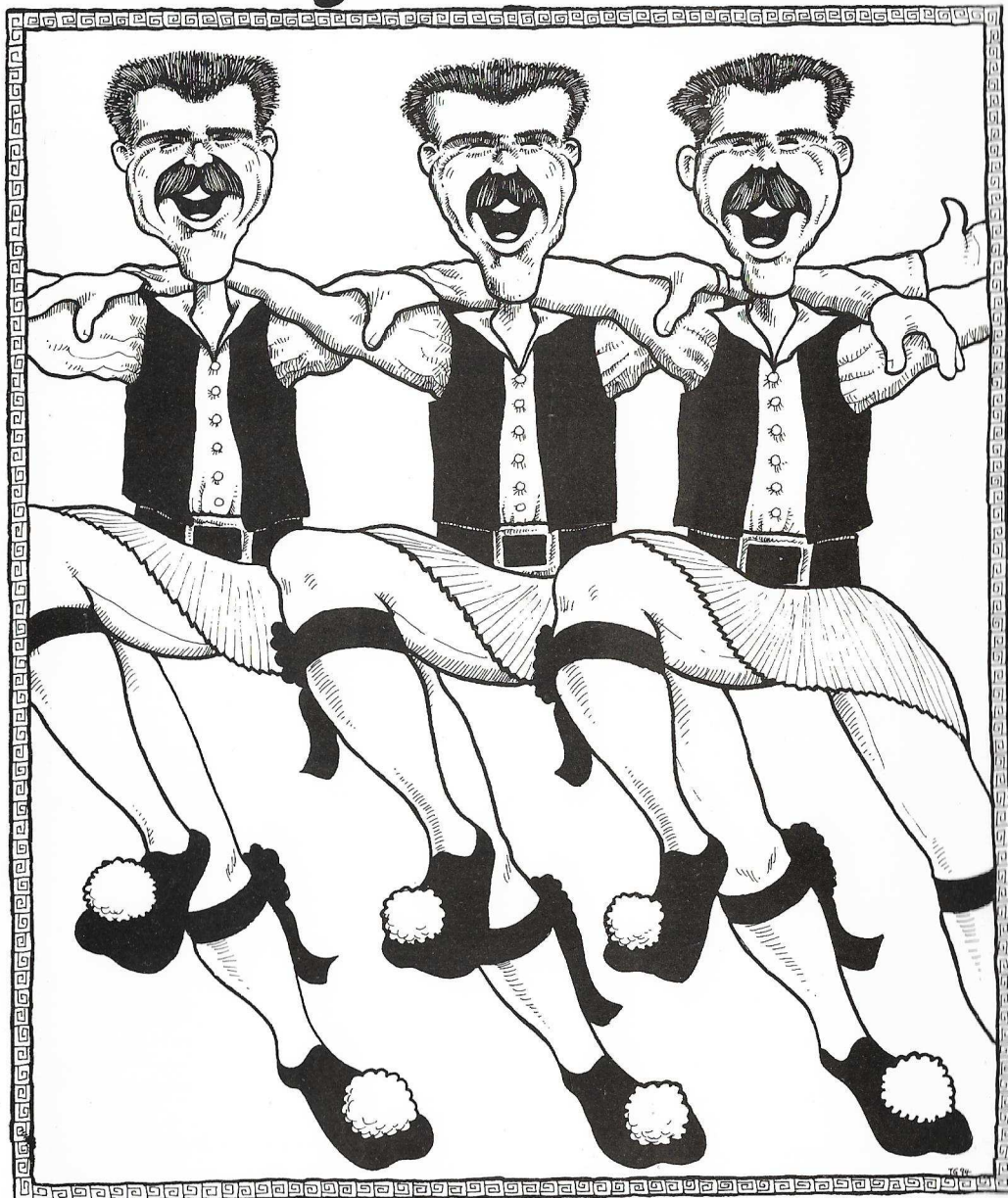


NOVACON 24

Programme Book



NOVACON 24

Guest of Honour
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Richard Standage

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*Friday November 4 to Sunday November 6 1994
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WOULD YOU LIKE TO MEET:

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Ramsey Campbell, C J Cherryh, Dr Jack Cohen,
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Anne Gay, David Gemmell, Simon Green,
Colin Greenland, Joe Haldeman, Tom Holt,
David A Hardy, Harry Harrison, Mat Irvine,
Gwyneth Jones, Graham Joyce, Garry Kilworth,
Stephen Lawhead, Paul McAuley,
Anne McCaffrey, "Grant Naylor", Terry Pratchett,
Robert Rankin, Kim Stanley Robinson, Bob Shaw,
Dan Simmons, Ian Stewart, Sheri S Tepper,
Patrick Tilley, Freda Warrington, Ian Watson,
Tad Williams, David Wingrove
and "Jonathan Wylie" ?**

If you were a member of the Birmingham Science Fiction Group you could have done - all of the above have spoken to the Group, at least once, during the last seven years.

The BSFG has been meeting on the third Friday of every month for over twenty years and, as well as organising Novacon each year and holding meetings at least once a month, produces a monthly newsletter featuring book reviews, local and national genre news and convention reports.

For further information call: Mick Evans on (021) 558 0997.

The Birmingham Science Fiction Group meets at 7.45pm on the third Friday of each month (unless otherwise notified) in the upstairs Function Room of the Australian Bar, corner of Hurst Street and Bromsgrove Street in Birmingham city centre. The annual subscription rates (which include twelve copies of the newsletter and reduced price entry to meetings) are £10.00 per person, or £13.50 for two members at the same address. Cheques etc. payable to "the Birmingham Science Fiction Group", should be sent to the treasurer Helena Bowles, c/o 121 Cape Hill, Smethwick, Warley, West Midlands, B66 4SH.

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Chairman's Bit

By Richard Standage

Firstly I would like to welcome everybody to Novacon 24 and I hope you have a great time. Secondly I must thank my Committee who have done all the actual work and made this possible.

So a big thank you to : **Tony Morton** for his excellent work with publications and not shouting at me too much for disregarding his deadlines; **Carol Morton** handling the registrations and hotel bookings in her brilliantly organised red and blue card indexes; **Martin Tudor** for his seemingly endless patience in those long months it took for the hotel to reply to his letters; **Helena Bowles** for handling the finances without letting all those figures go to her head; **Chris Murphy** who will be the blur of frantic activity you might just notice over the weekend; and to **Sarah Freakley** who has melted the phone and computer in her dad's office to put the programme together.

Finally I would like to say how pleased we are to welcome **Graham Joyce** as our Guest of Honour. Not only has he agreed to our requests for this weekend, he has been a great help in the organisation. Every time we were stuck for an item, Graham popped up with a name of someone who could help. Con organisers take note, you should have this man on your committee!

COMMITTEE BIOGRAPHIES

RICHARD STANDAGE - CHAIR

This is my 5th convention, my first time chairing - all the others were as treasurer. I've been on the BSFG Committee for 4 years, one year as secretary and three as....treasurer.

A while back I changed jobs from accountancy to nursing just to avoid being volunteered as treasurer every time. Didn't work mind you. When Tony Morton agreed to run Novacon 25 he remembered my sordid past and I got conned into it again.

HELENA BOWLES - TREASURER

Well, whaddaya want to know? Twenty five, read SF since around thirteen, member of BSFG since fifteen, involved in running Far Too Many Novacons, eight months pregnant at Novacon. The latter fact will probably cut down on the fannish involvement quite considerably from now on. Involved in organising MiSdemenour and MiSconstrued. Chaired Twentycon. Latest incarnation is as CRITICAL WAVE'S fanzine review columnist (ducks to avoid rotten tomatoes). Spending a glorious six months maternity leave WRITING ... that's it really.

CAROL MORTON - REGISTRATIONS

Hum! I have just realised that this year marks my first decade in fandom, I joined the Brum Group in February 1984, Gods ten years! Doesn't time fly and it all started so harmlessly. Went to my first Brum Group meeting 1984, was the Newsletter Editor on the Brum Group Committee 1986, (while pregnant and then with a young baby), Ordinary Member 1987, did registrations for Twentycon, Programme for Novacon 22, Chair AND Programme for Novacon 23, Registrations Novacon 24 and Novacon 25 and there are rumblings in the wind concerning the Brum Group Committee next year.

MARTIN TUDOR HOTEL LIAISON

Having flunked the supplementary courses which would've allowed him to complete his degree in History at Swansea University, Martin stumbled across fandom in the form of the BSFG whilst drowning his sorrows at the Ivy Bush in 1980. Since then his meteoric descent into obscurity has included losing a TAFF race (against the "dynamic" duo of Christina Lake and Lilian Edwards), coming runner-up in the Nova Award for Best Fanwriter (to Simon Polley) and seeing his genzine EMPTIES come third in the Nova Award for Best Fanzine (beaten by Simon Ounsley's LAGOON and Dave Langford's ANSIBLE). His hobbies include keeping CRITICAL WAVE financially afloat (just), failing to get better paid jobs with Birmingham City Council and trying to screw half-way decent deals for conventions out of increasingly avaricious hotels.

CHRIS MURPHY - OPERATIONS

My first exposure to science fiction came through television, probably in the form of an old Flash Gordon serial. Later I was introduced to comic strips like Dan Dare and Captain Condor. By my Early teens I was working my way through the SF section in my local library.

