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PROGRAMME BOOK

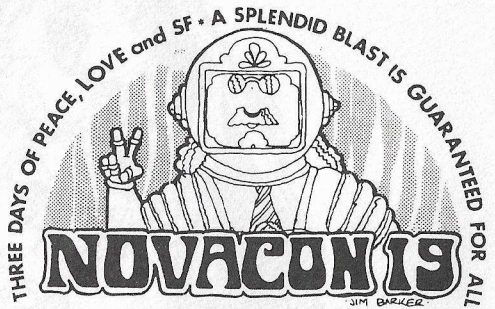
NOVACON

19

17-19 November 1989

Excelsior Hotel

Birmingham



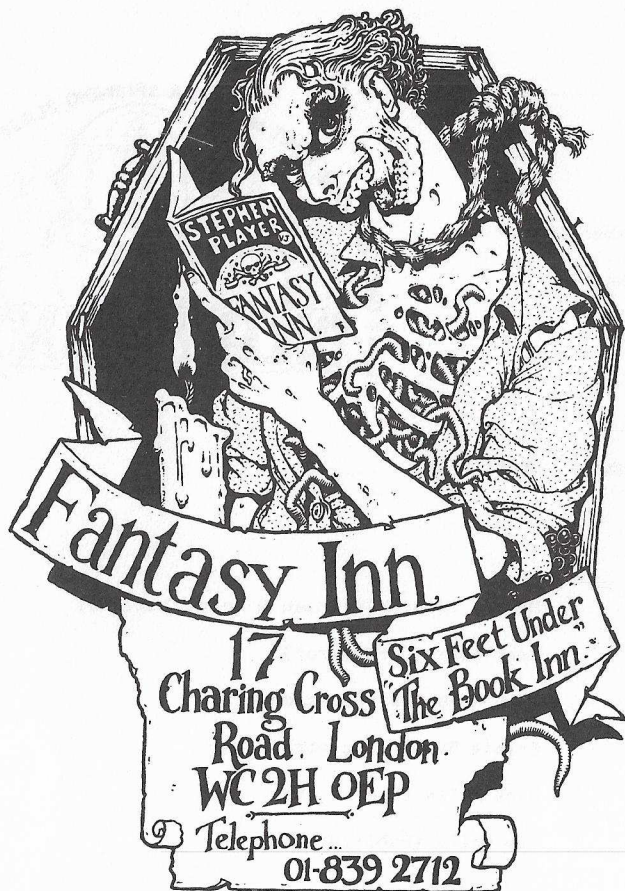
Guest of Honour: Geoff Ryman

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- Tony Berry (Treasurer)
- Helena Bowles (Programme)
- Bernie Evans (Registrations)
- Nick Mills (Operations)
- Pam Wells (Publications)

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NOVACON 19
PROGRAMME BOOK

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This Programme Book was designed and produced by Pam Wells. Front cover illustration by Iain Byers, logos by Jim Barker, cartoons on pages 11 and 28 by D West, illustrations to 'The Faces of the Moon' by David A Hardy.

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The fourteenth issue is out this weekend, with a tribute to thirty years of the Pan Book of Horror Stories, market reports, a review of the sexual subtext in the work of Bram Stoker, book and film reviews, convention reports and much more besides. Why not visit our table in the dealers' room and see for yourself ? Alternatively, write to us at 33 Scott Road, Olton, Solihull, West Midlands, B92 7LQ.



Chairman's Introduction
by Martin Tudor

I've never been too sure exactly what should be said in the introduction to a convention Programme Book. Most of you won't get around to reading it until after the convention, so there seems little point in detailing what's in store for you, wishing you a good weekend, and so on. But, on the other hand, there might be a few newcomers out there who have yet to learn the ropes (translation: become old, tired and jaded), so I'll address my comments to them.

The main thing to remember is that, excellent though this publication is, don't waste valuable convention time reading it. I'd recommend you glance through the Programme piece by Helena Bowles, which puts into context some of the items you'll see this weekend. You might well need to glance at the potted Programme schedule in the centre, if you misplace your Pocket Programme. Certainly you should read the article by our Guest of Honour, Geoff Ryman, which explains why he wanted to stage GILGAMESH - as well as supplying some useful background information which should help you enjoy Saturday night's Dramatic Presentation all the more. If you're into films, then you should definitely read the Film Notes supplied by Nick Mills, our Operations Manager, and quite probably you'd find Steve Green's 60s film guide of interest. But other than those, I'm sure your time could be spent more usefully in the bar.

Although I must admit you'd probably enjoy employing a few brain cells on the NOVACON Quiz being run by Vernon Brown. After all, you might as well get some use out of them before the Bass gets them all. And of course it might well be useful to read the profile of our Guest of Honour, Geoff Ryman, to help you contribute some questions from the floor during Friday night's interview with Geoff.

Being new to all this I'm sure the History of NOVACON will interest you, as will Christina Lake's piece on TAFF (The Transatlantic Fan Fund) and the Nova Awards, where you can get a glimpse into the wonderful world of 'fanzines'. To give you a clearer idea of what these strange things are, you can read (after the con, of course) the NOVACON committee's own fanzine, which you should have received in your 'bag' when you registered.

As your interest in SF is probably what brought you here, Janet Ryland's piece on H Beam Piper is certainly worth a glance if you get the chance. Of course you might prefer music, in which case I'm sure you'll find Jimmy Robertson's piece on the music of the sixties useful as 'crib notes' for Fam's Sixties Pop Quiz, and Dave Hardy's piece might add to your enjoyment of Destination Moon, both of which are on the programme on Saturday.

As being surrounded by strangers is never nice, the Committee Biographies and the Membership List might be a useful first step to finding out who we all are, and of course you'll be enjoying yourself so much that you'll want to know more about next year's NOVACON, so a glance at Bernie Evans' page-long plug will be essential. As is reading this page, because otherwise you might have forgotten to enter the Snooker Tournament being organised by Stephen Tudor.

But other than those few items, I should forget this book until after the convention. Just get out there and have fun....

Martin Tudor

A FRESH LOOK AT SCIENCE FICTION

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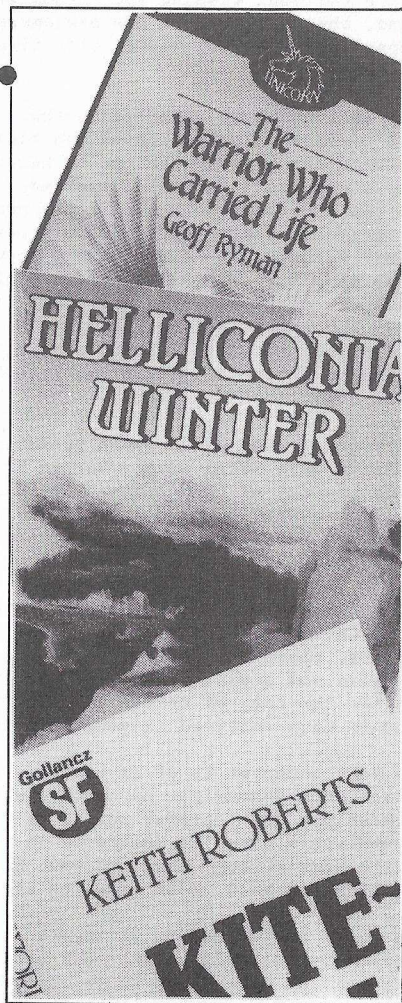
Matrix is Britain’s leading SF news magazine. Keeps you up to date with what’s happening in the world of SF, conventions, fanzines, media reviews and a lively letter column.

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The Programme and Theme
by Helena Bowles

The idea to take the unusual step of making NOVACON 19 a 'theme' convention came about, as many ideas do, following the ingestion of moderate amounts of ethyl alcohol, specifically in this case a goodly amount of Murphy's Stout. Not unusual in itself, the surprising factor being that once removed from its birthplace at the bottom of a pint glass and its alcoholic veneer wiped dry it not only still seemed a feasible idea but even perhaps a...good...? one. A very rare occurrence for ideas generated in this way.

Our next step was to decide exactly how to define our theme, 'The Sixties' being fairly vague and imprecise. What were 'The Sixties'? It was immediately decided that the chronological decade of 1960-69 was unsatisfactory. Discussing this turned up the problem that many things considered quintessentially 'Sixties' actually didn't occur in that decade. Look at 'Woodstock'; it missed the sixties by a fair few months, and yet captures the feel of the late sixties with such clarity. This is one of the reasons we'll be showing the film over the start of the con.

Obviously, therefore, we had to be slightly flexible. Our definition finally became the years 1958 to 1971, as heralding the birth and turning sour of the new principles of teenage rebellion, social change and music that was either shocking or exciting, depending which side of the generation gap you were on.

Rock and roll had its birth in the fifties and its confirmation in the sixties. No one has ever seemed able to define it, but the music of the era had something different; something that has enabled it to last well beyond the normal lifespan of popular music. It's well over 'Twenty years ago today', but we all still know the words to The Beatles' songs. The Rolling Stones, Bob Dylan, The Velvet Underground, all to a greater or lesser extent household names, and mostly still playing. Lou Reed still sings to sell-out audiences, Leonard Cohen still has more talent left in his little finger than most groups have in their entire line-up, and he can still pack the Albert Hall. The Rolling Stones are still charting singles. Bob Dylan still does what he always did, and so much better than anyone else. If Paul Simon is right and 'Every generation throws a hero up the pop charts' then the sixties were well blessed with heroes.

It's interesting that even The Beatles, whose single 'I Wanna Hold Your Hand' came after Elvis had been screaming sex at teenagers for several years, succumbed to the mysticism and psychadelia. Few groups today would be flexible enough to move from the innocence of 'She Loves You, Yeah, Yeah, Yeah' through the cynicism of 'Norwegian Wood' to the disturbing images of 'I Am The Walrus'. The Stones, who started off with a less naive attitude (or perhaps a more honest one...?), with darker lyrics taking their themes more directly from early jazz and blues, took to drugs in a baser form than The Beatles' search for enlightenment. With music playing such a vital role in the culture of the sixties, we felt it was important to represent it fully in the programme. So you will be able to watch 'Bernie Evans and the NOVACON 19 committee' compete with 'Mick Evans and friends' in Pam's Sixties Pop Quiz on Saturday afternoon, before turning on and tuning in to the music of the sixties in 'Ready Steady Disco' on Saturday night.

Scientifically the 1960s typifies the entire twentieth century - a near-miraculous explosion in technology and labour-saving devices. With television, cinema and other communication devices improved beyond all predictions during the decade, perhaps here is the explanation for the sudden

outward-looking phenomenon of the social changes. I won't discuss the medical changes other than to say that the sixties drug culture could never have existed without advances in medicine matching the rest of technology.

Probably the technological triumph of the decade, though really a culmination of technology acquired during the war years and improved upon in the hard-working years of the fifties, must have been the moon landing - the ultimate success of expansionist policies. Mankind on a new world: this was something that science fiction had predicted years earlier, and the number of people who rediscovered their 'sense of wonder' during the early hours of 21st July 1969 can only be estimated. Pat Collins will be talking about rocketry for us to illustrate this theme, as well as discussing with Dave Hardy how we actually got to the moon compared with how writers thought we'd get there.

Jack Cohen, on the other hand, will be talking about the softer sciences in which equal strides were being made. Considering this, a 'new' morality, women's rights, real contraception, the decline of organised religion, a turning to the East for salvation, the rejection of war and an active doctrine of peace - surely something in the literature of the time must have reflected the concerns of the era?

In terms of science fiction, maybe not. Where is the inspired literature exploring the new territories of drugs, moralities, the examinations of social change taking place? Despite the much-touted excesses of the 'New Wave' writers, a look at the Hugo and Nebula awards listings for the decade don't suggest any revolution of thought. Novels and short stories warned of the dangers of new technologies and new drugs/drug experiences rather than exploring new social and psychic territories. For instance, Walter M Miller Jr's 'A Canticle for Leibowitz' chronicles life after Armageddon, reflecting the concerns of the anti-nuclear lobby, but depressingly presents Man as learning nothing from his mistakes. The other important writers of the decade: Aldiss, Clarke, Zelazny, Brunner and, to a lesser extent, Ellison, never strayed very far from the traditional themes and concerns of SF.

Perhaps the only really revolutionary writer was Philip K Dick, whose writing examined such controversial issues as Messianism ('What Dead Men Say', 'The Three Stigmata of Palmer Eldritch' - both 1964 - and 'Do Androids Dream of Electric Sheep' - 1968 - amongst others), altered consciousness ('Eye in the Sky' - 1957), Eastern religious traditions ('The Cosmic Puppets' - 1957), drugs ('Now Wait for Last Year' - 1966).

On a different scale, few writers chose to even look at the dangers of the new advances made in the soft sciences like genetics and psychology. Of these few, the most successful must have been the multiple award winning story 'Flowers for Algernon' by Daniel Keyes, filmed as 'Charly', which charts the effects of experimental tampering with the intelligence of an educationally subnormal adult man on its very human subject. Both Philip K Dick and 'Charly' represent the 'fiction' aspect of this year's programme. Still another film we will be showing is 'Viola', a rare experimental film from 1967.

One of the most striking features of the sixties was the obsession with the East, with almost every celebrity joining the bandwagon by the end of the decade: travelling to India, or wherever, and loudly proclaiming their conversion to Eastern ideas and/or religions. Geoff Ryman's dramatic presentation of 'The Epic of Gilgamesh' provides us with a taste of the East. Complete with traditional dance and music, it should be a memorable performance - but you can read more about 'Gilgamesh' in Geoff's own article.

On the lighter side, we hope to represent the sixties in fun ways too. We'll be 'examining' the quality of SF and fantasy TV during the decade that made Gerry Anderson a household name in a panel entitled 'No Strings'. Three authors who were 'Born, Bred and Big in the Sixties' will be sharing their personal thoughts and/or memories of the decade. There will be discussions about the way the sixties affected writers, science fiction and fandom - if it did. Nostalgia: was it really the way the decade was portrayed, or is that so much bull? We don't promise to answer the question, but it might be interesting looking for the answer.

Helena Bowles

Films at NOVACON 19
by Nick Mills

This year at NOVACON we shall be departing from our usual practice and exhibiting films on video using a projection TV. We hope that this will allow us to present some films that we would not otherwise be able to show and in addition reprise some classic TV programmes. Our main feature films are listed below, but we will also be running others during our late video show on Friday night and our all-night show on Saturday after the disco. And look out for TV tit-bits sprinkled into the convention programme when time permits.

CHARLY (dir. Ralph Nelson, USA, 1968)

As an adaptation of the novel 'Flowers for Algernon' by Daniel Keyes, this film has good SF credentials. It is the story of how a mentally retarded young man is turned into a genius by surgery and then slowly deteriorates to his former state. A heavily sentimental film, but it enabled Cliff Robertson to win an academy award for his performance.

VIOLA (Dir. Dunstan Pereira, UK, 1967)

Financed by the BFI, this film had only a few public performances before disappearing into their archives - seemingly for ever. Now you can judge for yourselves whether this is the fate it deserves. The film tells of the growth and victory of a possessed man's belief that his dead wife has returned to life as a cat which pursues him. Atmospheric music is provided by Ravi Shankar and Les Structures Sonores.





