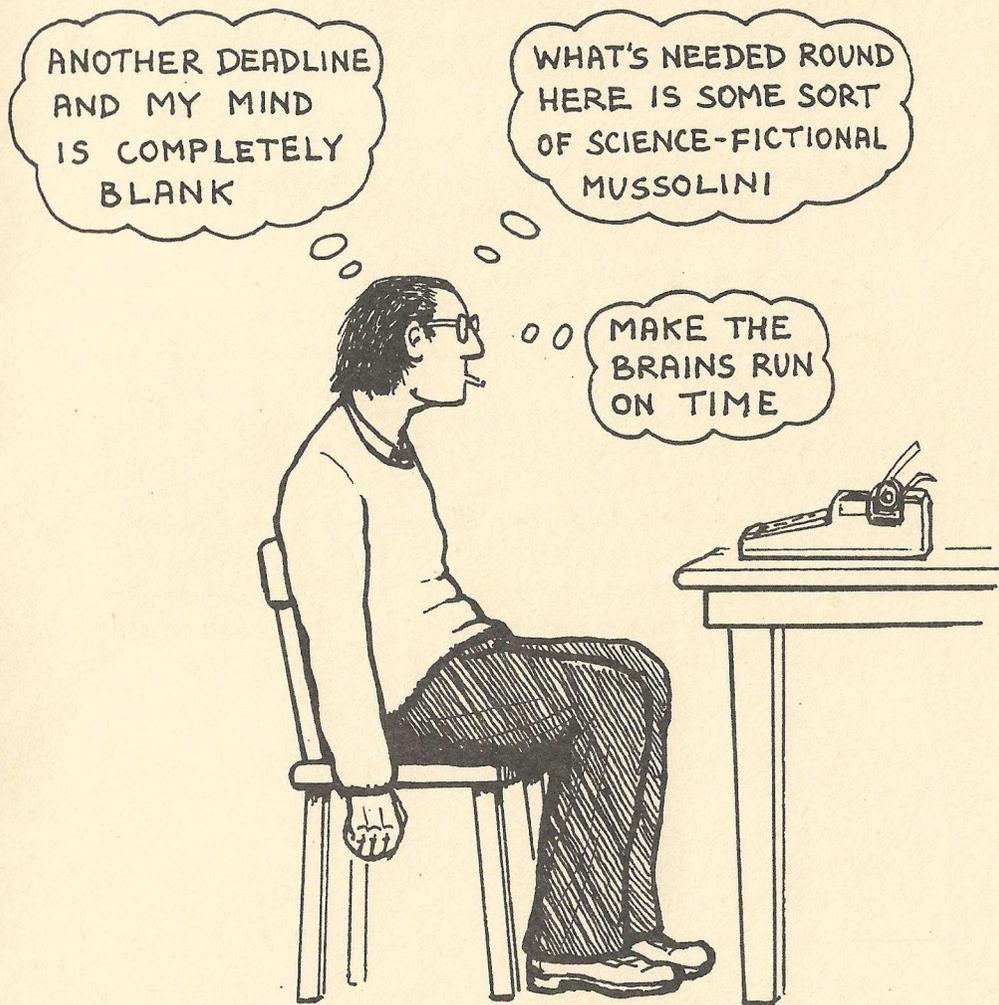


# **INTERVENTION**

**THE 1997 BRITISH EASTERCON**

**28-31 March 1997,**

**The Adelphi Hotel, Liverpool, UK**



**Guests of Honour:**

**Brian Aldiss, Jon Bing, Octavia Butler,**

**David Langford**

**Progress Report *One***

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# **INTERVENTION**

**THE 1997 BRITISH EASTERCON**

## **Progress Report One**

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LARGE PRINT VERSIONS of Intervention publications are available on request from the convention's address:

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12 Crowsbury Close  
Emsworth  
Hants  
PO10 7TS  
UK

e-mail: [intervention@pompey.demon.co.uk](mailto:intervention@pompey.demon.co.uk)

Letters and articles on any aspect of Intervention for possible inclusion in future progress reports are very welcome and should be sent to Pete Wright at the convention's address given in large type above.