At 18 I went to college and read THE LORD OF THE RINGS like everyone else. After leaving I pursued a short and unsuccessful career in teaching. My interest in SF lapsed for a time, but I joined Six of One, the appreciation society for THE PRISONER. Through the members of this organisation I heard about other forms of fandom, including something called the BSFG.

In 1979 I escaped from teaching into information technology, working as a systems analyst in and around Birmingham. My first SF convention was Novacon 10. From 1988 to 1990 I was on the Brum Group committee, first as secretary and then as chairman. I also did the programme for Novacon 21. Since 1992 I've been a computer auditor.

So here I am, helping to run the latest Novacon. When I'm not chasing around after gophers you should be able to find me in the ops room. I'll be the one who looks like Mr Blobby with hair. However if things aren't going well I may bear a greater resemblance to Victor Meldrew with an attitude...

TONY MORTON - PUBLICATIONS

A mixed and varied life, but the "relevant" bits - got into fandom via the BSFG after Carol came back raving about her first meeting some ten years ago now. Up to then had been reading SF for too many years to tell; but was heavily involved in other things, music mainly, which restricted my time 'outside' that field.

Got drafted onto the Brum Group committee firstly as 'ordinary' member (to support Carol doing the Brum Group News) followed by a role reversal the following year as Editor of said 'News'. Much later became chairman for two years, and fun it was! Not much involved in cons - other than going to them and getting legless, until last year when Carol, as chair of Novacon 'asked' me to do publications (God, I've just realised writing this IT'S ALL HER FAULT!!). Must have done OK as Richard asked me to do it again this year. To culminate the crime I get to chair next year's Novacon, so don't miss it.

TIM GROOME - ARTIST

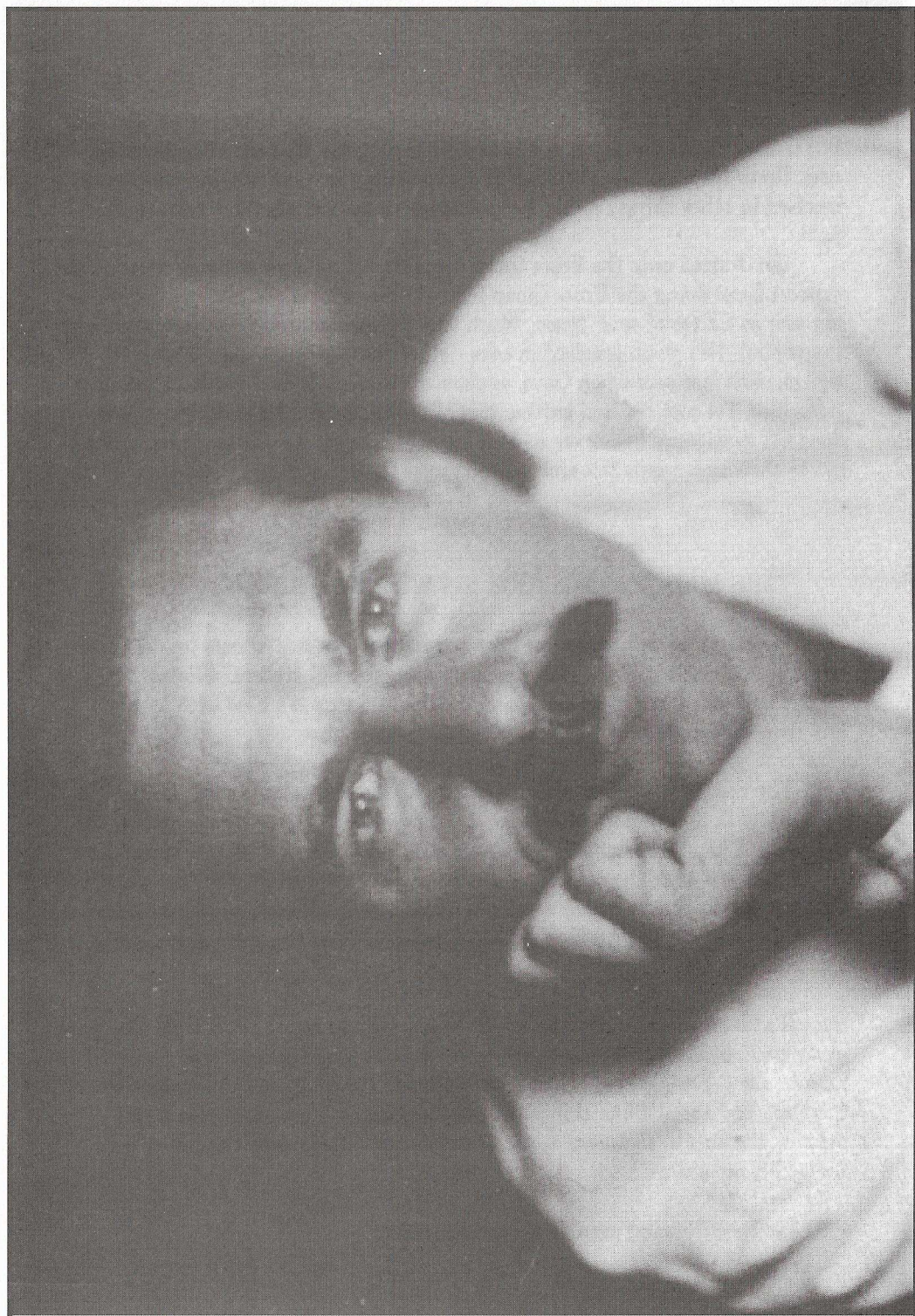
"THE MAN WHO MISTOOK HIS WIFE FOR A PAINTBRUSH"

I've been drawing ever since I can remember. I'm well known for my short memory, short attention span but paradoxically, my tall stature. Life does tend to give with one hand, take away with another, scratch it's nose with a third and then slither off into a double sunset.

There we are, another odd idea. So, where do they come from? Being brought up in an ordinary Midlands city, and going to a grammar school where if you could handle a rugby ball you were the cat's braces. If you could handle a paintbrush you were the cat's litter was hardly, on the surface, the best growth medium. And yet, something developed, throwing up all sorts of weird blooms over the years. And I find they get odder and darker as the years go on. Even the "funny" stuff.

It's taken years to work up the technical side, to try to get it right : but you never know how, when, where and why the weird things grow up and flower. I have to call them "things" : there's just no name, no category I can apply some of them to. Perhaps it's like this for many of us here at Novacon : prosaic soil growing the ability to dream, to weave and accept illusions as easy as we accept the reality around us.

I've been drawing ever since I can remember.



Graham Joyce - Bibliography

NOVELS

- DREAMSIDE Pan, May 1991
- DARK SISTER Headline, November 1992
- HOUSE OF LOST DREAMS Headline, June 1993
- REQUIEM Penguin (forthcoming, April 1995)

DARK SISTER won the 1993 August Derleth Award for Best Novel, presented by the British Fantasy Society.

SHORT STORIES

- THE CAREPERSON Interzone, April 1992
- LAST RISING SUN 'In Dreams', Gollancz 1992
- MONASTIC LIVES 'Eurotemps', Penguin 1992
- UNDER THE PYLON 'Darklands 2', 1992 reprint Best New Horror 4
- GAP SICKNESS 'New Worlds 3', Gollancz 1993
- THE VENTRILOQUIAL ART 'Dark Voices 5', Pan 1993
- THE APPRENTICE Interzone, November 1993
- THE RECKONING 'Royal Crimes', NAL 1994
- EAT REECEBREAD Interzone, August 1994 (in collaboration with Peter Hamilton)
- HORROGRAPH Novacon 24 Special, November 1994

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Graham Joyce - Man of Characters

By

Storm Constantine

So Novacon wants me to write a few words on Graham Joyce. Hmmm. How many do I know that are printable? Since first emerging onto the scene with DREAMSIDE some years ago - how time flies - Graham has become known as one of the genre's more colourful characters. There's never a dull moment when Joyce is around, especially once he's imbibed his ritual liquor for shamanic purposes, i.e. to raise the consciousness and alter the states of all and sundry. In order to consult the oracle at this con., I suggest you approach the guru with your votive Michelob in hand, bow respectfully, hand over the offering and wait for the coruscations of wit and wisdom which are sure to follow.