WOODSTOCK (Dir. Michael Wadleigh, USA, 1970)

Subtitled '3 Days of Peace and Music', this is the Oscar winning documentary about the famous pop festival held twenty years ago in upstate New York. Not quite a Who's Who of rock, but a host of performers including Joan Baez, The Who and Jimi Hendrix make this well worth watching. So turn on, tune in and listen to the music.

Nick Mills

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PARENTS - READ THIS NOW!

The Creche - Vital Information
by Bernie Evans

The creche is provided by Vicky Evans, entirely voluntarily, with the intention of helping parents (and everyone else) to enjoy the convention. (This is her third 'tour of duty', and she says it's all my fault; madness must run in the family!)

The creche will be open as follows:

Saturday	10.00 am to 12.30 pm
	1.30 pm to 4.30 pm
	7.00 pm to 9.30 pm
Sunday	10.00 am to 12.30 pm
	1.30 pm to 4.30 pm

As no children under the age of ten will be allowed into 'Gilgamesh' by Geoff Ryman on Saturday evening, this session is particularly useful.

I hope you'll all have remembered to bring items such as aprons, favourite toys, CLEARLY LABELLED, nappies (DISPOSABLE please), lists of anything your child may be allergic to, or not allowed to have, anything else YOU can think of, and any little extras you may feel disposed to provide to boost the creche facilities.

I also hope some of you will pop in sometimes and offer help if Vicky needs it, but I'll close by quoting Vicky herself: "They can bugger off and enjoy themselves if they want, that's what I'm there for."

Bernie Evans





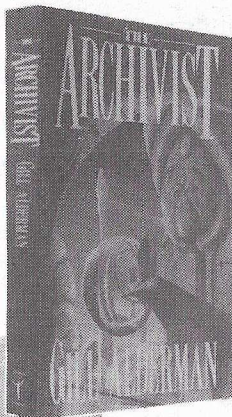
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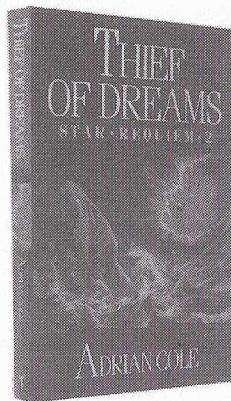


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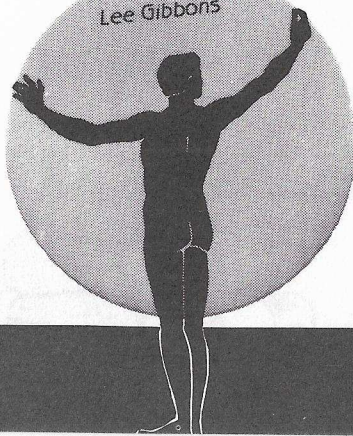


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Geoff Ryman: Telling the Truth
by Colin Greenland

The bad news is, Geoff Ryman loathes writing. The good news is, he can't stop doing it.

For Ryman, writing is the real thing, or nothing at all. 'It would be just as much work, if not more,' he reflects, 'to write badly as to write well.' What he means by writing well is telling the truth, an obligation of all writers, if they're not just wasting time and trees.

It's all there in his first published story, 'The Diary of the Translator'. It appeared in 1976, in Hilary Bailey's *NEW WORLDS TEN*, and tells of a far future, post-verbal world where everything is immediately available and nothing is authentic. The narrator, whose job it is to make glib, superficial thought-tape transcriptions of approved ancient novels, gets too involved with Jane Austen's *SENSE AND SENSIBILITY* and incurs the disapproval of the authorities for reinventing the obsolete practice of literary creation.

If on one level 'The Diary of the Translator' was a young writer's plea for autonomy from publishers and other benevolent dictators, it was not a callow one. Ryman is one of the minority of established authors that have day jobs. He works for the Central Office of Information: 'copywriting for the state, which is not to say the government. I have doubts about the profession of being an author. It creates all those expectations, this thing that gets milked. People expect something new every eighteen months, and so your work gets all caught up in these anxieties and considerations of the ego, while the real self that really writes the book goes on taking its own sweet time.' So there was an eight-year gap before Ryman's fiction next saw print. In that time he produced two pieces of work as powerful and moving as they are different and distinctive.

A manuscript copy of Ryman's first novel, *THE WARRIOR WHO CARRIED LIFE*, was circulating in fandom in 1982, if not before, but it wasn't published until 1985, in Allen & Unwin's Unicorn line. The nearest Ryman has ever, or, one suspects, could ever come to a generic commercial fantasy, *WARRIOR* is the story of a young woman who acquires magical powers and goes on an arduous quest into the underworld, initially for vengeance against the evil overlords who have disfigured her and maimed her family, but eventually to redeem their souls and the world.

THE WARRIOR is radiant proof of something Michael Moorcock's always saying, that there is no virtue (or lack of it) in any particular fictional form; every form is only as good as the writer using it. Even the poor old cosmic quest novel can be reinvigorated, and Ryman does it here: firstly by rejecting the usual third-hand pseudo-medievalism in favour of elements from other cultures, other myths; and secondly by a resolute and compassionate attention to the truth of human pain, so often glamourised or simply, squeamishly, avoided by fantasy writers.

THE WARRIOR also introduces us to Ryman's admirable calm, objective style, which has the ease and authority of the fireside teller of tales, rehearsing everyday wisdom for the village, the tribe, the family. Characteristically, Ryman disclaims any technique. 'I believe,' he says, 'that when you write a sentence that is true, it will automatically be a very simple, obvious sentence. It just happens to be very difficult to write a sentence that is true.'

All the principles that made THE WARRIOR so vivid and penetrating are just as active in the story which preceded it into print, announcing the arrival of Geoff Ryman to the fiction-reading public, or at least to those members of it discerning enough to be reading INTERZONE in 1984. Before WARRIOR was even accepted for publication, Ryman was at work on an outline for a novel set in Cambodia. But never having been there, or anywhere near, and with his dedication to truthfulness above all else, he despaired of his ability, even of his right, to write it.

Eventually, after prolonged conversations with a friend and neighbour who had lived in Canada, and in Thailand, 'researching,' as he puts it, 'the content of the delusions of the insane', Ryman realised that he could write his story, of an ordinary courageous oppressed woman who loses her husband, her home and her entire way of life, in the form of a fantasy tale, in which death talks and sings, sharks breathe havoc from the sky, and houses creep into heaps for company. Just because sf and fantasy traffic in the unreal, says Ryman, that doesn't mean they're exempt from the duty to tell the truth. If anything, the opposite: fantasy, he believes, is a way of engaging the logic of dreams. 'Dreams show us reality undisguised, with all our real feelings about things.'

So he wrote his story, bringing to it not just his friend's experience of the Far East, but his own of living in Canada and California and Britain, all places where he has witnessed, in his own lifetime, the destruction and replacement of cultures. When the story (originally called 'The Crow that Warbled') was finished, Ryman recalls, 'I wasn't going to send it out anywhere. I didn't know if it was good or bad, but I assumed it was unsaleable.' Mike Dickinson and Tom Shippey were among those who lent their weight to persuading him he was wrong, and the editors of INTERZONE agreed. They published it as 'The Unconquered Country'; it won the 1985 World Fantasy Award for best novella, and later that year appeared, sensitively and strikingly illustrated by Sacha Ackerman, as a book from Allen & Unwin.

Also published that year was INTERZONE: THE FIRST ANTHOLOGY, for which 'The Unconquered Country' would have been top of the list for inclusion if it hadn't turned out to be just-about-contracted to Unwin. Meanwhile the author had written, directed and performed in an acclaimed dramatisation of Philip K Dick's THE TRANSMIGRATION OF TIMOTHY ARCHER at the first Mexican, and was now extending 'The Unconquered Country'. Apologetically, he mentioned that he had got something else they might want to look at. This turned out to be 'O Happy Day!', one of the fiercest and most direct stories ever published under the auspices of INTERZONE. Sparked off by the cause of a friend ostracised by her women's group, it's an account of what happens after a successful totalitarian feminist revolution, in an extermination camp staffed by homosexual men.

Sexual politics might have been a new topic for Ryman in 'O Happy Day!', but it was not a new concern. Sex roles and the way we inhabit them are very much a part of THE UNCONQUERED COUNTRY; and the titular character in THE WARRIOR WHO CARRIED LIFE magically assumes a male body to carry out her scheme of vengeance, thus providing the book with a cheering image of male power and female perception working together for once.

Fiction, which Ryman has called 'history's bastard child', must be answerable to the issues of its day. It's a social function; which is why it's so important to have an audience in mind. Ryman, like all responsive sf writers, is grateful for the existence of fandom. 'The marvellous thing about fandom is, it's given me a context,' he says. 'I know who I'm writing for.'

Writing, he argues, is a public act. It's quite independent of the publishing business, of what people are selling and buying at any one time; but it's also independent of the author's individual ego, of the private toil to do the work and do it well. 'A book doesn't care who writes it,' he says. 'When it's time for a book to be written, it'll be written. It's a modern myth that a book needs an author. GILGAMESH didn't have an author, and that's a book that's a real power in the world.' HISTORY, Ryman's novel based on the Gilgamesh story, is currently shelved, this particular author having found the demands of his ancient, mysterious, sacred, composite source text more than he could meet yet, whatever it said on the contract.

Instead, he has written a great big science fiction novel called THE CHILD GARDEN. Set in a future semi-tropical London, it's a rich, tasty, amazing comedy about love, art and the culture of viruses, whose own germ was the novella 'Love Sickness', serialised in INTERZONE in 1987. Also in THE CHILD GARDEN is a motif that echoes all the way back to 'The Diary of the Translator', of people who read books to turn them into an instantly assimilable form for other people who think they're beyond reading. Geoff Ryman thinks these other people are wrong. If I've talked here about the incidentals of Geoff Ryman's career and opinions, and deliberately avoided saying much about what's actually in his wonderful, warm, quizzical, infinitely generous and conscientious stories, it's because I agree with him.

Colin Greenland

Geoff Ryman: A Bibliography
with thanks to Phil Stephensen-Payne and Geoff Ryman

AWARDS: 1985: World Fantasy Award - Novella - The Unconquered Country
1985: BSFA Award - Short Fiction - The Unconquered Country

A. Stories

- A1. The Coming of Enkidu (ss) [limited edition 450 copies]
NOVACON 19 Souvenir Booklet, 1989
History (unf) (exp)
- A2. The Diary of the Translator (ss)
New Worlds 10, Bailey, Corgi, 1976
- A3. Einstein at Berne (ss)
Ad Astra 5, 1979
- A4. Love Sickness (NA-2)
Interzone 20, 21; Summer, Autumn 1987
The Child Garden (1989) (exp)
- A5. O Happy Day! (NA)
Interzone: The First Anthology, Clute/Greenland/Pringle, Dent, 1985
- A6. The Unconquered Country (NA)
Interzone 7, Spring 1984
The Unconquered Country (1986) (exp)
- A7. Zoo Story (ss)
Ad Astra 7, 1979

B. Fiction Books

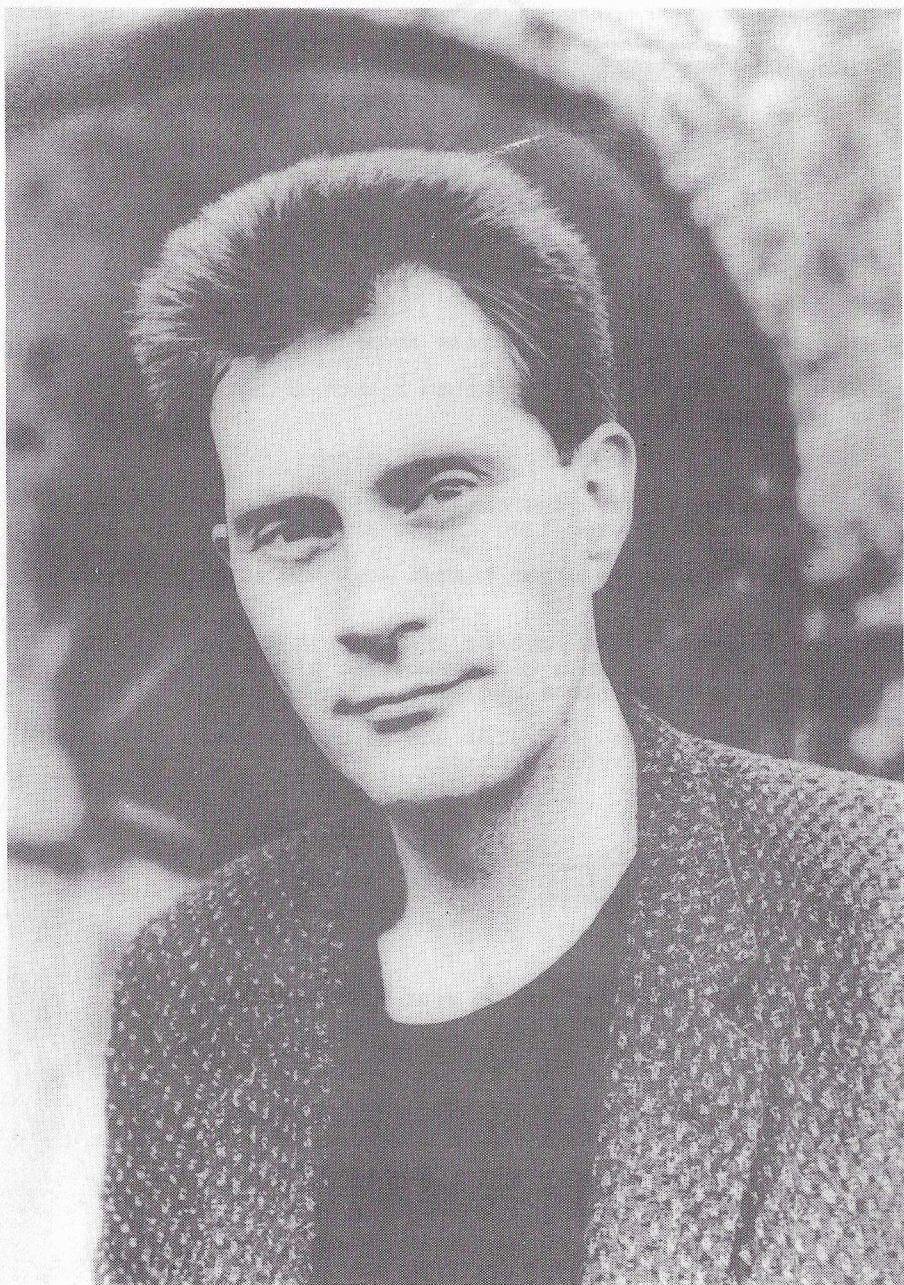
- B1. The Child Garden [exp from A4]
Unwin Hyman (hb) 448393-3, 10-89, 389pp, £12.95 (Dave McKean)
- B2. The Unconquered Country [exp from A6, incl C1]
Allen & Unwin (hb) 823357-9, 7-86, 134pp, £7.95
Unicorn (tp) 823314-5, 7-86, 134pp, £2.95 (Sacha Ackerman;
int: Ackerman)
Bantam Spectra (pb) 26654-3, 6-87, 131pp, \$2.95
- B3. The Warrior Who Carried Life
Allen & Unwin (hb) 823294-7, 5-85, 173pp, £8.95
Unicorn (tp) 823266-1, -85, 173pp, £2.95 (Michael Embden)
Bantam Spectra (pb) 26344-7, 1-87, 198pp, \$2.95