Special thanks go to D. West for the cover illustration.

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## Future Tense by Steve Green

**W**e have seen the future, and it was last Tuesday. For those of us in the science fiction community who reached adolescence post-Sputnik and pre-Challenger, the technological revolution currently sweeping our culture—of which Toffler's communications-driven 'Third Wave' is the most relevant here—is a bizarre mix of the disquietingly unknown and the alarmingly familiar. Every kid who caught *Dick Tracy* or *Thunderbirds* knew mobile telephones would arrive one day, albeit not built into wristwatches; we just never imagined what a bloody nuisance they'd become, or how deep an intrusion into our privacy they could represent.

The more things change, the more they stay the same. As sf fans, we embrace the myriad possibilities the third millennium has to offer, yet recognize that the reality is unlikely to be as spectacular as our own visions of tomorrow. The computer upon

**Every kid who caught *Dick Tracy* or *Thunderbirds* knew mobile telephones would arrive one day...**

which I'm typing this editorial is far more powerful than the steam-driven devices which took mankind to the moon, yet it is now 23 years since last we walked its surface—and a disinterested American public complained on that occasion when a live lunar transmission replaced a re-run of *I Love Lucy*.

Such indifference exposes NASA's failure to convey the true message of the Apollo missions. For all the talk of Cold War oneupmanship and technological spin-offs, the so-called 'space race' was our century's Great Adventure, the first step towards fulfilment of the Science Fiction Dream. Little wonder, then, that those of us who once gazed across a quarter-million miles of

vacuum upon members of our own species feel most bitter about that dream's betrayal. We should be reaching for the stars; instead, we reach for guns and squander human life in tribal squabbles over handfuls of dirt.

But there is time yet to rewrite tomorrow. Intervention—like its spiritual predecessors, the Wincons—still holds the dream, and invites you to explore the future with us. Those of you who attended our previous events will be aware of our reputation for provocative programming and a global outlook (both geographically and culturally), coupled with a natural desire to promote the more overtly fun-based aspects of fandom. Hosting an Eastercon—especially one held in a venue with such a strong fannish history—gives us the chance to stretch our organizational muscles and bring our particular style of convention to a much wider audience. We look forward both to seeing you at the Adelphi, and to hearing your own ideas on making this an Eastercon to remember—after all, our theme is communication, and that runs both ways.

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## Chairman's Communicae

by John Richards

In the case of Intervention the purpose of the theme is to give the programme a shape. I want to be able to start an argument in one item, develop it in another and present the consequences in a third. I want the conversation in the bar to be influenced by what has been happening on stage and what happens on stage to be an expansion of the conversation that has been taking place in the bar.

**SF is a genre with communications at its heart. It allows its creators to play games which no other genre can deal with.**

The idea is to put together a programme where it does not seem out of place for an item to contain references to *1984*, *A Clockwork Orange*, *Star Trek*, *Space Precinct* and the *Legion of Superheros*. To provide a chance to be part of a human fax machine or to imitate a dolphin in the queue for breakfast. To get people interested in the overlap between genres and not overly involved in the differences between them.

My working life since school has been concerned with ideas of communication, and the chance to design a convention around this theme was too good to leave alone. The theme is large enough to encompass items on technical specifications on cable television transmissions and the use of the apostrophe in names as an alienation device. It is serious enough to cover questions as to how we can deal other species when we cannot deal with other cultures. It is light-hearted enough to include workshops on Klingon sign language for the deaf. It can even drag us enough into the real world to ask how we might get the genre taken more seriously by the media (and if it's really worth the effort).

SF is a genre with communications at its heart. It allows its creators to play games which no other genre can deal with. In sf you can explore the political consequences of reducing the vocabulary, you can examine the problems of trying to reach an entity with which you have nothing in common except sentience, you can extrapolate the unexpected consequences of technical developments.

Any convention, being a social occasion, is based on communications. They are derived from a desire on the part of the membership to meet others to whom they can talk without having to explain their references. They comprise people swapping ideas, acquiring and dispensing facts and opinions. They are controlled by, among others, people whispering self importantly into wallyphones sending requests for more chairs from the back of the auditoriums.

