)

I think it would probably depend on which fanzine it was. Conrunner would definitely be abuse. Anyway, he's not a teacher anymore. Now he's one of the IT Crowd.

by TEMPUSFIT on Tue Feb 29, 2006 at 10:19:31 AM PDT

**Which member of the IT Crowd? ...** (none / 0)

by Anonymous on Tue Feb 29, 2006 at 10:59:52 AM PDT

**Which member of the IT Crowd?** (none / 0)

Moss, but with the other one's dress sense.

by TEMPUSFIT on Tue Feb 29, 2006 at 11:09:31 AM PDT

**It's the Google effect** (none / 0)

If you Google "Sorensen" you get 448,000 hits, if you Google "Sorenson" you get 205,000 hits, but most of both are Ian. But only the first ones are spelled right.

by villageidiot on Tue Feb 29, 2006 at 10:29:45 AM PDT



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## SPECIAL GUESTS

# Concussion welcomes

## Dan Abnett

**D**an Abnett suffered a childhood cliché which led to him developing a long relationship with science fiction. An only child, he spent several years of his first decade in callipers due to a bone disease, and therefore read books in his bedroom alone while all his friends were outside riding bikes, playing football and being active.

Early favourites were Bradbury, Vance, Burroughs and Laumer. Comics and, later, early RPGs provided further outlets for imagination. Dan drew his own comics in his early teens, and then switched to writing stories when he found he couldn't draw fast enough to keep up with the speeding plots.

After university, Dan worked for Marvel in London where he learned about the comics industry from inside and wrote his first professional stories. His writing work - which began with popular licences of the day and graduated to mainstream US comics and 2000 AD - had replaced his day job as an editor by the early nineties.

Dan has written for just about every licence you'd care to mention (and some you wouldn't)... including *Scooby Doo*, *Thunderbirds*, *Conan the Barbarian*, *Star Trek*, *The X-*

*Men*, *Iron Man*, *Johnny Bravo*, *Batman*, *Dr Who*, *The Mr Men*, *Terminator*, and *Wallace and Gromit*. He is writer/creator of the popular 2000 AD series *Sinister Dexter*. Other recent comic work includes a five-year run on the *Legion Of Superheroes* for DC Comics, *Superman*, *Majestic* for Wildstorm, and *Nova* for Marvel Comics.

Dan has written twenty one novels for the Black Library, including the best-selling *Gaunt's Ghosts* series and the *Inquisitor Eisenhorn* trilogy. He was voted Best Writer Now at the National Comic Awards 2003.

Dan lives in Maidstone with his wife, Nik, and his daughters Jess and Lily.

## Marc Gascoigne

**M**arc Gascoigne discovered science fiction at Margate Public Library, which had him reading William Burroughs and Angela Carter by the age of 11. Thereafter he blames Michael Moorcock for everything, including his involvement with role-playing games, which led to his co-editing a popular fanzine, *DragonLords*.

Marc quickly progressed to the commercial side of the RPG industry, becoming involved with *White Dwarf* magazine and writing for games such as

*Shadowrun* and *Call of Cthulhu*. He co-designed the Judge Dredd roleplaying game. Later he became editor for Steve Jackson and Ian Livingstone's *Fighting Fantasy*, a series that sold 32 million books worldwide.

In addition Marc worked on media tie-in books for products such as Sonic the Hedgehog and The Bill. He is bizarrely proud of *Sonic the Hedgehog in Castle Robotnik*. Non-fiction work included a teenager's guide to the Internet and "Investigators' Handbooks" on subjects such as UFOs, ghosts and dinosaurs.

In 1997 Marc returned to Games Workshop to set up the Black Library. This was initially a revival of the GW publishing arm once run by David Pringle, but it has since grown significantly. Tie-in novels for GW products such as *Warhammer 40,000* still sell in vast numbers, but the Black Flame imprint covers non-GW tie-ins from movie novelizations to novels featuring 2000 AD characters. Most recently Marc has set up a new imprint, Solaris, which will publish original science fiction and fantasy works from Spring 2007.

Marc lives in Nottingham with his wife, Maggie, daughter Lydia and newly-born son, Niall.

*Cheryl Morgan*



NEWS  
SIGN  
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## Mat Irvine

From *Moonbase 3* through *Blake's 7* and of course *Dr Who*, Mat Irvine's work will be familiar to anyone who grew up watching TV science fiction in the 1970s and 80s. Despite working on a limited budget, Mat and his colleagues in the BBC's Visual Effects Department created some of the era's most memorable craft and special effects scenes. He was also heavily involved in the early series of *Robot Wars*, as well as working on effects for documentaries and science programmes such as *The Sky at Night*.

Mat is also renowned as an expert on full-scale rocketry; he has long been a well-respected speaker and commentator on space exploration, and has combined this interest with his effects skills to build many scale models for museums and exhibitions, as well as publishing an authoritative history of space model kits. We look forward very much to welcoming Mat and some of his creations to *Concussion*.

*Simon Bradshaw*

## Dee Parker

Dee Parker is a Senior Lecturer in Contour Fashion at De Montfort University, Leicester. She was heard by the Chair of the Convention on Woman's Hour, and was immediately noted as an interesting and challenging speaker on matters of engineering. She specialises in teaching Corset and Bra design. Dee is particularly interested in re-shaping the female and male silhouette along with the fantasy image and will speak about this at the Eastercon in Glasgow.

As you can probably understand she has no problem in gaining PR for her subject. Recently students studying

Contour Fashion won a competition to design a 'cricket' inspired bra. The TV channels BBC, Central and Sky filmed this and featured this alongside their England cricket results during the tour of India. Yes you've guessed it they did use a 'maiden bowled over!' Cheesy or wot! Not surprisingly women and men notice Dee's TV features!

## Johanna Sinisalo

Johanna Sinisalo was born in 1958 in Sodankylä, Finnish Lapland. She has studied theatre and drama and worked in advertising for 15 years before becoming a full-time writer. She currently lives in Tampere, Finland.

Johanna's fictional works consist of mainly fantasy and science fiction short stories, for which she has been awarded the national Atorox Award for a best domestic sf/f story seven times. She has also written a generous amount of reviews, articles, columns, comic scripts and screenplays. She is also in responsible of the new generations of writers not only as a great model to them but also as

a teacher in several sf and fantasy courses around the country.

Sinisalo's debut novel **Ennen päivänlaskua ei voi** ("Not Before Sundown" a.k.a. "TROLL – a Love Story") was published in 2000. It was awarded the most prestigious national literary award, the Finlandia Prize, in the same year. The novel was rapidly translated into several languages (Swedish, Latvian, Japanese, French, English, Czech, Polish, German, Russian). Spanish and Bulgarian translations are currently on the way.

Her second novel, **Sankarit** ("The Heroes") was published in 2003. In 2005 she published a collection of short fiction, **Kädettömät kuninkaat ja muita häiritseviä tarinoita** ("Handless Kings and Other Disturbing Stories"). She also has edited an anthology of Finnish speculative fiction, **The Dedalus Book of Finnish Fantasy**, which was launched in Britain in late 2005, including also one of her own short stories.

Johanna is also nice and professional, witty and always busy person, with pockets full of secrets and the most interesting projects.

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2006 HAY LECTURE: Dr Alice Jenkins

# Science and literature

Each year the Science Fiction Foundation sponsors the Hay Lecture, to be given at Eastercon by a working scientist or exponent of science to an audience of educated science fiction fans, on the subject of current work in his or her field. The Hay Lecture is named for the late George Hay, one of the founders of the SFF and a keen exponent of science education and awareness.

The inaugural Hay Lecture was delivered in 2000 by Dr Amanda Baker (Cardiff University) on her work in cosmology. 2001's lecture was by Dr Helen Priddle of the Roslin Institute on cloning research, and the 2002 lecture was by sf writer Dr Alastair Reynolds of the European Space Agency on novel astronomical detectors. The 2003 lecture was by Prof Simon Conway Morris of Cambridge University on evolution, the 2004 lecture by writer Francis Spufford on the background to his book 'Backroom Boys', and last year's lecture by Dr Armand Leroi of Imperial College on human mutation in fact and fiction.

The 2006 Hay Lecturer is Dr Alice Jenkins from the Department of English Literature, University of Glasgow.

From 1988 to 1991 I was an undergraduate reading English at Churchill College, Cambridge, where the statutes specified that 70% of the students should be studying science subjects. The resulting enforced exposure to scientists gave me a huge respect for the well-readness of my scientific friends and the seeds of a research interest which has run for fifteen years and shows no signs of coming to an end.

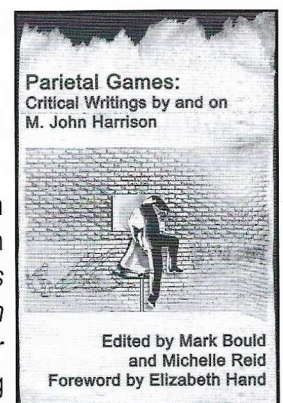
I'm studying the interactions of the sciences with literary culture in Britain in the nineteenth century. The book I'm just finishing looks at early Victorian physicists and chemists alongside novelists, poets, journalists and politicians. I think that the decades between the end of the Long French Wars and – say – the Great Exhibition were a period of crisis in the management of knowledge. What with literacy spreading, and access to publishing

becoming far easier and cheaper, and science professionalising, the sheer volume of new information became too great for any of the old mechanisms for policing and regulating knowledge. The result was a convulsion in how people thought about knowledge and their own relationship to it, which created huge waves in both literary and scientific writing.

The book I'm just starting takes this interest in nineteenth-century science in another direction. It focuses on writing about Euclidean geometry – how to explain it to people it wasn't intended for, such as women and the working class; how it acts as a Victorian standard for ultimate truth and perfection in reasoning; how it consoles people for failures and difficulties in their own lives by giving them access to a realm in which human concerns have no place.

Meantime I'm the co-founder of the British Society for Literature and Science, which I hope will be of interest to some science fiction readers: [www.arts.gla.ac.uk/BSLS](http://www.arts.gla.ac.uk/BSLS)

The Science Fiction Foundation  
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by and on M. John Harrison  
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from [www.sf-foundation.org](http://www.sf-foundation.org)



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REVIEW: Niall Harrison

# A story from the scene

The first time I came across *Counting Heads* was when Gary K. Wolfe reviewed it in the November 2005 *Locus*. Possibly, wearing my *Strange Horizons* reviews editor hat, I should have known it was coming before then; but although I knew who David Marusek was, the fact that he had a novel on the way had somehow escaped my notice. Wolfe's review put it front and centre, though, concluding that it was "almost certainly the most impressive and significant first novel the SF field will see this year."

Right then, I thought. Better get that reviewed, I thought. Who can I give it to?

Over the past year or so, I have occasionally thought that the UK right now has an above-average number of people writing smart things about sf. And I don't think I think this just because I'm trying to be one of them.

Look: at last year's Scottish Convention, Farah Mendlesohn and Edward James won a Hugo for *The Cambridge Companion to Science Fiction*, a book about sf with a healthy number of respected British contributors—its editors, of course, plus Brian Stableford, Andrew M. Butler, and Gwyneth Jones, among others. The Science Fiction



Foundation continues to publish significant non-fiction works, most recently *Christopher Priest: The Interaction*, and *Parietal Games*, that include pieces by a number of other notable UK critics, such as Paul Kincaid and Graham Sleight. Not that that rounds out the list of names associated with British discussion of sf; I could also mention Roz Kaveney, Steve Jeffery, Michelle Reid, Andy Sawyer, Adam Roberts, and of course (by adoption) John Clute. There's more going on beyond these established voices, too. There are fanzines like *Banana Wings* and *Zoo Nation*; and Third Row Fandom, when it congealed a couple of years ago, was often remarked on as being unusually sercon. It's probably

not surprising that a number of those who contributed to the early issues of Geneva Melzack's fanzine *Meta* or have otherwise been identified with the Third Row are now reviewing for other venues—notably Dan Hartland, but also Tim Phipps and Mattia Valente and Martin Lewis. Geneva and I both review, of course, and have also now taken over from Andrew M. Butler as editors of *Vector*.

So I had choices, but I gave *Counting Heads* to Dan, on the grounds that the two books he'd reviewed for *Strange Horizons* so far—Naomi Mitchison's *Travel Light* and Zoran Zivkovic's *Hidden Camera*—were, to a certain extent, softballs. Things I knew he'd like. Marusek's book was by all accounts thoroughbred

CONVENTION

sf, and given Dan's pride in his sceptical-genre-outsider stance I wanted to know how he'd react to it.

The first time I heard of Dave Itzkoff was when Gabe Chouinard mentioned him on his livejournal at the start of March 2006. "Anyone read the new Science Fiction column in the New York Times Book Review?" he asked. "Anyone else seriously offended? Anyone else seriously offended so deeply that you've been moved to write a letter to the editors about it?"

The book under consideration, of course, was *Counting Heads*, and the problem with the review was not that it was negative, but that it displayed something of a split personality. Itzkoff said Marusek's novel was one of his favourites of 2005 "in any category", but prefaced his judgement by characterising contemporary sf as overwhelmingly geeky, and lamenting the fact that this meant he couldn't with good conscience recommend it to the normal tube-riding New Yorker. When the review was officially published online a couple of days later, the blogosphere circus weighed in. Lucius Sorrentino and Elizabeth Hand fired off irritated letters to *Locus Online*; Nick Mamatas posted an unusually snark-free, almost serious consideration of class and reactions to sf; Matthew Cheney built on Mamatas' thoughts to talk more about how a mismatch between book and reader can lead to reviews seemingly designed to rile those in the know; and Lauren McLaughlin wondered whether Itzkoff might not have a point about geekiness after all.

One thing that's noticeable when you look at the sort of people I've been talking about

as a group is that a lot of their best writing (though far from all of it) is being published online. Some is in magazines such as *The Internet Review of SF*, *SciFi Weekly*, *The SF Site* and *Strange Horizons*; plenty more is on individual blogs, such as *Asking The Wrong Questions* and *The Mumpsimus*. This convention's publications, even, include snapshots from the online conversation; but in a sense it's going to be outdated as soon as it goes to print because, as Graham Sleight has noted, it's a conversation that moves cripplingly fast. The way topics burn across the blogosphere is the great boon and the great frustration of the online world. Before you know it, there'll be two, five, twenty responses to any given talking point—such as Itzkoff's review—and they could be from writers, editors, critics, you name it. Of course, the low entry threshold can be counterproductive. When anyone can respond to anyone, sometimes the idiot (or the merely ignorant) shouting the loudest wins the day. At the same time, however, it's the openness of online discussion that makes the whole enterprise so exhilarating.

I was feeling secretly happy about the Itzkoff review and attendant debate, because it was all happening less than forty-eight hours before Dan's review was due to be published at *Strange Horizons*. This was good for the site (more people would read the review after a high-profile fuss at the weekend) and good for Dan's profile (promoting different voices is one of the perks of being a reviews editor) ... and good for Marusek's book, too, because as it happened the review Dan had turned in was overwhelmingly

positive, verging on a rave. This was so unexpected that when I first read the review I determined to read *Counting Heads* myself, before the Hugo nomination deadline if possible. I sat down and started it on the day Itzkoff's review was published.

What does all this add up to? Another week, another kerfuffle, another few thousand words floating around in the blogosphere. It's a fun thing to watch, and an even more fun thing to be part of. It's a Scene. Publishing reviews and commentary in print has obvious benefits; it lends itself to considered reflection and in-depth analysis. That's why I enjoy co-editing *Vector*. But it can be deadening, with near-glacial response rates, while online debate, you could say, occurs in real time. That's what keeps me editing reviews for *Strange Horizons*. Dialogue accumulates; concepts are tested and discarded (or not); new voices are discovered or drawn in. It may be a discussion taking place outside the ivory towers—in the gutters, of course, looking upwards—but I wouldn't have it any other way.

## URLs of interest

Strange Horizons  
[www.strangehorizons.com](http://www.strangehorizons.com)

The Internet Review of SF  
[www.irosf.com](http://www.irosf.com)

SciFi Weekly  
[www.scifi.com/sfw](http://www.scifi.com/sfw)

The SF Site  
[www.sfsite.com](http://www.sfsite.com)

Locus Online  
[www.locusmag.com](http://www.locusmag.com)

Asking The Wrong Questions  
[wrongquestions.blogspot.com](http://wrongquestions.blogspot.com)

The Mumpsimus  
[mumpsimus.blogspot.com](http://mumpsimus.blogspot.com)



REVIEW: Colin Odell & Mitch Le Blanc

# 2005: A year in film

In 2005 SF at the cinema took on family issues and reflected on its position in the world. Liberalism (with a very lower case L) was the new capitalism (with a very upper case C) as Hollywood agonised with large-scale issues and microcosms thereof. Had mainstream SF suddenly become socially conscious and internationally aware? Maybe, but overall it still revels in big effects writ large across the screen.

Take *The Island* - you can guess which won out between the discussion on eugenics and big explosive chases. Dark subtexts and even darker films (could you see what was happening for the first twenty minutes of the latest *Harry Potter*?) seem to be marketable trends rather than genuine attempts at politicising an audience.

Moody is fashionable these days. *Batman Begins*, whatever its undoubted merits as a genre film with brooding psychological undertones, is still about a vigilante in a silly costume. *War of the Worlds* may have been touted with its liberal badges blazing (dad trying to bond with his estranged children, terrorism implicitly raining on America as a direct result of bungled foreign policies) but it was painfully



aware of the need to recoup its investment with big effects and lenient

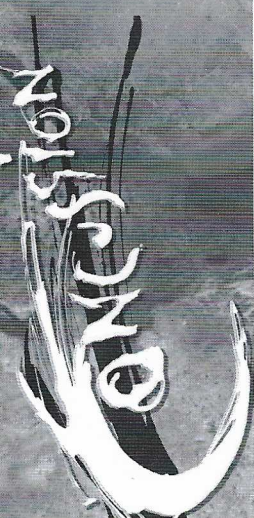
certification. *Revenge of the Sith* offered its own take on the downfall of the earnest as a hastily re-interpreted metaphor for the "War on Terror", whilst offering stall-pleasing Jedi carnage.

Apart from the hit-and-miss adaptation of *The Hitchhiker's Guide to the Galaxy*, only *Serenity* seemed to buck the trend as good ol' fashioned script writing and enjoyable action cocked a snoot at the political pretenders.

As Hollywood's key demographic (14-25 year olds) dwindles in favour of alternative media we can be optimistic about the much heralded (often digital) revolution of intelligent or lower/no budget films - yes, we finally had *Primer*, *Ong-Bak* and *The Life Aquatic With Steve Zissou* - all highly recommended.

We must also be thankful that Japan continues to produce provocative, intelligent and entertaining work - films that are mainstream and not the sole preserve of the anime otaku. *Steamboy*, *Howl's Moving Castle* (a stunning adaptation of Diana Wynne Jones's book) and the remarkably cerebral *Ghost in the Shell 2: Innocence* proved there are marvellous works out there.

Family films, where the "bums on seats" potential is higher and the merchandise and confectionery revenues are substantial, were also prominent in 2005. The excruciating tragedies of *Sky High* and *Fantastic Four* were countered by *Wallace and Gromit*, *The Corpse Bride* and *Charlie and the Chocolate Factory*, which all proved to be both fun and intelligent. Robert Rodriguez stumbled with *Sharkboy and Lavagirl 3-D* (his adult comic strip *Sin City* fared far better) but the future of mid-budget kid-SF seems safe. *The Chronicles of Narnia: The Lion, The Witch and the Wardrobe* and *King Kong* demonstrated you can have an enjoyable family film without patronising the viewer, even if both films were ostensibly pointless (but engaging and entertaining) retreats.





REVIEW: Simon Bradshaw

# 2005: The year in review

Any look back at 2005 must include the 63<sup>rd</sup> Worldcon, Interaction, held in Glasgow in early August. Having been involved in running it, I'm hardly unbiased (I didn't even get to see much of it!) but it seems to have run smoothly and been widely enjoyed. Worldcon featured another annual sf highlight, the Hugo Awards; from a strong novel shortlist, Susanna Clarke's debut *Jonathan Strange and Mr Norrell* was a memorable winner. Our congratulations go to all the nominees and winners, including our own Farah for Best Related Book.

Robert Sheckley was sadly unable to attend as Guest of Honour, and even more sadly passed away in December. Other figures lost to sf in 2005 included K V Bailey, John Brosnan, Jack L. Chalker, Michael G. Coney, James Doohan, Charles L. Harness, Josef Nesvadba, Andre Norton and Byron Priess. Although she died this year, we also remember Octavia Butler, whose life and work we will be marking in our programme.