I suppose I'd better explain a little. I first met Graham at an Eastercon when DREAMSIDE, his debut novel, had just been bought by Pan. Surprisingly, in light of later revelations, he seemed quite a reserved individual. Some positive buzz was going down about DREAMSIDE, so I borrowed a copy off a friend, intrigued as to what all the fuss was about. I soon realised the novel well deserved all the acclaim it was receiving; a dark fantasy with a difference, probing the dark side of lucid dreaming. Soon afterwards, Graham and I became 'stable-mates' at Headline, and struck up a friendship through which we could exercise our discontent with the publishing industry and get together for the odd afternoon of bitching and gossip-sharing. It wasn't until my partner, Mark, and I went over to Leicester to visit Graham and his wife that we discovered his other major talent. As well as being a great story-teller using the written word, Graham is also a brilliant yarn-spinner of the oral tradition. While we were eating dinner, Graham regaled us with stories of when he and Suzanne travelled around Europe and lived in Greece for a while. It was a one-man show I'd have paid money to go to a theatre and watch. His rendition of local dialects is hilarious, although never cruel. It was obvious Graham had a great affection for the Greeks as he adopted the personae of people he had lived among and socialised with in the Greek Islands. If you get the chance here at Novacon, ask Graham to tell you some of his travelling tales. I don't think there's one accent in the world that he can't mimic. At a convention in London a couple of years ago, Graham became Irish for most of an evening - the accent didn't slip once, or at least it hadn't by the time I retired to bed, which was *very* late. At a meal in Leicester with the local sf group a year or so ago, Graham became Greek for the duration of dinner, an incredibly funny performance which became almost unnerving because he kept it up so convincingly for so long. Earlier this year Graham and I both attended a small convention in Manchester, and after only one

short perambulation of the local streets, Graham came back to the hotel spouting Mancunian like a native. I sometimes think Graham missed his vocation. Not only can he mimic accents, but he takes on the local character as well - method acting at its best! I'll be disappointed if he doesn't deliver his entire Guest of Honour speech in Brummie!

Since DREAMSIDE, Graham has had two other novels published (DARK SISTER and HOUSE OF LOST DREAMS) both of which I strongly urge you to read as soon as possible, if you haven't already done so. My favourite, HOUSE OF LOST DREAMS, is set in the Greek Islands, and bursts with descriptive detail, as Graham clearly relives certain aspects of the time he spent in the mystery-steeped locale. There is an almost surreal quality to the book, which is both unnerving and convincing, as if Graham had actually experienced himself the supernatural events he's describing. If questioned, he says not, but he certainly has other strange tales to tell about the islands (complete with accents!)

Graham complains to me that he's bought a couple of my novels, while I've never bought any of his. This I admit, is true. After all, since his first novel (borrowed), Graham and I have shared publishers, which meant I could always scrounge copies of his books whenever I needed to. Now, I am happy to say, this tradition will continue, as both Graham and I have been re-stabled at Penguin, on Luigi Bonomi's new Creed list. I trust we will have adjacent loose-boxes! I've already heard good things about Graham's forthcoming novel, which will be published next year. I'll leave it to him to tell you about it, if he feels like it. Perhaps he'll want to keep people in suspense.

Novacon couldn't have chosen a better Guest of Honour. I have no doubt that everyone is in for a thoroughly entertaining weekend, as one of the genre's wittiest and most approachable authors performs his one man show.

Re: Joyce
by
Paul J. McAuley

While I didn't know Graham Joyce when he was knee high to a grasshopper, I did meet him when he attended his first SF conference. Graham noticed an item on the programme -- filking -- and wanted to know what it was. I told him. He didn't believe me, went off to explore, and came back in short order. "You bastard," he said, with a big grin. "You were telling the truth."

As a professional explorer of human idiosyncrasy, Graham takes a huge delight in the weird juxtapositions SF cons can (when they're at their best) generate. Having once been a greencoat in some godforsaken rainswept gulag of a holiday camp may have helped his astonishingly quick assimilation (that first convention was the 1990 Eastercon in Liverpool) of the social codes of conventions, of course. In turn, Graham can't fail not to entertain, and already certain of his exploits are taking on something of a legendary hue.

It is the job of a critic to look beyond the public face of a writer, but before we shed these familiarities and put ourselves at a proper critical distance, this might be the place to quash a few of the more colourful rumours that have sprung up in the wake of Graham's peregrination through the arcane spaces of British fandom. So: it is almost certainly true that Graham is not the lovechild of Lord Lucan and Cilla Black; despite certain photographic evidence he probably did not serve as bodyguard to Arthur Scargill during the Mining Strike; and while Graham's upbringing is very similar to that of D.H. Lawrence, he is not given to flinging himself into gorse bushes in search of inspiration through intimate contact with Nature. Or not anymore. Graham is modest to a fault, the fault being that at public functions he is a master at hiding his modesty, but most of what he reveals of his autobiography, including a plethora of odd jobs and an early and successful apprenticeship in poetry, is true enough, and particularly germane to his development as a novelist.

What Graham Joyce brings to genre writing, then, is a healthy dose of skepticism about the conventions of genre fiction, and the fresh air of the outside world. While his novels deploy genre tropes, he does not allow those tropes to dominate what he has to say. Instead, he uses them for their usefulness in illuminating his own particular truths, and these truths are as much about his characters as they are about any secret history of the world.

His first novel, *DREAMSIDE*, is a chimera: part horror, part fantasy, fleshed out of solidly based speculation upon the nature of the act of dreaming and the part we play in mediating between the real world and that of dreams. We have all had bad dreams that have wrecked a morning or even a day -- in *DREAMSIDE*, a

really bad dream can wreck your life. What is interesting about *DREAMSIDE* is not especially the plot -- which is your basic people-having-meddled-in-things-they-shouldn't-have-being- haunted-in-later-life-by-the-consequences kind of thing -- but the way in which Joyce uses a genre setting to dramatise and explore the relationships between the four central characters, students who have been drawn into a psychological experiment.

The Professor who instigated the experiment muses that "... the project had originally been double-bottomed, a smuggler's suitcase, the lucid dreaming project the ostensible reason for the seminars ... while (his) other interest was a certain interactive study in the evolution and dynamics of the group." And so in the novel. Fully half the enjoyment comes from the tender and comic portrayal of the students' callow sophistication and their various diverging lives thirteen years after the experiment, when the implications of what they have done must be paid for. The plot rides not so much on genre complications, although that isn't to deny the skill in which Joyce both deepens the implications of lucid dreaming and confuses the true and the real, but on the reactions of the characters, singly and severally, to their predicament. The monster does not come from outside, but is a part of themselves set free by guilt. They, and not stock genre plot twists, work things out.

The two supernatural horror novels that have followed *DREAMSIDE* deepen Joyce's examination of way that guilt can, literally and figuratively, destroy relationships. *DARK SISTER* follows the standard genre trajectory and Faustian morality of a horror novel, but is also an engaging and sympathetic examination of the empowerment of women through witchcraft, and a skilful and intimate portrayal of a marriage in crisis. Joyce doesn't employ Grand Guignol effects in his depiction of a haunting -- he's a more subtle writer than those of the blood'n'guts'n'rock'n'roll school, and knows that a gradual build-up of little shocks can be more unsettling than sudden in-your-face surprises which, after they are sprung, have too often shot their bolts. The power of his fantasy lies, paradoxically, in his careful evocation of the commonplace.

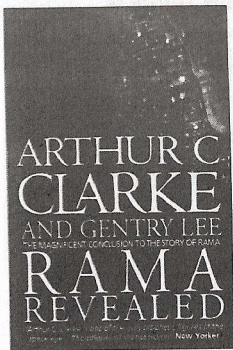
In fact, his depictions of the banality of domesticity, the heroine's flight from the increasing violence of her husband, and her alliance with a too-good-to-be-true New Age New Man and an earthy old woman who is the last of a long line of witches, are done with a fine eye for the telling detail, are more believable than the witchy manifestations of the dark sister's power (significantly, often in the form of stains). The result is a well-told, mature, cosily English ghost story, with an old-fashioned morality driving its intersecting arcs of personal and externalised crises. It won the 1993 British Fantasy Award for best novel.

The theme of a marriage threatened and finally redeemed by supernatural rite of passage is continued in *HOUSE OF LOST DREAMS*. Mike and Kim Hanson have quit England and settled on a small Greek island. Mike hopes to find

inspiration for his painting, but the eponymous house which they rent has a past which slowly pries apart their marriage. Things around them resonate to their desires and fears; a shepherd watches, waiting for disaster; a strange figure is glimpsed pacing the hillside above, a metal-shod punishing angel-militant who may be the leader of an attack that puts Mike in hospital. A visiting couple -- Mike has had an affair with the woman -- catalyze events. Aided by the shepherd, Mike must purge himself of a demon on the Path of Souls; Kim must lay the ghost of the house's past; both must fight through thickets of signs made visible towards reconciliation.

Here again, the intrusion of the supernatural is carefully paced, haunting the edge of the narrative rather than dominating it. And while sharing the themes of guilt and redemption of *DARK SISTER, HOUSE OF LOST DREAMS* has its own particular strengths, most especially the precise evocation of place and culture of the Greek islands (which is where Joyce settled to write his first novel), and the exhausted hostilities of a fraying relationship.

With fictions driven more by character than by genre plot twists, Graham Joyce is working within the same area of dark fantasy as Ramsey Campbell and Jonathan Carroll, but he is writing from the outside in. His fictions are at their most urgent in the carefully structured displacements glimpsed beneath their domestic interiors, but despite their cleverly deployed little shocks we are continually reassured by Joyce's alertness to the quiddity of the world and by his faith in his characters. His novels are generous because they know more than they show, and share that knowledge with us. One looks forward to his next novel, a supernatural thriller set in an arena where guilt and history are coiled so closely together it's impossible to separate them: next year, then, in Jerusalem.