**Reading the conversations on the Internet has shown an encouraging level of support for the theme of communication. This is particularly gratifying since I was worried that communication was too nebulous a concept for people to get behind.**

Reading the conversations on the Internet has shown an encouraging level of support for the theme of communication. This is particularly gratifying since I was worried that communication was too nebulous a concept for people to get behind. It seems I am not alone in my fascination. If you have any ideas that you think that we should consider, or if you want to volunteer yourself as a communicator then please get in touch with us via the standard pathways. We won't be starting serious programme planning until after Evolution but the preliminaries are already taking shape and we will take all the help we can get.

---

## Our Guests of Honour

We are delighted to welcome four guests of honour to Intervention; Brian Aldiss, Jon Bing, Octavia Butler and David Langford.

### Brian W. Aldiss

One of the few British science fiction writers to achieve mainstream status, Brian Wilson Aldiss is also one of the field's true chameleons, dramatically reinventing his style as the genre itself evolved.

The son of East Anglian shopkeepers, he began writing whilst at public school (a fact recently confirmed when pupils unearthed a time capsule containing a selection of the young Aldiss' risqué stories). Service in the British Army during 1944–45 later provided the background for the mainstream *Horatio Stubbs* novels, whilst work as a bookshop assistant led to the semi-autobiographical series *The Brightfount Diaries* (1955).

Aldiss' first sf novel, *Non-stop* (1958), proved a spectacular debut, imbuing the 'generation starship' theme with surprising freshness. His reputation was consolidated with such works as the collection *Space, Time and Nathaniel* (1957), and *Greybeard* (1964), *Report on Probability A* (1968) and *Barefoot in the Head* (1969). These last reflect Aldiss' quest for stylistic experimentation, with Michael Moorcock's *New Worlds* an enthusiastic laboratory.

An eminent sf critic and historian, Aldiss' *Billion Year Spree* (1973, revised and reissued in 1986 as *Trillion Year Spree*) remains a landmark overview of the genre, its author affirming his belief that Mary Wollstonecraft Shelley's *Frankenstein* (1818) marks the birth of sf as a distinct literary vein. That appreciation of sf's debt to Shelley had earlier surfaced in *Frankenstein Unbound* (1973), the only Aldiss novel to reach the screen, although

he has collaborated with the actor-director Ken Campbell on a stage adaptation of several of his short stories (one of which, 'Super Toys Last All Summer Long', has been optioned by 2001: *A Space Odyssey* director Stanley Kubrick).

### Octavia E. Butler

Like Brian Aldiss, Octavia Butler has a significant mainstream reputation, underlined earlier this year when she received a \$295,000 MacArthur Grant to further her work.

A graduate of Pasadena City College, she attended California State University, the Open Door Program of the Screen Writers' Guild of America and the Clarion SF Writers' Workshop. Butler made her genre debut with 'Crossover' (1971), the first of many works in which she weaves together African-American history, future societies and a highly intellectual exploration of the alien perspective. Butler's major novel sequence, opened with *Wild Seed* (1980), charts the creation of a race of African psychics, 'Patternists', who eventually face the challenge of extraterrestrial viruses and interbreeding with alien invaders.

Butler's own heritage is explored in *Kin-dred* (1979), in which a modern African-American woman is hurled back through time into the pre-war Confederacy, confronting the evils of slavery from a twentieth-century viewpoint; promoted by its publisher as a mainstream novel, Butler herself describes the book as 'grim fantasy'. Also of note are the Hugo-winning 'Speech Sounds' (1983), in which plague obliterates humanity's capacity for language, and the following year's 'Bloodchild', which received a Nebula Award for its study of a human male who offers to gestate eggs for an alien donor.

February saw the Women's Press release of Butler's *Parable of the Sower* (1993), set in a post-collapse Los Angeles and focussing upon a young Afro-American woman who establishes a new religion. A sequel, *Parable of the Talents*, is currently in preparation.