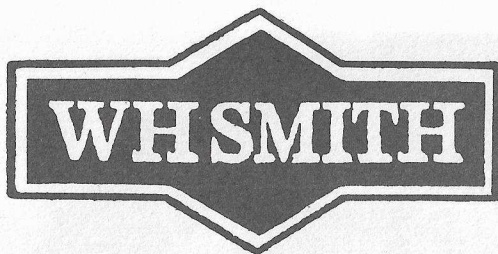
C. Articles & Miscellaneous

- C1. Afterword to 'The Unconquered Country'
Interzone 7, Spring 1984
The Unconquered Country (1986) (exp)
- C2. "'The Conglomeroid Cocktail Party' by Robert Silverberg"
(book review)
Foundation 37, Autumn 1986
- C3. "'Job: a Comedy of Justice' by Robert A Heinlein" (book review)
Foundation 33, Spring 1985
- C4. "'Mythago Wood' by Robert Holdstock" (book review)
Foundation 33, Spring 1985
- C5. Two articles on Andy Warhol
Photon pre-1976
- C6. Dramatisation of Philip K Dick's 'The Transmigration of
Timothy Archer'
Staged at Tynecon 2: The Mexicon (26-5-84)
and at Yorcon III (5-4-85)
- C7. 'Disappearing Acts' - play based on the work of Alfred Bester
Staged at Conspiracy, August 1987
- C8. 'Performance' - play based on the work of D West
Staged at Conspiracy, August 1987
- C9. 'A King in Fragments: Why Perform Gilgamesh?'
NOVACON 19 Programme Book, November 1989
- C10. 'Gilgamesh' - dramatic presentation
Staged at NOVACON 19 (18-11-89)

D. Reviews

- D1. The Child Garden
Locus (fmz) 344, 9-89 (Faren Miller)
- D2. The Warrior Who Carried Life
Foundation 35, Winter 1985/86 (Gregory Feeley)
Interzone 12 (Mary Gentle)





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WH SMITH

More to discover

A King in Fragments: Why Perform Gilgamesh?
by Geoff Ryman

I wanted to do a performance of Gilgamesh because I didn't understand it.

The epic's themes are universal - the love and grief we feel for the dead; the fear we feel for the dead; the fear we feel of our own death; the severance of Humankind from animals, plants, from all of nature, in a sense from life itself.

The epic is structured like a drama: the narrator speaks with the voices of the characters. The result is a series of powerful soliloquies. They remind me of Shakespeare - there is the same high grandeur, the same almost searing freshness of imagery.

Listen to Gilgamesh call on the very footprints of his dead friend to weep. Listen to Enkidu as he lies dying describe the Netherworld as a dim and fluttering place in which the dead resemble birds. Listen to Gilgamesh plead with the sun to shine its light on the dead, or to Siduri the ale wife, telling Gilgamesh, telling all of us, to enjoy life despite death.

These powerful passages can fool us into thinking we understand.

Even the broad outline of the plot is clear enough. Gilgamesh the King is a prodigiously powerful man, but the City cannot contain him. In order to distract him, the Gods create his equal, Enkidu, the wild man of the steppes.

Enkidu is the defender of beasts against Humankind. He saves them from the hunter, who goes to Gilgamesh the King for help.

Gilgamesh somehow knows the newly created man will fall when he loves a woman. He sends a harlot to seduce Enkidu, and lure him into the human fold. This she does, but brings Enkidu back to the City.

Something Gilgamesh does enrages Enkidu - we don't know what. The two men fight - and we cannot be sure who wins.

But we do know that the two men become lovers. For once the epic lacks ambiguity. Gilgamesh sees Enkidu coming in a dream. In his dream, Enkidu takes the form of an axe, and Gilgamesh lays with it and is drawn to it as though to a woman. The dream seems startlingly Freudian. Surely there is no misunderstanding that?

There is a break in the text, again. Gilgamesh and Enkidu have launched themselves into a series of adventures, all of which leave a rather sour taste in the mouth. They kill the guardian of the Land of the Living - a forest of cedars preserved by the gods - and cut down its trees. Gilgamesh grotesquely insults the Goddess Ishtar and the two men kill the Bull from Heaven, the famine-demon she calls down to punish them.

For these crimes, one of them must die - the Gods decide it must be Enkidu.

Gilgamesh's grief for him is inordinate and prolonged. He seems to change places with the wild man, wearing animal skins and living in the desert. He goes in search of the Babylonian Noah, the only man known to be immortal, to discover how it is that a man may not die.

Yet for all the universality of its themes, and the broadly clear sweep of story, Gilgamesh eludes us. The closer you get to him, the more he slips and

slides. He is in fragments, to begin with. All the clay tablets into which he is baked are broken. Worse, the same key passages are broken again and again, as if someone had deliberately defaced them.

We don't know how King Gilgamesh oppressed the people of his City of Uruk. The epic begins by praising him. Then there is a break in the stone and suddenly the warriors and the people are complaining.

One of the complaints against Gilgamesh is that he 'leaves not the son to his father'. Does this mean that he is conscripting them into his army? Does it mean, as one scholar thought in the 1930s, that Gilgamesh is screwing them? After all, he also 'leaves not the daughter to her mother'.

So even when we have the text we often are no wiser. The words are in the plainest English, but the context of the epic - its culture - is missing.

Is the harlot a whore as we understand the word? She is probably something rather like a priestess as well. How are we to understand her? Why does Gilgamesh so viciously insult the Goddess of his City, Ishtar? Why does she proposition him at all when Gilgamesh, as King of Uruk, would already be married to her?

We don't understand. I don't understand.

One day in frustration I read all of the epic out loud to see if I could get a better sense of what it is about. I was surprised at how quickly I was acting it - the different characters had different, identifiable tones of voice. The reading lasted two hours.

I remembered seeing carvings of feasts in which a woman danced while a man recited, accompanied by musicians. It seemed to me that this essentially secular epic might have been performed in that way.

Some elements that had puzzled me fell into place. Saying the lines, it became evident how immature Gilgamesh is. The great adventures seemed to become more and more like great betrayals.

Certain patterns began to repeat. The epic was showing us civilized man out of step with all aspects of nature. The newly created, almost festival civilization is severed from the beasts protected by Enkidu; severed from the forests protected by Huwawa - who suddenly seemed more of an angel than a demon - severed even from the stones in the sequence in which Gilgamesh smashes the mysterious They who are of Stone.

Perhaps most tragically of all, it is about the severance of man and woman. The harlot is used and exploited: Gilgamesh's wife by the ritual of sacred marriage is insulted. This core betrayal occupies the central sixth tablet of this eleven tablet saga, five tablets on either side of it. It presumably carried a far greater resonance for the audience of the epic. It is not just a sexual rejection - it is closer to a rejection of divine love itself.

Enkidu's cursing of the harlot began to resemble an origin myth for how these temple women became temple prostitutes.

At the very beginning of civilization, its faults were seen. In exchange for the delights of culture and the security of the City Walls, people have given up nature. They are estranged not only from plants and animals, but their own natures. They seek immortality, life, but they have already lost life in its broadest sense.

The epic has many similarities to the Bible. These semblances produce the odd buzz, but they can get in the way of our understanding. How helpful is it to think of storming the Land of the Living as being rather like storming the Gates of Eden? Does the serpent stealing the magic plant from Gilgamesh need to produce more than a momentary frisson of recognition - the serpent in the garden again?

That the epic bears some relation to the Bible is beyond question. Siduri the ale-wife's speech turns up in Ecclesiastes. Gilgamesh and Huwawa turn up as Gilgames and Hobaba in the apocryphal Book of Enoch, as the offspring of angels and men (as per the book of Genesis). And our biblical Noah visits 'Erech' in the 'land of Shinar' (Uruk in the land of Sumer?) after the Flood.

The epic presents a version of the Noah myth at great length. Until reading it aloud, I had failed to hear the layers of irony, humour and cynicism of the Noah character. The story was not an injunction to obey a jealous God. It was a narrow-eyed, bitter and funny description of the folly of the gods, and their duplicity. To see that, I had to recover from the distorting element of seeing a Biblical story so plainly part of a pagan epic.

This reading version is much shorter than the epic. It leaves out much of the repetitive formula passages (which I take to be more evidence that it was meant to be performed - such formula passages are easy to remember for recital). I have added a few lines to tide us over the breaks in the text or even to exaggerate a character's motivation to make it more plain to a live audience. I have invented what I think the Stone Things are. All of this I think is fair.

I think of it as just one more version of the epic, in one more language. Some of the versions are shorter, some longer. The epic proper was written in Neo-Babylonian, Babylonian, Assyrian, Hurrian and Hittite, waxing and then waning again in length and complexity. It started out as a linked series of Sumerian hero tales in which Enkidu is only a faithful servant, in which he and not Gilgamesh goes into the Netherworld. The epic lasted roughly 1,600 years. Textual criticism was invented to preserve it. It died, simply, with the alphabet. It was not translated from the word-sign scripts in which it was written into Greek or Aramaic.

The stones were buried as surely as if they were mourned.

Books come when they want to. Perhaps they leave that way as well. I tried to write a novel based on Gilgamesh. It was an adventure that left a sour taste - hubris perhaps. I decided after it was finished and the advance had been paid not to publish it. It was as if Gilgamesh himself didn't want it, as if he had fragmented himself, defaced himself, the same passages in copy after copy.

I read other writers' attempts to novelize or analyze the epic and my heart went out to them. They had struggled and failed to understand as well. One of them had turned Huwawa into an oil well. In one draft, I had him as a bear. It is as though the book has retreated from us until one of us is finally big enough for it.

In the mean time there is the epic itself, what we have of it, broken, smiling at us with most of its teeth missing.

A showerburst of brick containing words. Paper wraps stone, but it is stone that endures.

Geoff Ryman

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EMPIRE OF FEAR BRIAN STABLEFORD
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SPOCK'S WORLD DIANE DUANE
THE BARSOOM LARRY NIVEN &
PROJECT STEVEN BARNES



General Certificate of Science-fiction Education
by Vernon Brown
Instructions

1. Elsewhere in these pages you will find a Question Paper. You should also find a loose Answer Paper. If you don't have one, please check with Reception.
2. Each Question on the Question Paper has several answers. Some are given in full, some only have the first letters of each word, e.g. VB is (or could be) Vernon Brown. This is because giving titles etc. is often a give-away; if you know the correct answer you should be able to find a set of letters that fit it.
3. Mark the answer that you think is correct. Each correctly answered question is worth one mark.
4. Now choose which answers you will submit for marking. There are three Sections - Section B is easy, Section A is medium and Section C has harder questions. You have to submit two Sections which must include Section A. If you submit Sections A and B you will obtain a GCSE Ordinary Certificate if you pass, if you submit Sections A and C you will get a GCSE Advanced Certificate if you pass. Pass mark is 14 correct answers. Depending on how well you do, you will obtain Pass or Credit at 'O' level or Pass, Credit or Distinction at 'A' level.
5. Having decided which Sections to submit, cross out the other one to prevent any mistakes.
6. The Answer Paper has numbered and lettered squares corresponding to the questions and answers on your Question Paper. The idea is that you carefully block out with blue or black ink, biro or felt tip the squares corresponding to the answers that you think are correct. DO NOT circle or cross the squares or do anything else, or use pencil, as your paper will not be marked if you do. This is because marking will be done by placing a card mask over your Answer paper with holes cut in it corresponding with the correct answer squares. Squares that show through are correctly answered. Signs, pencils, etc. are unsuitable for this type of marking. If you make a mistake, put a large X through the incorrect square.
7. Now complete your Answer Paper. Print your name at the top and block out the square corresponding to the Sections that you have submitted, i.e. A & B or A & C.
8. Check that all is completed properly and post your answer paper only in the box by Reception. Please only fold it once. Make sure that it is posted by 5.00 p.m. on NOVACON Saturday.
9. I will have certificates with me on Sunday - please contact me for them and find out whether you have a prize as well.
10. As an incentive, all Answer Papers submitted will be entered in a draw and one person in each grade will win a prize.
11. Finally - except for prize winners - no one else will know how well you have done unless you tell them, so please have a go: you may do better than you think.

Vernon Brown

General Certificate of Science-fiction Education
Question Paper
Please read Instructions first

SECTION A

1. 'Tiger Tiger' has what other title?
(a) SIASL (b) EA (c) TSMD (d) F (e) TTM
 2. What film was based on the novel 'Rocketship Galileo'?
(a) FTETTM (b) DM (c) 2001 (d) GR (e) LK
 3. In which film did John Cabal appear?
(a) A (b) FMITM (c) TTC (d) T (e) TIM
 4. Shakespeare's 'Tempest' is the basis for what film?
(a) Z (b) FG (c) BR (d) FP (e) M
 5. In the film 'First Men in the Moon' what kills the Selenites?
(a) Bomb (b) Heat (c) Martians (d) Cold (e) Radiation
 6. Trying to change the US Civil War result with a sten gun. What novel?
(a) GG (b) GOT (c) ARIT (d) GOD (e) TW
 7. Who played Winston Smith in the film 1984 (1954 version)?
(a) PC (b) CL (c) BW (d) CR (e) HS
 8. Which of the following have not played Superman?
(a) Christopher Reeve (b) John Reeve (c) George Reeves
 9. What film was based on 'Do Androids Dream of Electric Sheep'?
(a) SIASL (b) BR (c) D (d) SR (e) SW
 10. Lord Darcy and Master Sean are characters in whose books?
(a) ADF (b) RG (c) KR (d) GS (e) BP
 11. 'Lest Darkness Fall' is a novel based on?
(a) Post Nuclear War (b) Time Travel (c) The Moon (d) Invasion
 12. Who wrote the If world novel 'What Mad Universe'?
(a) FB (b) JB (c) HH (d) IA (e) FL
- Questions 13, 14 and 15 are based on the set book
13. What did HBP call the 'setting' for his If world stories?
(a) Null Space (b) Q-space (c) Para time (d) Nexial time
 14. In 'Gunpowder God' who 'discovered' the American continent?
(a) French (b) Chinese (c) Aryans (d) Mongols
 15. What does 'hos' mean?
(a) Horse (b) Country (c) Prince (d) Great (e) United

SECTION B

16. What is the British title of the USA novel 'Out of the Deeps'?
(a) TKW (b) DOTT (c) C (d) MC (e) MD
17. Who writes the 'Janissaries' series of novels?
(a) JW (b) HBP (c) JP (d) HH (e) MM
18. In 'Kiteworld' by K Roberts, what is a Cody?
(a) Bird (b) Plane (c) Gun (d) Car (e) None of these
19. In 'Marching through Georgia' (Stirling) who are the Draka?
(a) Americans (b) Africans (c) Aliens (d) None of these
20. In J White's 'Sector General' novels what do four letter codes denote?
(a) Eras (b) Beings (c) Languages (d) Planets (e) Craft
21. In 'Earth Abides' what becomes a religious symbol?
(a) TV Set (b) Noose (c) Hammer (d) ICBM (e) Sword
22. In which novel do firemen burn books?
(a) C100 (b) THX401 (c) F451 (d) R80 (e) K400
23. How many legs does a Thoa have?
(a) 4 (b) 6 (c) 8 (d) 10 (e) 12
24. What does an insane Piersons Puppeteer exhibit?
(a) Fear (b) Courage (c) Anger (d) Amour
25. Which author created slow glass?
(a) BA (b) HGW (c) JV (d) BS (e) SD
26. Flash Gordon and Buck Rogers were once played by Buster Crabbe.
(a) True (b) False
27. Who was Chesley Bonestell?
(a) Author (b) Artist (c) Publisher (d) Editor (e) Critic
28. What was ANALOG's previous title?
(a) ASF (b) F and SF (c) WT (d) G (e) WS
29. Equity in the Year _____ by Mack Reynolds. Which year?
(a) 1984 (b) 2001 (c) 2000 (d) 2050 (e) 1 million
30. Who is the robot in 'Short Circuit'?
(a) Number One (b) HAL (c) Daneel (d) Number Five
31. Who wrote the 'Worlds of the Imperium' If world series?
(a) HK (b) ML (c) KL (d) JGB (e) PA
32. Who wrote the novel 'On the Beach'
(a) GH (b) NS (c) JB (d) ER (e) ERB
33. Who organised the first NOVA CON?
(a) ASFG (b) BSFG (c) OUSFG (d) TLC (e) LSFG

Questions 34 and 35 are based on the set book.