Still very much alive is the Arthur C. Clarke Award, which has continued to weather its financial difficulties. China

Miéville achieved a second Clarke win (equalling Pat Cadigan's record) with *The Scar*, whilst earlier Ian McDonald had won the BSFA Award for *River of Gods*, and Gwyneth Jones the Philip K Dick Award for *Life*.

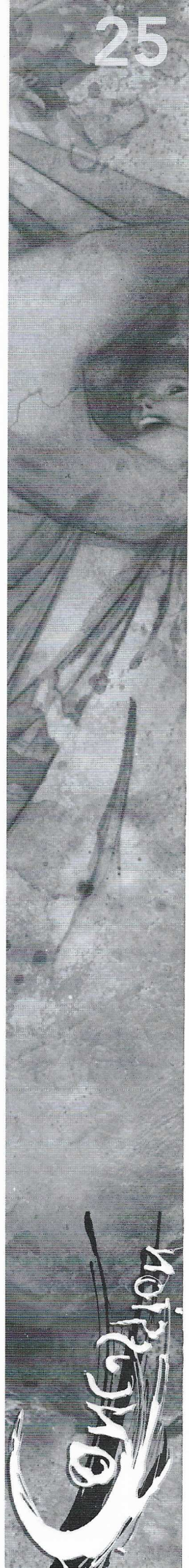
Between the Hugo, BSFA Clarke and Dick novel shortlists, readers had the choice of books by Iain M. Banks, Susanna Clarke, Minister Faust, John Courtenay Grimwood, Eileen Gunn, Gwyneth Jones, Ian McDonald, Ken MacLeod, China Miéville, David Mitchell, Lyda Morehouse, Richard Morgan, Audrey Niffenegger, Alistair Reynolds, Kim Stanley Robinson, Neal Stephenson, Charles Stross, Karen Traviss and Liz Williams; both established and new names featured prominently in 2005.

On screen, *The Hitchhiker's Guide to the Galaxy* finally appeared; critical opinion was divided, but it may be a work that becomes more appreciated with time. Whether the same applies to the year's biggest sf blockbuster, *Star Wars III*, is another matter, despite improving on its two predecessors. The latest *Harry Potter* film continued the unenviable task of adapting ever-growing books, but added

length didn't cramp Wallace and Grommit's style in their much-enjoyed feature debut, *Curse of the Were-Rabbit*.

For TV, *Doctor Who's* return was an outstanding success for the BBC, vindicating its decision to reboot a cultural icon. Continuing with its own radically updated remake, *Battlestar Galactica* deservedly won a Hugo, and its character-based plot and brutally realistic approach have garnered fans even amongst mainstream reviewers. The same seems true of *Lost*, achieving huge success as superficially mainstream drama but with increasingly fantastic underpinnings.

Finally, it seems appropriate to pick one real-world event of 2005 that evoked the much-vaunted sf 'sense of wonder'. For me, that can only be the landing on Titan of the Huygens space probe and the amazing alien landscapes it sent back. Appropriately enough ESA science director David Southwood was a special guest at Interaction, where he memorably spoke on Huygens' results during a talk on Titan in science fact and science fiction.



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**FANDOM:** Vincent Docherty & Colin Harris

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# Looking back on Worldcon

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The World Science Fiction Convention or *Worldcon* has been held since 1939 and is the annual 'family gathering' of the SF world, with professionals and fans participating together. The *Hugo Awards*, possibly the best-known awards in SF, are also in the gift of the members of the Worldcon. Most often held in the US, the event has also been to Canada, Australia, The Netherlands, Germany and, as of 2005, six times in the UK; twice each in London, Brighton and Glasgow.

The 63<sup>rd</sup> Worldcon, *Interaction*, took place in Glasgow last August, and we had the responsibility, and honour, of co-chairing the organising committee. It takes years to organise a 5-day convention for over 4000 people, with hundreds of individual events, panels, and exhibits, all run by volunteers. The 2005 bid began only shortly after the 1995 Worldcon in Glasgow, *Intersection*, and perhaps because of that event's success, was unopposed, winning the site-selection vote in 2002.

So how did it go on the day? We are delighted that feedback from both fans and professionals has been overwhelmingly positive. Major highlights mentioned were: the GoH's, Greg Pickersgill, Christopher

Priest, Robert Sheckley (due to illness, represented at-con by his wife, Gail Dana), Lars-Olov Strandberg and Jane Yolen; the strong programme, especially Literary/Academic, Fan, Young Adult and Science; the large events such as the Hugo Award Ceremony and Masquerade, which, unusually for Worldcons, all ran on time; the *Spaceport Glasgow* theme, which was used to link much of the convention look-and-feel together, in particular the publications, merchandise, exhibit areas and Opening and Closing Ceremonies; the socialising areas, primarily the UK-style fan lounge in the main onsite hotel and the US-style party area in a city-centre hotel; and the overall atmosphere of the convention which was repeatedly described as both relaxed and intensely SF-focussed. In fact the only problem experienced on the day was due to the unexpectedly high popularity of some programme items, resulting in rooms becoming full before everyone could get in.

The success of *Interaction* also extends post-con, as the convention's finances ended in the black (a key goal) resulting in a surplus which we will use to benefit SF more widely. We are also encouraged by the post-con

increase in activity, in particular the renewal of the Glasgow SF Group *Friends of Kilgore Trout*, after many years of absence.

The Worldcon returns to the US this year, in Anaheim, and then in 2007 Yokohama will host the first Worldcon in Japan. The serious bids for 2008 and 2009 are based on North American venues, whilst in 2010 Australia remains unopposed. Looking further into the future we hope to see more European bids – and perhaps the first Worldcon in a Nordic country, given the strength of the fandoms there. Who knows, perhaps there will also be another bid for a Worldcon in the British Isles?

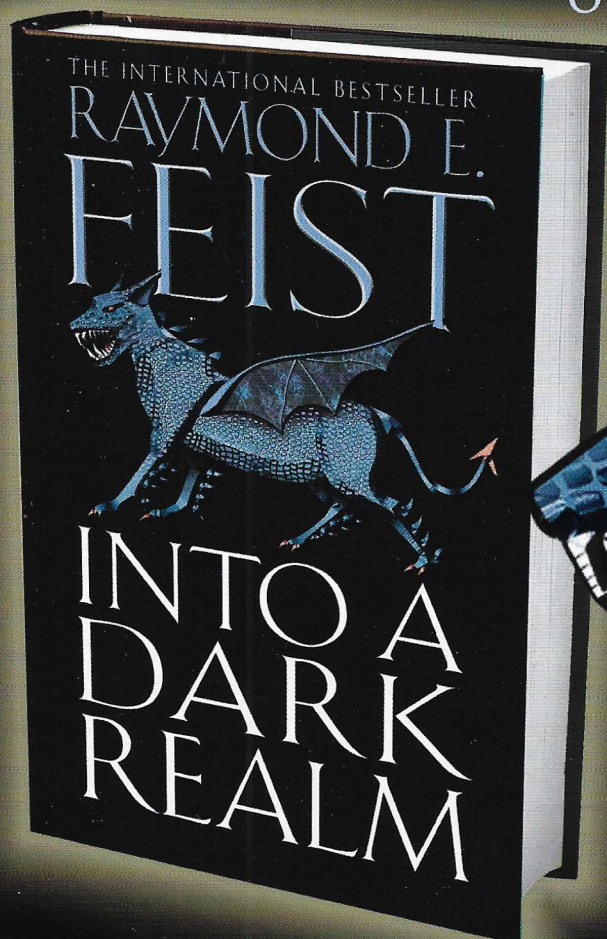
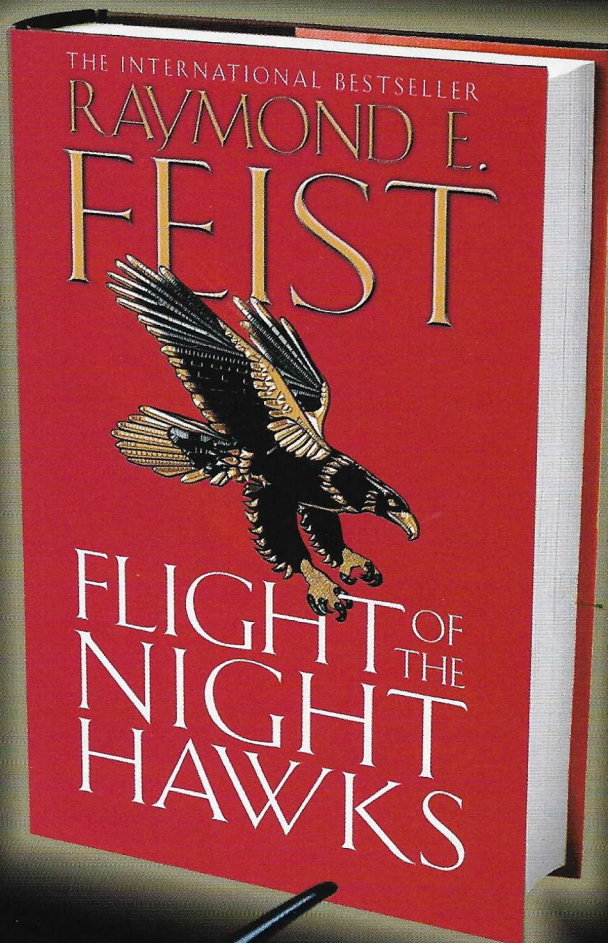
We close by repeating our thanks to the many SF fans and professionals who made *Interaction* such a memorable and successful event. We will have a desk with our remaining merchandise and Thank-You events here at *Concussion* and also at the 2006 Worldcon in LA, and we invite you to join us to celebrate *Interaction* and to thank all of our contributors and members. We will also be toasting the memory of our Guest of Honour, Robert Sheckley, who passed away in December 2005, and of those committee and staff members who are no longer with us.

# NEW FROM THE MASTER OF FANTASY

'FANS WILL ADORE IT'  
*THE GUARDIAN*

'AS RICHLY IMAGINED  
AS EVER...A PLEASING  
PAGE TURNER'  
*SFX*

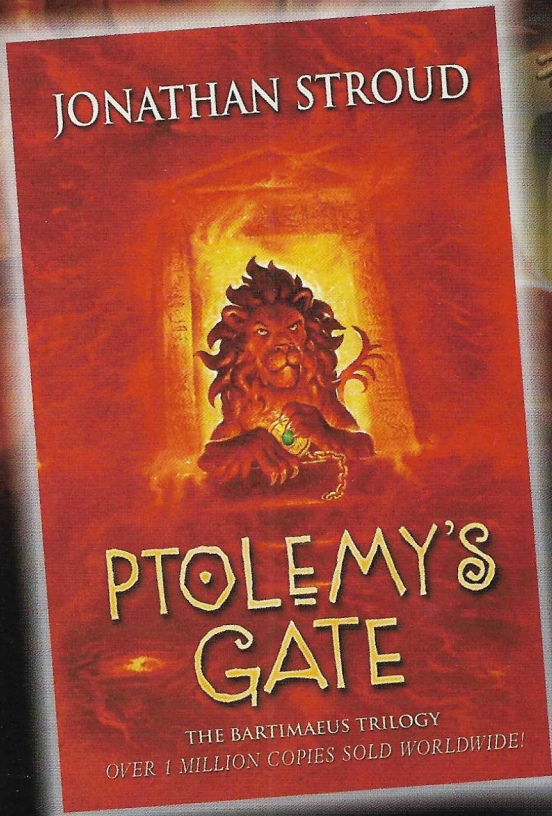
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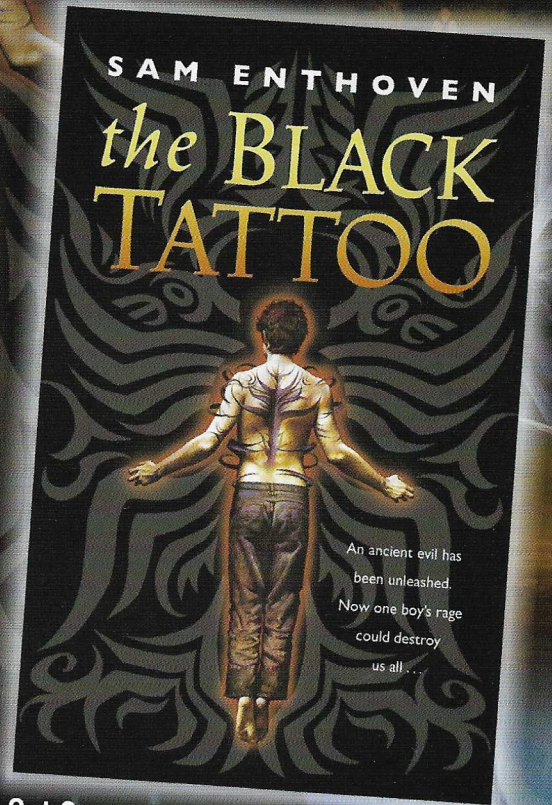
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# The best in

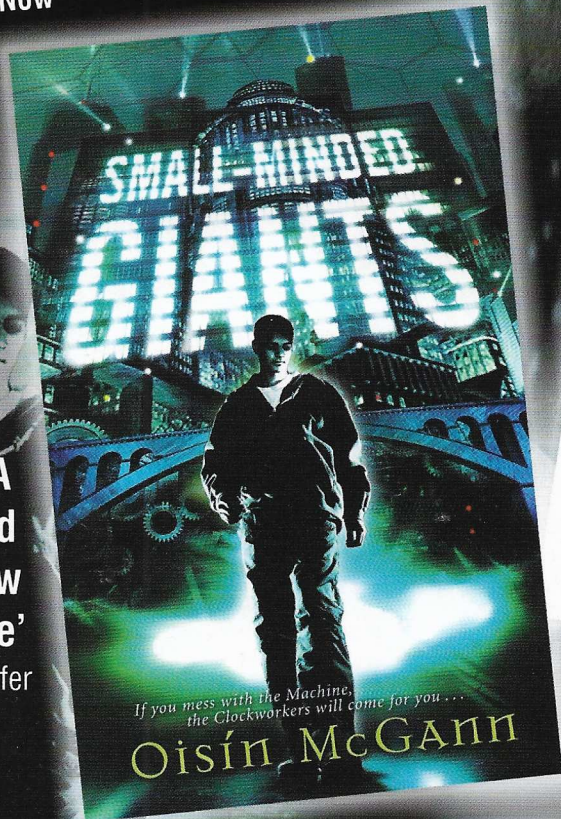


'Completes the brilliant Bartimaeus trilogy'  
Publishing News

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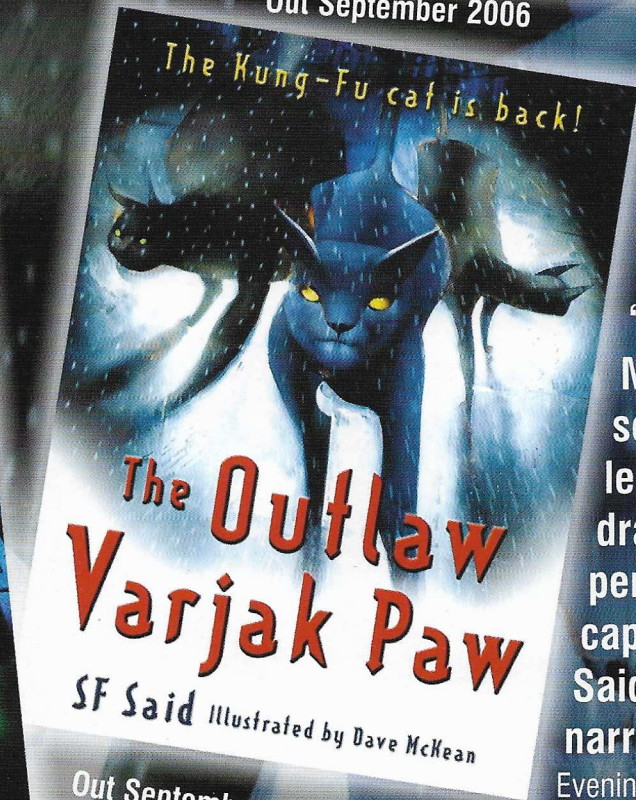


Out September 2006



'A talented new voice'  
Eoin Colfer

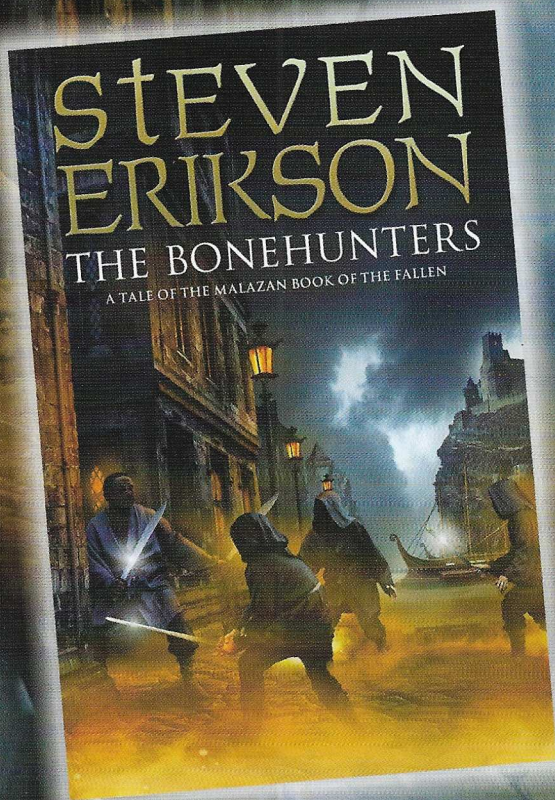
Out July 2006



'Dave McKean's scratchy, lean drawings perfectly capture Said's dark narrative'  
Evening Standard

Available in all

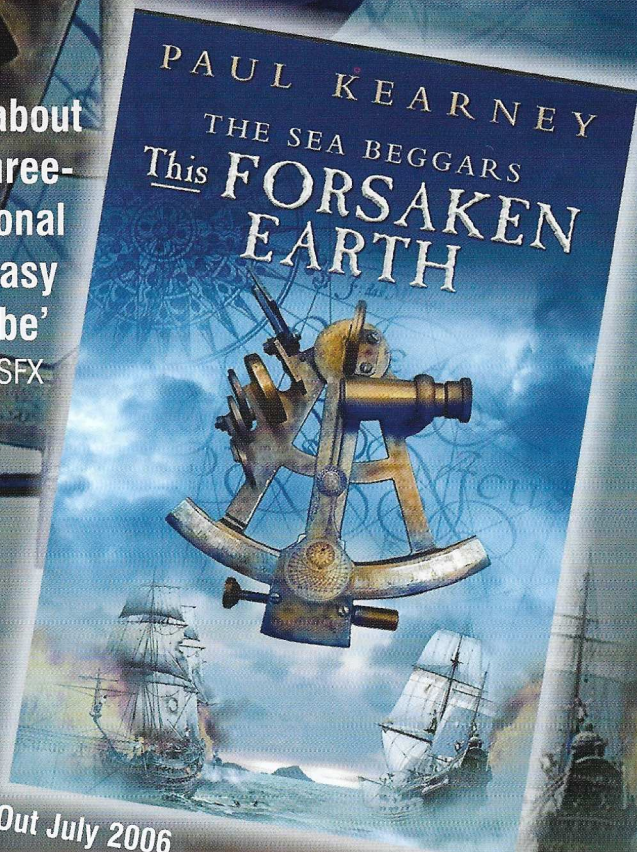
# fantastic fiction



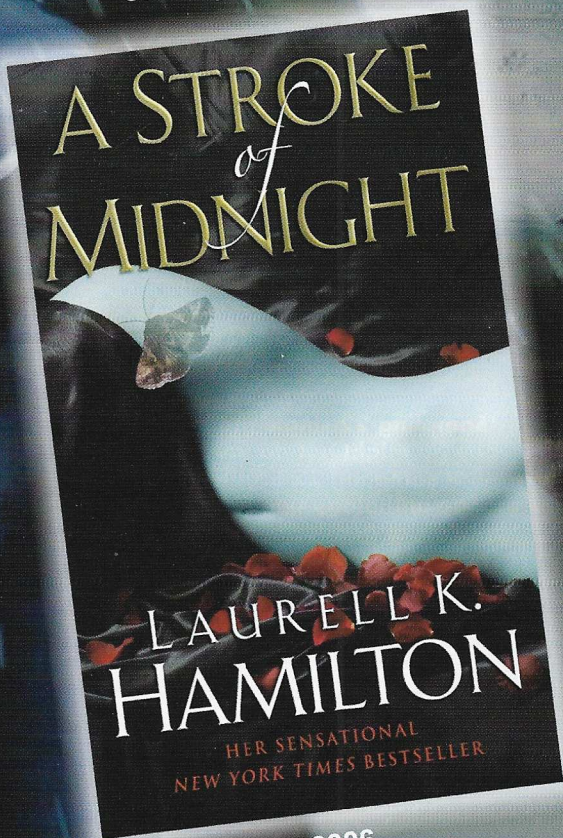
Out July 2006

'Gorgeous...about as three-dimensional as a fantasy world can be'  
SFX

'Erikson has no peer when it comes to action and imagination'  
SF Site



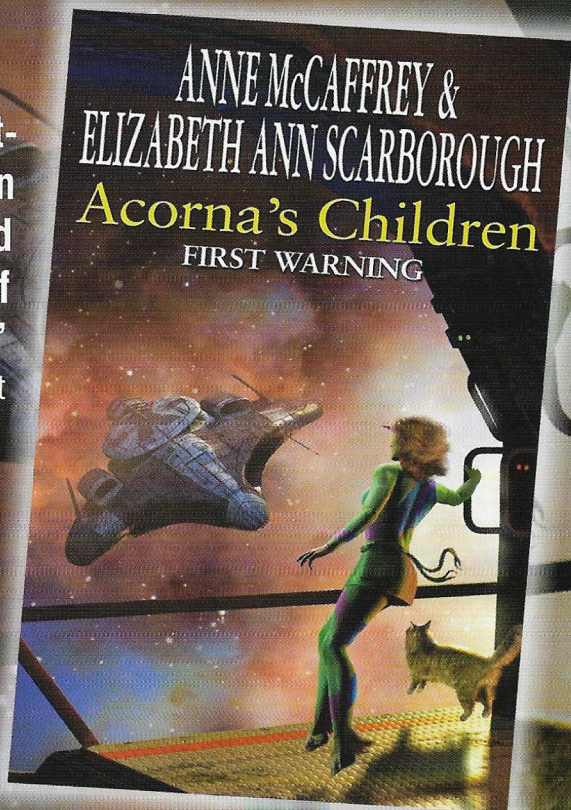
Out July 2006



Out September 2006

'Lots of fast-paced action and a decided sense of menace'  
Booklist

'Erotic, magical, violent, sensual and thrilling'  
Sarah Broadhurst



Out Now

good bookshops

# BSFA Annual General Meeting



**BRUCE  
STERLING**



**STEPHEN  
BAXTER**



**JULIET E.  
MCKENNA**

Entry free, all welcome  
Saturday 13 May, 2006  
Conway Hall  
25 Red Lion Square  
London, WC1