RAMA REVEALED

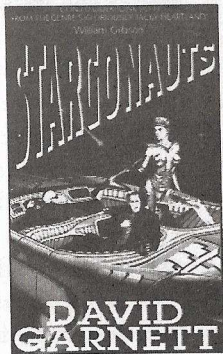
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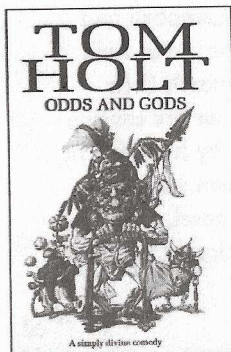
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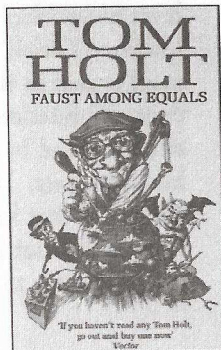
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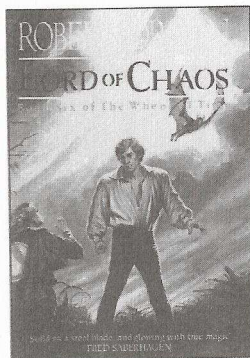


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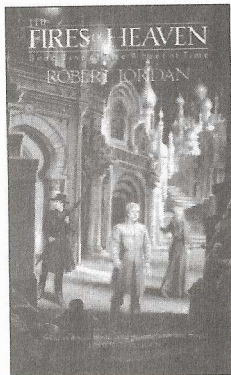
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November

Dreams and Illusions
By
Graham Joyce

When I was teaching in secondary education, between the usual bouts of crowd control while screaming for an electric cattle-prod, I often found myself marking fantastical stories from kids who always ended their stories with the words : *he woke up and found it was all a dream* . This used to get me jumping up and down and red in the face like old Mortar-Board from Bash Street. It became a hobby-horse of mine. I would bang on about it to the kids every time I set them a piece of writing. Perversely, I started to read the endings in the by now hope of flushing out a snivelling juvenile oneironaut to berate. I would scour the lines looking for dreamstains, nightmare spillages, any hint of the old *and then he woke up* cop-out.

'But sir, but sir -'

'Don't sir me sir. I've told you about that. Haven't I told you about that dreamthing? Haven't I? Now go and sit down and write it again'

You get the idea. Ton o' bricks. Treat 'em as if they were caught playing with themselves. Public humiliation.

Then I left teaching and had my first novel published. It was about some people who had some fantastical experiences while they were dreaming. Ooops. What can I say? Anyway, kids aren't supposed to do what you do, they're supposed to do what you say. And what I say is that our dreams are a second life. I'm sure life would be enriched if only we could develop an amphibious capacity for engaging with our dreamstates as comprehensively as we deal with our waking states. Well, maybe more. Anyway that was the substance of my first novel DREAMSIDE, as the protagonists attempted to get to grips with the thrills and spills of LUCID DREAMING, is the ability to control the direction and outcome of one's dreams.

Basically the Promethean myth of retribution took over the novel; those who steal fire from the Gods shall be punished. This overshadowed the fact that it is actually possible for people to develop the capacity for lucid dreaming. The book contains some of the appropriate exercises for developing the muscle. I've tried them, and they do work : at least to a point. Different people have different capacities for lucidity in dreaming, but in my own case my unconscious mind gets the jitters when my conscious mind tries to take over the dream. It tends to buck me out of the saddle and gallop off. Usually when things are just beginning to get interesting and sexy.

I once ran into a lucid dream workshop at a science fiction convention. The idea was everyone meet up in their dreams, in the bar at 4 am. It failed because everyone was ALREADY in the bar at 4 am and they weren't dreaming.

Still that's your average SF fan for you. Decadent and depraved. Oh, then they woke up to find it was all reality...

New Masters of the Sci-Fi Universe? Well, almost.

By
Andy Sawyer

When someone gives you 150 fanzines, held together with somewhat fewer than that number of staples - you smile!

Almost exactly (as you read this) a year ago I came to Novacon to meet the Friends of Foundation AGM and show them just what the new Librarian/Administrator of the Science Fiction Foundation, then newly installed at Liverpool University, had up his sleeve. Now, I'm back and if all has gone well the Collection will be working for its living supporting the new MA in SF studies.

What has happened between then and now? Well, we managed inadvertently to hit the record books with the first letter actually emailed to the Times Higher Education Supplement, which for some reason they thought was quite amusing (another instance of science fiction being at the cutting edge of the Information Superhighway, I suppose...). Meanwhile, fandom responded in its usual extraordinary generous fashion and swamped me with material. The Collection has grown significantly over the year, with a single large bequest and several major archive deposits. From Ramsey Campbell's first drafts to Eric Frank Russell's Hugo award and John Wyndham's brother's unpublished novels - we hold them all, thanks to the beneficence of their owners and David Seed's keen nose for a possibility. Smaller donations had their interest, when you think of the international links involved in SF and fandom. A package arrived from the Czech Republic with books from the Phillipines and East Africa. A letter in an American fanzine from someone who lives in almost the next town from me betrayed the location of copies of the two albums by the legendary H.P. Lovecraft. I am tempted to explain, but in the interest of confusing bibliographers, I will say nothing more on that one.

Within the past two months, just as I had begun to make inroads into the mountain of cataloguing, two people nearly gave me a heart attack by telling me that they were intending to leave their collections to us and then explaining about their chronic ill-health. Fortunately, various people have provided help in various ways, from muscle-power to the knowledge of how to alphabetise in Russian or identify titles in Chinese. After several months of dithering about when I could get round to them, a large number of fanzines (around 150 titles, and yes, the joke about the staples was only too true) were added to stock thanks to the heroic efforts of my daughter Harriet ("Hey dad, there's something by Philip K. Dick here...and something by you in this one!")

With the appearance of the first headlines proclaiming "New Masters of the Sci-Fi Universe" (and that was from the comparatively staid Times Educational Supplement) potential users of the Collection appeared: not just academics with the latest word on postmodernism to preach to their colleagues but library services wanting to put on SF festivals, TV and radio researchers wanting to broadcast about

SF, individuals wanting to know if I could identify this book they once read thirty years ago and even the person who writes me long rambling letters about the secret of the universe from "Star Base Five". (It's not the temptation to reply to him that worries me: it's the possibility that the letters would be delivered.)

Odd things happened. The first person who actually visited the Collection wanted to look at the papers of the Flat Earth Society. He turned out to have just left my old school. And a feature in the Independent resulted in a letter after ten years silence from an old friend who had produced and co-written my first fanzine. Odder things happened once I began to examine the Collection for myself. Only, perhaps, the University of Ankh-Morpork has more sheer strangeness. Where else could you find, for example:

- ★ The real reason people read SF (and grow up to write it)?
- ★ The ultimate UFO story, featuring "Susie Saucer and Ronnie Rocket"?
- ★ The answer to the Freedom Organisation for the Right to Enjoy Smoking Tobacco's recent SF short-story competition?
- ★ The definitive statement of Government Education Policy?

I will have the proof with me, so join me on Saturday morning and (almost) all will be revealed.

And what for the future? Things may already have happened (when you read this) about which, at time of writing, I had better be dramatically reticent. The Liverpool University Press will certainly have begun its "SF Texts and Studies" series. There will also certainly be a strong Friends of Foundation/Liverpool University presence during 1995, the Year of the Worldcon, but we are already making plans for beyond that. And so - but this is the part you've been expecting. If you've got this far, you'll be ready for the hard sell and the begging bowl and that's exactly what you're going to get.

It's you we want. Your donations, your expertise, your money... It was largely through the efforts of fandom that the Science Fiction Collection was saved and the work of the Foundation remained in a position to continue. The Collection is a unique resource, a record of SF (especially British SF), which is comparable in size only to the very largest of American special collections. The cooperation between the Academic and Fannish communities which all this has developed is something special which I find it hard to think of a similar example of, and it deserves your support. If you're not already, become a member of Friends of Foundation and continue with this help. We'll be around. We hope you will

Andy Sawyer Librarian/Administrator, Science Fiction Foundation Collection; The University of Liverpool, Sydney Jones Library, P.O. Box 123, Liverpool, L69 3DA.
Tel 051-794-2733.

Friends of Foundation c/o 75 Hecham Close, Walthamstow, London E17 5QT.

INTERSECTION

AUGUST 24-28 1995

GUESTS OF HONOUR

SAMUEL R DELANY & GERRY ANDERSON

ART GUEST OF HONOUR

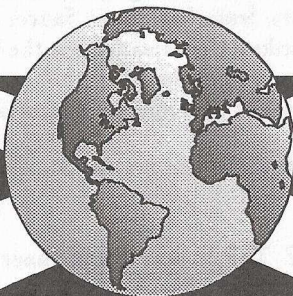
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FAN GUEST OF HONOUR

VIN& CLARKE

TOAST MR & MRS

DIANE DUANE & PETER MORWOOD



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Illusions
By
Graham Joyce

The worst Illusion I ever saw was when I was working as a Greencoat at the Derbyshire Miners' Holiday Camp. (Yes yes yes.) Hardly an illusion at all, it was more of a dirty trick. We Greencoats had to help out the Children's Entertainer in Uncle Alexi's Magic Hour. Actually, the notion of Children's entertainment was an illusion in itself: it was really just babysitting in funny clothes while the Mums had an hour to take their teeth out and put their curlers in as they made ready for the real evening's entertainment, which was Bingo. Bingo was another illusion, designed to lighten wallets by fooling people into thinking they had a gambler's chance of winning simply because they could see money being paid out across a bar the size of a spitfire hangar. But that's another story.