34. Whom does Kalvan marry?
(a) Scylla (b) Rylla (c) Ilyria (d) Sylvia (e) Julia
35. What was Calvin Morrison's job?
(a) Soldier (b) Marine (c) Policeman (d) Teacher (e) Priest

SECTION C

16. What is Heinlein's Number of the Beast?
(a) 606 (b) 666 (c) 696 (d) 909 (e) 969
17. Samuel Delany's 'Nova' rehandles which ancient myth?
(a) Gilgamesh (b) Grail (c) Original Sin (d) Wandering Jew
18. What, approximately, is the gravity at Mesklin's poles?
(a) 300 (b) 400 (c) 500 (d) 600 (e) 700
19. In 'Logan's Run' at what age do people die?
(a) 20 (b) 25 (c) 30 (d) 35 (e) 40
20. In 'When Worlds Collide', what planet collides with Earth?
(a) Bellus (b) Zyra (c) Flora (d) Eden (e) Venus
21. The film 'Conquest of Space' was based on whose book?
(a) WVB (b) RAH (c) SL (d) FL (e) WL
22. In the film WAR OF THE WORLDS (1953) how many eyes has a Martian?
(a) 1 (b) 2 (c) 3 (d) 4 (e) 5
23. In '2001' what was Kubrick's first chosen name for HAL?
(a) Zeus (b) Athena (c) Jason (d) Mike (e) Pete
24. If Martians call Mars Barsoom, what do Jovians call it?
(a) Aolf (b) Arhenus (c) Garobus (d) Hyerdal (e) Muloon
25. Adam Link was a robot in which story?
(a) Misfit (b) R.U.R. (c) I, Robot (d) R.O.B.O.T.
26. In the first TV Star Trek series what kitchen utensils were used as medical instruments?
(a) Whisks (b) Salt shakers (c) Bottle openers (d) Coffee grinders
27. In which decade was the term 'Robot' coined?
(a) 1900s (b) 1910s (c) 1920s (d) 1930s (e) 1940s
28. 'Quozl' is a novel set mainly:
(a) On Earth (b) In space (c) In the sun (d) On an alien planet
29. Who did not write a follow up to HGW's 'War of the Worlds'?
(a) G H Smith (b) K W Jeter (c) E Friedell (d) W Karig
30. In the film 'She' (1935) where does 'she' live?
(a) Tropics (b) Atlantis (c) N Polar regions (d) S Polar regions

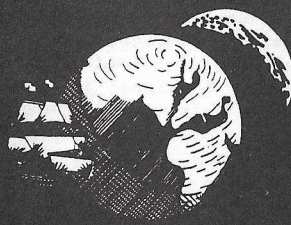
Questions 31, 32, 33, 34 and 35 are based on the set book.

31. What does H stand for in H Beam Piper?
(a) Harry (b) Henry (c) Horace (d) Hilary (e) Hugh
32. How many images in the first dwelling that Calvin finds?
(a) 1 (b) 2 (c) 3 (d) 4 (e) 5
33. Where did 'Gunpowder God' first appear?
(a) ANALOG (b) Galaxy (c) F & SF (d) Amazing
34. What is the symbol of the god Dralm?
(a) Star (b) Mace (c) Cross (d) Cornstalk (e) Lightning bolt
35. Into how many Levels are the Timelines divided?
(a) 3 (b) 5 (c) 100 (d) 128 (e) None of these

You should have received a separate Answer Paper when you registered at the convention. If you didn't get one, please check with Reception.

Post your completed Answer Paper in the box by Reception before 5.00 p.m. on Saturday.

Vernon Brown



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The Nova Awards
by Pam Wells

The Nova is an award for fanzines produced by science fiction fandom, and it was created in 1973 by the late Gillon Field. Presented annually by the Birmingham Science Fiction Group, the award was (until 1981) given to the fanzine voted 'Best of the Year'. Before 1977, the winning fanzine was decided by a select committee of famous fans, but then the NOVACON committee persuaded the Nova committee that a more democratic system would be appropriate. So from then on, voting was open to all 'informed fans'.

The next major change to the Nova came in 1981, when it was decided to extend the awards to three: Best Fanzine, Best Fanwriter and Best Fanartist. A further change to the awards in 1986 was to broaden the eligibility of the Fanzine category, so that multiple copies of a title no longer had to be published in the year in question; thus from NOVACON 17 onwards, 'one-off' publications became eligible for the Best Fanzine award. (Previously two or more issues had to be published in the year concerned.)

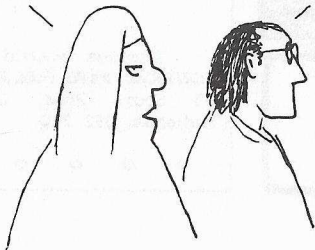
For a fanzine to qualify, one or more issues must have appeared between 1st October 1988 and 30th September 1989. For fanwriters and fanartists to qualify, a piece of writing or artwork by the person concerned must have been published in a fanzine for the first time between 1st October 1988 and 30th September 1989. For the purposes of this award, a 'fanzine' shall be defined as an amateur publication which is concerned with science fiction, fantasy, science fiction and fantasy fans and/or related subjects, and copies of which may be obtained in exchange for other amateur publications or in response to letters of comment.

The fundamental idea of the Nova, as run since 1977, is that it should be awarded by informed vote. Informed votes come from informed voters, defined as NOVACON members who have been active in fanzines sometime in the year preceding the relevant NOVACON. 'Active in fanzines' is somewhat harder to pin down, but (from NOVACON 17) this is defined as having received six or more fanzines during the course of the relevant year. 'Fanzines' in this instance means different publications, and not different issues of the same publication. The various official organs of a group or society shall not be treated as different fanzines for the purpose of this rule. These criteria were designed to open out the franchise and allow a large proportion of NOVACON members to vote. So if you consider yourself a fanzine fan, please USE YOUR VOTE and help make the awards truly representative.

The Nova award itself has a different design each year. The first award was created by Gillon Field, and since then it has been designed and made by Birmingham's own Ray Bradbury.

Pam Wells

I HEAR THEY'RE
INTRODUCING
DOPE TESTS
FOR THE
NOVAS



THAT SEEMS
RATHER HARSH

THE DOPES HAVE
ENOUGH TROUBLE
WINNING ALREADY

Past Nova Award Winners

- 1973 PETER WESTON for SPECULATION
- 1974 LISA CONESA for ZIMRI
JOHN BROSANAN for BIG SCAB
- 1975 ROB JACKSON for MAYA
- 1976 ROB JACKSON for MAYA
- 1977 DAVE LANGFORD for TWLL-DDU
- 1978 ALAN DOREY for GROSS ENCOUNTERS
- 1979 SIMONE WALSH for SEAMONSTERS
- 1980 DAVE BRIDGES for ONE-OFF
- 1981 Best Fanzine TAPPEN by MALCOLM EDWARDS
Best Fanwriter CHRIS ATKINSON
Best Fanartist PETE LYON
- 1982 Best Fanzine EPSILON by ROB HANSEN
Best Fanwriter CHRIS ATKINSON
Best Fanartist ROB HANSEN
- 1983 Best Fanzine A COOL HEAD by DAVE BRIDGES
Best Fanwriter DAVE BRIDGES
Best Fanartist MARGARET WELBANK
- 1984 Best Fanzine XYSTER by DAVE WOOD
Best Fanwriter ANNE HAMILL WARREN
Best Fanartist D WEST
- 1985 Best Fanzine PREVERT by JOHN JARROLD
Best Fanwriter ABI FROST
Best Fanartist ROS CALVERLEY
- 1986 Best Fanzine PINK FLUFFY BEDSOCKS PUBLICATIONS by OWEN WHITEOAK
Best Fanwriter OWEN WHITEOAK
Best Fanartist ARTHUR 'ATOM' THOMSON
- 1987 Best Fanzine LIP by HAZEL ASHWORTH
Best Fanwriter D WEST
Best Fanartist D WEST
- 1988 Best Fanzine LIP by HAZEL ASHWORTH
Best Fanwriter MICHAEL ASHLEY
Best Fanartist D WEST

The Programme

At the time of going to press, here is a brief run-down of the NOVACON 19 Programme. All members of the convention will also receive a separate 'Pocket Programme' which gives a complete listing of the finalised programme schedule. Please refer to the Pocket Programme guide for full details.

FRIDAY

- 16:00 Woodstock
(Film)
- 19:30 Opening Ceremony
(Welcome to NOVACON 19)
- 20:00 Guest of Honour Interview
(Geoff Ryman answers your questions)
- 21:30 Andromeda Party
(Free drinks! Multiple signings! Lots of fun!)
- 23:30 Whose Line Is It Anyway?
(Quiz Game)
- 01:00 Late Night Video Show

SATURDAY

- 10:30 Known, Unknown and Inverted Genetics
(Talk by Jack Cohen)
- 11:30 Lucy in the Sky with Dick
(Panel Discussion)
- 12:30 Book Auction
(Spend your money here)
- 14:00 Destination Moon
(Discussion/Dialogue)
- 15:30 Pam's 60s Pop Quiz
(Music Quiz)

SATURDAY (continued)

- 17:00 The State of British Publishing
(Panel Discussion)
- 19:30 The Epic of Gilgamesh
(Dramatic Presentation with Dance and Music)
- 22:00 Ready Steady Disco
(Turn on, tune in and bop 'til you drop!)
- 02:00 All Night Video Show

SUNDAY

- 10:30 Gemini, Apollo and Might Have Been
(Talk by Pat Collins)
- 11:30 That Was The Decade That Was
(Panel Discussion on 60s Fandom)
- 12:30 Art Auction
(Spend even MORE money!)
- 14:00 Viola
(Film)
- 15:30 Born, Bred and Big in the Sixties
(Three authors discuss the sixties)
- 16:30 No Strings!
(Panel discussion about 60s TV SF)
- 17:30 Awards Ceremony
(Find out who won the Novas this year!)
- 18:00 Some of your Blood and a Little Bit of Urine
(Talk by Julian Headlong)
- 19:30 Greg Pickersgill's Laugh-In
(Open Discussion with Features)

WEEKEND READING

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Your Committee: What They Say About Themselves

Martin Tudor (Chairman)

The first 'fandom' I discovered was that of comics, but in 1979 I saw an advert in a paperback which invited me to join the British Science Fiction Association. Through the BSFA I heard about NOVACON and attended NOVACON 10, where I heard about the Birmingham SF Group. I attended meetings for a couple of years, successfully avoiding getting involved (like most BSFG members) but then (unlike most members) I was drawn into the Solihull SF Group. At around the same time, I attended RACON and joined the 'NOVACON Rebels'. Back in Brum, the Rebels lost out to a BSFG revitalised by Pete Weston, who promptly persuaded some of us, along with the Solihull Group, to run NOVACON 14, join APA-B and work on the BSFG committee. Since then I've published a few fanzines (including ten issues of EMPTIES), co-edited fourteen issues of CRITICAL WAVE, been fan guest of honour at conventions in Sweden and Finland, and worked on a variety of conventions including running the Fan Programme at Conspiracy. But this is, despite what Rog Peyton may tell you, only my second attempt at chairing a NOVACON.

Tony Berry (Treasurer)

Well now, it's autobiography time again. If you've read this before, press fast-forward; if not, carry on.

I discovered SF fandom by way of the Leeds University SF Society (where I edited the very wonderful BLACK HOLE) and the Leeds Group. My first convention was YORCON 1, in 1979 (gee, I've been in fandom for ten years. Who are all these people?) On leaving the dreaming pubs of Leeds and returning to the middle bit of the country, I joined the BSFG. I have also been known to patronise the Solihull Group (remember that?) and the MISFiTs.

I've been on several NOVACON committees, and chaired two of them. I also helped to run the Fan Programme at Conspiracy. I occasionally produce an issue of my fanzine EYEBALLS IN THE SKY, and was a founder member of FRANK'S AFA. One of my ambitions is to learn to speed-read so that I can get through the mountain of books and magazines I've never looked at yet.

Helena Bowles (Programme)

One Life Furnished in Early Poverty

I was born in the death of the sixties - 1969, which makes my inclusion on this committee either highly appropriate or highly inappropriate, depending on your point of view. I spent my early childhood being given the gift of the love of reading by my mother, who spent many a weary hour with me and Enid Blyton's finest, and when her voice gave out recording my favourites on cassette to satisfy me. At not quite such an early age I discovered children's SF and Fantasy - though not marketed as such - and only a few years later came into the world of marketed SF and Heinlein, Silverberg, Clarke, Lucas (George - remember him? Don't knock it, he got me into reading SF full-time).

From then on I never looked back. Three years ago I descended upon the Brum Group in all my sixteen year old glory. Look out fandom, here I come! Except I'd never heard of fandom then. Things quickly changed.

As to my fannish credentials, well, I read SF, Fantasy, horror and all variations thereof. I'm a media fan, I'm a filker, I've written for fanzines, I read comics, I go to conventions, I'm permanently broke, I'm Publicity Officer of the BSFG, I'm a RPG-er, I drink like a fish, and I lost my virginity at the last British Worldcon (and you don't get much more fannish than that!). Is it any wonder that fandom is one of the few places I feel comfortable. My first convention was FIFTEENCON, at which I managed to win the short story competition and get on to a panel. A sign of things to come.