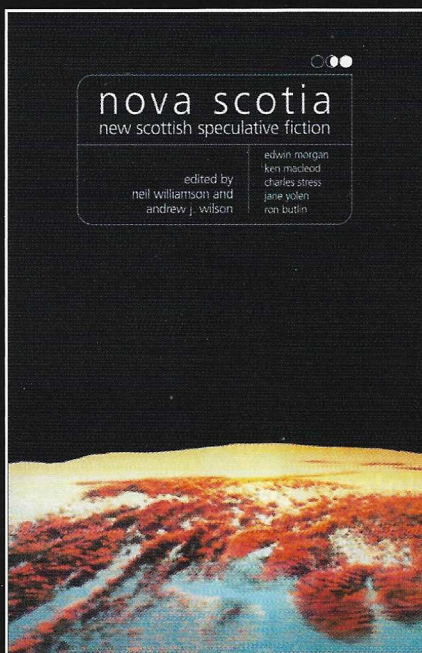
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## **Nova Scotia: New Scottish Speculative Fiction** Edited by Neil Williamson & Andrew J Wilson

'...exhilarating intellectual  
entertainment'  
**Locus Mag**

'An excellent and varied selection for  
the reader who's always hungry  
for something new and  
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of a collection; imaginative, moving,  
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of SF, alternate history and horror,  
interspersed with some dry humour.  
It's a handsome paperback that  
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**www.bestsf.net**

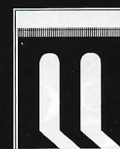
'Sampling 22 single malt whiskies in  
one go might not do you much good.  
But sampling 22 Scottish writers in  
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*Away with the Faeries:*  
The art of Brian Froud









Brian Ford 96







FANDOM: Paul Kincaid

# The Arthur C. Clarke Award

Twenty years ago, the Arthur C. Clarke Award was set up with the aim of encouraging British science fiction. Today, the 20<sup>th</sup> Arthur C. Clarke Award has, for the first time, an all-British shortlist. (Okay, one author was born in Japan and another in Canada, but both have spent their entire writing careers in this country.)

Has the Award achieved its purpose? Of course not, but we've come an awful long way. In the first year of the Award I'm not sure we could have produced an all-British shortlist no matter how we tried. This year we could easily have come up with a second completely different all-British shortlist (and given how close some of the decisions were,

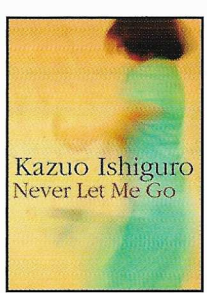
"Not the Clarke Award" is a panel on Saturday at 1pm, where a number of previous Clarke Award judges discuss this year's shortlist.

we very nearly did). It would be fatuous to claim that the Arthur C. Clarke Award is solely, or even chiefly, responsible for this, but it has clearly played a significant part. And it has done so in two ways. Every year a jury of critics, academics, and fellow authors highlight the best sf novels, and that's a level of recognition that many would kill for. On top of that there is, every year, the example of the books chosen. The lists may be idiosyncratic

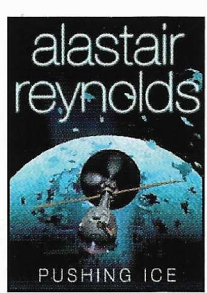
even controversial, but they generate interest, discussion, excitement. As China Miéville told last year's award ceremony, the argument is the best part.

There's no way of knowing which will win, but it is certain that some people will disagree. And it's the argument that's encouraging British science fiction.

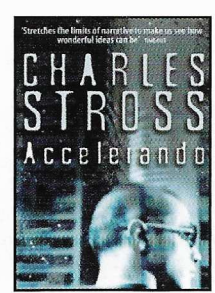
If you share our belief that the Arthur C. Clarke Award is important, you can help it to keep going. Look for the Supporters of Serendip flyers around the convention, or go to <http://www.appomattox.demon.co.uk/acca/News/Supporters.htm> With your help we can continue encouraging British science fiction.



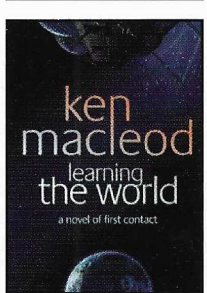
*Never Let Me Go*  
K Ishiguro  
(Faber)



*Pushing Ice*  
A Reynolds  
(Gollancz)



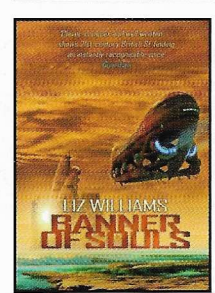
*Accelerando*  
C Stross  
(Orbit)



*Learning The World*  
K MacLeod  
(Orbit)

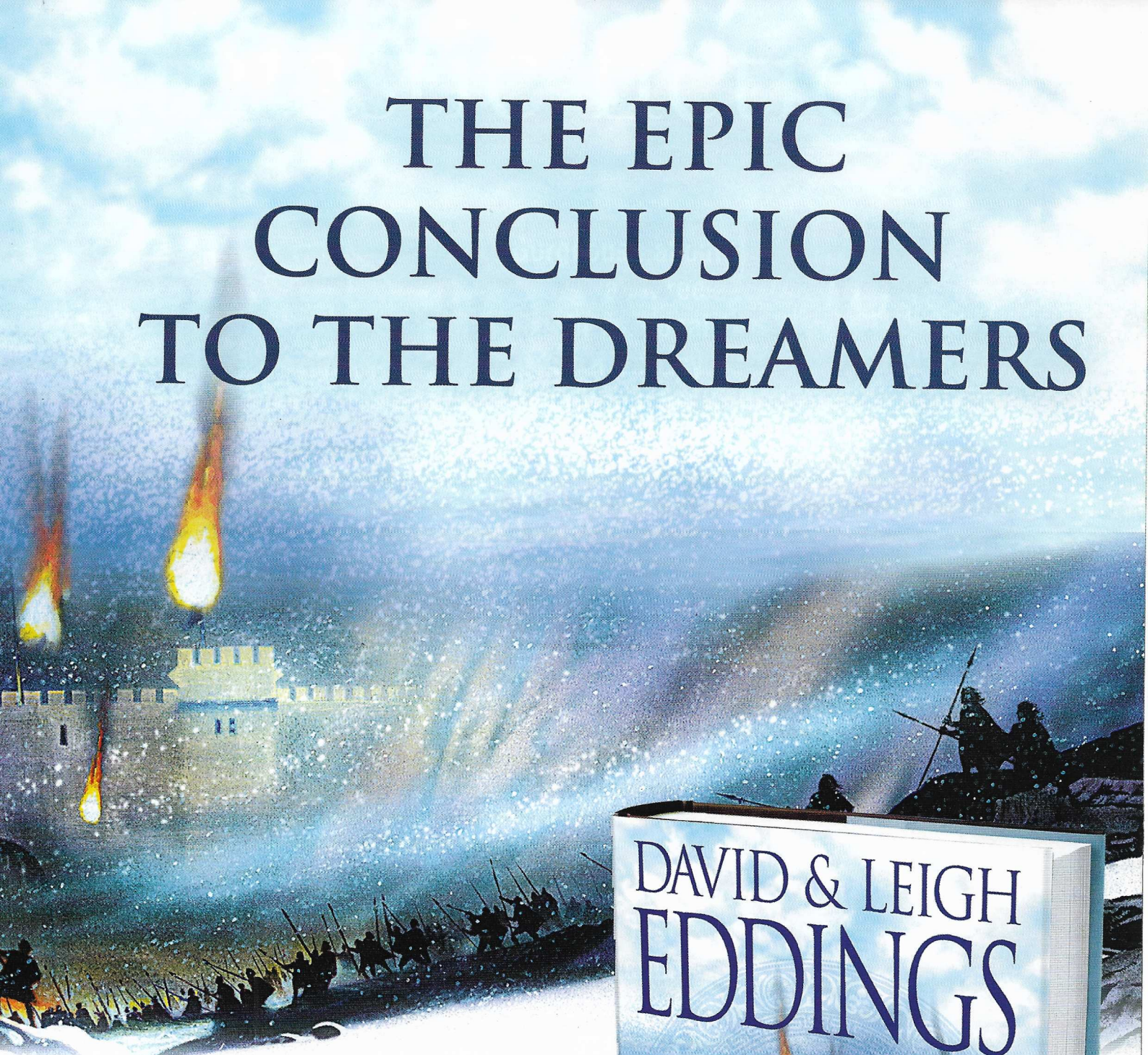


*Air*  
G Ryman  
(Gollancz)



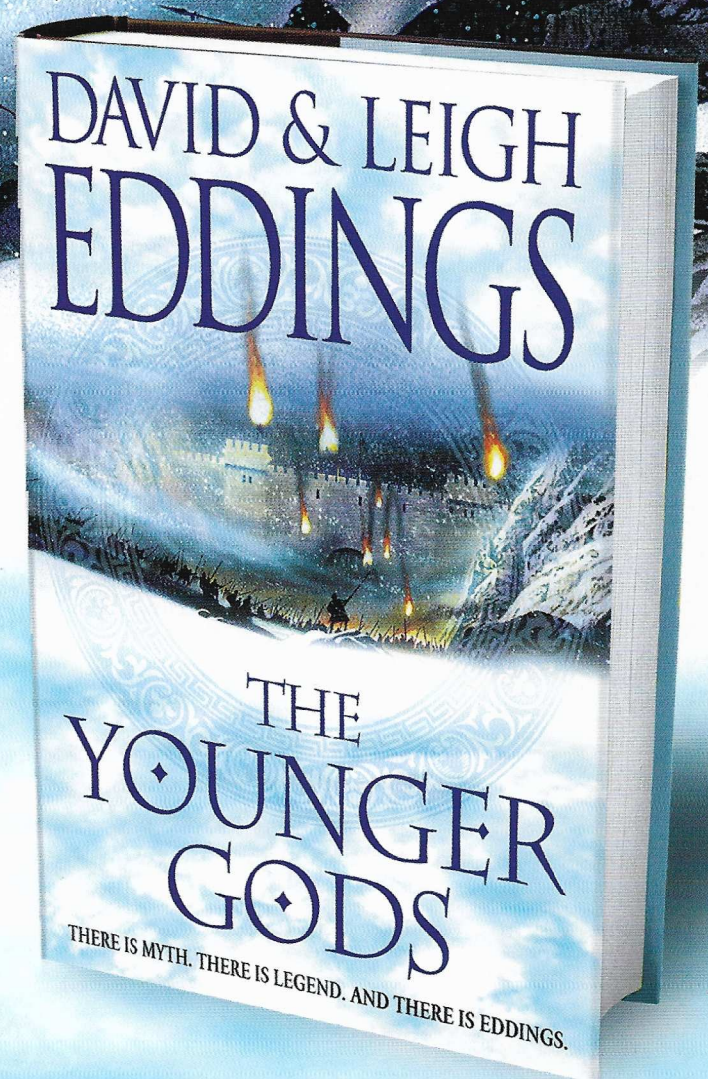
*Banner Of Souls*  
L Williams  
(Tor)

# THE EPIC CONCLUSION TO THE DREAMERS



**'ENGAGING, ABSORBING FANTASY'**  
*OUTLAND*

**'THIS IS FANTASY WRIT LARGE  
IN RUNES OF FIRE AND POWER  
WHERE MAGIC CRACKLES IN THE  
AIR AND THE FORCES OF EVIL ARE  
READY TO PLUNGE THE WORLD  
INTO DEEPEST NIGHT...THE ULTIMATE  
BANQUET OF SORCERY'**  
*NORTHERN ECHO*



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FANDOM: Claire Brialey

# The 2005 BSFA Awards

The British Science Fiction Association awards for the best science fiction of each year are traditionally announced at the following year's Eastercon. Members of the convention are eligible to vote alongside BSFA members.

The awards are open to works of fantasy or science fiction. Over the years they have been presented for novels, short fiction, collections, media production, artwork, artists and non-fiction. In most recent years the awards have been drawn from a shortlist of eligible works nominated by BSFA members, and this is the approach that applies to three of the awards being presented this year: novel, short fiction and artwork.

This year's shortlists include short fiction from a variety of sources, including both print and online magazines; the tie for places on this shortlist may partly result from the exceptionally high number of separate works nominated in this category for 2005. The artwork shortlist, which also features a tie, is drawn from sources including a comic/graphic novel and a selection of cover artwork for magazines and novels. The shortlisted novels for 2005 all come from authors based in the UK.

In addition, a non-fiction award will also be presented this year, for writing about science fiction or fantasy. This has been determined by a panel of judges from the BSFA (Niall Harrison, Steve Jeffery, and Geneva Melzack), based on a field of nominations from BSFA members. The judges' collective recommended reading list, also drawn from this field of nominations, will be announced shortly.

All four awards will be announced at Concussion, in the awards ceremony on Saturday evening. Please vote (before 6 pm on Saturday) if you are familiar with the shortlisted works, and come along to see what's won!

## Shortlists for 2005 Awards

### Best novel

- *9Tail Fox* – Jon Courtenay Grimwood (Gollancz)
- *Accelerando* – Charles Stross (Orbit)
- *Air* – Geoff Ryman (Gollancz)
- *Learning the World* – Ken MacLeod (Orbit)
- *Living Next Door to the God of Love* – Justina Robson (Macmillan)

### Best short fiction

- 'Bears Discover Smut' –

Michael Bishop (SciFiction, 26 October)

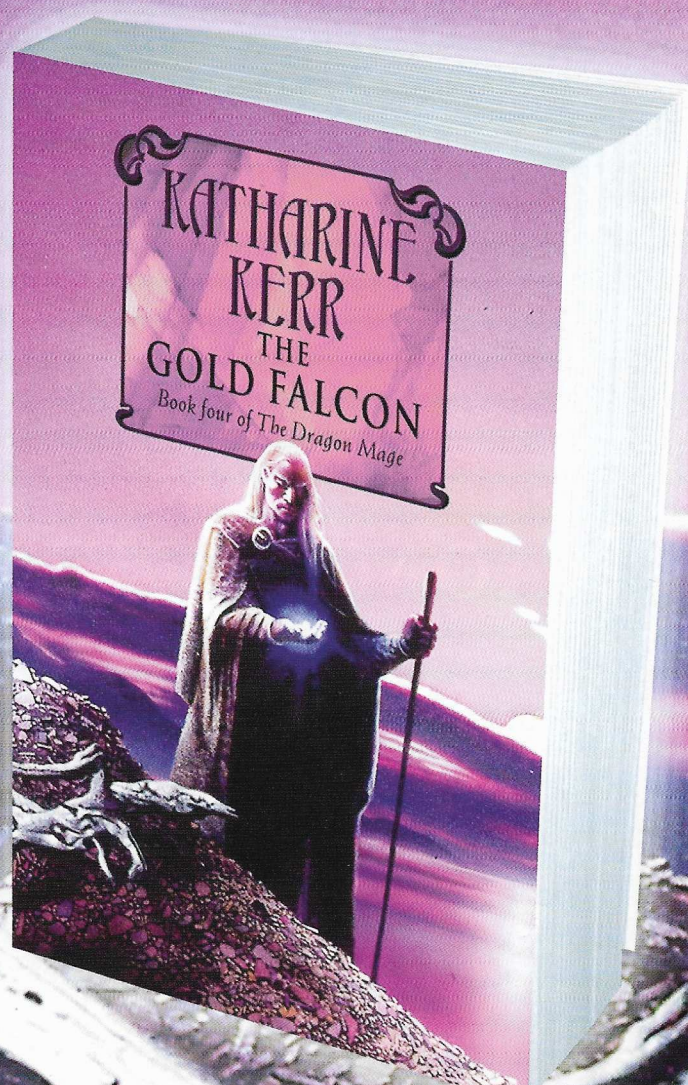
- 'Bird Songs at Eventide' – Nina Allan (*Interzone* #199)
- 'Guadalupe and Hieronymus Bosch' – Rudy Rucker (*Interzone* #200)
- 'I, Robot' – Cory Doctorow (*Infinite Matrix*, 15 February)
- 'Imagine' – Edward Morris (*Interzone* #200)
- 'Magic for Beginners' – Kelly Link (*F&SF*, September – also collected in *Magic for Beginners*, Small Beer Press)
- 'Soft Apocalypse' – Will McIntosh (*Interzone* #200)
- 'Two Dreams on Trains' – Elizabeth Bear (*Strange Horizons*, 3 January)

### Best artwork

- Cover of *Brass Man* (novel by Neal Asher, published by Tor UK) – Steve Rawlings
- Cover of *Elantris* (novel by Brandon Sanderson, published by Tor) – Stephan Martinière
- Cover of *F&SF*, January 2005 – Max Bertolini
- Cover of *Interzone* #198 – Kenn Brown
- Cover of *Interzone* #200 – Pawel Lewandowski
- 'Run!' (*We3*: chapter 2, pp2-3, published by Titan Books) – Frank Quitely (with Jamie Grant and Grant Morrison)