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## David R. Langford

Although his literary canon includes a space opera (*The Space Eater*, 1982), a political farce (*The Leaky Establishment*, 1984), a collaborative disaster novel (*Earthdoom!*, with John Grant, 1987) and a 'Victorian' ufology spoof (*An Account of a Meeting with Denizens of Another World, 1871*—actually 1979), it remains Dave Langford's fanzine work which has earned him the most recognition—a total of eleven Hugo Awards.

Born in Gwent and educated at Oxford's Brasenose College, Langford moved into nuclear physics with a post at the Atomic Weapons Research Establishment at Aldermaston; he later wrote a satirical account of his work there for *New Scientist*, which subsequently evolved into *The Leaky Establishment*. "I'm a technophile," he confessed in 1985, "but a somewhat pessimistic one; it seems so unfair that shiny, alluring technological toys keep pointing the way to more and easier megadeaths." This had earlier led to *War in 2080: The Future of Military Technology* (1979).

A freelance journalist since 1980, Langford currently has a regular column in *SFX* and produces a version of his news-sheet *Ansible* for *Interzone*.

## Jon Bing

Jon Bing was born in Norway in 1944. His first book, the short story collection *Og jorden skal beve*, in collaboration with Tor Åge Bringsværd, was published in 1967. Since then he has published over two dozen novels and short story collections, as well as editing many anthologies, translating Douglas Adams, Brian Aldiss and Ursula K. LeGuin and many others into Norwegian. He has written several original plays for the stage, television and radio. He has also written radio and television plays based on the works of others, among them, Brian Aldiss, Harry Harrison and Ray Bradbury. He has written comic book scripts, non-fiction about science fiction, book reviews and essays.

His short stories have been translated into English, Finnish, German, Italian, Russian and Swedish.

Jon Bing has a doctorate in law, and holds the chair in computers and law at the University of Oslo. He has written several textbooks and non-fiction works in connection with his professional interests. He has won several international prizes for his work, both as a writer and an academic and holds editorial positions on over a dozen publications within the fields of artificial intelligence, information and law. He holds the chair of Norsk Kulturråd—the Norwegian equivalent to the British Council. Jon Bing married writer Toril Brekke in 1988.

It may strike you that Jon Bing has been a very busy man. Among his many interests, he also found time to co-found modern Norwegian sf fandom with Tor Åge Bringsværd, who has been his collaborator on several works. These two were almost single-handedly responsible for the rise in sf publication in Norway in the early seventies. They introduced the British New Wave to the Scandinavian cultural establishment and were the firebrands who revived the Oslo University Science Fiction Society.

Jon Bing has been Guest of Honour at Norwegian conventions, won every prize Norwegian fandom could give him, and has always been willing to extend a helping hand to fandom. His fan-active days were over before this committee member entered Norwegian fandom, but there are tales of his great days as one of the centre-points of Norwegian fandom.

Jon Bing's interest in communication, and his great gift of communicating his many enthusiasms, will undoubtedly make him a valuable Guest of Honour at Intervention. His weird and wonderful ties will brighten the lobby of the Adelphi, and his scintillating conversation will fill up the hotel bars. In addition to all his fine accomplishments, Jon Bing is also great fun to be with!

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## Eastercon Wars: 1983-1990: A Report from the Trenches

by Mike Scott

*The following article was originally published in issue number 1 of my fanzine, 'Zorn', in September 1995. Be warned that this is a one-sided view, and many of those who were there at the time disagree with me. Sample copies of the latest issue of 'Zorn' are available on paper for two first-class UK stamps or 1 US\$ from me at 2 Craithie Road, Chester, CH3 5JL; or by e-mail upon request to zorn@moose.demon.co.uk. I recommend the paper version.*

My first Eastercon was Albacon II, in 1983. Coincidentally, this was also one of the first engagements in the ideological struggle that was to dominate Eastercon bidding and running for much of the eighties. I've made some observations on this struggle before, on the Internet, in LoCs and in person, but this article attempts to bring together all of my random observations into a coherent whole.