This particular illusion involved spinning plates. Uncle Alexi would spin a plate on a stick, all while telling a funny story and blowing his nose. Then these waifs from the audience would be invited on stage to have a go at plate spinning themselves. Of course, they couldn't do it. Why? Uncle Alexi, the rat, hater of children, polluter of magic, had a special stick and a plate with an underside dimple into which the stick would slot. This seemed to me so close to cheating that I almost lost my faith in human nature over it; and along with the other Greencoats, I took to sabotaging Uncle Alexi's props backstage. Life has little to offer as satisfying as making a magic trick misfire when you hate the guy doing it.

But the world is full of it. I remember when I was a kid listening to Archie Andrews, the ventriloquist's dummy, on radio. Even then I couldn't understand what was the point of having an act like that on radio. I mean, it might have been two people.

But do we learn? When I was much older, and just out of student years, I donated a week's wages to a little fat guru already living in considerable luxury in Switzerland. In return I was given a word which I was told to repeat over and over. Shit, did he seem me coming! How the hell did I drop for that? I'll tell you: he went everywhere barefoot never stopped smiling. As I would if I could find enough suckers like me.

After a few Archie Andrews/Trick Plates/Fat Little Guru experiences, it dawns on you what we're made of. It doesn't matter what it is, Politics or Philosophy, Faith or Feminism, Conspiracy Theories or Cereology: if you offer the mind half a circle it can't help but supply the other half. This is what my books are about: exploring relationships against a given psychological condition which runs through a spectrum of misunderstanding, self-delusion, deception, lies, fantasy, wishful thinking, projections and hallucination.

Unless I'm just kidding myself. Which is always on the cards.

PROGRAMME

FRIDAY 4th NOVEMBER 1994

7.00 pm Opening Ceremony - just the usual, introduce the GOH, committee, you volunteer as gophers (please!) and present any last minute inspirations.

8.00 pm Galactic University Challenge, Round 1. The return of Dave Cox's (even more) fiendish SF quiz in the University Challenge style. Your chance to again answer a "your starter for 10".

9.30 pm Joyce and Bradbury's Emporium of Dreams and Illusions.

Midnight-ish FILM. See Film notes in READ ME.

SATURDAY 5th NOVEMBER 1994

10.00 am The Science Fiction Foundation Collection Exclusive. Come along and hear Andy Sawyer reveal all on the progress off "The Collection".

11.30 am The Dream Machine. Dr Keith Hearne talks on lucid dreaming.

1.00 pm Book Auction. Rog Peyton's continuing crusade to persuade, browbeat, con or just generally encourage you to part with your cash in return for those priceless (?) works of literature.

2.30 pm Galactic University Challenge, Round 2. Two more teams battle it out in Dave Cox's SF quiz. Are they any thicker than the last lot??

3.30 pm Guest of Honour Speech. Graham Joyce talks about his work, influences and how to do Greek dances.

5.00 pm Hypnosis Workshop.

6.30 pm The Director's Cut. Nigel Barton, director of GET REAL! and Simon Frith, director of DEEP IN THE WOODS will be here to shoe and tell about their short films.

8.00 pm Balti Banquet. For those who have booked, the chance to enjoy a local delicious Indian speciality in congenial company.

10.00 pm The Live Band. Back by popular request, Bad Influence, fresh from their triumph at Eastercon.

Midnight-ish FILM. See Film notes in READ ME.

SUNDAY 6th NOVEMBER 1994

10.00 am The Cutting Edge of Medical Technology. Julian Headlong's satirical look at developments within medical research and the NHS.

11.30 am Art Auction. The Art Show (Rooms 204, 205 and 206) - remember? Well too late, Rog Peyton and Chris Morgan will be auctioning off the artwork. So come along and bid for that masterpiece.

1.00 pm Special Effects. John Priest will give an insight into special effects and animatronic in television and film.

2.30 pm Galactic University Challenge, 3rd/4th Play Off and Grand Final. The chance to find out just who are the smarty pants amongst the Novacon membership. Don't assume anything, remember last years favourites lost it all here!

4.00 pm Budget Panel. Your chance to find out just what those convention committees spend your money on.

5.00 pm Turkey Readings II - The Return. Continuation of last years hilarious readings from those books we all pretend not to have heard of.

6.00 pm Awards Ceremony. Award time - who will have won the Novas? Who walked off with the Galactic University Challenge trophy. And time to see if those raffle tickets you bought bear fruit. It is also time to say farewell to the committee and Guest of Honour and sign up for next year.

7.30 pm Film . See film notes in READ ME.

9.00 pm Beer and Sausage Tasting. Tickets a must for entry. For the connoisseur and the beginner, both drink and food wise. We explore the mysterious firkins that have been lurking around the convention and enjoy those bangers cooked to perfection.

Well that's it, but please note this is still to some degree provisional, so look in the READ ME for confirmation of programme times. Hope you enjoy the programme. If there was something or other you didn't like or objected to tell me and perhaps amends can be made.

DREAM PATH
By
Julian Headlong

In the beginning was the body.

And a worried Physician asking - "Did I kill him?"

So, out of a healthy curiosity, a natural desire to advance the Art of Hippocrates, and an urgent fear of intimate personal violence at the hands of disappointed relatives, Pathology was born - the Arcane Science of Complicated Explanation and Quick Excuses, of Funny Smells and Unpleasant Secretions, of Victor Meldrew and Burke and Hare.

Originally it was just a means of neatly filleting cadavers and just as neatly stitching them back together again, having rummaged through all the sticky bits. But Pathology changed. It grew and mutated. It evolved strange new disciplines such as Haematology, the study of blood, Cytology, the study of cells, and Histology, the study of knitting.

It also developed into a strange hybrid - a multi-billion pound business tacked on to the less salubrious end of the NHS, right next to the incinerator and as far from the tea room as possible.

It became a high-tech business in the United States, turning over around 150 billion dollars annually. And in the UK - somewhat less. But still, for the UK, an expensive bit of any hospital budget - right after the administrator's BMW, and the new Italian tiles in the Hospital's brand-new Stop'n'Shop Plaza.

From early, small, and relatively cheap equipment, such as scalpels, microscopes and frogs, researchers developed (and the diagnostic companies pushed) really big, expensive equipment, such as laboratory computer systems, automated blood analyser, electron microscopes, and Consultant Pathologists.

The latest move, by the private Swiss pathology company which has won the bid for lab services at the Stevenage NHS Trust, is to eliminate this last group from its inventory, in order to cut costs. The BMA is not amused.

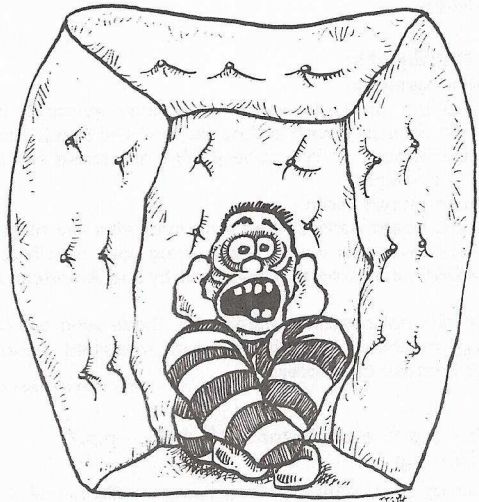
What does all this mean for the future of BioMedical Science in the UK? Will we end up with a Stop'n'Shop health service?

We already have "DIY Cholesterol Kits", "Boots Home Pregnancy Kits", and the ever popular "Spitfire Mk III Airfix Kits". In future can we expect the "B&Q Home Pacemaker Installation Kit" (batteries not included, some assembly required), the "Sainsburys Own-Brand Classic Colostomy" (available in six-packs), or the "Woolworths Photometric Testing Booth" (just wait outside booth for results within 5 minutes).

What we want to believe in is a Health Service with a future. What we want, of course, is McCoy's magic revolving saltshaker - a medical TriCorder to diagnose all ills, and lots of happy little nanites to repair them. A Dream of a Perfect Medical System.

Until then we are stuck with the NHS, tired junior doctors and nurses, and ever growing number of administrators. And you wonder why Richard Wilson gave up being a Medical Laboratory Scientific Officer to go into acting?

It's because he just couldn't believe it anymore.



STOP STARING AT ME !!!

56 hours of continuous film/video - information desks of fans from different countries - a well stocked dealers' room - an art show - the traditional banquet - presentation of the King Kong Award for Dutch language SF - meet well known authors and fans from various countries - a kiddy programme stream - writers workshops - role playing, silly and other games - panels - the masquerade - the bar - and lots more...

November in the Netherlands. Hillcon time!

Join

Hillcon V:



Hillcon V: ConSeal an international SF-convention
25-27 november 1994 Dorint Hotel, Eindhoven, The Netherlands

Dutch Guest of Honour: Tais Teng

Professional author of SF books and childrens books, illustrator, artist, King Kong Award winner, fan... to cut a long story short: a man of many talents worth meeting and listening to.

Foreign Guest of Honour: Bruce Sterling

Cyberpunk writer from the beginning and internet guru; he is the author of *Schismatrix* and *The Hacker Crackdown*; together with William Gibson he wrote *The Difference Engine*; and he is the editor of *Mirrorshades: The Cyberpunk Anthology*.