# YOU'VE BEEN WAITING FOR FIVE YEARS

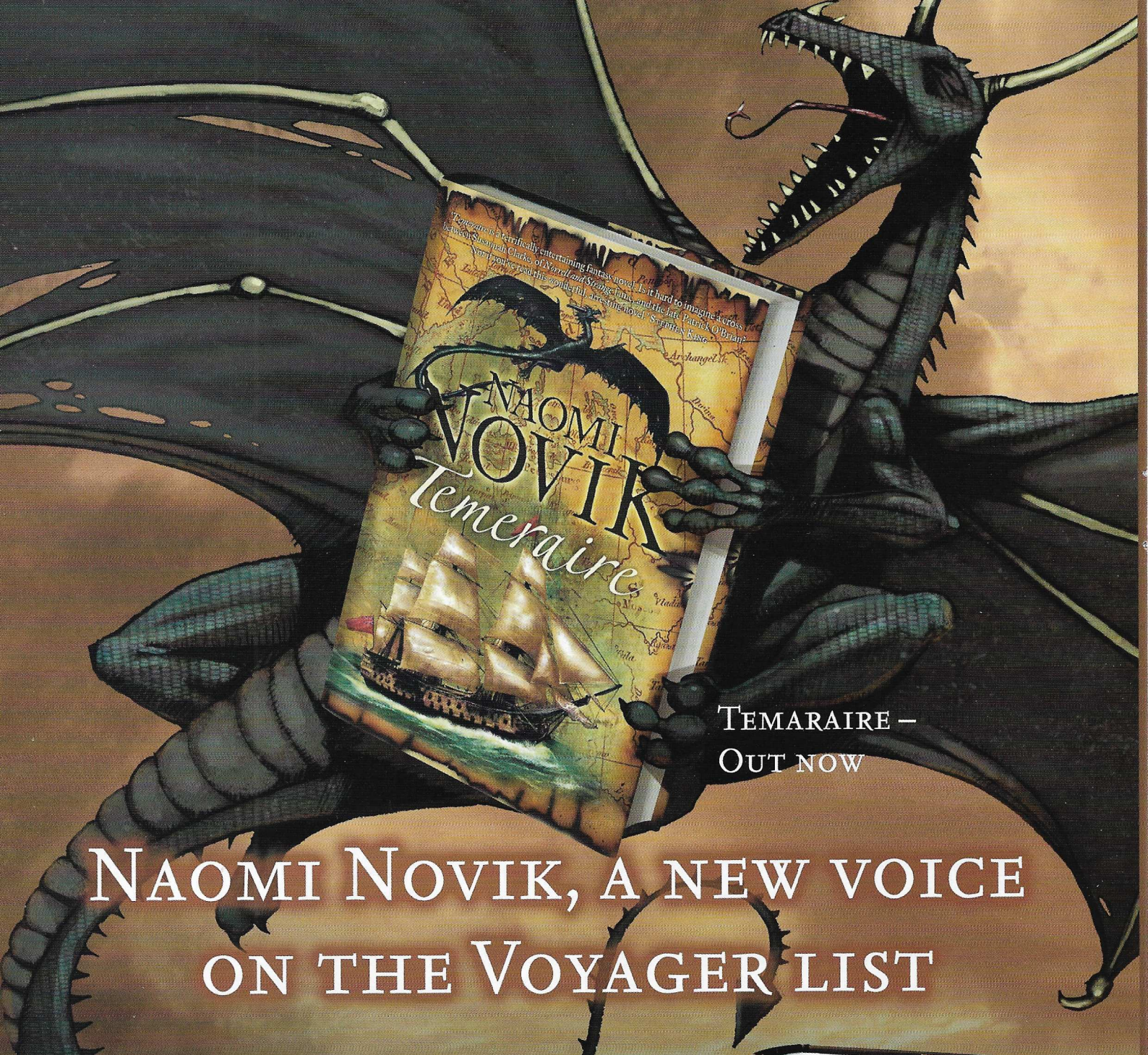


'A FANTASTIC PLOT...  
A DELICIOUS READ...  
A CRACKING FANTASY'  
*SFX*

'AN UNUSUALLY SCHOLARLY  
WRITER OF FANTASY'  
*TELEGRAPH*

'MUCH AS I DISLIKE COMPARING  
ANYTHING TO THE LORD OF THE  
RINGS, I HAVE TO ADMIT THAT ON  
THIS OCCASION IT'S JUSTIFIED'  
*INTERZONE*

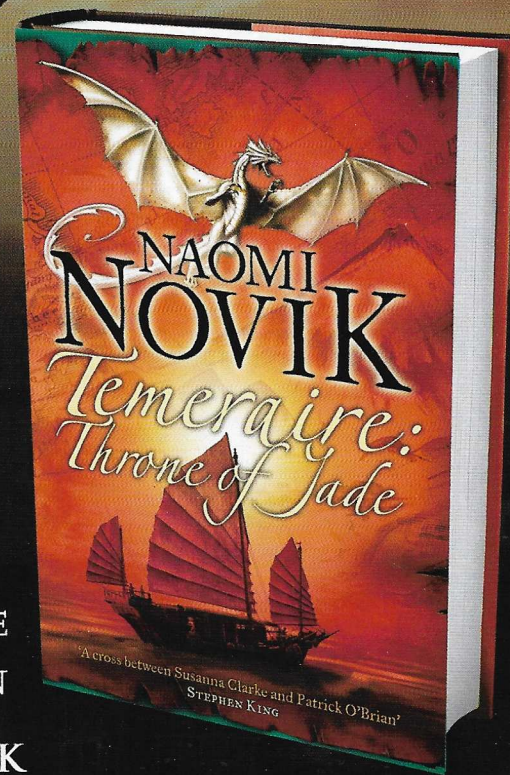
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TEMERAIRE –  
OUT NOW

# NAOMI NOVIK, A NEW VOICE ON THE VOYAGER LIST

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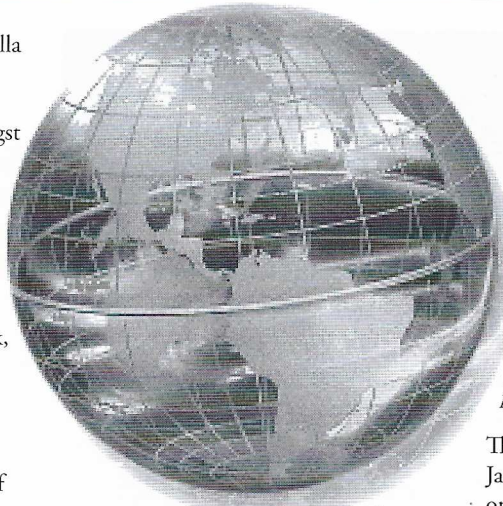
TEMERAIRE; THRONE OF JADE  
OUT SOON

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## FANDOM: The Fan Funds

# Over, under, round & round

The League of Fan Funds is an umbrella organisation that raises money for various fan funds, including TAFF, GUFF, and the SF Foundation amongst others. Money is raised by holding auctions and other fundraising events at UK SF conventions, and is disbursed between the various fannish 'good causes' by the LFF administrators see fit. The current administrators are Claire Brialey, Flick, and Alison Scott.



### TAFF

The Trans-Atlantic Fan Fund (TAFF) was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the ocean across the Atlantic. Since that time, TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists only through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation. These votes, and the continued generosity of fandom, are what makes TAFF possible.

A westbound race is scheduled for 2006, to take a delegate to the Worldcon in LA in August/September. The candidates are Bridget "Bug" Bradshaw, 1/2r Cruttenden, and Mike "Sparks" Rennie. There will be ballot forms at Concession; they are also available from the administrator and from <http://taff.org.uk/ballots/taff2006.html>

Previous trip winners (⇔ indicates an eastbound trip and ⇐ a westbound):

1954	⇐	A. Vincent Clarke <sup>1</sup>
1955	⇐	Ken Bulmer
1956	⇔	Lee Hoffman <sup>2</sup>
1957	⇔	Bob Madle
1958	⇐	Ron Bennett
1959	⇔	Don Ford
1960	⇐	Eric Bentcliffe

1961	⇔	Ron Ellik
1962	⇐	Ethel Lindsay
1963	⇔	Wally Weber
1964	⇔	Arthur (ATom) Thomson
1965	⇔	Terry Carr
1966	⇐	Tom Schluck
1968	⇔	Steve Stiles
1969	⇐	Eddie Jones
1970	⇔	Elliot Shorter
1971	⇐	Mario Bosnyak
1973	⇔	Len & June Moffat
1974	⇐	Peter Weston
1976	⇔	Roy Tackett and Bill Bowers (tie) <sup>3</sup>
1977	⇐	Pete Roberts
1979	⇔	Terry Hughes
1980	⇐	Dave Langford
1981	⇔	Stu Shiffman
1982	⇐	Kevin Smith
1983	⇔	Avedon Carol
1984	⇐	Rob Hansen
1985	⇔	Patrick & Teresa Nielsen Hayden
1986	⇐	Gregory Pickersgill
1987	⇔	Jeanne Gomoll
1988	⇐	Lilian Edwards & Christina Lake
1989	⇔	Robert Lichtman
1991	⇐	Pam Wells
1992	⇔	Jeanne Bowman
1993	⇐	Abigail Frost
1995	⇔	Dan Steffan
1996	⇐	Martin Tudor

1998	⇔	Ulrika O'Brien
1998	⇐	Maureen Kincaid Speller
1999	⇔	Vijay Bowen
2000	⇐	Sue Mason
2001	⇔	Victor Gonzalez
2002	⇐	Tobes Valois
2003	⇔	Randy Byers
2004	⇐	James Bacon
2005	⇔	Suzanne Tompkins (Suzle)

#### Footnotes

1 Unable to make trip

2 Declined funds

3 Election tied; funds insufficient to send both; Bowers withdrew

The current European administrator is: James Bacon [piglet@indigo.ie](mailto:piglet@indigo.ie) or c/o Claire Brialey, 59 Shirley Road, Croydon, CR0 7ES.

### GUFF

The Get Up-and-over Fan Fund/Going Under Fan Fund was founded in 1977 by Christopher Priest, initially as a one-off to bring an Australian to the 1979 British Worldcon. The fund continues to exchange delegates between Europe and Australasia.

Previous trip winners are (↑ indicates a northbound trip and ↓ a southbound):

1979	↑	John Foyster
1981	↓	Joseph Nicholas
1984	↑	Justin Ackroyd
1985	↓	Eve Harvey
1987	↑	Irwin Hirsh
1989	↓	Roelof Goudriaan
1990	↑	Roman Orszanski
1992	↓	Eva Hauser
1995	↑	Ian Gunn & Karen Pender-Gunn
1999	↓	Paul Kincaid
2001	↑	Eric Lindsay and Jean Weber
2004	↑	Pat McMurray
2005	↑	Damien Warman and Juliette Woods

The current European administrator is: Pat McMurray, Ground Floor Flat, 8 West Avenue Road, Walthamstow, London, E17 9SE.



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**FANDOM:** Previous Eastercons
 

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# A long time ago...

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'Eastercon' is the name commonly given to the British National Science Fiction Convention, an event held annually since 1952 and occasionally before then. The list here was created by Pat McMurray from research in the Memory Hole Annex convention materials archive, based on earlier work by Rob Hansen, provided in electronic form by Mark Plummer (to all of whom, many thanks).

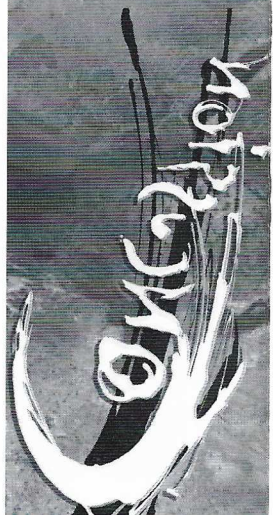
## Early Conventions

Name	Location	Year	Date	Guest
	Leeds	1937		Unknown
	London	1938		Unknown
	London	1939		Unknown
Midvention		Leicester	1943	Easter None
Eastercon		London	1944	Easter Professor A M Low

## Eastercons

#	Name	Location	Year	Date	Guests
1	Whitcon	London	1948	Whitsun	A Bertram Chandler
2	Loncon	London	1949	Easter	None
*	Festivention	London	1951	Whitsun	Forrest & Wendayne Ackerman, Lyell Crane
3	London SF Con	London	1952	Whitsun	None
4	Coroncon	London	1953	Whitsun	None
5	Supermancon	Manchester	1954	Whitsun	John Russell Fearn
6	Cytricon	Kettering	1955	Easter	None
7	Cytricon II	Kettering	1956	Easter	None
8	Cytricon III	Kettering	1957	Easter	Unknown
9	Cytricon IV	Kettering	1958	Easter	Unknown
10	Brumcon	Birmingham	1959	Easter	Kenneth F Slater
11	London	London	1960	Easter	E J 'Ted' Carnell, Don Ford
12	LXIcon	Gloucester	1961	Easter	Kingsley Amis
13	Ronvention	Harrogate	1962	Easter	Tom Boardman
14	Bullcon	Peterborough	1963	Easter	Edmund Crispin
15	Repetercon	Peterborough	1964	Easter	Ted Tubb
16	Brumcon II	Birmingham	1965	Easter	Harry Harrison
17	Yarcon	Yarmouth	1966	Easter	Ron Whiting
18	Briscon	Bristol	1967	Easter	John Brunner
19	Thirdmancon	Buxton	1968	Easter	Ken Bulmer
20	Galactic Fair	Oxford	1969	Easter	Judith Merrill
21	Scicon '70	London	1970	Easter	James Blish
22	Eastercon 22	Worcester	1971	Easter	Ethel Lindsay, Anne McCaffrey
23	Chessmancon	Chester	1972	Easter	Larry Niven
24	OMPAcon	Bristol	1973	Easter	Samuel R Delany

25	Tynecon	Newcastle	1974	Easter	Bob Shaw, Peter Weston
26	Seacon	Coventry	1975	Easter	Harry Harrison
27	Mancon 5	Manchester	1976	Easter	Peter Roberts, Robert Silverberg
28	Eastercon '77	Coventry	1977	Easter	John Bush
29	Skycon	Heathrow	1978	Easter	Roy Kettle, Robert Sheckley
30	Yorcon	Leeds	1979	Easter	Graham Charnock, Pat Charnock, Richard Cowper
31	Albacon	Glasgow	1980	Easter	Jim Barker, Colin Kapp
32	Yorcon II	Leeds	1981	Easter	Tom Disch, Dave Langford, Ian Watson
33	Channelcon	Brighton	1982	Easter	Angela Carter, John Sladek
34	Albacon II	Glasgow	1983	Easter	Marion Zimmer Bradley, Avedon Carol, James White
35	Seacon '84	Brighton	1984	Easter	Pierre Barbet, Waldemar Kumming, Josef Nesvadba, Chris Priest, Roger Zelazny
36	Yorcon III	Leeds	1985	Easter	Greg Benford, Linda Pickersgill
37	Albacon III	Glasgow	1986	Easter	Clive Barker, Joe Haldeman, John Jarrold, Pete Lyon
38	BECCON '87	Birmingham	1987	Easter	Chris Atkinson, Keith Roberts, Jane Gaskell
39	Follycon	Liverpool	1988	Easter	Gordon Dickson, Gwyneth Jones, Greg Pickersgill, Len Wein
40	Contrivance	Jersey	1989	Easter	Avedon Carol, Rob Hansen, M John Harrison, Don Lawrence, Anne McCaffrey
41	Eastcon	Liverpool	1990	Easter	Iain Banks, Anne Page, SMS
42	Speculation	Glasgow	1991	Easter	Rob Holdstock
43	Illumination	Blackpool	1992	Easter	Paul McAuley, Geoff Ryman, Pam Wells
44	Helicon	Jersey	1993	Easter	John Brunner, George R R Martin, Karel Thole, Larry van der Putte
45	Sou'Wester	Liverpool	1994	Easter	Diane Duane, Neil Gaiman, Barbara Hambly, Peter Morwood, Thog the Mighty
46	Confabulation	London	1995	Easter	Lois McMaster Bujold, Roger Robinson, Bob Shaw
47	Evolution	Heathrow	1996	Easter	Jack Cohen, Colin Greenland, Paul Kincaid, Maureen Speller, Bryan Talbot, Vernor Vinge
48	Intervention	Liverpool	1997	Easter	Brian Aldiss, Jon Bing, Octavia Butler, Dave Langford
49	Intuition	Manchester	1998	Easter	Ian McDonald, Martin Tudor, Connie Willis
50	ReConvene	Liverpool	1999	Easter	Peter S Beagle, John Clute, Tom Holt, Jeff Noon, Thog the Mighty, Ron Tiner
51	2Kon	Glasgow	2000	Easter	Bob Harris, Guy Gavriel Kay, Katherine Kurtz, Dr John Salthouse, Deborah Turner-Harris
52	Paragon	Hinckley	2001	Easter	Stephen Baxter, Claire Brialey, Lisanne Norman, Mark Plummer, Mike Scott Rohan
53	Helicon 2	Jersey	2002	Easter	Brian Stableford, Harry Turtledove, Peter Weston
54	Seacon 03	Hinckley	2003	Easter	Chris Baker, Christopher Evans, Mary Gentle
55	Concourse	Blackpool	2004	Easter	Mitchell Burnside Clapp, Danny Flynn, Sue Mason, Christopher Priest, Philip Pullman
56	Paragon 2	Hinckley	2005	Easter	Eve & John Harvey, Ben Jeapes, Ken MacLeod, Richard Morgan, Robert Rankin
57	Concussion	Glasgow	2006	Easter	Brian Froud, Elizabeth Hand, M. John Harrison, Justina Robson, Ian Sorensen



FANDOM: Peter Weston.

# A whole new world!

For me, science fiction conventions opened the door on a whole new world. Life was pretty dreary in Britain of the early sixties and fandom was the key to something better, putting me in touch (by letter) with like-minded fellow-spirits all over the country. But when Rog Peyton and I went to our first Con in 1964 we were whisked away from daily routine for three magical days, to a new and more exciting plane of existence.

We came in late; conventions had already been running for fifteen years and seemed dominated by a tight-knit cadre of pioneers who all knew each other, people like the exuberant Ted Tubb and dear old Ken Bulmer who were fans first and foremost but wrote science fiction as the 'day-job,' and others like Ken Slater (active since 1943), Walt Willis, and Norman & Ina Shorrock of the Liverpool Group. As new boys we needed time to settle in, but after a year or two we were right at home in the fannish community.

It was tremendously liberating to zip around the country to a new town or city each Easter, when most people stayed home because no-one had a car. That first con was in faraway Peterborough, so remote from everyday life that, as Greg Pickersgill later remarked, "It might as well have been in Vladivostok." Two years later we took 180 miles of bad road to Great Yarmouth – now that was **really** remote – back to friendly Bristol in 1967, then Buxton, Oxford, London, Worcester... you get the idea.

But there was a price to be paid and it was fearsome – a day



'So Young..'

Audience at the third British national convention in 1952. Keen-eyed types will spot James White, John Brunner, and Ken & Pamela Bulmer.

or two later the dreaded Post-Con Depression would hit, with realisation that it would be a **whole year** until the next time. No wonder we chattered away so furiously until dawn – we had so much to say to each other that no-one wanted to waste time by just sleeping!

My worst convention? Definitely the 1970 *Sci-con*, held in a London hotel condemned for demolition the following month, with staff in active rebellion, a bar that closed at ten and a programme completely devoid of anything about science fiction. The best? I've always looked back fondly on the 1974 *Tynecon*, where a "feeling of euphoria" engulfed you upon entering the imposing Royal Station Hotel in Newcastle.

Bob Shaw was Guest of Honour, with Samuel R. Delany and James Blish as supporting cast. There was a solid, varied, single-stream programme (a lot to be said for

that, since it ensured we all shared a **common experience**), so the professionals debated 'The Need for an Ideology' and the fans discussed 'The Future of Fanzines' and the same audience enjoyed both. We had amateur films from the Delta Group and the Hugo-winning *Slaughterhouse Five*, and later, Judy Blish staged a dramatisation of 'The Wizard of Oz' with Rob Holdstock as the Tin Man and Anne McCaffrey as the Wicked Witch. Afterwards we congregated until late on the splendid central staircase; something now, alas, forbidden by fire regulations!

Today 'the Con' has transformed into 'Eastercon,' bigger, flashier, more ambitious, but just one among many, and playing to a much more worldly-wise audience. I wonder if it can still provide that same, life-enhancing experience for a newcomer? Do let me know!

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**FANDOM:** The Doc Weir Award
 

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# Unsung heroes

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The Doc Weir Award goes to those fans who work tirelessly for fandom with no expectation of reward. The voting system is simple; there is no shortlist, no advance nomination process. Each Eastercon member receives a ballot, on which they may write the name of a fan deserving of recognition – ideally someone who has volunteered, helped out, or worked hard on fannish projects for many years, but would be stunned to be deemed worthy of any reward.

The Doc Weir Award was set up in 1963 in memory of fan Arthur Rose (Doc) Weir, who had died two years previously. Weir was a relative newcomer to fandom; he discovered it late in life - but in the short time of his involvement he was active in a number of fannish areas. In particular he'd been a dedicated worker for the BSFA; when he died John Phillifent and others started a Doc Weir Memorial Fund, and the 1962 BSFA AGM voted overwhelmingly for the establishment of the 'Doc Weir Fan Recognition Award' which, it was decided, would be in the form of a trophy to be awarded annually and engraved with each recipient's name.