First, a disclaimer. As a committee member of Follycon, the 1988 Eastercon, I was definitely on one side in the Eastercon wars. (I was also a member of the committee of Confabulation, the 1995 Eastercon, whose ideology was less clear-cut.) Do not expect me to be entirely impartial. What follows should not be taken to represent the opinion of any other member of the Follycon or Confabulation committee shell, it's only my opinion when the wind's in the right direction. I'm weak on Eastercon history before 1983, and I don't really know if it supports or weakens my argument.

Next, some definitions of terms used. The *Eastercon* is the UK national SF convention, with a membership, between 1983 and 1995, of between 650 and 1000. The site and committee are selected by vote of the attendees of the Eastercon the previous year (up to 1988) or two years before (from 1989 onwards), at the Bidding Session. *Fanzine fans* are SF fans who produce, contribute to, LoC or receive fanzines. *Conrunners* are SF

fans who run conventions. There is a large overlap between these two groups, and with other groups such as filkers, gamers, costumers etc., and these terms are better used as labels for activities rather than for people.

We shall use as shorthand the terms *new-style* to refer to Eastercons and bids aiming at a wide and pluralist constituency and *old-style* to refer to those that preferred to keep the Eastercon rooted in the fannish culture of the seventies. In practice, new-style and old-style Eastercons differed little in programming; the main difference was the implicit assumption of old-style Eastercons

**Seacon 79, the first British Worldcon in 14 years, and the increased public profile of SF from films such as *Star Wars* and *Close Encounters of the Third Kind* had led to an influx of new fans who did not necessarily share the values and culture of traditional British fanzine-based fandom.**

that the Eastercon was being swamped with media fans who were not interested in written SF and had no real place at the Eastercon. And now, on with the action.

In 1983, the bidding session at Albacon II was a choice between 1984con, a traditional old-style Eastercon and Seacon 84, to be combined with the Eurocon, a new-style three-ring circus. 1984con was presented as focusing on written SF, as opposed to the presumed media bias of Seacon 84, a theme which was to crop up again and again throughout the ensuing decade.

In fact, the disagreement was more fundamental. Seacon 79, the first British Worldcon in 14 years, and the increased public profile of SF from films such as *Star Wars* and *Close Encounters of the Third Kind* had led to an influx of new fans who did not

necessarily share the values and culture of traditional British fanzine-based fandom. These new fans were younger and more open to newer cultural influences, such as SF films, TV shows and role-playing games, and were thus perceived by older fans as media fans. This was not and never has been the case--the Eastercon has never catered for or attracted media fans. It was, however, a convenient shorthand to use to refer to newer fans who were not part of the mainstream fannish culture.

At the same time, the increase in the number of fans and their disposable income made possible a far greater number of conventions than was possible pre-1979. From two conventions per year, there were suddenly six or ten. This made possible a convention-based fandom, in which people saw each other every couple of months at conventions and did not need fanzines or letters to keep in touch in the long intervals between conventions.

The appeal to written SF in this, and later, bidding sessions was thus a poorly understood code for traditional fanzine fandom as opposed to a newer, more pluralist fandom. As most of the voters were not members of old-fashioned fanzine fandom, 1984con lost and Seacon 84 was the 1984 Eastercon (and Eurocon), and remains the largest Eastercon ever held. This was the first serious clash between the old and the new, and the old lost.

At the Seacon 84 bidding session, the only serious bid was Yorcon III, which was a similar exclusive, traditional bid to 1984con, in this case with the added twist of segregating the media fans in a separate hotel. The only other bid was a spoof for the Falkland Islands. Such was the opposition to Yorcon III and its ideology that the spoof bid was in danger of beating it until Martin Hoare, chairing the bidding session, invented the concept of the registered abstention to allow fans to register their opposition to Yorcon III without actually relocating the Eastercon to the southern hemisphere. Yorcon III was not to be the only old-style bid to have difficulty in winning in the face of no competition at all.

At Yorcon III, the new-style Albacon III beat the old-style Contravention. I wasn't at Yorcon III and can't comment further on the bidding. At Albacon III, Beccon 87 won unopposed, with no difficulty. Beccon 87 was a new-style Eastercon, and was unopposed primarily because so many conrunners, old-style and new-style, were devoting their energies to the upcoming Worldcon, Conspiracy.