Some programme highlights:

- **Continuous video programme**
From Friday 18:00 uur until closing time Sunday evening; including a special film night on Saturday with a 'Life Beyond the Bomb'-theme (eight hours of horror, excitement... We hope you're not afraid of "things that go Kra-ka-BOOM in the night").
- **A continuously open games room**
Role Playing Games, board games, and whatever else we might come up with. Take part whenever you want. Take along your own favorite game. On Saturday an AD&D tournament, sponsored by the American Bookshop.
- **Masquerade**
On Sunday the traditional costume parade for those who are handy with needle or sowing machine, or who always fantasied parading as a Science Fiction or Fantasy character.

(programme may change without notice)

Membership price: f 55,- p.p.*, after October 1st f 60,- p.p.*

Children aged 4-12: f 25,- p.p.⁺

⁺ Children need to be accompanied by adult members; younger children free of charge.

* Membership price for members from Currency Restricted Countries is f 25,-

Convention hotel prices, including breakfast: for a single room f 150,- per night; for a double room f 180,- per night; we can also offer cheaper alternatives nearby, if you require it.

**contact address: ConSeal, c/o Richard Vermaas,
James Wattstraat 13, 1097 DJ Amsterdam**
internet email: richardv@htsa.aha.nl

GENERAL CERTIFICATE OF SCIENCE FICTION EDUCATION

Vernon Brown

On the next few pages you will find a GCSE Question Paper. You should also find a loose A4 sized Answer Paper. If you don't have one, please check with Registration.

Most questions in this Quiz require a short answer, but for various reasons this cannot be a written one. So each question has been given several "outline answers" which can be in full or abbreviated. The idea is that you match your answer to one of the "outline" ones. It's a bit like being given specifications for making a key, together with five different locks. If the key is made correctly, it will fit one of the locks, if it is not, it won't. However, to make the instructions simpler, the terms "question" and "answer" are used, although, strictly speaking, these terms are incorrect.

INSTRUCTIONS

1. Each question on the question paper has several answers.
2. Mark the answer that you think is correct. Each correctly answered question is worth one mark. Many answers are given as Acronyms i.e. initial of words (e.g. VB = Vernon Brown). This is because giving answers in full often makes things much too easy.
3. 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 Section A and C you will gain a GCSE Advanced Certificate if you pass. Pass mark is 40%. Depending on how well you do, you will obtain a Pass or Credit at "O" level, or Pass, Credit or Distinction at "A" level.
4. Having decided which sections to submit, cross out the other one to prevent mistakes.
5. 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 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 mark over your Answer Paper with holes cut in it corresponding with correct answer square. 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.

6. Now complete your Answer Paper. Block out square corresponding to the sections you have submitted, i.e. A&B or A&C and print your name and address, which we will use as an address label to send you your certificate if you don't collect it on Sunday.

7. Check that all is completed properly and post your Answer paper only in the box at registration. Please only fold it once. Make sure that it is posted by 5.00 pm on NOVACON Saturday.

8. Contact me on Sunday for your Certificate and a possible prize.

9. All Answer Papers submitted will be entered in a free prize draw.

10. Finally, 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.

GCSE QUESTION PAPER
Please read the instructions first

SECTION A

1. Which TV series was created and hosted by Rod Serling?
a) AM b) MFM c) SFS d) TTT e) TTZ
2. Who wrote the Fafhrd and The Grey Mouser series?
a) AN b) ERB c) FL d) IA e) MM
3. With what did Susan Calvin work?
a) Aliens b) Genesplines c) Martians d) Robots e) Timetravel
4. A Kzin (Niven) is
a) Doglike b) Foxlike c) Lionlike d) Pantherlike e) Tigerlike
5. Who wrote "Odd John"?
a) BA b) HGW c) JJ d) OS e) OW
6. Who were the authors of "The Enchanted Duplicator"?
a) BA + JV b) BS + WW c) IA + HH d) JB + MM e) WO + PA
7. The film "Village of the Damned" is based on whose novel?
a) AM b) FL c) JC d) JW e) KL
8. In the Honor Harrington series by D Weber, who or what has adopted Honor?
a) Alien Chief b) Dogman c) Fleet Admiral d) Pirate e) Treecat

9. When/Where does "Lest Darkness Fall" (de Camp) take place?
 a) Ancient Rome b) Early Athens c) Norman Conquest d) Spanish Armada
 e) WWII
10. On which of the following titles is Wells' "The Time Machine" based?
 a) A Short History of the Future b) Temporal Conquest c) The Chronic Argonauts
 d) The Time Traveller e) The Wonderful Visit
11. In which decade did the term Robot first appear?
 a) 1900's b) 1910's c) 1920's d) 1930's e) None of these
12. Which writer invented Slow Glass?
 a) Asimov b) Shaw c) Verne d) Vogt e) Wells
13. A Spindizzy (Blish) is a/an
 a) Alien b) Car c) Drug d) Spaceship drive e) Time Machine
14. The film "Forbidden Planet" is based on a story by
 a) Gilbert and Sullivan b) Joyce c) Shakespeare d) Shelley e) Vogt
15. How many "Witches of Karres" (Schmitz) did the Captain rescue from slavery?
 a) 1 b) 2 c) 3 d) 4 e) 5
16. In "The Tripods Trilogy" by John Christopher, what happens to the "chosen" girls?
 a) Eaten b) Enslaved c) Hunted d) Preserved e) Taught
17. In "Dragons Egg" by Robert Forward, what is the Dragons Egg?
 a) Bird's egg b) Diamond c) Iceberg d) Mountain e) Neutron Star
18. What major battle features in "Bring the Jubilee"?
 a) Gettysberg b) Hastings c) Tours d) Ulundi e) Waterloo

SECTION B

19. In "The Time Machine" (Wells) what are the underground dwellers called?
 a) Cavers b) Eloi c) Morlocks d) Trogs e) Worms
20. In "Farnham's Freehold" how did Farnham get to the future?
 a) Blackhole b) H Bomb c) Hibernation d) Spaceship e) Time Machine

21. In Wells' novel "War of the Worlds" how were the cylinders propelled to Earth?
- a) Antigravity b) Antimatter c) Compressed Gas d) Gun e) Rocket
22. Where is the 1995 Worldcon being held?
- a) Atlanta b) Brighton c) Glasgow d) Lille e) The Hague
23. In ERB's Mars novels, what was Mars called?
- a) Aelita b) Barsoom c) Jetee d) Opar e) Tangar
24. The T.V. series "Babylon 5" takes place on/in a/an?
- a) Future megapolis b) Spaceship c) Spacestation d) Submarine e) Moon
25. What was the computer's name in "2001 A Space Odyssey"?
- a) HAL9000 b) Norby c) Robby d) Robot e) XT5
26. In "Lord Kalvan of Otherwhen" (Piper) what invention/discovery tips the balance of power?
- a) Antibiotics b) Atomic Power c) Gunpowder d) Steam Engine e) Waterwheel
27. Who was Dan Dare's batman?
- a) Brains b) Butler d) Digby d) Hugh e) James
28. In SF telekinesis, telepathy, levitation etc are often called what powers?
- a) Alpha b) Beta c) Gamma d) Omega e) Psi
29. In the film "Day of the Triffids" what kills them?
- a) Atomic Radiation b) Beer c) Oxygen d) Seawater e) Snow
30. How many Laws of Robotics are there?
- a) 1 b) 2 c) 3 d) 4 e) 5
31. What is the nearest known star to the Earth? (care!!) (Acronyms)
- a) AC b) B c) BS d) PS e) TS
32. "All animals are equal but some are more equal than others" is from
- a) Animal Farm b) Fathing Wood c) Tailor of Gloucester d) Watership Down
e) Wind in the Willows

33. What is Farenheit 451?

- a) Boiling point of rocket fuel
- b) Ignition point of paper
- c) Perfume
- d) Robot
- e) Station on Mercury

34. "On the Beach" (Shute) is about

- a) Aliens
- b) Atomic Fallout
- c) Destitute Spacemen
- d) Invasion
- e) Martian Landing

35. Who organised the first NOVACON?

- a) ASFG
- b) BSFG
- c) LC
- d) LSFG
- e) OUSFG

SECTION C

**19. In the novel "Fatherland" who are King and Queen of England?
(Acronym)**

- a) C & D
- b) E & P
- c) E & W
- d) G & M
- e) M & P

20. Soylent Green is to MRMR as No Blade of Grass is to

- a) CATS
- b) SW
- c) TBOF
- d) TDOG
- e) WWC

21. What was E E Doc Smith originally?

- a) Chemist
- b) Seabiologist
- c) Physicist
- d) Mathematician
- e) Rocket Engineer

22. In "A for Andromeda" who or what was Andromeda?

- a) Alien
- b) Android
- c) Goddess
- d) Spaceship
- e) Virus

23. In which decade was Frankenstein first published?

- a) 1800's
- b) 1810's
- c) 1820's
- d) 1830's
- e) 1840's

**24. In "Under The Yoke" (Stirling) a pair of 'Le Matts' is a wedding gift.
What are they?**

- a) Earrings
- b) Paintings
- c) Sculptures
- d) Serfs
- e) Weapons

25. In which decade was Jules Vernes last published SF story first published?

- a) 1870's
- b) 1900's
- c) 1930's
- d) 1960's
- e) 1990's

26. In Wells novel "The War of the Worlds" how many cylinders were observed to be despatched form Mars?

- a) 6
- b) 10
- c) 14
- d) 18
- e) Not stated

27. What is the commonly used name for the Science Fiction Achievement Award?

- a) Arthus C Clarke Award
- b) British Science Fiction Award
- c) Hugo
- d) Nebula
- e) Pilgrim Award