Look out fandom, here I come!

Bernie Evans (Registrations)

I was born in 1946, in Oldham, Lancs. I first became interested in SF at infant school, reading comics, watching 50s B movies. I cut my book-reading teeth on mythology, Greek, Roman, Norse, and the Arthurian legends, as that was all I could get hold of at school. I moved on to Badger Books (yes, honestly!) and then the Golden Age stuff: Asimov, Clarke, Heinlein. I'm currently enjoying Mike Resnick, Kevin O'Donnell Jnr, Bob Shaw, Dann/Dozois anthologies, Storm Constantine and James White, especially James White. I enjoy collecting 50s and 60s paperbacks, mainly for the covers, and in particular Badger Books and Ace Doubles.

I moved to Birmingham in December 1964, and have lived here ever since. I knew Dave Holmes and Rog Peyton and Andromeda through playing darts with Dave in my local, but never knew about fandom. I got into fandom via Steve Green and the Solihull Group; it was Steve who brought me to my first Brum Group meeting in late 1980/early 1981, I forget exactly. Jack Cohen was speaking, Dave Holmes (who I'd lost touch with during my ill-fated first marriage) was there, I was hooked.

The first convention I went to was NOVACON 11. I managed to keep out of organising things for quite a long time, but Rog Peyton is nothing if not persistent, and I became Brum Group Publicity Officer in January 1985, for two years. I chaired FIFTEENCON in mid-86, and chaired NOVACON in 1987, and I'm chairing the Brum Group this year.

Dislike: doing what I'm told, hence my first...

Like: chairing committees (how did you guess?), Heavy Metal music (plus rock and sixties stuff), knitting, doting on two grandchildren, and collecting unicorns (models) and cats (live ones! - four so far, plus a regular visitor from next door).

Special credential: token sixties survivor!

Nick Mills (Operations)

Ten Things you Never Wanted to Know about Nick Mills

1. Nick was introduced to fandom whilst a student at the University of Warwick, where he was Treasurer of the Science Fiction and Fantasy Society.
2. His first convention was NOVACON 7, and he has attended every NOVACON since (more than any other member of the committee).
3. He is a former member of The Organisation, and through that apa made closer links with Birmingham fans.
4. He has been a member of the BSFG since 1985.
5. He gained notoriety as a member of the winning team in THE KRAPTON FACTOR at NOVACON 14 (and a few other things besides).
6. He was on the committee of NOVACON 16 where he selected the film programme.
7. He assisted this year's Chairman in running the Fan Programme at CONSPIRACY.
8. He is one of CRITICAL WAVE's many book reviewers.
9. His other interests include: food and drink, trivia quizzes, and watching first-class cricket.
10. He lives in Sheffield without a wife, pets or cuddly toys.

Pam Wells (Publications)

I first heard of Science Fiction Fandom in 1981, and attended my first fannish event (the BSFA London Christmas Party) towards the end of that year. From that point on I discovered a liking for people and events fannish; and, despite my lack of a Science Fictional past, became more involved in fandom. The first convention I attended was CHANNELCON in 1982, and the first con committee I worked on was MEXICON 2 in 1986. Like many another member of this NOVACON committee, I worked on the Fan Area Team at CONSPIRACY in 1987.

But my main area of interest in fandom is the fanzine scene. I have produced seven issues of my own fanzine, NUTZ, and also contributed to several others since 1982. I was a founder member of THE WOMEN'S PERIODICAL apa, and I'm still contributing after more than six years. I've also been a member of FRANK'S APA, SLAPA and GET STUFFED. I produced a one-shot called STRUMPET in 1986, and co-edited a one-shot called SIX SHOOTER with Linda Pickersgill and Jeanne Gomoll in 1987.

I suppose it's only natural that, with such a strong interest in fanzines, I should choose the job of Publications on NOVACON 19. (Though cynics might say that, since I'm going to marry the Chairman next May, I only joined his committee to keep an eye on him! But we weren't even engaged back then...)

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The Faces of the Moon
by David A Hardy

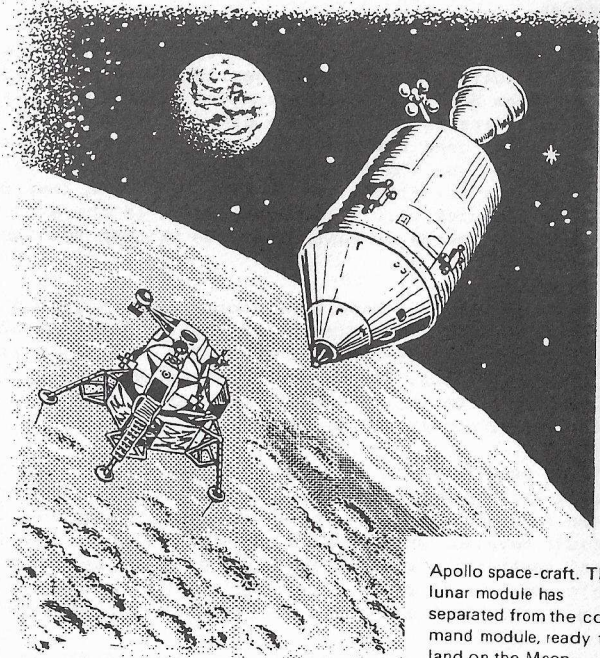
It is 1950, and a 14-year-old boy and his friend come out of the Essoldo Cinema, Longbridge. Waiting for the bus, they look up at the Moon hanging in the evening sky and feel that they have just returned from there. The film they have just watched, enraptured, is 'Destination Moon' - the first of the 1950s science fiction movies, produced by George Pal, who was to go on to make 'When Worlds Collide', 'War of the Worlds', 'Conquest of Space' and 'The Time Machine', among others. (Videos of a couple are being shown at NOVACON 19).

The artist who worked on the space backgrounds for the first four of those films was Chesley Bonestell, who died in 1986, aged 98. He could easily have met the Wright Brothers - and lived to see his visions of space flight come true. Or did he? Bonestell's 'Moon' (as depicted in his 1949 book with Willy Ley, 'Conquest of Space') was a dramatic world of tall, jagged peaks and flat, cratered plains suffused in greenish Earthlight - a far cry from the rolling grey hills revealed in Apollo photographs.

Bonestell's reasoning was that as there is no weather on the moon - no air, no wind, no water - the mountains must be as sharp and uneroded as the day they were born. So what went wrong? Did the Moon somehow suffer very rapid erosion in the 20 years between 1949 and 1969?

The answer is of course that the moon *did* suffer aeons of erosion from micrometeorites, not to mention the extremes of temperature (especially during lunar eclipses) which caused the rocks to flake. Bonestell, to be honest, should have known this, for he was well aware of the paintings of Lucien Rudaux who worked, in the 1920s, for 'The Illustrated London News', as did Bonestell himself later.

Rudaux was an astronomer. He built his own observatory at Donville in Normandy, and when observing the Moon often concentrated on its edge or 'limb', where the lunar highlands can be seen in profile. The illustrations which he produced for his own book 'Sur les autres mondes' (On Other Worlds), published in 1937, often bear a startling resemblance to Apollo photographs.



Apollo space-craft. The lunar module has separated from the command module, ready to land on the Moon.

The result of the popularity of Bonestell's work, which appeared first in 'Life' magazine in 1944, then in 'Collier's' magazine in 1950, when he led a team of artists to illustrate the plans of Wernher von Braun and other scientists to send men into space, was undoubtedly to convince first the US public and then the rest of the world that space travel was a possibility. Books were published, based on 'Collier's' articles: 'Across the Space Frontier', 'Man on the Moon' and 'The Exploration of Mars'. And around the same time, of course, came Arthur C Clarke's 'Exploration of Space', in which British artist R A Smith also painted jagged lunar landscapes. Although he always denied being a science fiction artist, Bonestell's work often appeared on covers for 'The Magazine of Fantasy and Science Fiction' and other SF magazines.

The side-effect of Bonestell's popularity was that, in science fiction as well as factual books and magazines, other artists (such as Mel Hunter, Jack Coggins, Alex Schomburg and many more) painted not the 'real' Moon but Bonestell's version of it. They didn't actually copy his work (well, some did), but they used the same type of craggy landscapes. And how much more interesting it would have been if the Moon had really turned out to be like that! Perhaps the fickle public would not have lost interest in the Apollo programme so quickly... Yet, conversely, if the Moon had been portrayed as flat and dull, maybe we would still be waiting for the first man to land there?

(If you would like to know more about the history and current state of space art, I hope you'll get 'Visions of Space', which should be published by Dragon's World by the time you read this. With 176 large pages, full colour, and some 70 artists, 'historical' and contemporary, it was a genuine labour of love for me to write, compile and design this. Do take a look in the Book Room! End of commercial break.)

Let's go back to those schoolboys coming out of the 'pictures'. It is amazing how the world has changed since then. (For one thing, that cinema became a Bingo hall.) We could hardly have imagined that in 30 years' time we could have our own copy of 'Destination Moon', no bigger than one of our school textbooks, to watch in full colour whenever we wish; why, our parents didn't even own TV sets, though we might have caught an occasional glimpse of a dim 9-inch black-and-white picture at a rich friend's!

Videotape recording was invented six years later, in 1956, with no fanfare. The following year the world was shocked when a metal ball containing little more than a radio transmitter bleeped its way round the Earth every 90 minutes - Sputnik 1. And now we take it for granted that we can watch - and record - programmes from the other side of the globe, transmitted by satellites in what are often, quite rightly, known as 'Clarke orbits', 22,300 miles above the equator. Every day we see pictures of the Earth, with cloud-patterns and highs and lows clearly defined, sent to us continuously by other satellites (it doesn't seem to help, does it?).

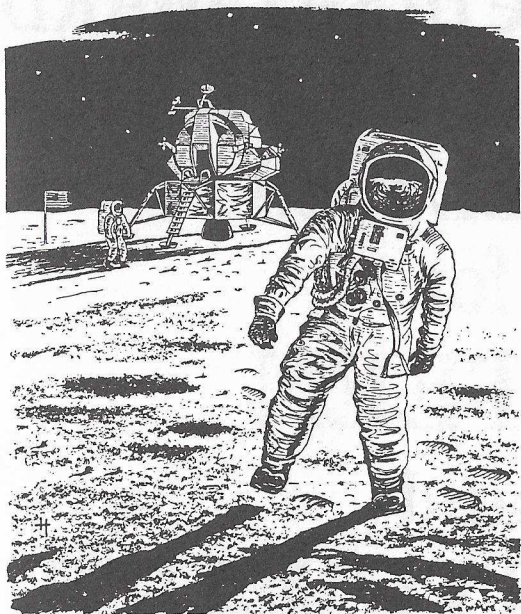
Things happened fast after that. On 12th April 1961, Major Yuri Gagarin was blasted into orbit in Vostok 1. He made one orbit at an altitude of about 200 miles, and parachuted down (on land) one hour and 48 minutes later. In 1962 John Glenn became America's first man in orbit (after his flight had been postponed ten times) and made three orbits. In March 1965 Alexei Leonov became the first man to 'walk' in space - i.e. he left his space ship and floated alongside for ten minutes. (I met him in Iceland last year - he's a great character, and has been a space artist for as long as I have, having

painted his first astronomical subject in 1950. It's no coincidence that in my case it was after seeing 'Destination Moon'... He also admitted that it had been his ambition to be the first man on the Moon. Yes, the Russians did intend to go there.)

After that, event followed event. Mercury, Gemini, Apollo. Twelve men have walked on the Moon, the last in 1972. Back in the 1950s it was taken for granted that having reached the moon, we would go on to build bases there; small at first, and then large, permanent ones. '2001: A Space Odyssey', which was released just before the first actual landing, seemed to point the way. But, as we all know, Apollo was much more a political exercise than a scientific one, and a technological dead-end.

When shall we go back? Who knows, but return we shall. The big controversy at present is whether we should go there first (as Isaac Asimov advocates) as

a step on the road to Mars, or miss out the Moon this time and go straight to Mars - as Carl Sagan believes. It is easy to see both points of view. Asimov says that the inhabitants of a lunar base would be the people best suited to lead us to Mars. Sagan begrudges the time and resources (out of annual budgets) that going to the Moon would require, and wants a joint US/Soviet programme: rover, balloon and sample return missions to Mars, and then a manned mission. To the argument that this would be too expensive, Sagan points out that a manned mission to Mars would cost as much as a single strategic weapons system... As the Frank Kelly Freas Apollo poster said: "We (Still) Have a Choice?".



Before we leave the Moon, have you ever noticed how its 'face' (not to mention phase) is shown in the sky in movies (not necessarily SF)? In early films it is quite often 'upside down'. This is because the producers used an astronomical photo to superimpose it on the sky - and telescopes invert the image, which is how the photos in astronomy textbooks always appeared. (Of course, if the film was made in Australia, it is quite correct.) Today it is surprisingly common to see a well known Apollo image used; a picture taken halfway round the Moon, so that the Mare Crisium is not at about 2 o'clock, as we see it from the Earth, but at the centre of the face. This view is found in films like 'An American Werewolf in London', and even in BBC Wildlife programmes, whose producers should know better!

David A Hardy

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Pop, Piper and 'Astounding Science Fiction'
by Janet Ryland

The links between science fiction as a literary genre and contemporary visual culture have always been strong. Since the Futurists first called for an art of 'dynamic sensation' in 1912 there has been a sustained interest on the part of artists and designers in anything that seemed to debate or reflect ideas of a technological, scientifically mature modern society. This interest peaked during the 1960s bound up in the development of Pop Art and Anti-Design in Britain. Nowhere has the relationship between science fiction, fine art and design been exhibited more clearly, or productively, than in the work and theories of the Independent Group who sought to rationalise and use an SF base for a new, contemporary perception of both mass and high culture.

Pop Art is commonly seen as a fine art movement spanning Europe and America during the late 1950s and 1960s. At its simplest it marked an embracing of (American) mass culture within a high art context, and was expressed most stereotypically in the repeating silk-screen images of Marilyn Monroe by Andy Warhol and the self-portrait with denim and badges by the British artist Peter Blake. Yet Pop Art, and more specifically Pop or Anti-Design, had a complex theoretical base. British Pop was not the wide-eyed acceptance of American pop culture that it is so often presented as. Informing the images produced by artists such as Richard Hamilton and the designs of Richard Buckminster Fuller was a belief that popular culture, which during the 1950s and 1960s included science fiction publications, should be taken seriously. The Independent Group was formed in 1952 and based at the Institute of Contemporary Arts in London. Throughout its varied manifestations the Independent Group (IG) displayed an interest in and commitment to the importance of mass culture in a mass media age. IG included artists, critics, designers, writers, theorists. At their initial meeting the Scottish sculptor, Eduardo Paolozzi, produced a constantly changing visual collage of mass media images, including ones taken from science fiction. IG were offering up a new kind of 'art' imagery for serious consideration, imagery of machines, technology, science, the future; the most fruitful source of such imagery was that of science fiction. Increasingly publications such as 'Astounding Science Fiction' were referred to as part of the theoretical and intellectual base of the type of British Pop that IG favoured. What was specifically attractive about science fiction at this time was its ability to clearly show and comment on the ways in which technology could transform ordinary people's lives; this in the age of the Cold War, nuclear weapons, the cinema and television. For the members of IG modern technology could free man from drudgery and boredom, allowing him to then clearly exploit his creativity. The specialist and technological nature of 'Astounding Science Fiction' opened up a whole series of debates amongst artists and designers during the 1950s and 1960s concerning how a genre such as SF could, alongside art and design, be a vehicle for changing people's attitudes in a fast-moving, media-based and increasingly de-personal culture.