At Beccon 87 was the bidding session with which I was most closely involved, and one of the most clear-cut choices between old and new of the entire campaign. The choice was between the defiantly new-style Follycon and the unrepentantly old-style Norwescon. Eight years after the event, it is seen in hindsight that Norwescon never really stood a chance, but that was certainly not the perception at the time. It was generally felt in fanzine fandom that Norwescon, with big name support from Bob Shaw and Ramsey Campbell, and an experienced committee, would win easily, despite some site problems. In the end, of course, Follycon won by a large margin.

**It was not their avowed concentration on written SF that made them unpopular, but rather their thinly-veiled subtext that these were cons that would only appeal to the Right Kind of Fans.**

1987 was the year of the switch from one year to two year bidding for the Eastercon, so the bidding session for 1989 was also held at Beccon 87. Contrivance, the first Jersey Eastercon, was bidding unopposed, and was controversial for its choice of site but not for being a new-style Eastercon. It won easily.

At Follycon, the voters had a choice between new-style Eastcon and old-style Contravention, back for a second attempt. Despite a wholly untried committee and serious (and well-founded) misgivings about

their site, Eastcon won easily. It then went on to be the Eastercon that has come closest to having to be bailed out by fandom at large and the Permanent Floating Eastercon Committee. The ideological differences were more important than more practical points such as the site or the committee on which Contravention was well ahead.

In 1989, at Contrivance, the only serious bid was old-style Speculation essentially Contravention under a different name. On the show of hands it lost to the spoof bid, Inconceivable, and only won on a lobby vote.

This finished the Eastercon wars. Old-style fandom had an Eastercon to play with for two years, with mixed results, and no longer had the energy to keep coming back for repeated losses when opposed or grudging victories when unopposed. Throughout the period, no old-style bid won when opposed, or even won unopposed without considerable difficulty. The bids for 1992

**Confabulation was an interesting blend of old and new, and deserves closer study.**

(Illumination), 1993 (Helicon), 1994 (SouWester), 1995 (Confabulation) and 1996 (Evolution) were unopposed. Illumination, Helicon, SouWester and Evolution were/are all new-style bids. Confabulation was an interesting blend of old and new, and deserves closer study.

Much of Confabulation's agenda was similar to the old-style bids that experienced such difficulty in the eighties—single(ish)-stream programming, no separate film programme, no heavy publicity outside fandom. However, these were not presented in ideological terms, in order to save the Eastercon from the influx of non-fannish fans, but rather as practical solutions to the presence of Intersection later in the year, the near-universality of home VCRs and a relatively small site. It was made explicitly clear that Confabulation was open and welcoming to all who found out about

it and felt that it had something to offer them, and there was accordingly no controversy.

This gives us the key reason why the various old-style bids had such difficulties. It was not their avowed concentration on written SF that made them unpopular, but rather their thinly-veiled subtext that these were cons that would only appeal to the Right Kind of Fans. Fanzine fandom was such a small proportion of Eastercon-going fandom throughout the eighties that bidders coming out of fanzine fandom had never met or talked to most of the voters, and acquired very distorted notions about fandom as a whole.

The most recent bidding session, at Confabulation, chose Intervention over Illumination 2, both new-style bids. It was therefore the first bid for at least twelve years to be decided on a non-ideological basis. I do not expect to ever see another old-style Eastercon bid—there has been none since 1989—as fannish culture has either adapted to or assimilated the new fans, who are now not entering fandom in such large numbers. Of course, if Intersection brings in another large influx, we may expect to see another round—and I'll probably be on the other side.

*Endnote:* An interesting postscript to this study is the rise, decline and fall of Mexican, perhaps the most pathological example of the belief that an emphasis on written SF would only attract the Right Kind of Fan. Mexican 1 largely drew its membership from fanzine fandom, and was by all accounts an outstanding convention. Its great strength was that its attendees were a small, socially cohesive subset of written SF fandom. The success of Mexican meant that each subsequent one attracted new members, who probably had more interest in written SF than many of the original members but were not part of the same social group. As a result, Mexican eventually became a sercon convention in the worst sense, with no sense of shared culture to give meaning to the programme and the socializing. Its decline and fall were inevitable from the moment it equated fanzine fandom with interest in written SF.