Fandom needs volunteers. Conventions, clubs, fanzines—

they all require an extensive workforce, people who do 'stuff' for no financial reward. Some people have a high-profile role but there are many who don't, whose involvement goes almost unnoticed and may even be taken for granted. In some respects, the ideal Doc Weir Award candidate is the sort of person who doesn't immediately spring to mind but makes perfect sense if somebody else suggests them. In recognition of this, the Award is sometimes seen as the "Good Guy" Award; something for "The Unsung Heroes".

The winner of the Doc Weir award receives a certificate designed by Eddie Jones, and a silver cup which they keep for a year. The award recipient also has his or her name engraved on the cup (although, with typical fannish efficiency, the winner has to arrange to get this done).

Early winners of the award who are still active in fandom include Peter Mabey, Ken Slater, Peter Weston, Ina Shorrock, Gregory Pickersgill and Rog Peyton; many recent winners are also very active. The full list of winners (numbering 38 as of 2005), together with a photograph of the award and a scan of the certificate, may be seen at [www.efanzines.com/DocWeir/](http://www.efanzines.com/DocWeir/)

## Past Winners

1963	Peter Mabey
1964	Archie Mercer
1965	Terry Jeeves
1966	Kenneth F Slater
1967	Doreen Parker
1968	Mary Reed
1969	Beryl Mercer
1970	J Michael Rosenblum
1971	Phil Rogers
1972	Jill Adams
1973	Ethel Lindsay
1974	Malcolm Edwards
1975	Peter Weston
1976	Ina Shorrock
1977	Keith H Freeman
1978	Gregory Pickersgill
1979	Rog Peyton
1980	Bob Shaw
1981	John Brunner
1984	Joyce Slater
1985	James White
1987	Brian Burgess
1989	Vinç Clarke
1990	Roger Perkins
1991	Pat Brown
1992	Roger Robinson
1993	Bridget Wilkinson
1994	Tim Broadribb
1995	Bernie Evans
1996	Mark Plummer
1997	John Harold
1998	Andy Croft
1999	½r Cruttenden
2000	Tim Illingworth
2001	Noel Collyer
2002	Dave Tompkins
2003	Bill Burns
2004	Robert "NoJay" Sneddon
2005	Dave Lally

[Information provided by Bill Bowers and Mark Plummer, derived from the third volume of *Then...*, Rob Hansen's history of British fandom.]



FANDOM: SMS

# Pirates! Beyond Cyberdome

See 'ere, m'hearties...  
Avast!... Yo ho ho... Shiver  
me timbers! And... err...  
pieces of eight?

The robot building hijinks of Beyond Cyberdome is back for 2006. This year's robot entries will be doing battle on the high seas and our theme will be... (have you guessed yet?)... **pirates!** Yarr!

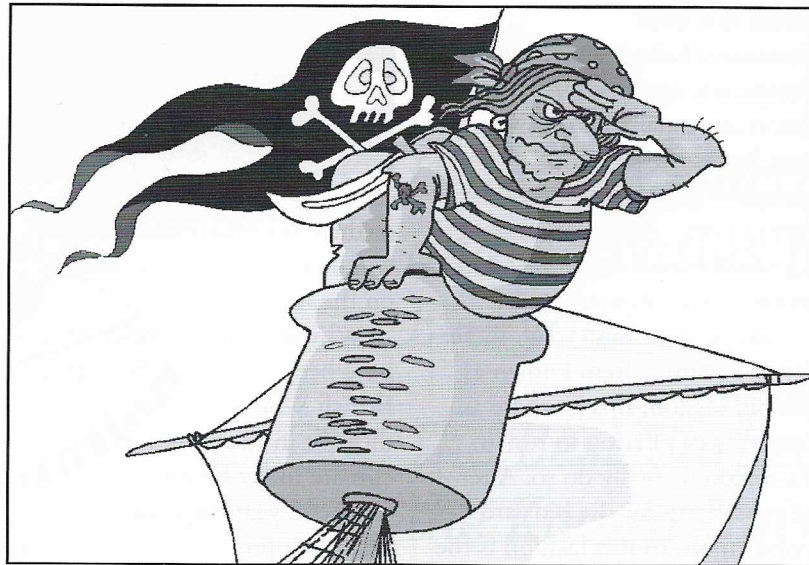
The challenge is to design and build floating robots, and work on things like plank-walking engines and cannons and torpedoes. We have two bloody great pools to do battle in – *outside* the building – with *planks*. What's more, we'll shanghai you into two crews and pit you crew against crew in a fierce battle for Groats.

Landlubbers can join in – walk like a pirate, talk like a pirate, dress like a pirate... or join the Priestesses of Neptune.

Here's what we have planned. The exact schedule for the events will be decided when we've seen your robots.

**Racing:** Just as you'd expected. All 'Ships' leave Port on the blast of the cannon. The winner is the one who reaches the opposite side of the Ocean first. Fouling is, as ever, encouraged. A separate, wind-powered event would be ideal!

**Treasure Hunt:** We're going



to leave 'Clues' to the Treasure, to be published in the daily Newsletter, and they'll lead to 'Treasure' somewhere in the Hotel. At BC, we'll discover the Winner. Yes, it's a Children's event and any scurvy knave of an old sea-dog over the age of 16 who tries to enter this will be fed to the sharks (Or the children).

**Minefields:** Yes, there will be things in the pool. Things as nasty as we can make 'em.

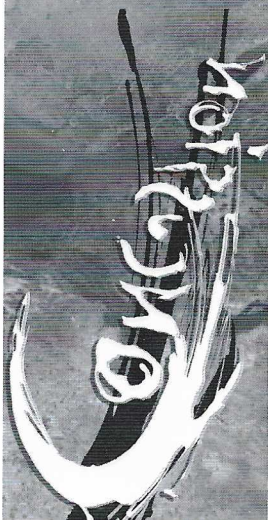
**Broadsides:** We fire things at your robots. Actually: the whole audience fires things at your robots. Moral: bring something that fires things at robots, but won't damage the pool.

**Treasure Salvage:** We're going to sink (Ooooo!) some metal objects in the water. Your challenge is to get a robot which

can be positioned over it, retrieve the thing with remote magnetic 'fishing line' and return with it to its controller.

**Walking the Plank:** For those of you thinking 'I don't want to build a ruddy 'floating robot', I want to build a traditional, BC land-lubbering klanky-thing', we have the answer. We're going to stretch a plank over the pools and expect you to guide your little dry darling on it from one end to the other. Those that don't fall in will be pitted against each other in a 'Duel' where they run full-pelt at each other on the Plank. The driest wins.

**Pirate Chests:** Do we want a wet t-shirt competition at this jolly family event? No, of course we don't. Forget I typed anything of the sort. Sorry.



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**FANDOM:** Eastercon Bidding
 

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# Bidding for Eastercon 2008

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## What is a bid?

Eastercons follow a somewhat democratic approach. An Eastercon usually happens every year, but is run by different groups of people - different committees - each year. The committees run the convention strictly on a volunteer basis.

During each Eastercon, there is a programme item known as the bid session; this is where any committees offering to run an Eastercon formally do so. After all presentations, the bids are voted upon. In this fashion is the up-coming Eastercon committee selected.

## What are the timescales?

The current arrangement is that the bid session is to decide the committee for the Eastercon two years' hence. If the bid session fails to select a bid, for whatever reason, then the bid session in the following year will also select the Eastercon for the year after.

In 2004, Concussion won the bid to run the 2006 Eastercon.

In 2005 there were no bids presented for the 2007 Eastercon, so the decision was held over for a year.

In 2006, the bid session at Concussion will be selecting both the 2007 and 2008 Eastercons. At the time of writing, we are aware of one serious bid for each year. If either

The bidding session for Eastercon 2008 will be held on Saturday 16 April at 11:00am.

of these is unsuccessful, a vote will be taken at the bid session on the next step.

Why so few bids? A lot of fans have been busy with the recent British Worldcon; also, it is difficult in the current economic climate to get hotels to commit to rates 2 years in advance. It may be appropriate to move to a 1-year bidding cycle.

## Who can bid to run an Eastercon?

Anyone who is a member of the current Eastercon can present a bid to run a future Eastercon. There may be multiple bids, in which case the vote will probably be decided upon issues such as the history and experience of the bidding committees, the selected venues, the relative costs, and so on. The names of the guests of honour are only announced after the bid.

Not all bids are serious, mind. Bidding, like so much of fandom, has its own traditions. In this case the bidding session often opens with spoof bids to entertain the crowd before the serious business of making a decision takes place.

## Who can vote on the bids?

Anyone who is a member of the current Eastercon, and is in the room at the bidding session at the time the vote is taken. This year's bidding session is at 11:00am on Saturday 16 April.

## When can I join?

Bids often do advance publicity, to give people an opportunity to ask questions. Before the bid session committees may sell "pre-supporting" memberships, which are refundable against a full membership if they win the bid. Full memberships are available immediately after the bid is won.

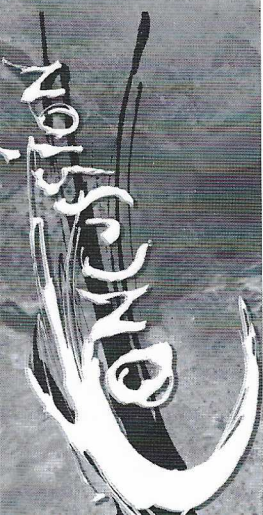
## Anything else?

In recent years, there hasn't usually been a contest for a particular year's Eastercon; there's usually only been the one serious bid for a particular year.

But just because there is no choice doesn't mean a bid is certain to succeed. Even if there is only one bid the Eastercon membership can vote for "no selection", instead choosing to wait until next year to see if there's a better offer. Of course, this implies a fairly serious vote of no-confidence in any serious bids that have been presented.

## Acknowledgements

This piece is based on material from *Orbital 2008*.

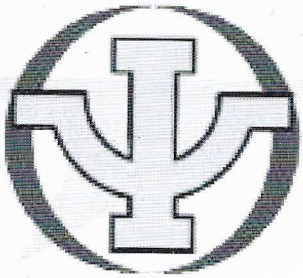




## **A bid to run the 2008 Eastercon**

Orbital 2008 is a bid to run the 2008 British National Science Fiction Convention. On the committee are Chris O'Shea, Eddie Cochrane, Fiona Scarlett, John Wilson, Judith Proctor, Mark Young, Steve Rogerson and Vince Docherty.

For more information go to [www.orbital2008.org](http://www.orbital2008.org) or drop by our stand at Concussion.



## **REDEMPTION '07**

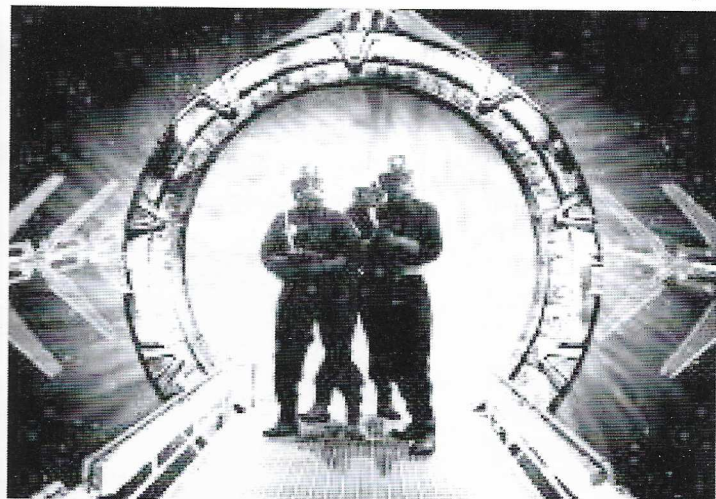
**23 – 25 February 2007**

Hinckley Island Hotel, Hinckley, Leics, UK

This will be a fannish event concentrating on activities that let people join in rather than just sit in an audience and listen.

Events will include workshops, panels, debates, games, masquerade, drinking and so on. For more information, write with SAE to: Lesley McIntee, 26 Kings Meadow View, Wetherby LS22 7FX, UK.

<http://www.smof.com/redemption>



# **The Multimedia Science Fiction Convention**

FANDOM: SMS presents...

# Phlosque: A spotter's guide

It seems it's a tricky thing, spotting Phlosque at Eastercon artshows. There's so much stuff to choose between and not everyone seems to have quite gotten the hang of Phlosque-recognition.

For this reason, we've designed a handy list of definitions to clear up this understandable confusion. Take this page with you when you visit the Artshow and see if you can spot the Phlosque. There will be a set of coloured dots on the Art Desk. Take one and stick it next to (NOT ON!!) the picture YOU think is most Phlosque.

The one with the most dots will be awarded the Phlosque at the Award ceremony.



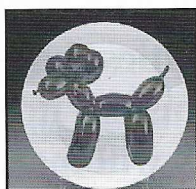
**Unicorns:**

Universally accepted symbols of good taste.

## Kitsch

In truth, this is now more of a hardware word than anything else. It refers to disposable commodities, cheaply produced. As such, mass production allows us not only to have more objets d'art, but also to be snobbish about what other people like. In the end, this can be a reflexive relationship in which we can despise philistines for having the lack of vision that comes with good taste.

See *Jeff Koons*.



## Gemulich gemulich

'Too sweet'. As the Nazis beautifully illustrated: an over-sugary scent often disguises the smell of corruption. See Bad Taste. Not an art-form so much as a symptom.

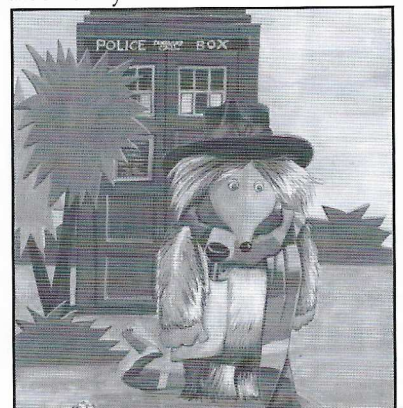
## Bad Art

Simply: The artist hasn't achieved their aims, or we don't understand them. Not a *form* of art but a means of determining how we feel about it.

## Bog Art

The cute and humorous little pictures you buy at the end of

conventions to stick in the bog (Or on the stairs on the way to the bog). There's usually an SF/ Fantasy reference in there but this *doesn't* qualify them as Phlosque. Phlosque is *significant*, not funny.



### Twee

A cliché. The Mona Lisa falls into this one, as does Munch's 'Scream'. On the other hand, it's the perception of the audience that renders an image twee, after extensive exposure to an image without meaningful context.

Thus: twee is an excellent state of mind for appreciating Phlosque... Or Religious Art (See 'Religious Art').

### Pulp Fantasy

In truth: The origin of Phlosque as a self-contained artform. The true origin of the Archetypes that form the Jungian subconscious of our culture. Phlosque is the art of a serious artist developing these memes, with greater sensitivity.

### Romantic fantasy

The image of a couple surrounded by nice things is a staple of human culture since the Persian Empire and has worked for Mills and Boon and Morphy Richards. To be Phlosque, the scenery has to be more vague and there must be an inference that the emotion might have greater significance than mere lifelong devotion. A winged horse should do it nicely.

### Bad taste

You may not like it, but that's hardly the point. Bad Taste is either Bad Taste or Dada, or Fauvism, or Baroque or... most of Art History really.

### Cutesy

The bunnies may be sickening, but that's as far as it goes. Absolutely not Phlosque.



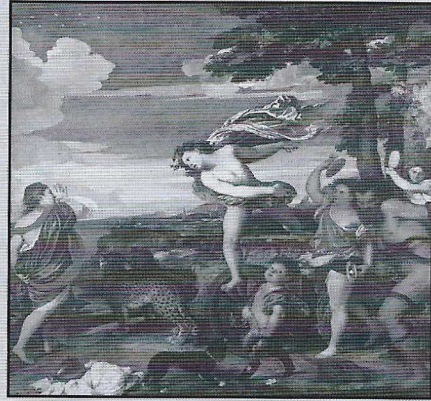
### Cats

No. They're just cats. It's only their constant association with SF fans that makes them *look* like SF&F.

See 'Bog Art'.

### Arcadian

The Aristocracy on a dirty weekend, waving chiffon against a manicured wilderness qualifies it as 'A Homage to Paganism'. There's not much message going on... just some bums and some nice scenery. Nonetheless, *some* of it is sold as having some sort of 'Improving moral' and is, as such 'Proto-Phlosque'.



### Anything by the bloody Pre-Raphaelites

Pretty much everything is fantastical, based on earlier mythologies, exquisitely tailored for a modern audience and it *always* has *significance*. It's also invariably damn good stuff. Must, then, be 'Proto-Phlosque'. See 'Arcadian'.

### Anthropomorphism

From Disney to Furrries and Fluffies, these debase the animal for a cheap thrill. Only if they become 'significant' do they become Phlosque. As soon as you spot the title 'The Old One' in there, it's Phlosque.

### Fairies

See 'Mythological and religious'. Fairies exemplify the definition of Phlosque very well in that, whilst Phlosque does have certain 'favourite' images (Dragons, Unicorns etc), these images are not, in *themselves*, a guarantee of Phlosque. As a subject, fairies are ideal for Phlosque but they can equally be disturbing, amusing, irreverent or stunning in a manner that sidesteps Phlosque entirely. Anything by Richard Dadd is exempt on health grounds.



### Anything by Blake.

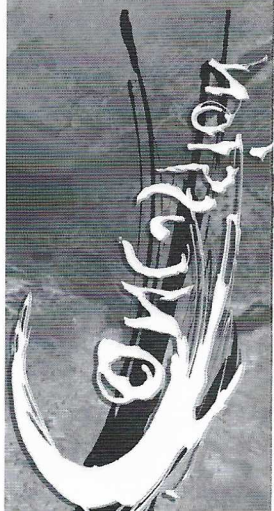
Sincere as a hatter. See 'Religious Art'.

### Pagan/ "Celtic"

Green Men, Satyrs, Flower

### The exotic as costume

'Harem scenes' and Alma Tadema. These don't pretend to be anything more than 'Historical or Geographical scenes of other cultures' whilst



staying resolutely to the memes of their own time and culture. As such, they look more like fancy dress parties than alien cultures. As such: Very much the antecedent of Phlosque, which pretends to something deeper, and usually achieves *less* than this archaic artform.

**Mythological or religious art**



They may *look* like Phlosque but do express something that *does* have a genuine (though possibly obscure) significance. As such, they're more in the line of Metaphysical Technical Drawing than Phlosque. Jehova's Witnesses publications are, of course, Phlosque - and Bad Phlosque at that.

**Cyberjunk**

Clichés like a girl turning into a computer printout is an easy and yet, ultimately meaningless fantastic graphic conceit. As such, and as essentially 'fantasy art' it answers all the qualifications of 'Phlosque' though aesthetically it 'feels' more like the above term due to its lack of Phlosque signifiers. Thus: technically Phlosque, yet aesthetically Cyberjunk.

**Cheesecake**

Soon to become Art. *See 'Porn'.*

By definition: Cheesecake (Or Beefcake) has a specific purpose. If it achieves more than that along the way, it's just become a remarkable piece of art. If it's the other way round, and with a dragon, it's very probably Phlosque. Discuss.



**Classical Cheesecake**

*See 'Arcadian'*

**Porn**

Not art. Yet. It's Official.

**Erotica**

*See 'Arcadian'.*

**Gotsch**

Goth Art has developed its own tropes and memes to such an extent that any accountant can recognise 'em. So much so that a lot of accountants encourage whole industries to mass-produce the more popular clichés. This is Gotsch: Like Kitsch, but Black.



**Phlosque Qua Phlosque**

It's not essential for Phlosque to include a Dragon or Unicorn, but if it *does*, it's Phlosque Qua Phlosque and worth a cheer.

**Symbolism, or Surrealism**

Pretty much open to the same accusations as Phlosque for 'Fantastic images with significance', but they have a psychological theory to back 'em up rather than a market ethos. As such: They've their own definitions and stand or fall according to 'Bad taste' or not, or to Freudian Analysis. *See 'Bad Taste'.*

**Subsets**

Phlosque is unisex insofar as it appeals to all ages and markets, but it may be subdivided into:

**Boy-Phlosque.**

More likely to involve buttocks and large breasts in conjunction with a dragon.



**Girl-Phlosque**

More likely to involve flowing silken drapes and large eyes in conjunction with a dragon.