Science fiction was seen as lively, revolutionary, vital. Works such as H Beam Piper's 'Day of the Moron,' where a futuristic society appeared to be set in the realistically valid context of an authoritarian nuclear-driven society, carried with them not just fantasy excitement but a credibility built on the fact that the society being described was actually in the process of construction during the 1950s and 1960s. H Beam Piper in particular attracted much Pop interest. The mechanistic, de-personalised world portrayed in 'Day of the Moron' was reinterpreted in terms of the design of figures such as Buckminster Fuller and groups such as Archigram. A measure of the influence that Piper and other SF writers were to have on

young British artists and designers in the 1950s appeared in the 1956 'This is Tomorrow' exhibition held at the Whitechapel Gallery in London. 'This is Tomorrow' is often seen as the key Pop event. It consisted of images and environments drawing heavily on technology and popular culture. Images and environments inspired by writers such as Piper appeared alongside more direct SF influences such as Robby, the robot who had starred in the 1956 film 'Forbidden Planet'. It is interesting to note that the visual definition given to much SF in films in the genre from the 1950s to the present day (most notably 'Blade Runner') has continued to figure prominently in much contemporary design.

The development of 'space design' during the 1960s also arose from an SF base. The use of silver in much fashion design during this period was a direct result of an association with the space suit. Interior designers began producing environments that reflected those seen in films such as '2001'. Design groups such as Archigram worked throughout the 1960s on projects such as the 'plug-in city' or the 'walking city'. As Peter Cook, the leading Archigram designer stated of the Group's concept of city life:

...an exciting city; one howling with electronics, pulsating with the rumble of great motors, filled with the imagery of science fiction. It accepts the machine on its own terms.

Peter Cook; 1959

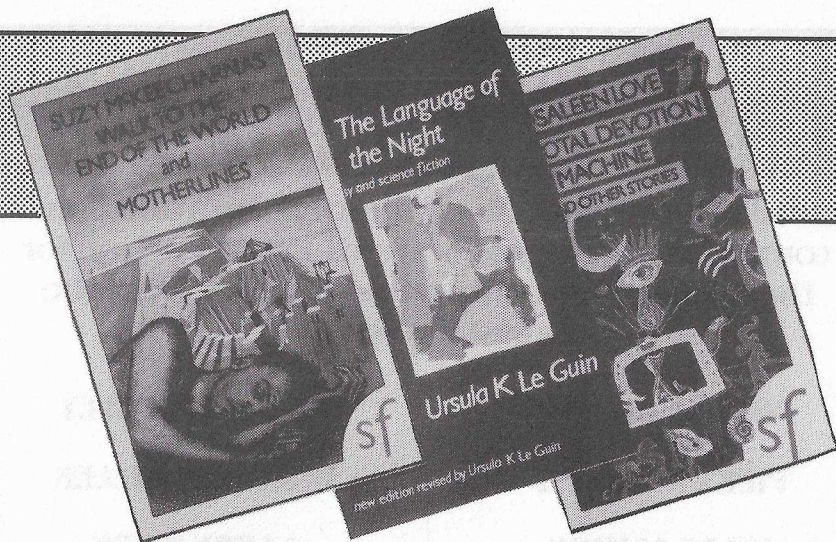
What Archigram attempted was to relate SF, and the type of environments described by writers like Piper, to architecture. Archigram's use of SF imagery was for them part of the way out of the monotony which they felt modernist architecture, in the shape of the International Style, had fallen into. Constant change and expendability were also important, however, Archigram's reluctance to note the 'sub-text' concerning the more sinister implications of high technology which existed in works such as 'Day of the Moron' led to widespread criticisms of both their designs and of the SF influence.

It would be wrong to single out any one artist, designer or SF writer as being a dominant figure in Pop's embracing of the genre. Really it was a collection of influences and cross-fertilisation of ideas. Certainly the specialist market of 'Astounding Science Fiction' and the technological and philosophical comment of writers such as H Beam Piper were crucial factors. Certainly it is the type of imagery and society conveyed by writers like Piper that has persisted as an influence from SF upon 1980s post-modernist design. Essentially what happened during the 1950s and 1960s was that the use of SF and writers such as Piper by Pop artists allowed the genre to be taken more seriously, particularly when set within the context of a British society undergoing at the time substantial communications and technological change. In this respect the time is perhaps ripe for a critical reassessment of the work of Piper, not only in the context of 1950s and 1960s art and design, but, more specifically, in the context of 1980s post-modernism.

Janet Ryland

This year marks the 25th anniversary of the death (by suicide) of H Beam Piper. Piper was probably best known for his 'Fuzzy' series ('Little Fuzzy' and 'The Other Human Race'), although his 'Paratime Police' stories (which include the set of books for this year's NOVACON quiz - 'Lord Kalvan of Otherwhen' or 'Gunpowder God' in the UK). Despite the fact that he was never considered to be an SF 'big name', he was an entertaining storyteller whose stories were and are always well worth reading.

Martin Tudor



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If anyone had asked me a few months ago about British film industry involvement in SF and fantasy in the sixties, I suppose I would have said that it began and ended with 2001: A SPACE ODYSSEY. Then Steve Green mentioned that he was doing some research into the period and had come up with quite a few genre films. We asked him to put together a guide for the Programme Book, and here it is. 'Stunned' pretty much sums up my feeling on seeing the number and variety of films produced. You won't be surprised at the amount of 'turkeys' amongst the following list, but the number of interesting films may surprise you, as it did me. Anyway, read and enjoy...

Martin Tudor

Of Midwich, Moonmen and Monoliths...
A Brief Guide to British SF & F Cinema in the Sixties
by Steve Green

1960

VILLAGE OF THE DAMNED (dir. Wolf Rilla)

Gripping translation to the screen of John Wyndham's classic 'The Midwich Cuckoos', scripted by Rilla, Sterling Silliphant and George Barclay. George Sanders and Barbara Shelley head the village's adult inhabitants, struggling against telepathic youngsters spawned by alien experimentation. A superior science fiction movie.

1961

THE DAMNED (dir. Joseph Losey)

Grim anti-nuclear fable based upon H L Lawrence's novel 'The Children of Light', with a crushingly downbeat ending. The central theme - children being bred to resist radiation sickness in order that they at least would survive thermonuclear conflict - is intriguing, but Losey throws in too many other elements, clouding the essential message of Evan Jones' script.

THE DAY THE EARTH CAUGHT FIRE (dir. Val Guest)

Also anti-nuclear, also downbeat, but with far tighter direction, at times almost documentary in style. The final scenes, as humanity attempts to rescue Earth from a decaying solar orbit, are particularly effective and for once the open ending left by Wolf Mankowicz's screenplay doesn't come across as a cop-out.

MYSTERIOUS ISLAND (dir. Cy Endfield)

Ray Harryhausen's special effects are the real stars of this adaptation of Jules Verne's 'L'île Mysterieuse', wherein Union soldiers escaping by hot air balloon from a Confederate jail crash-land upon a deserted isle, populated by giant animals and the ubiquitous Captain Nemo (Herbert Lom); action-packed script courtesy of John Prebble, Daniel Ullman and Crane Wilbur.

1963

CHILDREN OF THE DAMNED (dir. Anton M Leader)

Midwich revisited, this time on an international scale. John Briley's screenplay suffers from the original's success in exploring virtually all the avenues outlined by Wyndham's novel.

DR STRANGELOVE, or HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
(dir. Stanley Kubrick)

Adapted from Peter George's 'Red Alert' by the author, Kubrick and Terry Southern, this darkest of black comedies only loses its edge when Kubrick is unable to resist the lure of total farce (thankfully, the custard pie battle planned for the finale was abandoned, as was Peter Sellers' attempt to take on a fourth role).

JASON AND THE ARGONAUTS (dir. Don Chaffey)

Arguably the most successful vehicle for Ray Harryhausen's miniature work, including the classic sword fight between Jason (Todd Armstrong) and the skeletal Children of the Hydra's Teeth. The script, by Jan Read and Beverley Cross, displays a casual disregard for mythological exactitudes, but such complaints are minor considering the film's inescapable Saturday Matinee appeal.

THE MOUSE ON THE MOON (dir. Richard Lester)

Unlike the earlier THE MOUSE THAT ROARED (1958), in which a tiny European state declares war on the United States and (much to its horror) actually wins, the sequel aims for slapstick rather than satire. Lester's all-or-nothing approach exposing the weaknesses in Michael Pertwee's screenplay much as it helped unbalance SUPERMAN III.

UNEARTHLY STRANGER (dir. John Krish)

Low-budget SF shocker which reverses the genders of I MARRIED A MONSTER FROM OUTER SPACE, love triumphing over alien loyalties as the extraterrestrial bride absorbs human emotions, refusing to murder her suspicious husband and pave the way for an other-worldly invasion force. Scripted by Rex Carlton.

1964

THE EARTH DIES SCREAMING (dir. Terence Fisher)

One of Fisher's least successful ventures, this sloppily-directed invasion saga would have been better titled THE AUDIENCE DIES YAWNING. Henry Cross's storyline is painfully predictable, the special effects work breaches the Trades Descriptions Act and the closing shot - in which a group of survivors escaping by plane are shown crossing a busy arterial road - typifies the ineptness of the whole movie.

FIRST MEN IN THE MOON (dir. Nathan Juran)

Enjoyable period yarn adapted by Nigel Kneale from the H G Wells novel, greatly assisted by Ray Harryhausen's stop-motion animation (the Selenite leader and lunar worm are especially effective). Film buffs can also look out for Peter Finch in a cameo role.

1965

DR WHO AND THE DALEKS (dir Gordon Flemyng)

The first of two movie spin-offs from the perennial TV series, with Peter Cushing essaying the role more as an absent-minded professor than William Hartnell's crotchety original. Milton Subotsky's adaptation of Terry Nation's script keeps the megalomaniac pepperpots firmly in the spotlight (Britain was in the throes of Dalek-mania at the time), but the general ambience is strictly juvenile. Despite this, a sequel materialised a year later.

GONKS GO BEAT (dir. Robert Hartford-Davis)

Obscure attempt to marry pop music to science fiction, as an alien ambassador is assigned to Earth in a bid to bring peace to two communities divided by their musical tastes. Jimmy Watson's screenplay makes room for such 'stars' as Lulu and the Lovers, the Nashville Teens and the Graham Bond Organisation, but the venture appeared to hit a sour note with its teenage target audience and promptly sank without trace. TOOMORROW (1970) was slightly more successful, which isn't saying much.

THE NIGHT CALLER (dir. John Gilling)

Tense chiller adapted from Frank Crisp's novel 'The Night Callers' by Jim O'Connell; the plot's rather over-familiar (what is it about Earth women which proves so irresistible to extraterrestrial kidnappers?) but it's given a good run for its money in this moody exercise, retitled BLOOD BEAST FROM OUTER SPACE for its American release.

SPACEFLIGHT IC-1 (dir. Bernard Knowles)

A space-borne CAINE MUTINY, as starship commander Bill Williams' Queeg-like authoritarianism fuels rebellion amongst his crew as they flee from an over-populated Earth. It's surprising that the cast didn't rise up themselves against Harry Spalding's script.

1966

DALEKS - INVASION EARTH 2150 AD (dir. Gordon Flemyng)

The Timelord's second big screen incarnation reunites star Cushing, director Flemyng and screenwriter Subotsky, again adapting a Terry Nation serial. Indifferent acting, sloppy pacing and unconvincing sfx ensure it fails to rise above the level of its predecessor.

FAHRENHEIT 451 (dir. Francois Truffaut)

Sincere but sterile adaptation of Ray Bradbury's novel, set in a totalitarian future where the written word is prohibited. Ironically, Nicholas Roeg's photography is far more interesting than the screenplay by Truffaut and Jean-Louis Richard, scarcely the message of Bradbury's fable.

INVASION (dir. Alan Bridges)

Low budget thriller which relies less on special effects than pacing, starring Edward Judd as the medic who accidentally hits a jaywalking alien with his car, then refuses to hand her over to extraterrestrial law officers until his patient has recovered. An unremarkable but worthy entry, adapted by Roger Marshall from a story by Robert Holmes.

ISLAND OF TERROR (dir. Terence Fisher)

Low budget SF/horror hybrid set amongst an isolated community besieged by bone-sucking mutants. Peter Cushing looks stoic, Edward Judd looks heroic, Carole Gray hits the high notes (which is more than the Edward Andrew Mann/Alan Ramsen script manages) in this entertaining yarn.

THE PROJECTED MAN (dir. Ian Curteis)

Standard morality tale on the theme of science running rampant, as teleportation experiments mutate the scientist into an insane electric killer; needless to say, he finally sees the error of his ways and presses the self-destruct. Taken from a Frank Quattrocchi short story by John C Cooper and Peter Bryan.

1967

BATTLE BENEATH THE EARTH (dir. Montgomery Tully)

Ludicrous cold war yarn wherein renegade Chinese tunnel beneath the United States to set the continent up for nuclear blackmail. Despite the presence of Kerwin Matthews and stock Americans like Ed Bishop, this hilariously bad invasion movie is British, although the screenplay (by L Z Hargreaves) would have been better translated into Chinese.

BEDAZZLED (dir. Stanley Donen)

British television comedies rarely transfer well to the wider screen, and this Faustian fantasy is no exception. Peter Cook's script casts him as the Devil to Dudley Moore's tempted innocent, but not even a guest appearance by Raquel Welch (as Lust) can distinguish this forgettable farce.

THE DAY THE FISH CAME OUT (dir. Michael Cacoyannis)

Vaguely anti-nuclear fable set on an Aegean island contaminated by the ditched cargo of an American bomber. Cacoyannis produced and wrote the screenplay as well as directing this dull British-Greek collaboration (probably financed on the strength of his highly successful ZORBA THE GREEK) which at least narrows the blame.

NIGHT OF THE BIG HEAT (dir. Terence Fisher)

Another low budget 'monsters on the loose' thriller from Fisher, this time adapted from a John Lymington SF pulp by Ronald Lines. Cushing's again on hand, joined by Christopher Lee and Patrick Allen (more famous than his stodgy acting deserves, as the voice-over on the UK's pre-recorded nuclear alert commercials), united against alien invaders. Released in the US as ISLAND OF THE BURNING DAMNED and ISLAND OF THE BURNING DOOMED.