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## Intervention's Committee

Between them, the twelve current members of the Intervention committee have experience of working on virtually every style and size of science fiction convention, as well as events with fantasy and horror themes; previous postings range from Unicons to Novacons, Eastercons to Worldcons both European and American.

### *John Bark (Promotions)*

Former treasurer, Edinburgh University SF Society; former chair, South Hants SF Group; committee member, Wincons I-III; area head, Intersection.

### *Mike Cheater (Operations)*

Secretary, Wincon I (Unicon 9); chair (plus registration, treasurer, operations), Wincon II; Thirtycon; chair, Starwinds; secretary, Friends of Foundation.

### *Keith Cosslett (Treasurer)*

First con, 1987 (Conspiracy '87 was the second); Wincon II-III; edits South Hants fanzine *Cyberspace*.

---

*Why not drop in on  
the*

## **South Hants Science Fiction Group?**

*Meetings are held  
on the second and  
fourth Tuesdays of  
every month at the  
Electric Arms  
190-192 Fratton Rd.  
Portsmouth*

### *Andy Croft (Tech)*

As electrician turned stage technician, tech on Wincon I; since then, work on three Worldcons, Wincon II-III and every subsequent Eastercon.

### *Steve Green (Publications and Programming)*

First con and debut fanzine, 1977; ran alternative programme, Novacon 13; chair, Novacon 14; since 1987, co-editor (with Martin Tudor) of *Critical Wave*.

### *Geoff Hill (Project management)*

Tech, Helicon; tech, Wincon III; Starwinds.

### *Heidi Lyshol (Guest liaison and Programming)*

Entered fandom; has worked on every Norwegian convention since 1985, as well as several Eastercons and Worldcons; board member, Intersection.

### *Val Phillips (Memberships)*

"Although I've been reading sf for years, Confabulation was the first con I attended and this is my first committee."

### *Phil Plumbly (Secretary)*

Security and guest liaison, Wincon I; secretary, Wincon II; secretary and guest liaison, Wincon III; deputy ops, Confiction; historical exhibits, Magicon; all recent Eastercons except Contrivance; secretary and vice chair, Intersection.

### *John Richards (Chair and Programming)*

In 1975, as head of school sf group, invited Intervention guest Brian Aldiss to speak; Wincons I-III; Helicon; Thirtycon; Starwinds; committee member, Friends of Foundation.

### *Anne-Marie Wright (Committee member without portfolio)*

First con, Grovecon IV; has worked on Wincon II; Wincon III committee member; regular South Hants SF Group attendee.

### *Pete Wright (Publications)*

First con, Albacon; co-founder with Kev Dixon of the Harrow College SF Society; debut fanzine *Old Scrodd's Almanac* (with Dave Hicks), 1981 [I think]; "finally press-ganged into conning" for Wincon II; committee of both Wincon III and Starwinds.

---

## Membership List

This list matches the information we had on 8th October 1995. If we've got your name wrong, or it doesn't appear if it should, please write to us at the address given at the front of this progress report and we'll put things right.