**KiddiePhlosque**



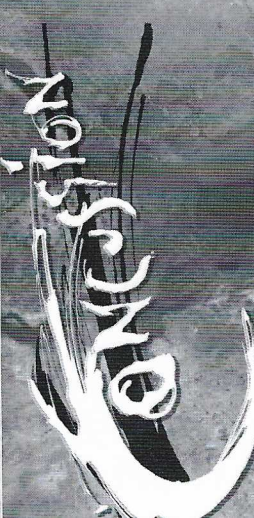
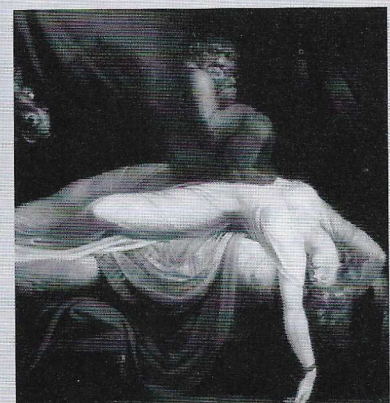
The words 'Rainbow Bright' are sufficient clarification. Somewhere along the same ethical lines as Britney Spears and MacDonald's.

**Good Phlosque**

Yes. It exists and you've probably bought some. Because you liked it.

**Bad Phlosque**

*See 'Bad Art'.*



FANDOM: David G Hartwell

# The origin of the Dick Award

The Philip K. Dick Awards, for distinguished science fiction books published for the first time in the United States as a paperback original, were founded by Thomas M. Disch, who was inspired to do so at the Norwescon following Philip K. Dick's death at the age of 53 in 1982. I was there, and he asked me to help, and to suggest how the awards should be formed and handled. But the central ideas were his. And so, along with Paul Williams, Richard A. Lupoff, Charles N. Brown, and Russell Galen, and others, I became an administrator. We selected judges and announced the award.

But let me be clear that it was Tom Disch's concepts that formed the award and the rules

The results will be announced on Friday, April 14, 2006 at Norwescon 29 in Seattle. Concussion hopes to provide a live link, and wishes Justina the best of luck!

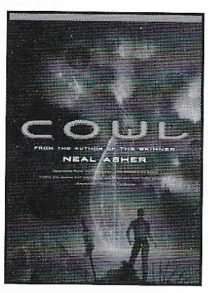
and procedures, all of which have changed very little since. Tom Disch was in charge from the start, and really ran the awards for the first several years. He asked Norwescon to hold the annual ceremony, and he asked the Philadelphia Science Fiction Society to be the non-profit owner of the Awards, so that we might collect tax-deductible donations. He worked hard and effectively to establish the Awards.

He then (after a dream in which the ghost of Philip K. Dick appeared to him and told him words to the effect that this

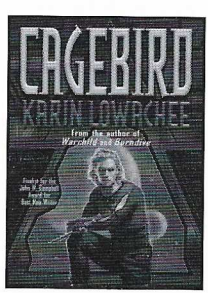
burden was now lifted from him) turned the head spot over to Algis Budrys, who later turned the awards over to me. Administrators came and went, serving diligently and with no public acclaim. Presently the other administrator is Gordon Van Gelder.

Each year the five judges read as much of the paperback original SF as they can get, or can stand, and then deliberate and choose nominees, that are announced in January each year, and the winners, who are announced in late March or early April at a ceremony at Norwescon. The judges then nominate their own successors. Only writers or academics are eligible to be judges.

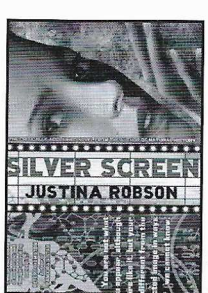
[www.philipkdickaward.org](http://www.philipkdickaward.org)



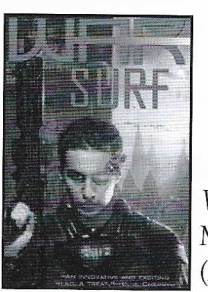
*Cowl*  
N Asher  
(Tor)



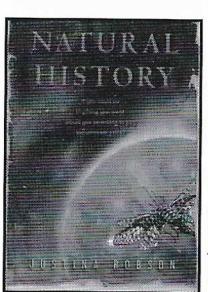
*Cagebird*  
K Lowachee  
(Warner Aspect)



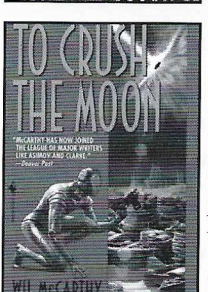
*Silver Screen*  
J Robson  
(Pyr)



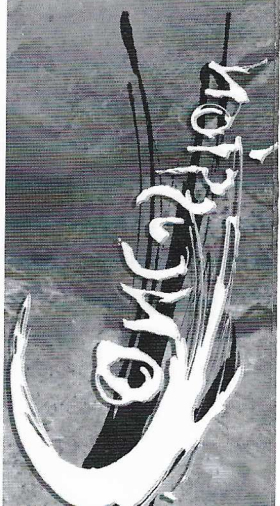
*War Surf*  
MM Buckner  
(Ace Books)



*Natural History*  
J Robson  
(Bantam Spectra)



*To Crush the Moon*  
W McCarthy  
(Bantam Spectra)



# The Nova Awards

In 1973, the British convention Novacon instituted the annual Nova Awards to celebrate excellence in British fanzines. Originally handed down by a panel of judges, these accolades are now decided by Novacon members who can demonstrate a basic knowledge of current fanzines.

Following Novacon 32, the three categories – best fanzine, best fanzine writer, best fanzine artist – were extended to cover fanzines produced in Eire. In addition, electronic fanzines are now eligible, provided a file hardcopy is lodged at the address below.

At Novacon 35, Claire Brialey and Mark Plummer's *Banana*

*Wings* received its fourth Nova for best fanzine. Claire was also named best fanwriter for the fourth year running, whilst Alison Scott received the fan artist Nova in an extremely close race with 2004's winner, Sue Mason. Voting was 50% up on 2004.

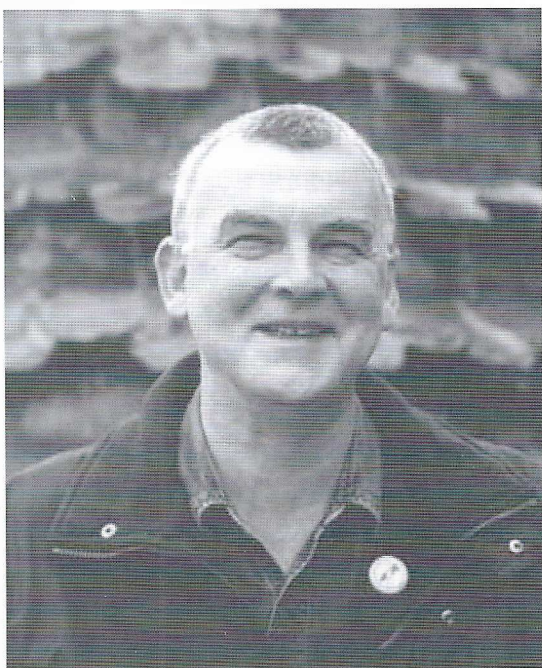
The leading contenders were as follows: Best Fanzine, *Banana Wings*, ed. Claire Brialey and Mark Plummer (72 points); 2nd, *Zoo Nation*, ed. Pete Young (45); 3rd, *Plokta*, ed. Steve Davies, Alison Scott and Mike Scott (21). Best Fan Writer, Claire Brialey (44 points); 2nd, Tony Keen (37); 3rd, Geneva Melzack (33). Best Fan Artist, Alison Scott (51 points, 14 first-place votes); 2nd, Sue Mason

(51, seven first-place votes); 3rd=, Dave Hicks, Pete Young (both 24).

In addition, the ballot form included a straw poll on whether the Nova Awards should be open to non-Novacon members who met the existing "informed electorate" criterion (receiving at least six different eligible fanzines during the relevant year); of those who expressed a preference, 91% favoured expanding the electorate. This information has been passed to the Novacon 36 committee.

Fanzines for inclusion in the regular Nova Award bulletins should be forwarded to 33 Scott Road, Solihull, B92 7LQ. Full rules and past winners are available at [www.novacon.org](http://www.novacon.org).

## Novacon 36



**Guest of Honour**  
**Ken MacLeod**  
**10th–12th Nov. 2006**  
 at the Quality Hotel,  
 Bentley, Walsall

**Attending membership** is £33.00 until the end of Concussion, rising to £36.00 after that until postal registration closes on October 31st 2006. Then it will cost £40.00 on the door.

Day rates are £10 Friday, £20 Saturday and £15 Sunday.

Cheques payable to "Novacon 36"

Contact address:  
 379 Myrtle Road, Sheffield, S2 3HQ

Hotel rooms are £36 p.p.p.n. sharing, £48 single

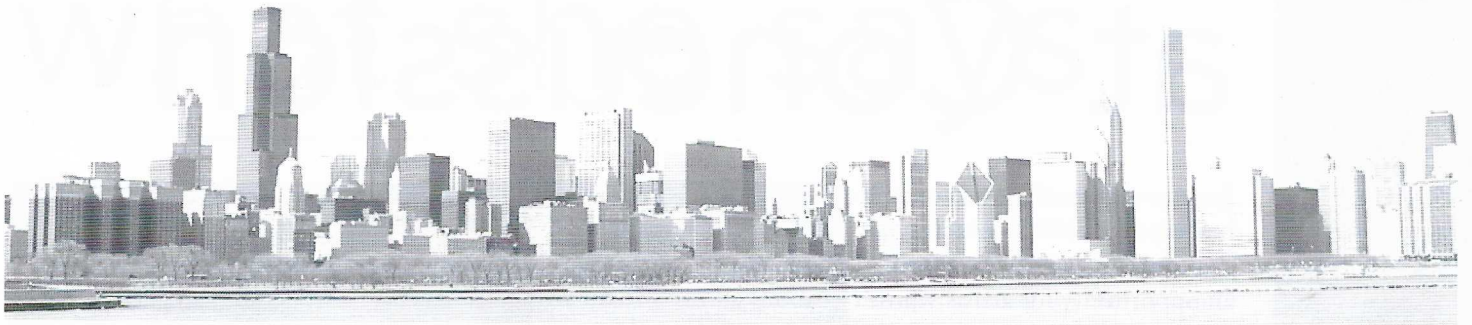
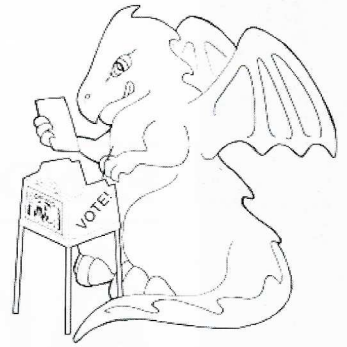
**For further information**  
 call 0114 281 1572  
 e-mail [xl5@zoom.co.uk](mailto:xl5@zoom.co.uk)  
[www.novacon.org](http://www.novacon.org)



**VOTE EARLY**

**VOTE OFTEN**

**VOTE CHICAGO!!!**



My kind of town, Chicago is...

Chicago, Chicago, that toddlin' town...

I'm making my way back to Chicago...

It's 106 miles to Chicago, we've got a full tank of gas, half a pack of cigarettes, it's dark and we're wearing sunglasses.

If it gets around in Chicago that I went to a prayer meeting, no decent person will talk to me!

You ain't seen Chicago, you ain't seen nothin'.

Welcome to Chicago.

**CHICAGO: FAMED IN SONG AND STORY**

Fees

	US\$
Pre-support	\$20
Corn Dog	\$50
Top Dog	\$75

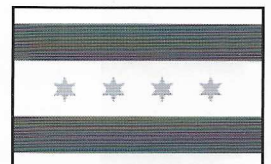
Make Checks Payable to  
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P.O. Box 13  
Skokie, IL 60076

[www.chicagoworldcon7.org](http://www.chicagoworldcon7.org)



"Worldcon," "WSFS," "World Science Fiction Convention," and "World Science Fiction Society" are service marks of the World Science Fiction Society, an unincorporated literary society.

**Committee:** **Chair:** Dave McCarty, **Treasurer:** Tom Veal, **Secretary:** Helen Montgomery, **Membership:** Dina Krause / Leane Verhulst, **Publications:** Steven H Silver, **Corresponding Secretary:** Shelly Rhoades. **Corporate President:** Jill Eastlake. Charissa Bihl, Elizabeth Bishop, Madrene Bradford, Shannon Clark, Tammy Coxen, Todd Dashoff, Donald Eastlake, kT FitzSimmons, Glenn Glazer, Alexia Hebel, Mark Herrup, Angela Karash, Sherry Katz-Karp, George Krause, Sydnie Krause, Ben Liberman, Marcy Lyn-Waitsman, Kathleen Meyer, Ron Oakes, Laura Paskman-Syms, Phoenix, Kurt Sakeada, Marah Searle-Kovacevic, Joseph "Uncle Vlad" Stockman, John Syms, Barb Van Tilburg, Ray Van Tilburg, Alex von Thorn, Barry Waitsman, Brent Warren.



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**FANDOM:** Arts and Crafts
 

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# Arts and crafts at Concussion

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For many years, Eastercon has held an art exhibition as part of the convention. This has been an opportunity for artists whose work does not necessarily get shown as part of the offerings in mainstream galleries to show their work to an appreciative audience. There have been panels and discussions about Science Fiction/Fantasy-related art and its use in various media, in particular films and books. Also, tucked away in some corner of the convention have been the Chaos Costumers working their fingers to the bone to produce stunning costumes out of what appears to be rubbish!

At Concussion, we have had offers of workshops on scrapbooking, cardmaking, beading, stamping and silver clay jewellery making. As well as Chaos Costuming, we've got panels on costuming and one of our Special Guests, Dee Parker will be holding a Corset pattern cutting workshop. Combined with the more usual panel discussions on Art, Media, and Film, this is heading towards being a strong Art/Craft programming stream.

Scrapbooking is a relatively new craft to the UK. Our Victorian relatives kept scrapbooks – places to keep calling cards, postcards and

letters from loved ones. The new form is a little more sophisticated. Scrapbooks these days contain photos, things that we've collected while on holiday and captured memories; they are written with care and preserved in albums for future generations to enjoy. Over the course of our lives in Fandom we encounter many people, form relationships with them and gather a plethora of memories shared with them. Scrapbooking is a wonderful way to capture those moments – masquerade photos, book signings, new friends made, old friends who have left – to relive and enjoy again and again. The picture shows a scrapbook of Faldo, Blind Pew's Guide Dog, who was a familiar face at Eastercons before he retired last year.

I love beading, but it's not my forte. However, the opportunity to learn new techniques from Giulia de Cesare and Chris Donaldson is not to be missed. I look at some of their work that looks so complicated and beautiful, and am convinced that I'll never be able to achieve



**Faldo remembered**  
Scrapbooking, one of many crafts on show

things like that. Giulia and Chris break it down and make it easy to understand how it all goes together.

But I have to admit that I am most looking forward to seeing the costumes at this year's Masquerade, both those that people have worked on prior to the Con and the ones that are created in Chaos Costuming, and the Art show. We see so little Fantastic art in mainstream galleries that is wonderful to see it all in one place and have the chance to meet the artists over a pint. So, while standing in the bar buying that drink for that author, see if you can find the artist who created the artwork and buy them a drink too.

**Judi Hodgkin**

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**CONCUSSION: Eastercon 2006**


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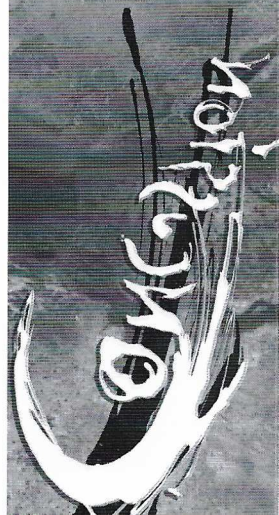
# Membership list

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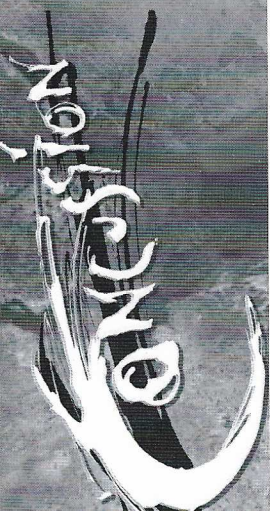
These are the 646 members of Concussion as of 20 March 2006. The names in the listing are badge names, but ordered alphabetically by surname for the most part. This is to help those of our members who have non-unique forename badge names to find themselves in the list.

Codes: A: Attending; D: Day member; G: Guest; I: Infant (0-4); J: Junior (12-18); K: Kid (5-11); O: Other; S: Supporting

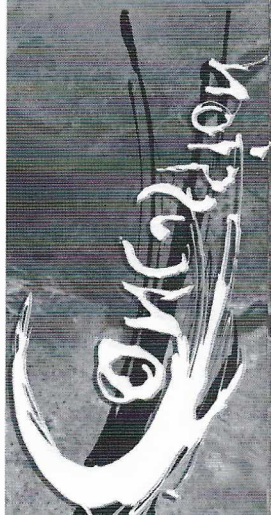
- |  |                                   |                                 |
|--|-----------------------------------|---------------------------------|
| <b>A201</b> Michael Abbott                       | <b>A499</b> Jennie Barnsley       | <b>A433</b> Michael Braithwaite |
| <b>A21</b> Dawn Abigail                          | <b>A473</b> Andrew Barton         | <b>A596</b> Richard Brandshaft  |
| <b>G8</b> Dan Abnett                             | <b>A474</b> Kate Soley Barton     | <b>A220</b> John Bray           |
| <b>A106</b> A <sup>3</sup>                       | <b>A282</b> Liz Batty             | <b>A378</b> Chaz Brenchley      |
| <b>A560</b> Dawn Adams                           | <b>A135</b> Stephen Baxter        | <b>A29</b> Claire Brialey       |
| <b>C343</b> Russell Aitken                       | <b>A392</b> Zara Baxter           | <b>A133</b> Gordon              |
| <b>A189</b> Arnold Akien                         | <b>A497</b> Roy Bayfield          | <b>A661</b> Keith Brooke        |
| <b>A260</b> Iain Alexander                       | <b>A22</b> Covert Beach           | <b>A30</b> Chris Brooks         |
| <b>A305</b> Charlie Allery                       | <b>D605</b> Elizabeth Bear        | <b>A521</b> David L. Brown      |
| <b>A265</b> Paul Allwood                         | <b>A587</b> Chris Beckett         | <b>A165</b> John Brown          |
| <b>A108</b> Brian Ameringen                      | <b>A129</b> Minnow                | <b>A167</b> Tanya Brown         |
| <b>K109</b> Meriol Ameringen                     | <b>A416</b> Graham Bell           | <b>A31</b> E.D. Buckley         |
| <b>A248</b> Diane Anderson                       | <b>A112</b> The Bellinghman       | <b>A117</b> Bill Burns          |
| <b>A609</b> Gail-Nina Anderson                   | <b>A269</b> Darth Tigger          | <b>A118</b> Mary Burns          |
| <b>A249</b> John Anderson                        | <b>A157</b> Austin                | <b>A562</b> Roger Burton West   |
| <b>A561</b> Tina Anghelatos                      | <b>A321</b> Meike Benzler         | <b>K156</b> Jonathan Cain       |
| <b>A266</b> Johan Anglemark                      | <b>A615</b> John Berlyne          | <b>K155</b> Marianne Cain       |
| <b>A267</b> Nea                                  | <b>A24</b> Michael Bernardi       | <b>A154</b> Steven Cain         |
| <b>A309</b> Andrew Armstrong                     | <b>A204</b> Tony Berry            | <b>A32</b> Simon Callan         |
| <b>A310</b> Helen Armstrong                      | <b>A419</b> Raj                   | <b>A636</b> Alistair Cameron    |
| <b>A541</b> Eemeli Aro                           | <b>A455</b> Stefanie Bierwerth    | <b>A580</b> Alan Campbell       |
| <b>I502</b> Elizabeth Atkin-Wright               | <b>A25</b> Bobby                  | <b>A147</b> Jim                 |
| <b>A501</b> Katharine Atkin-Wright               | <b>A429</b> Kent Bloom            | <b>A338</b> Paul Campbell       |
| <b>A500</b> Toby Atkin-Wright                    | <b>A625</b> Anne                  | <b>A536</b> Elizabeth Carabine  |
| <b>A512</b> Sandy Auden                          | <b>A141</b> Lady Moonray          | <b>A604</b> Andrew Carey        |
| <b>A564</b> Margaret Austin                      | <b>A26</b> Jaap Boekestein        | <b>A549</b> DC                  |
| <b>A335</b> James Bacon                          | <b>A256</b> Hans-Ulrich Boettcher | <b>A466</b> Alligator Descartes |
| <b>A134</b> Amanda                               | <b>A637</b> Neil Bond             | <b>A529</b> Jay Caselberg       |
| <b>A405</b> The artist formerly known as Fangorn | <b>A601</b> Susan Booth           | <b>A277</b> Giulia de Cesare    |
| <b>A471</b> Henry Balen                          | <b>A241</b> Clare Boothby         | <b>A33</b> Arthur Chappell      |
| <b>A299</b> Barbara Ballantyne                   | <b>A332</b> Simon Bostock         | <b>A421</b> Bridget Chee        |
| <b>A300</b> Tony Ballantyne                      | <b>A579</b> Susan Boulton         | <b>A574</b> Susanna Clarke      |
| <b>A612</b> Iain M. Banks                        | <b>A352</b> Robbie Bourget        | <b>A132</b> Dave                |
| <b>A182</b> Barbara                              | <b>A27</b> Jill Bradley           | <b>A19</b> John Clute           |
| <b>A608</b> Jenny Barber                         | <b>A28</b> Phil Bradley           | <b>A190</b> Elaine              |
| <b>A281</b> John Bark                            | <b>A12</b> Bridget Bradshaw       | <b>A642</b> Mike Cobley         |
|  | <b>A14</b> Simon Bradshaw         | <b>A34</b> Eddie Cochrane       |
|  | <b>A408</b> Sean Brady            | <b>A291</b> Paul F Cockburn     |