PRIVILEGE (dir. Peter Watkins)

Absurd near-future political drama starring Paul Jones as a pop star manipulated by the State to control a rebellious youth, finally destroyed by his own angst. Watkins aims for the same documentary approach as THE WAR GAME, but Norman Bognor's script (from a Johnny Speight story) is so vacuous and the central performances (by Paul Jones and Jean Shrimpton) so one-dimensional that this pretentious facade collapses long before the final reel.

QUATERMASS AND THE PIT (dir. Roy Ward Baker)

Third and final Hammer adaptation of the classic TV dramas, in which human evolution is revealed as naught more than the after-effects of Martian experimentation. Nigel Kneale adapts his own scripts, with Andrew Keir stepping into the role first acquitted on celluloid by Brian Donlevy. The final scenes - London in the grip of psychokinetic hysteria - are memorably staged.

THE TERRORNAUTS (dir. Montgomery Tully)

Murray Leinster's novel 'The Wailing Asteroid' is converted into an unconvincing but action-packed alien kidnap thriller by SF author John Brunner, who wisely decided to stick to written SF after this venture.

THEY CAME FROM BEYOND SPACE (dir. Freddie Francis)

Yet another silly invasion movie with an American actor (in this case, Robert Hutton) heading the cast in a bid to boost box office receipts Stateside. This time, humans are being turned into zombies by plague meteorites and then shipped to the Moon as slaves for stranded aliens; the conciliatory ending is unusually upbeat, however. Taken from Joseph Millard's 'The Gods Hate Kansas' by the prolific Milton Subotsky.

VIOLA (dir. Dunstan Pereira)

Unseen for 22 years, this experimental fantasy only came to light again during my research for this article; with luck, it will receive its third screening ever at this convention. Scripted by Richard Davis from his 1964 short story 'The Female of the Species', this bizarre tale of reincarnation and ultimate betrayal features a score by Ravi Shankar.

1968

THE LOST CONTINENT (dir. Michael Carreras)

Dennis Wheatley's novel 'Uncharted Seas' was the inspiration (for want of a better word) behind this mish-mash, involving ill-starred seafarers attacked by man-eating seaweed, giant crabs and the passengers of a seventeenth-century generation ship. Script by Michael Nash.

2001: A SPACE ODYSSEY (dir. Stanley Kubrick)

Wide-screen treatment of Arthur C Clarke's 'The Sentinel', scripted by Clarke and Kubrick. If you need to be told any more about this landmark feature, you're at the wrong convention.

1969

THE BED SITTING ROOM (dir. Richard Lester)

Perhaps the most oddball post-holocaust movie of all, adapted from the Spike Milligan/John Antrobus stage play by Antrobus himself (with some re-writing by Charles Wood). Harry Secombe hides out in a nuclear shelter; TV announcer Frank Thornton broadcasts to the remaining population individually; Ralph Richardson mutates into a shabby bedsit. Lester's direction is uneven, but the film captures well the rampant surrealism of British civil defence thinking in that paranoid decade.

THE BODY STEALERS (dir. Gerry Levy)

Dismal entry in the 'alien kidnapers' sub-genre, with parachutists vanishing in mid-air to be replaced by sinister duplicates. Totally forgettable, with a monosyllabic script by Mike St Clair and Peter Marcus. One of several UK/US collaborations in fantasy cinema (the bulk produced in the 1970s), released over there as INVASION OF THE BODY STEALERS.

CAPTAIN NEMO AND THE UNDERWATER CITY (dir. James Hill)

Jules Verne's anti-hero resurfaces to save six shipwrecked survivors and transport them to an undersea fortress, but the leaden plot soon sinks without trace. Screenplay by Pip and Jane Baker, R Wright Campbell.

CITY UNDER THE SEA (dir. Jacques Tourneur)

Another underwater yarn, based on an Edgar Allen Poe story by Charles Bennett and Louis M Heyward, with Vincent Price as the mysterious immortal captain. Tourneur, whose 1940s movies included the classic CAT PEOPLE, is obviously in the twilight of his career. UK/US co-production.

JOURNEY TO THE FAR SIDE OF THE SUN (dir. Robert Parrish)

Gerry Anderson's first attempt to work with a live cast, but for all the emotion on screen he might as well have stuck to puppets. Also known as DOPPELGANGER, the scientifically ludicrous script (courtesy Gerry and Sylvia Anderson, Donald James) involves a mirror-image Earth in the same orbit as our own planet. An initially engaging idea soon becomes tediously over-long.

THE MIND OF MR SOAMES (dir. Alan Cooke)

Eric Charles Maine's novel is transferred to the screen by John Hale and Edward Simpson, but its intriguing theme - Terence Stamp returning to consciousness from a 30-year coma, a child's mind in an adult's body - is robbed of much depth in the process, reverting to straight melodrama.

MOON ZERO TWO (dir. Roy Ward Baker)

One of Hammer's few overtly SF movies, the cinema equivalent of the 1930s pulp story where the lunar surface doubles for the wild west. Claim jumpers, shoot-outs and high noon drama in orbit, too silly to be taken seriously and too straight to work as a spoof. Written by Michael Carreras, from a story by Gavin Lyall, Frank Hardman and Martin Davidson.

WHEN DINOSAURS RULED THE EARTH (dir. Val Guest)

Typically neanderthal tale of prehistoric life, neatly ignoring the fact that such reptiles were long dead by the time mankind walked in their fossilised footsteps. Guest directs from his own script and is greatly aided by Jim Danworth's sfx work.

ZETA ONE (dir. Michael Cort)

Juvenile spy movie involving alien amazons and heavily laden with cheap titillation. Script, such as it is, by Cort and Alastair McKenzie.

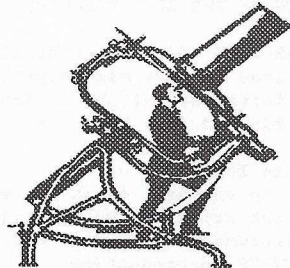
Steve Green

There are certain obvious omissions from the above list, such as the Bond and Hammer films, due to lack of space (and dubious relevance). Given these deliberate omissions, nothing worthy of note appeared in 1962.

Martin Tudor

42nd Annual National Science Fiction Convention 1991

SPECULATION



What S.F. fans enjoy doing
most of all?

Hospitality Inn, Glasgow. 29 March - 1 April 1991

No need to speculate. Details available from
SPECULATION, 35 Buller Rd, London, N17 9BH

If Paradise is Half as Nice
by Jimmy Robertson

I was six in 1960, 16 in 1970 so the sixties for me, in a way, never happened. I had very little Historical Perspective at the time. I have no idea where I was when Kennedy was shot by the lone gunman/Mafia/CIA/Freemasons/Vatican (?!)/John Dillengers/Bavarian Illuminati/et al. The edge must have been taken off the event by the assumption on my part that as far as I could make out knocking off the President was as traditional as apple pie. But History is like that. Dramatic.

The mundane explanation for all the sixties fuss was the Baby Boom. 20 million US teenagers with brass in pocket, literacy and leisure. But here, I was living in a cold water flat with an outside toilet. Prole Culture happened I think. Mods were cool, Hippies were shit, axiomatic. By 67-8 I was political; I suppose Lenin, Mao and Eldridge Cleaver are the names most easy to associate with this period for me. Music? Well it was just there.

The first records I bought were 'I Can Dance' by Brian Poole and the Tremeloes, 'I Wanna Hold Your Hand' by The Beatles and something else which I forget but could have been by Mark Wynter. I'd been given a pound to buy records because we got a new Dansette. Singles were 6/8d each, three for a pound. I'd stack these up on the spindle and play them one after the other. I soon got bored.

The radio was pumping out Pat Boone and The Springfields as often as not and I'm told there were programmes, Saturday Club for instance, which played 'beat group' records and that Radio Luxembourg was great. I never heard any of the pirates; Glasgow is not ideally suited for reception, too many hills in the way. People had parties and that's where I heard records. Cliff and the Shads with their spawning of instrumental groups, Beach Boys, Elvis, Beatles and Rolling Stones. And then I discovered Dancing and Girls.

More precisely I discovered roller-skating. And Tamla Motown. The backdrop to my first experiments with drugs and sex was a succession of wonderful records by the Isley Brothers, Marvin Gaye and various partners, Smokey, Four Tops, Temptations, Stevie Wonder, Jimmy Ruffin, etc., etc. These said experiments of course were initially ten fags and a half-bottle of cheap sherry between three and some French Kissing with girls. Heady stuff. Parties consisted of snogging a succession of girls in the dark with records playing in the background. Saying you liked The Amen Corner was good with lots of girls. But I didn't buy any records and didn't pay much attention to music, I liked most of what I heard but that wasn't much. My main things were drinking and girls and music just happened to be there to roller-skate or grope to. Phil Spector, Shadow Morton, Holland, Dozier and Holland were all part of my life but I didn't know it.

In 1968 I went on a camping holiday to Arran with a friend and got high. Neither of us had been allowed away on our own before and we wanted to make the most of it. The first night we were camped in sheep pasture and a bunch of bikers turned up about midnight and offered to share their vodka if we shared our potatoes. They took us under their wing and told us what was on the island and where to go. There was a dance every night and a strong hippie theme. The next day we gave up our seats in a cafe for a hippie couple and when they came out they spotted us hanging around and came over to talk to us. They gave us a foil-wrapped little lump and went on their way. We opened it up and it took us about 15 seconds to realise this was the famous 'pot'.

Although we'd never seen any, the press had prepared us and we knew you smoked it in a ciggie, but how much? We could have got four reasonable joints out of it but we made two. Stoned? In one. I sat in the pub just staring at the telly. And the music was different. All the poncey sitar noises and echoes made a lot more sense. All this hippie shit was still alien; love and peace were a cop out; we were tourists out looking at the natives. But they knew that. I went back to Motown, Atlantic and chart pop.

I didn't have a record player of my own until 1973 and was really a desultory consumer until punk. Well I woke up. Up until then I bought reggae records mostly and developed a taste for Lee Perry and The Gladiators. Getting into current pop music got me reading about it and I began to discover names like The Velvet Underground and The Byrds popping up as professed influences. I worked my way back and found Country-Rock and Psychadelia and Protest and Surf Guitars! And Arnold Layne, one of my favourite records.

These days there are 60s songs on the radio far more than in the 60s. Capital Gold in London plays almost nothing else and Radio 2 is aimed at those who bought chart pop 20 years ago. Radio 1 late night and weekends takes advantage of the current spate of back-catalogue releases on CD from the sixties; compilations I'm in the market for, and plays great non-hits. This is the trouble of course: nostalgia. The sixties seem like a golden decade now, Thatcher, AIDS and a poisoned earth has lent it a charm that seems to me rose-tinted. But it was dramatic. Many things came overground at once. The Vietnam War, Mao's Cultural Revolution, Israel/Palestine, moon landing, disposable income and mass-consumption complete with soundtrack. Love, Peace, War. Phil Ochs' Mississippi and The Temptations Cloud Nine touched in their different traditions by the same mood.

It's easy to look back and conform to the convention of taking periods out of history by peddling them as aberrant, but sex, drugs and war didn't begin and end in a decade. Hippies are not gone, just changed with time. The Travellers still demonstrate to us that thou shalt not suffer a witch to live and, this weekend, six weeks before the 1989 NOVACON, 'the kids' are still fighting for their right to party only now they're using Rottweilers and tear gas against Mr Plod. The sixties was a period when a lot of strands of action and thought came together and banded for protection and things did change. At the time I had no sympathy with the strong individualist theses of freedom that seemed to dominate, steeped as I was in collectivist strategy and mass class movements, but I now recognise their strengths. Punk was fuelled by anarcho/hippie attitude and small-scale independence structures, and models existed to be used. And of course drugs held it together through time. There are no official figures for recreational use of illegal drugs but a 1982 survey by The Legalise Cannabis Campaign taken with the amount of seized drugs suggests conservatively there are two million daily cannabis users and at least five million casual users. A large part of this business is done within a tradition deriving from 60s 'head' culture and so there is a social infrastructure down which passes the values and debates which first gained mass attention in the sixties. And these are all with us today: Ecology, Mysticism/New Age, Recreational Drugs and Sex, if not Gender.

Post-modernism, nostalgia, marketing, fashion; for lots of reasons the sixties surround us. Even the youth are wearing eyes-in-pyramids and Smiley and dropping hallucinogens (Ecstasy, I read one commentator saying, is far outstripping hashish and cocaine with the 18-25 consumer). And Paul McCartney started his World Tour this week, just after the Rolling Stones. A grotesque notion made flesh like The Travelling Wilburys is proof that sentiment provides easy bucks but most of them were pretty good in their own

way back when they lived in Edge City in the sixties. But they don't live there any more and it shows.

For some people the sixties were Engelbert Humperdinck (two Number Ones and six top ten in three years) and Petula Clark (two number ones and five top ten), for others it was The Fugs. For me it was The Amen Corner and trying to keep my fringe from curling.

Demographics demand the sixties retrospective but it's mostly cant about hippies and 'permissiveness'. As I say, I wasn't really there but I had a great time. Love and Peace.

Jimmy Robertson

TAFF in the Sixties: The True Story
by Christina Lake

In the sixties, the initials TAFF stood for Trips Abroad for Fab Fans, and this decade saw the serious fannish charity of the fifties transform itself into a fertile, free-living, fun organisation that was to be perfectly attuned to the spirit of its age. 'New TAFF' was not slow to adopt radical policies: one amendment to the rules was that all British winners should come from Liverpool and be close friends of the Beatles; or at least have seen them in the Cavern in their early days. Various Liverpool fans decided to run for the trip which would, they were convinced, take them straight to the Big Apple and stardom. One of them even claimed to have drummed with the group, but minimal detective work on the part of a certain Arthur (ATom) Thomson soon established that the fan in question didn't even know what a drum kit looked like, and that the other claimants had been living, variously, in Carlisle, London and Bingley at the time the Beatles made it big. The rule was scrapped and ATom won the 1964 race to unanimous acclaim.

Not surprisingly, TAFF trips grew much longer in the sixties. Delegates would commonly spend a few months in India, looking for fannish gurus and shamelessly abandoning the old gods of Ghu and Roscoe. Some even suggested there should be less extraneous 'h's in their writing, and others that there should be no writing at all. One American claimed to have attended a British convention using his astral body, and strongly recommended that TAFF be scrapped in favour of out-of-body experiences. The British, as ever, found these concepts a bit hard to handle, preferring to stick to in-body experiences with heavy Northern beer, so they turned with relief to West German Tom Schluck to represent European fandom in America in 1966.

There was no race in 1967. All of American fandom had emigrated to California and was too busy picking flowers and smoking dope. Besides, nobody could quite remember what those funny letters Tea Eh Eff Eff had stood for in the first place. In fact it wasn't till aspiring artist Steve Stiles found himself in the middle of a British convention that he realised they weren't meant to be a mantra at all, and that all these people took him for a distinguished fan.

In the 1990s the initials TAFF will stand for TransAtlantic Fan Fund, and the first race will take a European delegate to the Worldcon in Chicago in 1991. In honour of this event, a TAFF auction will take place on the Sunday evening of NOVACON 19. Any donations, queries or complaints should be addressed to the current European administrators Lilian Edwards and Christina Lake at 47 Wessex Avenue, Horfield, Bristol, BS7 ODE.