28. The fanzine "Hyphen" (1952/65) was published in

- a) Eire
- b) England
- c) Northern Ireland
- d) Scotland
- e) Wales

29. In "From the Earth to the Moon" (Verne) from where was the spacecraft launched?

- a) Florida
- b) Mt Everest
- c) Pyrenese
- d) Salisbury Plain
- e) Tasmania

30. The first published title for "Fuzzy Sapiens" (Piper) was (Acronym)

- a) FSP
- b) LF
- c) MITGR
- d) TOHR
- e) UU

31. Which of the following titles are not part of the Chiltons Jet Morgan radio serials?

- a) Message from Venus
- b) Operation Luna
- c) The Red Planet
- d) The World in Peril

32. The film "It Happened Here" is about

- a) Alien Invasion
- b) An Alternative World
- c) Earthquake
- d) Time Travel
- e) WWII

33. In "Earth Abides" what object becomes a religious symbol?

- a) Hammer
- b) Helmet
- c) Radio
- d) Revolver
- e) Skull

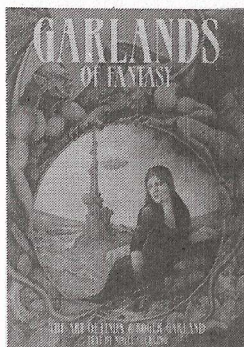
34. In "Agent of Byzantium" (Turtledove) which religion never arose?

- a) Druidism
- b) Christianity
- c) Islam
- d) Jainism
- e) Judaism

35. Who wrote a sequel to de Camps "The Wheels of If"? (Acronym)

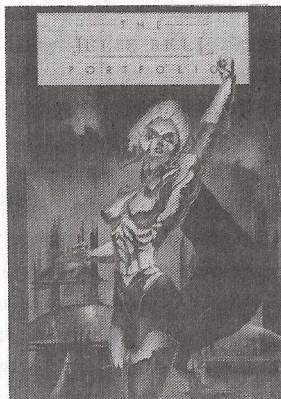
- a) HH
- b) HT
- c) RC
- d) RS
- e) RW

CLASSIC FANTASY ART FROM



GARLANDS OF FANTASY

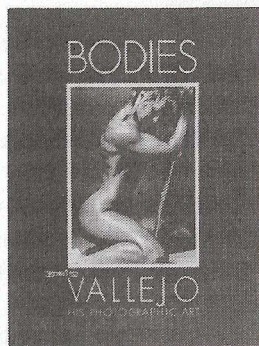
Distinctive and jewel-like, the Garlands' paintings have made them highly sought-after illustrators. This first collection of their work shows Roger's J.R.R. Tolkien covers, Linda's Goddess paintings, and their joint work on bold astrological themes. £12.95 Limpback October 1 85028 344 3



JULIE BELL PORTFOLIO

Introduction by Boris Vallejo

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Graham Joyce
By
Luigi Bonomi

I first heard of Graham Joyce when his agent, David Grossman, rang me up to tell me that he thought he had found the very author that I had been looking for to launch my new dark fantasy list - Creed. I had been telling David about my list for several months and of my hopes and aspirations for it. Above all else, I wanted the list to be filled with bright new British authors. Like many fans, I was increasingly fed up with finding the bookshops jampacked with American imports, and so when David rang to tell me that a new manuscript had come from this new brilliant writer, I told him I wanted to see it immediately.

My office at the time, like now, was inundated with manuscripts, and when David couriered Graham's manuscript, then called *THE DJINN*, over to me, I had intended to put it on my shelf, beside all the others, and read it when I got the chance. I turned to the first page, just to see what exactly was so special about this author, and found myself gripped. Believe me, as a hardened editor with over ten years experience in all sorts of genres, it takes a lot to be able to keep me at my desk, with my mouth shut, reading solidly to the end of a book. This is exactly what happened here. I read the entire novel and the very next day, I bought it. I wanted this book - desperately, and I got it!

What was so brilliant about it? Well, for a start it could have been written for me personally. Psychology, sex, spirituality, and religion, are all woven together in a fantastic collage that leaves you breathless by the end of the book. There was very little that needed revising, and when I got to meet Graham, we both agreed on the minor changes that needed to be made. As an author to work with, Graham is one of the best - enthusiastic, hard-working and with bags of humour, he makes my job a delight rather than a burden. His infectious laughter masks a very serious side to his personality. He puts an enormous amount of work into his writing and cares enough about his readers to want to give them the best he can. *REQUIEM*, which is what *THE DJINN* became, is a brilliant example of this. Graham Joyce is here to stay and is heading for a very big future indeed. I just hope I get to join in the ride.

Luigi Bonomi is Editor of Signet Creed.

Graham Joyce's *REQUIEM* will be published simultaneously by Michael Joseph in hardback and Signet Creed in paperback in April 1995.

REALITY

By
Graham Joyce

Reality. This is a much more difficult subject to joke about than either dreams or illusions, the subjects of previous PR musings. Mainly because I don't know what it is.

There are some things about the nature of reality of which I am, however, quite certain. That is, the dice are shaved, the cards are marked and the wheel is rigged. Even the unassailable computerised random number generator has a bug in the system. Question is, how did the bug get there?

Conduct the following experiment: hold a mirror in your right hand, and another mirror in your left. Now slowly - very slowly, because this is dangerous - bring the reflecting planes of each mirror together until they are touching, mirror to mirror. The incredible and astonishing thing about this experiment is that absolutely nothing happens. It's obvious to anyone that when the mirrors touch, the actualisation of infinite reflections should create a cataclysmic explosion, a white-out of unthinkable intensity. Even if the explosion is only in the mind of the beholder. Yet the fact is that there was an explosion. Your mind, overloaded by reality, shut it out.

Oh, come off it. Stop thinking scientifically. Where's that going to get you? All right, consider reality as like one of those gestalt pictures where you see the profile of two faces turned towards each other, and then you look again and, no, it's a vase. Of course it's both, and it depends on the observer switching background and foreground.

But it's not that simple either. Because I don't trust the artist who drew that picture. The artist distorted reality, just to make the visual trick work. So I don't trust artists, just as I don't trust writers. Writers and artists are all cheats and fraudsters and confidence tricksters and mirror-workers when it comes to reality. What a bunch of liars! These are the last people I'd go to if I wanted to know about reality. No, that's not quite true: I'd go to them before I'd go to scientists and priests.

Reality, when it emerges from a story, does so not from the words themselves, but from some pattern emerging between the words. The reality you are trying to communicate in a story is like a photograph developing in a chemical bath, and all the words, images and scenes are just the chemicals.

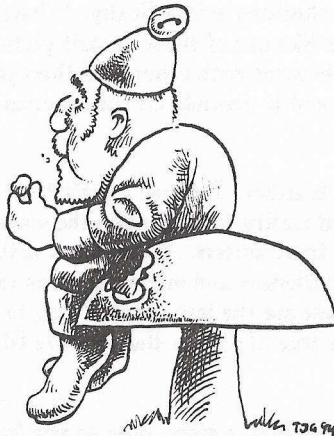
Weird tales, stories of the supernatural, fantasy and science fiction present a perspective on polymorphous reality as creditable as any so-called 'realism' or 'naturalism', because the reader is engaging with an approximation of reality behind the

obvious. It's not just a matter of suspending disbelief, either. It is never a condition of reading this type of fiction that you have to dispense with intelligent scepticism. The reader consents to join in an exploration beyond an apparent absurdity, because along with the author, the reader believes a more wondrous perspective on reality may be revealed.

Dreams are real things. Fictions are real things. How we choose to let them influence us is up for grabs. We select our reality from a number of possible realities, and act accordingly; or we have it selected for us.

My own interest in dreams, virtual reality, witchcraft, hauntings, hallucinations, delusional systems and so on all go back to the (probably naive) idea that altered states of reality exist and that by accessing them we can get a glimpse of the bigger picture. I say this view may be naive because if there is a bigger picture to be seen, I suspect we fashion it as we go, and that it can change with every blink. But when we come back, some of the glittering fallout from what we saw stays on us.

Actually, I'm addicted to that fallout, that reality-dust. It was first pushed me, behind the bike-sheds at school when I was a teenager, in the form an SF paperback. It was FAHRENHEIT 451. A book about books. Two mirrors come together. I've been hooked ever since.



THESE DAYS , GNOMES HAVE
TO EAT MAGIC MUSHROOMS
TO MAINTAIN THEIR BELIEF
IN THEMSELVES...

THE NOVA AWARDS

Tony Berry

Originally created in 1973 by the late Gillion Field, the Nova Awards are presented annually for work in fanzines. Until 1981 the award was given to "Best Fanzine" and decided by a committee of famous fans. In 1977 voting was extended to all active fans who were members of Novacon, and then in 1981 two further awards were added: "Best Fanwriter" and "Best Fanartist".