- A245** Peter Cohen  
**A16** Nolley  
**A279** David Cook  
**A164** Steve Cooper  
**A542** Paul Cornell  
**A152** Jon Courtenay  
 Grimwood  
**A287** Gary Couzens  
**A207** Dave Cox  
**A657** Paul M. Cray  
**A178** Enid Crowe  
**A137** 1/2r  
**A229** Tony Cullen  
**A35** Rafe Culpin  
**A658** Deborah Custance  
**A467** Dalg  
**A293** John Dallman  
**A323** Julia  
**A326** Mike Damesick  
**A185** Andrew Darling  
**A435** Christine  
**A436** Michael Davidson  
**A340** Huw Davies  
**A426** Malcolm Davies  
**A276** Steve Davies  
**A640** Alex Davis  
**A236** Martyn Dawe  
**A622** Robert Day  
**A456** Simon Dearn  
**A36** La Femme Chocolat  
**A275** Sha  
**A443** Gillian Dickson  
**J444** Kethry Dickson  
**A631** Kylie Ding  
**A37** Vincent Docherty  
**A447** ElsieWK Donald  
**A122** Chris Donaldson  
**A38** Paul Dormer  
**A565** Fran Dowd  
**A566** John Dowd  
**A172** Tara Dowling-Hussey  
**I653** Sprogg of Throgg  
**A525** Cuddles  
**A526** Throgg the Despicable  
**I654** X-Baby I  
**I655** X-Baby II  
**A572** Pat Drew  
**A39** David Drysdale  
**A509** Andrew Ducker  
**A288** Hal Duncan  
**A591** Caroline Dunford  
**A614** Chris Dunk  
**A264** Owen Dunn  
**A40** Steve  
**A41** Roger Earnshaw  
**A563** Martin Easterbrook  
**A166** Lilian Edwards  
**A42** Sue Edwards  
**S302** Elvis  
**A43** Herman Ellingsen  
**A44** Udo Emmerich  
**A218** Iain Emsley  
**A219** Susan Emsley  
**A45** Jan van't Ent  
**A367** Allison Ewing  
**K368** Calum Ewing-Hepburn  
**K369** Fergus Ewing-Hepburn  
**A483** Nuala  
**A46** persona non Anders  
**I396** Kieran Fee  
**I395** Logan Fee  
**A47** Janet Figg  
**A48** Mike Figg  
**A49** Colin Fine  
**A211** Brian Flatt  
**A131** Jo Fletcher  
**A159** Flick  
**A551** Jo Foster  
**A105** Susan Francis  
**A409** Pam Fremon  
**A50** Anders Frihagen  
**G4** Brian Froud  
**A51** Gwen Funnell  
**K495** Karen Furlong  
**A494** Nigel Furlong  
**A493** Sabine Furlong  
**I522** Hugh Gallagher  
**S359** Mike Gallagher  
**A520** Morgan Gallagher  
**G6** Marc Gascoigne  
**A360** Gary Gibson  
**A592** Graham Gibson  
**A52** Carolina Gómez  
 Lagerlöf  
**A656** Clare Goodall  
**A635** BiblioTechie  
**A570** Niall Gordon  
**C383** Lorraine Govan  
**A446** Morag  
**A230** Wendy Graham  
**S53** Roy Gray  
**A573** Colin Greenland  
**A224** Steve Grover  
**A289** Urban Gunnarsson  
**A290** Shobah Guzadhur  
**A180** David Haddock  
**A181** Sarah Haddock  
**A546** John Haines  
**A547** Margaret Haines  
**G2** Elizabeth Hand  
**A406** Izzy Hanson  
**A584** Mark Harding  
**A351** John Harold  
**A173** Colin Harris  
**G1** M John Harrison  
**A130** Niall Harrison  
**A515** Peter Harrow  
**A431** Susie Haynes  
**A54** Julian Headlong  
**A448** Martin  
**A595** Amanda Hemingway  
**A55** Zandy Hemsley  
**A366** Alasdair Hepburn  
**J381** Leah Heywood  
**J382** Matthew Heywood  
**A380** Vincent Heywood  
**A379** Wendrie Heywood  
**A585** Clare Hines  
**A370** Irma HirsJarvi  
**A278** Martin Hoare  
**A568** Sue  
**A15** Judi Hodgkin  
**A488** Alex Holden  
**A407** Martin Holmes  
**A413** FOFP  
**A506** Nick Honeywell  
**A342** Andrew Hook  
**A375** Graham J Horsman  
**A480** Talmyr  
**A504** Ben Hourahine  
**A234** Valerie Housden  
**A297** Warren Hudson  
**A583** Phil Huggins  
**A586** Dave Hutchinson  
**A56** Malcolm H.  
**K239** Michael Ibbs  
**K240** Thomas Ibbs  
**A237** Tibs  
**A247** Marcia Kelly  
 Illingworth  
**A246** Tim Illingworth  
**A478** Aandi Inston  
**G9** Mat Irvine  
**A242** Ian Jackson  
**A417** Judith Jackson  
**J418** Lynn Jackson  
**A304** Nicholas Jackson  
**A57** Edward James  
**A533** Gillian James  
**A491** Rhodri James  
**A532** Richard James  
**A263** Wilf James  
**A341** John Jarrold  
**A261** Ben Jeapes  
**A576** Alice Jenkins  
**A624** Carol Jess  
**A648** Friday Jones  
**A273** Sue Jones  
**A639** Terry Jones  
**A284** Kari  
**A518** Simon Kavanagh  
**A250** Dr Bob  
**A140** Tony Keen  
**A213** Karen  
**A58** Richard Kennaway  
**K470** Ila Khan  
**A468** Naveed  
**A59** Peter Kievits  
**A60** Steve K  
**A507** Jane  
**A228** Paul Kincaid  
**A610** Simon King  
**A611** Wendy King



- A61** Tim Kirk  
**S519** Alan Kobayashi  
**A354** Matthias Kunkel  
**A280** Lisa Lagergren  
**A441** Karin Lagesen  
**S327** Stef Lancaster  
**A283** Hex  
**A329** Jody Langley  
**A328** Matt Langley  
**A629** Paul Lappin  
**A589** Alice Lawson  
**A598** Steve Lawson  
**A627** Tiffany Lau  
**A454** Peter Lavery  
**A151** Erhard Leder  
**A632** Lady L  
**A385** Ruth Leibig  
**A527** Erlend Leslie  
**A20** George  
**A320** Jim de Liscard  
**A492** Daniel Livingstone  
**A487** Mike Llewellyn  
**A184** Oscar  
**A450** Marisa  
**A120** Gav  
**J482** Johanna Loock  
**A481** Katharina Loock  
**A119** Cal  
**A451** Karin Lundwall  
**A63** Peter Mabey  
**A272** Duncan MacGregor  
**A594** Keith MacKie  
**A235** Ken MacLeod  
**A439** Helen MacNeil  
**A438** Justin MacNeil  
**A632** Timothy Maguire  
**A371** Ann Marjory Mair  
**A514** Chris Malme  
**A145** Craig Marnoch  
**A621** Keith Marsland  
**A64** Keith Martin  
**A373** Eckh. D Marwitz  
**A337** Sue Mason  
**A110** Square Bear  
**A325** Max  
**A312** Alistair Maynard  
**A386** Angus McAllister  
**A607** The Psycho Chicken  
**A390** David McCusker  
**A177** Ian McDonald  
**A460** Mary Frances  
**A254** Simon McGrory  
**C403** David McKenzie  
**A402** Jobob  
**A394** Kksryllyan  
**A244** Rory McLean  
**A623** Donald McLeary  
**A484** Emily McLeay  
**A161** AlexMC  
**A13** Pat McMurray  
**K423** Kathryn Meenan  
**K422** Kieran Meenan  
**A420** Mark Meenan  
**A372** Geneva Melzack  
**A11** Farah Mendlesohn  
**A65** Ralph Mendlesohn  
**J410** Chloe  
**A411** Sara  
**A517** Deborah J. Miller  
**A349** Ray Miller  
**A432** Steve Milligan  
**A196** Nick Mills  
**A274** Munchkin  
**A578** Samantha Moffat  
**A630** Helen Montgomery  
**A510** Cati Monti  
**A17** Cheryl Morgan  
**A66** Tim Morley  
**A428** Mary Morman  
**A348** Carol Morton  
**A347** Tony Morton  
**A67** Miriam Moss  
**A316** Pepper  
**A107** Caroline Mullan  
**A404** Donald Munro  
**A339** John Murnin  
**A363** Colin Murray  
**J613** Emily Murray  
**A285** Phil Nanson  
**A221** FanTom  
**A647** Darren Nash  
**A258** Feòrag NicBhrìde  
**A477** Sal Nicholson  
**A641** William Nicholson  
**C387** Brian Nisbet  
**A200** Carrie O'Callaghan  
**A523** Roger  
**A223** James  
**A558** Jenny O'Donnell  
**A556** John O'Donnell  
**I559** Jonty O'Donnell  
**A557** June O'Donnell  
**A68** Rod O'H  
**A121** Paul Oldroyd  
**A401** Dave O'Neill  
**A593** Caragh O'Neill  
**A215** Ken O'Neill  
**A307** Ruth O'Reilly  
**A23** The Magician  
**A490** Paul Paolini  
**A69** Michael Pargman  
**G10** Dee Parker  
**A597** John Richard Parker  
**A362** Arwel Parry  
**A259** Brian Parsons  
**A238** Joan Paterson  
**A301** Andrew Patterson  
**A70** Andrew Patton  
**A124** Murphy's Lawyer  
**A125** Omega  
**A399** David Peak  
**A400** Susan Peak  
**A539** Bernard Peek  
**S398** Captain Lucy  
**A388** Last Best Hope  
**A71** Tommy Persson  
**A205** Rog Peyton  
**A72** Mark Plummer  
**A606** PeeJay  
**A73** Silas  
**A412** Ceri Pritchard  
**A74** Henry Proctor  
**A75** Judith Proctor  
**A62** Liam Proven  
**A76** Larry van der Putte  
**A286** Philip Raines  
**D659** Richard the Rampant  
**A582** Armchair Anarchist  
**A356** Aletia Ray  
**K357** Ariane  
**A355** Bill  
**A313** Danielle Ray  
**I358** Tiny II  
**A111** Colette  
**A77** Thomas Recktenwald  
**A150** Peter Redfarn  
**A169** Sparks  
**A78** Pat Reynolds  
**A79** Trevor Reynolds  
**A303** John Richards  
**A188** Munquie AKA Julie Rigby  
**A442** Mr. Evil  
**C619** Calvin Robinson  
**C618** Heather Robinson  
**A620** Nick Robinson  
**A123** Roger Robinson  
**A617** Sarita Robinson  
**G3** Justina Robson  
**A516** Mark Robson  
**S214** Mic Rogers  
**A176** Tony Rogers  
**A80** Steve Rogerson  
**A485** Ingo Rohlfs  
**A344** Howard Rosenblum  
**A345** June Rosenblum  
**J346** Michelle Rosenblum  
**A225** Stephen Rothman  
**A162** Marcus Rowland  
**A174** Yvonne Rowse  
**A397** Simon Russell  
**A350** Geoff Ryman  
**A314** Mig  
**A315** Mogwai  
**A508** Ian Sales  
**D660** Lena Sarah  
**A644** Rebecca Saunders  
**A198** Andy Sawyer  
**A603** Keith Scaife  
**A81** Fiftitrix



- A535** Peter Schimkat  
**A153** Alison Scott  
**A537** Donna Scott  
**A146** Jamie Scott  
**A469** Lesley Scott  
**A160** Mike Scott  
**A553** Tracy Sharples  
**A649** Madelaine Shepherd  
**A602** Jean Sheward  
**A292** Lostcarpark  
**A199** Ken Shinn  
**A322** Gavin Shorrock  
**A168** Ina  
**I319** Cuileann  
**A317** Eira  
**A472** Renee Sieber  
**A540** Saija Silvennoinen  
**A208** Maniac  
**A186** Mark Sinclair  
**A187** Sally Sinclair  
**A437** Howard Singerman  
**G7** Johanna Sinisalo  
**A581** Feline  
**A646** Martin Sketchley  
**A577** Paul Skevington  
**I193** Ethan  
**I192** Joel  
**A268** Ken Slater  
**A191** Mark  
**A364** Graham Sleight  
**A479** Carolyn Sleith  
**A652** Squigs  
**A544** Martin Smart  
**O212** Rebel  
**A452** Smitty  
**A538** Mary Smith  
**A543** Melica Smith  
**A82** Blind Pew  
**A83** Dan Smithers  
**A84** Jane Smithers  
**I262** Jonathan Smithers  
**A85** Lucy Smithers  
**I86** Nathaniel Smithers  
**A440** DES  
**A318** sms  
**A334** Christine Sneddon  
**A333** Dr. Squi  
**A163** nojay  
**A308** Ian Snell  
**A194** Adrian Snowdon  
**A425** Kate Solomon  
**G5** Ian Sorensen  
**A209** Liz Sourbut  
**A600** Ylva Spångberg  
**A227** Maureen Kincaid  
 Speller  
**A87** DougS  
**A88** Michael  
**A89** Jesper Stage  
**A143** Ann Steel  
**I144** Emma Steel  
**A210** James Steel  
**A142** Jim Steel  
**A226** Jack Deighton  
**A255** Richard  
**A149** Susan Stepney  
**A90** Smurf  
**A216** Barbara E Stewart  
**A91** Auntie Christ  
**A104** David Stewart  
**A217** John Stewart  
**A545** Neil Stewart  
**A384** Ian Stockdale  
**A567** Chris Stocks  
**S503** Elin B. Stokstad  
**A92** June Strachan  
**A93** Lars Strandberg  
**A126** Marcus Streets  
**A127** Rae Streets  
**I128** Tilly Streets  
**A430** James Strong  
**A257** Charles Stross  
**A643** Susan Stuart  
**A298** Anne Sudworth  
**A531** Aileen Sullivan  
**A530** Peter Sullivan  
**A548** Neil Summerfield  
**C374** LOR  
**A424** Jernaugh Morat Gurgeh  
**K271** Charlotte Taylor  
**A496** Emma Taylor  
**A294** Graham Taylor  
**A513** Martin Taylor  
**A534** Christopher Teague  
**A222** Teddy  
**A94** Gyrd Thane Lange  
**A183** Markus  
**A179** David Thomas  
**A550** Jean Thompson  
**A628** Julian Todd  
**A462** Alison Tomkinson  
**I465** Debora Tomkinson  
**A461** Neil Tomkinson  
**J463** R@T  
**K464** Stephanie Tomkinson  
**A95** Dave Tompkins  
**A552** John Toon  
**A206** Paul Treadaway  
**A270** Chris  
**A626** Anne Trotter  
**A626** Justin Trotter  
**O524** Heather Turnbull  
**A361** Lisa Tuttle  
**A175** Lennart Uhlin  
**A311** David Ulicsak  
**A138** Cristina Pulido  
 Ulvang  
**I139** Danial Pulido Ulvang  
**S136** Larsen  
**A645** Mattia Valente  
**A324** Tobes  
**A251** Marion van der Voort  
**A252** Richard van der Voort  
**S336** Simone Van Zyl  
**A459** Nico Veenkamp  
**A505** Sarah Vernon  
**A599** Jetse  
**A96** David Wake  
**A449** Nick  
**A427** Lucy  
**A253** Helen Wallace  
**A97** Mark Waller  
**A569** Huw Walters  
**S650** Margaret Walty  
**A98** Peter Wareham  
**A486** Freda Warrington  
**A475** Robert Watt  
**A511** Elizabeth Wein  
**A116** Karen Westhead  
**A113** Kathy Westhead  
**A114** Mike Westhead  
**A115** Peter Westhead  
**A171** Eileen Weston  
**A170** Peter Weston  
**A651** Ian Whates  
**A457** Hitch  
**A528** Traci Whitehead  
**A148** Charles Whyte  
**A414** Colin Wightman  
**A415** Sarah Wightman  
**A197** Bridget Wilkinson  
**A365** Jennifer Wilkinson  
**A458** Peter Wilkinson  
**A638** Liz Williams  
**A306** Neil Williamson  
**A296** Phil Willis  
**A295** Sue Willis  
**A18** Andrew J. Wilson  
**A202** Anne Wilson  
**A158** Caro  
**A616** Jenny Witts  
**A243** Tom Womack  
**A391** Matthew Woodcraft  
**A99** Alan Woodford  
**A100** Anne Woodford  
**A101** Kat W  
**A588** Jennifer Woodward  
**A377** Shana Worthen  
**A590** Peter Wright  
**A102** Ben Yalow  
**A575** Yeoh Phek Chin  
**A103** Mark Young  
**A195** Pete Young  
**A393** Anna Linnea  
 Zettervall  
**A353** Matthias Zimmermann  
**S203** Lucy Zinkiewicz

**CONCUSSION:** Eastercon 2006

# Programme of Events

Please note that this list is provisional and is almost certain to change in detail by the time of ConcuSSION. For up-to-date information, including details of panel participants, see the Read Me or Newsletter. Where an item is listed as in 'Argyll 123' this means Argyll 1, 2 and 3 merged together.

The programme will also feature a schedule of readings and 'kaffeeklatsch' discussions – again, see the Read Me or Newsletter for details. There will also be a video stream in the Orkney Room in the morning and evening, for which a separate schedule will be available.

## Friday, 14 April

*Fri, 1200-1300, Arg 1*

### **How Do New Things Happen?**

What is the process by which gadgets get into the real world?

*Fri, 1300-1400, Arg 1*

### **The Creative Possibilities of the Fanzine**

Fanzines have come a long way since being mimeoed onto Twiltone. What further creative prospects are there?

*Fri, 1300-1400, Arg 2*

### **Costume Construction**

So, you have a wonderful idea for a costume. How do you implement it?

*Fri, 1500-1530, Arg 123*

### **Opening Ceremony**

Meet the Guests and Committee

*Fri, 1530-1700, Arg 1*

### **Guest of Honour - Elizabeth Hand**

Elizabeth Hand interviewed by Graham Sleight.

*Fri, 1700-1800, Arg 1*

**"There ain't no such thing as Free Speech. And a good thing too!"**

Just where should SF writers avoid going, and what are the consequences when they go there anyway?

*Fri, 1700-1800, Arg 2*

### **Panel to Screen**

How faithful can an adaptation of a comic be? What needs to change; what must be kept?

*Fri, 1700-1800, Arg 3*

### **Critical Movements**

Can critical movements survive the Singularity?

*Fri, 1800-1900, Arg 1*

### **War of the Wells**

The Defence Secretary has predicted that the UK will soon be intervening in resource conflicts. How soon will wars over oil become wars over water?

*Fri, 1800-1900, Arg 2*

### **To Infinity and Beyond?**

How does a writer get across a sense of scale? Do you always want to?

*Fri, 1800-1900, Arg 3*

### **The Why and What For of Art Prizes**

Awards for art - what is it we're trying to recognize, why the

split between 'serious' and 'whimsical' art awards?