(Anyone who wants to know what REALLY happened to TAFF in the 1960s could always try asking Rob Hansen...)

The History of NOVACON

	HOTEL	GUEST OF HONOUR	CHAIRMAN	ATTENDANCE*
1	Imperial Centre	James White	Vernon Brown	144
	(Committee: Ray Bradbury, Alan Denham, Alan Donnelly, Pauline Dungate)			
2	Imperial Centre	Doreen Rogers	Pauline Dungate	144
	(Committee: Stan Eling, Jeffrey Hacker, Richard Newnham, Meg Palmer, Hazel Reynolds)			
3	Imperial Centre	Ken Bulmer	Hazel Reynolds	146
	(Committee: Stan Eling, Gillon Field, Meg Palmer, Geoff Winterman)			
4	Imperial Centre	Ken Slater	Dr Jack Cohen	211
	(Committee: Pauline Dungate, Stan Eling, Gillon Field, Robert Hoffman, Arline Peyton, Rog Peyton, Hazel Reynolds)			
5	Royal Angus	Dan Morgan	Rog Peyton	272
	(Committee: Ray Bradbury, Pauline Dungate, Robert Hoffman, Laurence Miller, Arline Peyton)			
6	Royal Angus	Dave Kyle	Stan Eling	317
	(Committee: Helen Eling, Laurence Miller, Arline Peyton, Rog Peyton)			
7	Royal Angus	John Brunner	Stan Eling	278
	(Committee: Liese Hoare, Martin Hoare, Ian Maule, Janice Maule, Dave Langford)			
8	Holiday Inn	Anne McCaffrey	Laurence Miller	309
	(Committee: Dave Holmes, Kathy Holmes, Chris Walton, Jackie Wright)			
9	Royal Angus	Christopher Priest	Rog Peyton	290
	(Committee: Helen Eling, Stan Eling, Chris Morgan, Pauline Morgan, Paul Oldroyd)			
10	Royal Angus	Brian W Aldiss	Rog Peyton	495
	(Committee: Joseph Nicholas, Keith Oborn, Krystyna Oborn, Paul Oldroyd, Chris Walton)			

The History of NOVACON (continued)

HOTEL	GUEST OF HONOUR	CHAIRMAN	ATTENDANCE*
11 Royal Angus	Bob Shaw	Paul Oldroyd	362
(Committee: Helen Eling, Stan Eling, Joseph Nicholas, Phill Probert)			
12 Royal Angus	Harry Harrison	Rog Peyton	373
(Committee: Chris Baker, Dave Hardy, Eunice Pearson, Phill Probert)			
13 Royal Angus	Lisa Tuttle	Phill Probert	339
(Committee: Chris Donaldson, Steve Green, Dave Haden, Jan Huxley, Paul Oldroyd, Eunice Pearson, Paul Vincent, John Wilkes)			
14 Grand	Rob Holdstock	Steve Green	333
(Committee: Kevin Clarke, Ann Green, Dave Haden, Eunice Pearson, Phill Probert, Martin Tudor, Paul Vincent)			
15 De Vere, Coventry	James White Dave Langford	Phill Probert	340
(Committee: Tony Berry, Carol Pearson, Eunice Pearson, Graham Poole, Martin Tudor)			
16 De Vere, Coventry	E C Tubb Chris Evans	Tony Berry	257
(Committee: Nick Mills, Darroll Pardoe, Rosemary Pardoe, Graham Poole, Maureen Porter)			
17 Royal Angus	Iain Banks	Bernie Evans	315
(Committee: Mick Evans, Dave Hardy, Graham Poole, Stephen Rogers, Geoff Williams)			
18 Royal Angus	Garry Kilworth	Tony Berry	336
(Committee: Bernie Evans, Rog Peyton, Greg Pickersgill, Linda Pickersgill, Martin Tudor)			
19 The Excelsior	Geoff Ryman	Martin Tudor	
(Committee: Tony Berry, Helena Bowles, Bernie Evans, Nick Mills, Pam Wells)			

* This attendance figure is taken from the members listed in the Programme Book and is NOT the complete total of attendees. The final membership total at NOVACON 17 was 352 and at NOVACON 18 was 411.

The 42nd British National SF Convention

EASTCON '90

April 13th - 16th 1990, Adelphi Hotel, Liverpool.
Guests: Iain M. Banks, Nigel Kneale, Ken Campbell,
SMS and Anne Page.



Hello and welcome to Eastcon's Publicity Page.
We'd like to welcome you to Novacon, but since
nobody ever reads the programme book til they get
home we'll have to welcome you to a nice comfy chair.

You know by now about the reason for the change in venue
so we won't to we won't go on about it. Instead we'd like
to talk about what is going on.

Programming is being handled by Kathy Westhead with the
invaluable assistance of Lisanne Norman. The strong
Science element of the programme has been organised by
Jonathan Cowie and should include some truly eye-opening
items. Helen McCarthy's media programme will include a
strong element of Japanese Animation, Stuart Andrews will
be looking after films and Ian Sorensen will be running the
fan room. Other conventions will be contributing including
CONJUNCTION, the Cambridge games convention, who will be
running our games room. Bob Shaw is our Toastmaster and
after-dinner speaker, Gytha North will be organising the
filk concert and Geoff Ryman has offered to do something
special for us. Dr Jack Cohen will be giving a talk, and
all the other things that make an Eastercon special will be
there, why not join them!

With the addition of Martin Easterbrook and KIM Campbell to
the committee and with the large numbers of staff and
helpers who have been recruited we can be confident of a
smoothly running and enjoyable convention catering for
all sections of fandom. With Martin in overall charge of
Operations and John Stewart on Tech we even hope to
run on time!

Meanwhile for those of you who haven't heard from
us for a while, PR3 will be going out in November.
You may even have picked it up at Novacon
already. Hotel booking and the usual general
form are included.



Attending Membership is 20 pounds until
1/12/89 and 25 pounds until 31/3/90.
Supporting goes up from 9 pounds to 12
pounds on 1/12/89 also. Cheques should be
made payable to "EASTCON". See us at our
desk at Novacon or write to:
EASTCON '90, 15 Maldon Close,
Camberwell, London, SE5 8DD,
our generic convention address.

NOVACON 20 - The Introduction
by Bernie Evans

I thought I'd got away without writing anything for NOVACON 19. No 'Chairman's Bit' for any of the publications, no 'Outgoing Chairman's Bit' for PR 1, but slave-driver Tudor had other ideas. "This year we'll tell them a bit about next year's convention. You can write that, Bernie, as you're the Chairman." The only problem with that idea is that there isn't a lot of information to give at this stage. To quote one of Chris O'Shea's publications:

"1990 - November: There is always a Novacon, in or around November, in or around Birmingham, and the usual contact address is Bernie Evans, 7 Grove...."

"Thanks a lot, Chris," I thought when I read that. "I don't even know myself yet what I'll be doing in 1990." But then I realised what a compliment it was. I feel proud to be associated with NOVACON. It's the one convention that you join 'blind'. Many of you join at the end of the current convention, often with no idea of when it is, where it is, or who the Guest of Honour is. All you know is that the proud tradition of NOVACON will continue, and that you can depend on it happening at roughly the expected time, and that you can depend on enjoying yourselves there. I hope you will do the same at the end of this convention.

So, what DO I have to tell you about NOVACON 20? Well, "There is always a NOVACON...." No, seriously, we have already started work on it.

WHEN: Friday 26th to Sunday 28th October, 1990. There's a very special reason for choosing those dates. In his fanzine 'THEN 1', Rob Hansen tells of the inaugural meeting of 'The Ilford Science Literary Circle', founded by Len Kippin and Walter Gillings. This is the first known fan group in this country, so its inaugural meeting must be classed as the 'Birth of British Fandom'. That meeting took place on 27th October 1930. NOVACON 20, therefore, will be celebrating Fandom's 60th birthday!

WHERE: Not so easy to answer. It won't be the Angus: they say we're too big, it won't be the Grand: they want £5,000 to hire the function space, and it won't be the Hyatt Regency: they wanted £80 per person per night for bed only! Negotiations are going on with several hotels, including the Excelsior. If we like them and they like us we may very well return here. Otherwise it's a case of 'watch this space'.

WHO: In keeping with NOVACON's policy of inviting as Guest of Honour someone who deserves to BE honoured by the SF community, we have invited Dr Jack Cohen, and I'm happy to say he was delighted to accept the invitation.

COST: £12 if you join at NOVACON 19, £15 from the end of this convention until the end of September 1990. Postal applications will close then, and it will be £20 on the door.

I shall be chairing the convention, and also doing my favourite job: Registrations. At the time of writing I haven't put a full committee together; as soon as I know, I'll let you know.

Enjoy NOVACON 19, and I hope we'll see you again at NOVACON 20.

Bernie Evans

n N i O n V e A t C e O e N n

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48th World Science Fiction Convention

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The Members
(correct to 7-10-89)
by Bernie Evans

1 Geoff Ryman	55 Mike Gould	109 Dave Hardy
2 Martin Tudor	56 Tim Illingworth	110 Mark Meenan
3 Bernie Evans	57 Stan Eling	111 Robert Sneddon
4 Tony Berry	58 Helen Eling	112 Steve Lawson
5 Pam Wells	59 Alex Stewart	113 Alice Lawson
6 Helena Bowles	60 John F Dowd	114 Greg Pickersgill
7 Nick Mills	61 Gwen Funnell	115 Linda Pickersgill
8 Rog Peyton	62 Peter Wareham	116 Steve Green
9 Chris Baker	63 Roger Perkins	117 Ann Green
10 Dave Holmes	64 Peter Mabey	118 William McCabe
11 Dave Cox	65 Larry Van Der Putte	119 Martin Reed
12 Richard James	66 Ian Sorensen	120 Elizabeth Reed
13 Doreen Rogers	67 Brian Ameringen	121 Nic Farey
14 Phil Rogers	68 John Steward	122 Stephen Tudor
15 Norman Shorrock	69 Paul Dormer	123 Mike Westhead
16 Wendy McDonald	70 Chris Morgan	124 Kathy Westhead
17 Mike Richardson	71 Pauline Morgan	125 Peter Baker
18 Christopher F O'Shea II	72 Stephen Davies	126 Dave Mooring
19 Roger Robinson	73 Dave Langford	127 Sarah Dobb
20 Peter Smith	74 Hazel Langford	128 Sacha Ackerman
21 Jonathan C Salmon	75 Malcolm Reid	129 Darroll Pardoe
22 George Ternent	76 Maureen Porter	130 Ro Pardoe
23 Linda Ternent	77 Paul Kincaid	131 Paul Oldroyd
24 Andy Morris	78 Bruce Saville	132 Chris Donaldson
25 Mike Scott	79 Pete Weston	133 Kev Grayson
26 Alison Scott	80 Patrick Curzon	134 Brian Grieves
27 Gerry Webb	81 Dave Ellis	135 Bruce Macdonald
28 1/2r Cruttenden	82 Ann Looker	136 Robert Whitmore
29 Margaret Austin	83 Patrick Lawford	137 Louise Hill
30 Martin Easterbrook	84 Rob Meades	138 Jean Maudsley
31 Kate Wright	85 Susan Francis	139 James White
32 Tim Broadribb	86 Lynn Edwards	140 Peggy White
33 Anthony Mittenshaw-Hodge	87 Adrian Snowdon	141 Simon Polley
34 Chris Mittenshaw-Hodge	88 Freda Warrington	142 Debbi Kerr
35 Phil Spencer	89 Owen Whiteoak	143 Mike Dickinson
36 Martin Stallard	90 Dave Hodson	144 Jackie Gresham
37 Julian Headlong	91 Noelle Hall	145 Charlotte Bulmer
38 Pat Brown	92 Niall Gordon	146 Brian Stovold
39 Vernon Brown	93 Alan Sullivan	147 Ken Cheslin
40 Mike Stone	94 Dave Thomas	148 Andrew Stephenson
41 Colin Langeveld	95 Steve Linton	149 Anne Hamill
42 Marcus L Rowland	96 Bob Shaw	150 Jimmy Robertson
43 Howard Rosenblum	97 Martin Hoare	151 Mal Ashworth
44 June Rosenblum	98 Susan Booth	152 Hazel Ashworth
45 Colin Fine	99 Robert Day	153 David Symes
46 Nigel Robson	100 Jean Sheward	154 Fay Symes
47 Linda-Anne Parkin	101 Kev McVeigh	155 Linda-Claire Toal
48 Nick Larter	102 Paul Treadaway	156 Steven Cain
49 John Harold	103 Steve Jones	157 Wendell Wagner Jr
50 John Perry	104 Mick Evans	158 Michael Abbott
51 Chris Jennings	105 Alice Kohler	159 Brian Davies
52 Susan Chamberlain	106 Iain M Banks	160 Lesley Ward
53 Rich Fox	107 Caroline Mullan	161 Dave Packwood
54 James Steel	108 Mandy Dakin	162 Mike Moir

- | | | |
|-----------------------|-----------------------|----------------------|
| 163 Debby Moir | 210 Martin Smith | 257 Avedon Carol |
| 164 Brett Cockrell | 211 Alan Dorey | 258 Boyd Parkinson |
| 165 Anne Page | 212 Rochelle Dorey | 259 Pat Brown |
| 166 Peter Day | 213 Mark Reynolds | 260 Charles Stross |
| 167 Ken Slater | 214 Kay Hancox | 261 Paul McCaulay |
| 168 Joyce Slater | 215 Jack Cohen | 262 Penny Heal |
| 169 John Dallman | 216 Kathy Gale | 263 Paul McAuley |
| 170 Rafe Culpin | 217 Kay Allan | 264 Duncan Booth |
| 171 Chris Stocks | 218 Sheree E Brookes | 265 Judy Booth |
| 172 Mike Ibeji | 219 Jan Orys | 266 Claire Brialey |
| 173 Bridget Wilkinson | 220 Tom Wiltshire | 267 Noel Collyer |
| 174 Brian Aldiss | 221 Ina Shorrocks | 268 Jane Johnson |
| 175 David Elworthy | 222 John Fairey | 269 M John Harrison |
| 176 Dave French | 223 Helen Goff | 270 Mike Kail |
| 177 Shirley French | 224 Simon D Ings | 271 Desiree Van Zijl |
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| 180 Gareth Rees | 227 Sarah Shaw | 274 Jeremy Fisher |
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| 207 Jim Barker | 254 Storm Constantine | 301 Carol Ann Green |
| 208 Linda Robson | 255 Jayle Summers | 302 A O'Donnell |
| 209 Christina Lake | 256 Rob Hansen | 303 Stuart Raper |

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NOVACON 19 would like to say 'Thank you!' to everyone who has contributed to our Programme and Publications, and also to all our staff and helpers.

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(ILLUSTRATOR OF THE DISCWORLD SERIES)

on
SATURDAY 18th NOVEMBER
(noon)

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MEET AGAIN?

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TUESDAY...

YOU'LL HAVE TO COUNT
ME OUT LADS, I'VE GOT A
HOT DATE... WITH GRAN
WEATHERWAX