For a fanzine to qualify for the award, one or more issues must have been published between 1st October 1993 and 30th September 1994. For a writer or artist to qualify, they must have at least one piece of work published for the first time between those dates.

A "Fanzine" is defined as an amateur publication which is concerned with SF, fantasy, SF and fantasy fans and related subjects, copies of which may be obtained in exchange for other fanzines or in response for letters of comment. An "Active Fan" is defined as someone who has received 6 or more different fanzines during the year (different publications, not different issues of the same publication. The various publications of a group, society or convention do not count as different publications).

Below is a list of those fanzines which have been Nova winners in the past. For this years Nova candidates there will be a list at the con (more than likely in your programme package). So ponder them and vote !

PAST NOVA WINNERS

YEAR	WINNER	FANZINE
1973	Peter Weston	Speculation
1974	Lias Conesa	Zimri
1975	Rob Jackson	Maya
1976	Rob Jackson	Maya
1977	Dave Langford	Twll-Ddu
1978	Alan Dorey	Gross Encounters
1979	Simone Walsh	Seamonsters
1980	Dave Bridges	One-Off

PAST NOVA WINNERS

YEAR	WINNER/ BEST FANZINE	BEST FAN WRITER	BEST FANARTIST
1981	Malcom Edwards <i>Taffen</i>	Chris Atkinson	Pete Lyons
1982	Rob Hansen <i>Epsilon</i>	Chris Atkinson	Rob Hansen
1983	Dave Bridges <i>A Cool Head</i>	Dave Bridges	Margaret Welbank
1984	Dave Wood <i>Xyster</i>	Anne Hamill Warren	D West
1985	John Jarrold <i>Prevert</i>	Abi Frost	Ros Calverley
1986	Owen Whiteoak <i>Pink Fluffy Bedsocks</i>	Owen Whiteoak	Arthur "Atom" Thompson
1987	Hazel Ashworth <i>Lip</i>	D West	D West
1988	Hazel Ashworth <i>Lip</i>	Michael Ashley	D West
1989	Jan Orys <i>VSOP</i>	Simon Polley	Dave Mooring
1990	Judith Hanna & Joseph Nicholas - <i>FTT</i>	Dave Langford	Dave Mooring
1991	Michael Ashley <i>Saliromania</i>	Michael Ashley	D West
1992	Ian Sorensen <i>Bob?</i>	Michael Ashley	Dave Mooring
1993	Simon Ounsley <i>Lagoon</i>	Simon Ounsley	Dave Mooring

THE HISTORY OF NOVACON

NOVACON	VENUE	GUEST OF HONOUR	CHAIR
1	Imperial Centre	James White	Vernon Brown
	COMMITTEE : Ray Bradbury, Alan Denham, Alan Donnelly, Pauline Dungate		
2	Imperial Centre	Doreen Rogers	Pauline Dungate
	COMMITTEE : Stan Eling, Jeffrey Hacker, Richard Newnham, Meg Palmer, Hazel Reynolds		
3	Imperial Centre	Ken Bulmer	Hazel Reynolds
	COMMITTEE : Stan Eling, Gillon Field, Meg Palmer, Geoff Winterman		
4	Imperial Centre	Ken Slater	Dr Jack Cohen
	COMMITTEE : Pauline Dungate, Stan Eling, Gillion Field, Robert Hoffman, Arline Peyton, Rog Peyton, Hazel Reynolds		
5	Royal Angus	Dan Morgan	Rog Peyton
	COMMITTEE : Ray Bradbury, Pauline Dungate, Robert Hoffman, Laurence Miller, Arline Peyton		
6	Royal Angus	David Kyle	Stan Eling
	COMMITTEE : Helen Eling, Laurence Miller, Arline Peyton, Rog Peyton		
7	Royal Angus	John Brunner	Stan Eling
	COMMITTEE : Liese Hoare, Martin Hoare, Ian Maule, Janice Maule, Dave Langford		
8	Holiday Inn	Anne McCaffrey	Laurence Miller
	COMMITTEE : Dave Holmes, Kathy Holmes, Chris Walton, Jackie Wright		
9	Royal Angus	Christopher Priest	Rog Peyton
	COMMITTEE : Helen Eling, Stan Eling, Chris Morgan, Pauline Morgan, Paul Oldroyd		
10	Royal Angus	Brian W Aldiss	Rog Peyton
	COMMITTEE : Joseph Nicholas, Keith Oborn, Krystyna Oborn, Paul Oldroyd, Chris Walton		
11	Royal Angus	Bob Shaw	Paul Oldroyd
	COMMITTEE : Helen Eling, Stan Eling, Joseph Nicholas, Phil Probert,		
12	Royal Angus	Harry Harrison	Rog Peyton
	COMMITTEE : Chris Baker, Dave Hardy, Eunice Pearson, Phil Probert		
13	Royal Angus	Lisa Tuttle	Phil Probert
	COMMITTEE : Chris Donaldson, Steve Green, Dave Haden, Jan Huxley, Paul Oldroyd, Eunice Pearson, Paul Vincent, John Wilkes		
14	Grand	Rob Holdstock	Steve Green
	COMMITTEE : Kevin Clarke, Ann Green, Dave Haden, Eunice Pearson, Phil Probert, Martin Tudor, Paul Vincent		
15	De Vere Coventry	James White	Phil Probert
	COMITTEE : Tony Berry, Carol Pearson, Eunice Pearson, Graham Poole, Martin Tudor		

NOVACON	VENUE	GUEST OF HONOUR	CHAIR
16	De Vere Coventry	E C Tubb Chris Evans	Tony Berry
	COMMITTEE : Nick Mills, Darroll Pardoe, Rosemary Pardoe, Graham Poole, Maureen Porter,		
17	Royal Angus	Iain Banks	Bernie Evans
	COMMITTEE : Mick Evans, Dave Hardy, Graham Poole, Stephen Rogers, Geoff Williams		
18	Royal Angus	Garry Kilworth	Tony Berry
	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		
20	The Excelsior	Dr Jack Cohen	Bernie Evans
	COMMITTEE : Al Johnston, Alice Lawson, Steve Lawson, Nick Mills, Richard Standage		
21	Forte Post House	Colin Greenland	Nick Mills
	COMMITTEE : David T Cooper, Bernie Evans, Al Johnston, Alice Lawson, Steve Lawson, Chris Murphy		
22	Royal Angus	Storm Constantine	Helena Bowles
	COMMITTEE : Bernie Evans, Tony Berry, Jenny Glover, Steve Glover, Carol Morton, Richard Standage		
23	Royal Angus	Stephen Baxter	Carol Morton
	COMMITTEE : Helena Bowles, Bernie Evans, Tony Morton, Richard Standage		
24	Royal Angus	Graham Joyce	Richard Standage
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CRITICAL WAVE

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CRITICAL WAVE #38, available late October 1994, features: "Notes on the Culture" by IAIN M BANKS - an in depth look at the history and background of his "Culture" novels; interviews with JOHN BRUNNER and DR JACK COHEN; a "Platform" piece entitled "Science Fiction versus Fantasy - Why?" by JOHN R ORAM; the latest instalment of GRAHAM JOYCE's "Top Quark" column; JOHN GOSLING's tv column; GEOFF COWIE on the latest anime releases; a new "Comics Column" from JEFF SUTER; a portfolio featuring the work of veteran sf and fantasy artist ALAN HUNTER; the first instalment of a new column on role playing games by DREW WOOD; plus the usual mixture of convention updates and reports, reviews of books, comics, magazines, fanzines and videos and genre news.

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ACKNOWLEDGEMENTS

We would like to thank the following for their help and contributions :-

Graham Joyce for the advise

Tim Groome for (all) the artwork, including the cover for the 'special', and the cartoons in this programme book

Vernon Brown for setting (and marking) the GCSE test

Andy Sawyer for his article

Julian Headlong for his article giving an insight into medicine

Storm Constantine for her piece on Graham

Paul McAuley for his critique on Graham's work

Luigi Bonomi for his article on Graham and his work

Tony Berry for the Novas article

EVOLUTION

THE NEXT STEP

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OUR GUESTS

VERNON VINGE

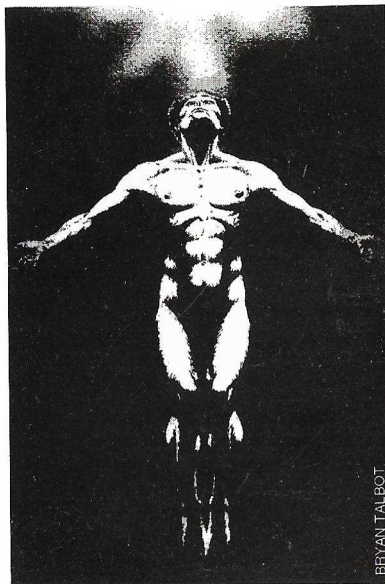
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BRYAN TALBOT

Artist and author of the alternative history graphic novel *Luther Arkwright*, he is famous for his victorian gothic art on *Nemesis for 2000AD*. Recently he has worked on *Sandman* and is completing a graphic novel – *One Bad Rat* – due later this year.

COLIN GREENLAND

Author of *Take Back Plenty* and *Harm's Way*, amongst other projects, he is working on a graphic novel with Dave McKean set in a Venice at the end of the world...

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