*Fri, 1800-1900, Mezzanine*

### **Elastic Press / Pendragon Press Launch Party**

*Fri, 1900-1945, Arg 1*

### **Making GAMERz**

The making of the recent Scottish gaming-themed film.

*Fri, 1900-2000, Arg 2*

### **Desert Island Geeks**

Which gadget would you want to be marooned with on a desert island?

*Fri, 1900-2000, Arg 3*

### **Location, Location, Location**

Why do some writers have such a strong sense of place?

*Fri, 1900-2000, Board*

### **Lord of the Rings and Middle Earth Quiz**

A Tolkien-themed quiz, with special musical support from the Quodlibet vocal quartet.

*Fri, 1945-2130, Arg 1*

### **GAMERz Showing**

A feature presentation of Scottish film GAMERz (NB: subject to confirmation)



*Fri, 2000-2100, Arg 3*

**SMOFF: Make a Fan Fund**

The League of Fan Funds runs the very first Fan Race to take place entirely within one convention!

*Fri, 2000-2130, Arg 2*

**Signing Session**

Look for details at the convention of the authors taking part in this mass signing event.

*Fri, 2000-2130, Island*

**Art Show Official Opening**

Join us for a special opening of the Art Show.

*Fri, 2130-2300, Arg 1*

**Tartan - The Director's Cut**

Mark Slater leads a Director and Cast Commentary of David Wake's *Captain Tartan Saves The World Again*.

*Fri, 2130-2300, Arg 2*

**Tales from the Green Room**

The Legends and Lore of Running Conventions.

*Fri, 2130-2300, Arg 3*

**Fan Auction**

The League of Fan Funds auction.

**Saturday, 15 April**

*Sat, 1000-1100, Arg 1*

**Reading as a Writer**

A panel with M John Harrison.

*Sat, 1000-1100, Arg 2*

**Who's Telling the Story? The Voice of Historical Fantasy**

Can you write from an authentically historical point of view? Is it possible to avoid the sensibilities of the present - and is it really necessary to do so? And which historical authors best inspire writers?

*Sat, 1000-1100, Arg 3*

**The New Calvinism: How Hardwired is the Soul?**

Does posthumanism mean uploaded salvation for the lucky few?

*Sat, 1000-1100, Board*

**Fannish Theatre**

Fannish theatrical productions have a long and distinguished history. Our panel discuss the highlights and pitfalls of Convention Dramatics.

*Sat, 1100-1200, Arg 1*

**Special Guest - Johanna Sinisalo**

*Sat, 1100-1200, Arg 2*

**How Much Hangs on the Chads?**

What Alternate History will we be writing about the timeline where Gore got elected?

*Sat, 1100-1200, Arg 3*

**The Enduring Call of Cthulhu**

Nearly seventy years after HP Lovecraft died, why is Lovecraftiana so popular?

*Sat, 1100-1200, Board*

**Growing Up in the Virtual Village**

From LiveJournal to World of Warcraft and instant message groups, teenagers and pre-teens are growing up online in their own groups which are no longer based on mere geography. Do these groups introduce them to more diversity, or will their self-selecting nature lead only to reinforcement of existing attitudes?

*Sat, 1200-1300, Arg 1*

**The Work of Octavia Butler**

The writing of Octavia Butler, who died earlier this year.

*Sat, 1200-1300, Arg 2*

**Aesthetics and Ethics in Children's Literature**

"A little bit of metaphor, a Sunday school lesson or two, and lots of misery". Does children's fantasy have to be like this?

*Sat, 1200-1300, Arg 3*

**What Should A Good Museum Look Like?**

Museums are where many fans

had their interest in science or history sparked. Can they engage today's youth without dumbing down into 'info-tainment'?

*Sat, 1200-1300, Board*

**True Names and Other Fannish Obsessions**

Real Names, Badge Names, LJ Names: who are you today, Darth Sidious or Chancellor Palpatine?

*Sat, 1300-1400, Arg 1*

**Fandom - A Safe Space?**

What is a 'safe space' and is fandom one? How can fans and conventions reconcile the desire to express yourself freely and the desire to be in a welcoming and friendly environment?

*Sat, 1300-1400, Arg 2*

**The Singularity: End of the Greens?**

If it doesn't kill SF, will it kill environmentalism? Who cares about the Greenland ice cap melting if there's a prospect that posthuman intelligences will recycle the planet into nanotech?

*Sat, 1300-1400, Arg 3*

**Not The Clarke Award**

Our panel give their verdicts on the 2005 Clarke shortlist.

*Sat, 1300-1400, Board*

**Is the Centre of Science Fiction at its Margins?**

How have women's, queer, black voices reshaped our ideas of what science fiction is?

*Sat, 1400-1530, Arg 1*

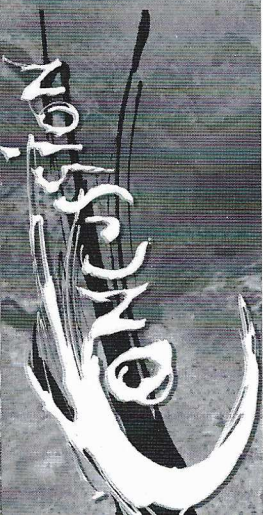
**Guest of Honour - M John Harrison**

Elizabeth Hand interviews M John Harrison.

*Sat, 1530-1700, Arg 1*

**Hay Lecture**

Alice Jenkins of Glasgow University talks on the interaction of science and literature in the Victorian age.





Sat, 1530-1700, Arg 2

**Special Guests - Dan Abnett and Marc Gascoigne**

Dan Abnett and Marc Gascoigne interview each other in our Special Guest Double Presentation.

Sat, 1530-1700, Arg 3

**When One Is Not Enough**

What influences a writer to use multiple viewpoints in a novel rather than just looking through one set of eyes? How well does the limited viewpoint work in this postmodernist age?

Sat, 1700-1800, Arg 1

**Orbital Cleavage, or Just How Do They Do That?**

"You Canna Break the Laws of Physics" - unless, it seems, you're designing underwear for sf covers! Our panel assesses the practicalities of sf costumes (with illustrations) and the way artists draw the female physique.

Sat, 1700-1800, Arg 2

**Twelve Monkeys and a Chicken**

Global epidemics are a perennial theme in SF, and thanks to Bird Flu the topic is more relevant than ever. How would we really cope with a pandemic?

Sat, 1700-1800, Arg 3

**"Sword Blades and Poppy Seeds" - Where Does Your Inspiration Come From?**

Amy Lowell felt that your muse always came with a price to pay. What are the wellsprings of inspiration for writers and artists?

Sat, 1800-1900, Arg 1

**Who +1 - is British TV SF undergoing a renaissance?**

One year after many of us watched the first episode of the new Dr. Who, a number of other new shows have appeared. But are Hyperdrive, Life on Mars and Eleventh Hour signs of a new beginning, or are they just attempts to cash in?

Sat, 1800-1900, Arg 2

**"All Quest Fantasies are basically Pilgrim's Progress rewritten"**

Is this true? If so, is there anything that can be done about it?

Sat, 1800-1900, Arg 3

**Writing the Taboo**

Sf and fantasy have long pushed the boundaries of what is considered acceptable. What taboos remain? Can they - or even should they - be tackled?

Sat, 1900-2000, Arg 1

**Dr Who**

Subject to Confirmation - if the new season of *Dr Who* indeed airs tonight, we hope to show it.

Sat, 2000-2100, Arg 1

**Call of Cthulhu Showing**

The HP Lovecraft Historical Society's acclaimed silent black-and-white version of Lovecraft's classic tale.

Sat, 2000-2100, Arg 2

**Defining Sentience**

How will we recognise self-awareness? Will it recognise us? And when does 'which is the real me' stop being a meaningful question?

Sat, 2000-2100, Arg 3

**It's Not Easy Being Green**

Is the tech v environmental divide become more complex (e.g pro-nuke environmentalists)?

Sat, 2100-2130, Arg 1

**Award Ceremony**

The BSFA and other Awards, hosted by John Jarrold and Claire Brialey.

Sat, 2130-2300, Arg 1

**Taff Party and Interaction Thank-You**

A special fund-raising event for the Trans-Atlantic Fan Fund, supported by Interaction, the 2005 Worldcon.

Sat, 2130-2300, Arg 2

**Raagnagrok**

Describing themselves as "electric sitar and synth dronemusik", Raagnagrok will be playing a set at Concussion.

Sat, 2130-2300, Arg 3

**"Kirk Poland"**

The Bad Prose Write-Off! Our panellists seek to complete an example of staggeringly, er, 'different' prose; who has the real thing and who is offering their own alternative?

Sat, 2200-2300, Mezzanine

**Blake's Seven Wobblevision**

Help recreate a classic B7 episode! Meet up at 10pm outside Video Programme (Orkney).

## Sunday, 16 April

Sun, 1000-1100, Arg 1

**The March of the MMORPG**

Massively Multiplayer Online RPGs have millions of participants, thriving online cultures and economies the size of small countries. What is life in cyberspace like?

Sun, 1000-1100, Arg 2

**Up Close and Personal**

The Fantastic in the High Street: sf and fantasy about everyday life.

Sun, 1000-1100, Arg 3

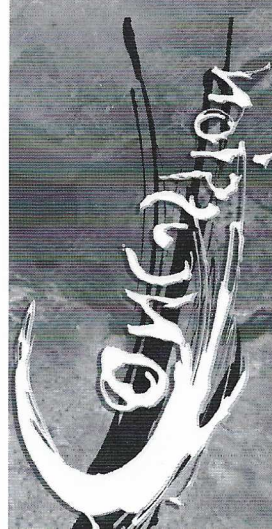
**Small Presses and Trade Publishers**

The issues, challenges, and opportunities facing small publishers today.

Sun, 1000-1200, Board

**Archers Listen-In and Panel**

Meet up to listen to the Archers Sunday Omnibus, then watch our panel dissect the burning issues of Ambridge.



*Sun, 1100-1200, Arg 1*

### **Eastercon Bid Session**

Your chance to vote on the bids to run the 2007 and 2008 Eastercons. There will be bids for both years being presented as there was no bid to run 2007 last year.

*Sun, 1100-1200, Arg 2*

### **"Why can't they just write it so people can understand?"**

What makes writing inaccessible? Are challenging ideas enough to make a challenging work of fiction, or must they be matched by complex language and structures?

*Sun, 1100-1200, Arg 3*

### **The Other Kind of Fantastic**

Mainstream fiction is more ambitious and interesting than it's been in years – from Ali Smith to Kevin Brockmeier and all points in between.

*Sun, 1200-1300, Arg 1*

### **Eastercon Forum**

The Pressing Questions of Our Time

*Sun, 1200-1300, Arg 2*

### **Special Guest - Dee Parker**

Dee Parker, lecturer in Contour Fashion at De Montfort University, on 'Silhouettes of the Past and the Future'.

*Sun, 1200-1300, Arg 3*

### **Battlestar Galactica: Civics 101 In Space?**

With its focus on political, legal and ethical issues, is the new *Battlestar Galactica* SF's answer to *The West Wing*?

*Sun, 1200-1300, Board*

### **Philosophy and SF**

SF often has pretensions to philosophical thought, but how rigorous is it really?

*Sun, 1200-1400, Island*

### **Art Auction**

Art Auction

*Sun, 1300-1400, Arg 1*

### **Is 2001 an Odyssey or an Argonautica?**

Tony Keen analyses the Clarke/Kubrick film in the context of Greek myth.

*Sun, 1300-1400, Arg 2*

### **Shuttle at 25**

It's exactly 25 years since the first flight of the Space Shuttle. What impact did it (and its failures) have on sf and real-world space exploration?

*Sun, 1300-1400, Arg 3*

### **Harrison, Harrison and Clute**

Niall Harrison, Mike Harrison and John Clute.

*Sun, 1400-1530, Arg 1*

### **Guest of Honour - Justina Robson**

Justina Robson interviewed by Jon Courtenay Grimwood

### *Sun, 1400-1700, Outside* **Beyond Cyberdrome - Pirates!**

SMS and James present the latest incarnation of Beyond Cyberdrome: Pirates! Note that owing to the nature of this year's challenge, it will be taking place outside.

*Sun, 1530-1700, Arg 1*

### **Guest of Honour - Brian Froud**

Guest Artist Brian Froud.

### *Sun, 1530-1700, Board* **Scholarship in the Fan Community**

What is good scholarship in the context of non-professional criticism?

*Sun, 1700-1800, Arg 1*

### **Won't Get Fooled Again**

"Why don't we just completely trash the whole tired sf genre and try to take the discourse somewhere genuinely new?"

*Sun, 1700-1800, Arg 2*

### **Model Making and SFX**

How is new technology

revolutionising the way both professional and amateur modellers can work?

*Sun, 1700-1800, Arg 3*

### **The Writer-Critic**

Why does sf have so many good critics who are active fiction writers?

*Sun, 1800-1900, Arg 1*

### **Digging up the Past in the Future**

What would researchers make of the remains of a typical fantasy or sf culture? Our panel examine some artefacts...

*Sun, 1800-1900, Arg 2*

### **How Children's SF influences future reading**

What is big in SF for young adults these days? What sort of sf readers will come out of reading it?

*Sun, 1800-1900, Arg 3*

### **Writing Other Cultures**

Writers frequently want to explore or present unfamiliar cultures, be they human or alien. Can you do this convincingly, and if so how?

*Sun, 1900-2000, Arg 1*

### **Staging the Fantastic**

What are the challenges of depicting the fantastic on stage and screen?

*Sun, 1900-2000, Arg 23*

### **Masquerade Rehearsal**

*Sun, 1900-2000, Mezzanine*

### **Parietal Games launch**

The Science Fiction Foundation and Concussion present the official launch of the SFF's collection of critical writing by and on Guest of Honour M John Harrison.

*Sun, 2000-2130, Arg 23*

### **Masquerade**

*Sun, 2000-2130, Arg 3*

### **Mad Bio-Medical Tales**

Tall Technical Tales goes soft

and squishy! The popular panel on scientific urban myth and laboratory legends takes a break from rocket science and looks at folklore of medicine and biology.

*Sun, 2130-2300, Arg 1*  
**Guest of Honour - Ian Sorensen**

Our Fan Guest of Honour goes on trial: Ian Sorensen, This Is Your Life (Sentence)!

*Sun, 2130-2300, Arg 3*  
**Edinburgh Writers' Bloc**  
Readings by the Edinburgh SF Writers' group.

## Monday, 17 April

*Mon, 1000-1100, Arg 1*  
**Feedback Session**  
Your chance to provide feedback on the convention to the current and future Eastercon committees.

*Mon, 1000-1100, Arg 2*  
**From Book to Game or Game to Book**  
How do you turn a role-playing game into a setting for fiction? What does it take to turn a book or comic into a role-playing game, and what does the process tell us about the original writer?

*Mon, 1000-1100, Arg 3*  
**Equal Pay? Now We're Talking Fantasy**  
"The gender pay gap is bigger in Britain than anywhere else in Europe." Does it matter? How will it affect our future?

*Mon, 1000-1100, Board*  
**Communal Criticism**  
Is blogging bringing reviewers out of their ivory towers?

*Mon, 1100-1200, Arg 1*  
**Special Guest - Mat Irvine**  
Mat Irvine's illustrated talk on "Space - As It Should Have Been".

*Mon, 1100-1200, Arg 2*  
**Mining the Heart**  
M John Harrison in conversation with Liz Hand and Colin Greenland

*Mon, 1100-1200, Arg 3*  
**It's Not Just D&D Any More**  
Role-Playing Gaming has come a long way since the early days of D&D. What does it offer now and what do modern gamers get out of it?

*Mon, 1100-1200, Board*  
**Rise of the Comic Artist as Artist**  
In comics, has the artist's style become as big a selling point as the writer's name?

*Mon, 1200-1300, Arg 1*  
**Victim or Survivor? Human Responses to Alien Invasion**  
Psychology lecturer Dr Sarita Robinson explores the factors affecting our responses to disaster.

*Mon, 1200-1300, Arg 2*  
**V for Vendetta: Comics and Politics**  
The release of the film of *V for Vendetta* highlights the graphic novel as a serious political tract. How has the genre developed in the last 20 years?

*Mon, 1200-1300, Arg 3*  
**Return of the Robinsonade**  
*Lost, Battlestar Galactica, 1632* - the small community stranded and trying to survive is a concept that seems to be making a comeback. But is an excuse for formulaic plots, info-dumping and libertarian fantasy?

*Mon, 1200-1300, Board*  
**The Golden BSFA**  
How should the BSFA mark its 50th anniversary?

*Mon, 1300-1400, Arg 1*  
**Does Anyone Watch Broadcast TV Any More?**  
Between downloading episodes and buying the DVD

compilation, does anyone actually watch the original broadcast of SF series any more? How might this change the culture of mutual appreciation of a show?

*Mon, 1300-1400, Arg 2*  
**How to Write the Truly Terrifying**  
How do you craft words to make the blood freeze? What elements go into good horror to make it more than just scary or gruesome?

*Mon, 1300-1400, Arg 3*  
**Swordfighting Demo 1**  
Learn about swordfighting, with a chance to try swordplay in a safe and supervised environment.

*Mon, 1400-1530, Arg 1*  
**Does Your Towel Know Where You Are?**  
RFID chips to track our shopping, and wireless video cameras in every mobile phone: what happens when universal communication becomes ubiquitous surveillance?

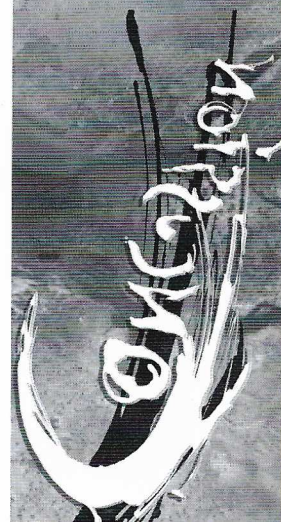
*Mon, 1400-1530, Arg 2*  
**Promoting Yourself**  
Everyone has a writer inside them. Our panel explore how to help them stage a breakout, and where to go next.

*Mon, 1400-1530, Arg 3*  
**Swordfighting Demo 2**

*Mon, 1600-1630, Arg 123*  
**Closing Ceremony**

*Mon, 1700-1900, Arg 1*  
**Lucas Back in Anger Showing**  
A video of Guest of Honour Ian Sorensen's Hugo-nominated play from the last Worldcon.

*Mon, 1900-2300, Arg 1*  
**Dead Dog Party**



# THE H. P. LOVECRAFT HISTORICAL SOCIETY

Visit us online for great handmade Lovecraft movies, music, props, t-shirts and much more!



Based on props from the film, *The Angell Box* is "The Call of Cthulhu" told through actual physical artifacts. All the documents that Lovecraft describes in the story are here, in hundreds of pages of extreme and authentic period detail, along with many others suggested or implied by his text. It puts you IN THE STORY, actually having the experience that HPL's narrator describes.

THE *Angell* BOX  
IT'S DRIVEN MEN MAD. DO YOU DARE TO OPEN IT?

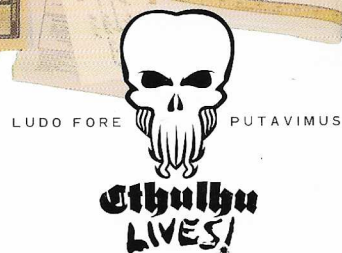


## The CALL of CTHULHU

HPL's seminal story is brought richly to life in the style of a classic 1920s silent movie, with a haunting original symphonic score. Using the "Mythoscope" process ~ a mix of modern and vintage techniques ~ the filmmakers have worked to create the most authentic and faithful screen adaptation of a Lovecraft story yet attempted.

"(Lovecraft) would have applauded... unexpectedly convincing... deftly adapted and atmospherically directed... The makers of *The Call of Cthulhu* deserve to be widely recognized."  
-RAMSEY CAMPBELL

The HPLHS. Forging alternate universes since 1984.



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# INTERACTION

## The 63<sup>rd</sup> World Science Fiction Convention Glasgow 4 - 8 August 2005

Interaction would like to thank the many people and organisations who made the 2005 Worldcon such a memorable and successful event: Staff, volunteers, programme participants, dealers, artists and exhibitors - and not forgetting the city and people of Glasgow who welcomed us so well.



Please come and join us at Concussion where we will be raising a glass to celebrate Interaction and to thank all our contributors and members.

We will also be toasting the memory of our Guest of Honour Robert Sheckley, who passed away in December 2005, and of those committee and staff members who are no longer with us.

Check out our website for full details and listing:  
<http://www.interaction.worldcon.org.uk>