No.	Type	Name	No.	Type	Name
57	A	½r	131	A	Covert Beach
191	S	A <sup>3</sup>	194	A	Adrian Cox
125	A	Abaddon	118	A	Dave Cox
114	A	Michael Abbott	7	C	Andy Croft
2	G	Brian Aldiss	140	A	Rafe Culpin
30	A	Lissa Allcock	76	A	John Dallman
29	A	Phillip Allcock	169	A	David Hardy
115	A	Paul Allwood	78	A	Stephen Davies
20	A	Ambrosius	149	A	Martyn Dawe
119	A	Brian Ameringen	17	A	Robert Day
198	A	Fiona Anderson	85	A	Debbie Ramage
33	A	Mark Bailey	95	A	Chantal Delessert
31	A	Amanda Baker	159	A	Zoe Deterding-Barker
97	A	Barbara	22	A	Paul Dormer
4	C	John Bark	162	A	David Drysdale
158	A	Trevor Barker	91	A	Dyrewulfe
90	A	David V. Barrett	211	A	E.D. Buckley
14	A	Stephen Baxter	82	A	Roger Earnshaw
27	A	Chris Bell	184	A	Eddie Cochrane
143	A	Alan Bellingham	93	A	Sue Edwards
185	A	Imants Belogrius	128	A	Herman Ellingsen
202	A	Jess Bennett	127	A	John English
38	A	Michael J Bernardi	36	A	Janet Figg
213	G	Jon Bing	37	A	Mike Figg
111	A	Hans-Ulrich Boettcher	28	A	Colin Fine
122	A	Duncan Booth	150	A	Brian Flatt
121	A	Judy Booth	66	A	Ronan Flood
164	A	Susan Booth	48	A	Mike Ford
161	A	Jill Bradley	195	A	Lynn Fotheringham
160	A	Phil Bradley	126	A	Susan Francis
81	A	Richard Brandshaft	50	A	Anders Frihagen
35	A	Michael Brathwaite	108	S	Abigail Frost
79	A	John Bray	24	A	Gwen Funnell
175	A	Claire Brialey	205	A	Anthony Garfield
103	A	Ben Brown	173	A	Ann Green
80	A	Bug	8	C	Steve Green
102	A	Bill Burns	106	A	Colin Greenland
101	A	Mary Burns	89	A	Alan Gunn
1	G	Octavia Butler	99	A	Urban Gunnarsson
190	A	Chris Butterworth	208	A	Tony Hammond
5	C	Mike Cheater	44	A	John Harold
189	A	Elaine Coates	62	A	Colin Harris
104	A	Jack Cohen	170	A	S Hatch
147	S	Peter Cohen	45	A	Julian Headlong
139	A	Chris Cooper	204	A	Joy Hibbert
69	A	Ric Cooper	9	C	Geoff Hill
6	C	Keith Cosslett	43	A	Martin Hoare
52	A	Del Cotter	138	A	Valerie Housden

168	A	Terry Hunt	144	A	Tony Rogers
133	A	Tim Illingworth	135	A	Howard Rosenblum
172	A	Nancy Isaacs	136	A	June Rosenblum
145	S	Judith Jackson	176	A	Michael Ross
134	A	Rhodri James	181	A	Stephen Rothman
56	A	J.R. Johnson	109	A	Marcus L. Rowland
146	S	Sue Jones	166	A	Geoff Ryman
201	A	Morris M. Keesan	157	A	Bruce Saville
88	A	Richard Kennaway	179	S	Andy Sawyer
54	A	Alice Kohler	199	A	Sharon Sbarsky
32	A	Dave Lally	137	A	Alison Scott
3	G	David Langford	92	A	Linda Shipman
72	A	Alice Lawson	193	A	Mary Siefath
71	A	Steve Lawson	107	S	Pat Silver
98	A	Oscar Logger	123	A	Simon Hovell
171	A	H.K. Loose	188	A	Mark Slater
10	C	Heidi Lyshol	94	A	Frank R. Smith
83	A	Bobby MacLaughlin	112	A	Gus Smith
183	A	Eckh D. Marwitz	196	A	Dan Smithers
132	A	Robert Maughan	210	A	Lucy Smithers
174	A	Julia McLaughlin Cook	113	A	Kate Soley
55	A	Rob Meades	61	A	Christopher Southern
200	A	Lori Meltzer	60	A	Jennifer Southern
163	A	Melusine	167	A	Square Bear
73	A	Rod Milner	70	A	James Steel
39	A	Minstrel	63	A	Helen Steele
153	A	Chris Morgan	67	A	Steve Cooper
155	A	Steve Mowbray	59	A	Barbara Stewart
120	A	Caroline Mullan	19	A	David Stewart
182	A	Naghan The Tightfisted	58	A	John Stewart
177	A	Judith Nightingale	51	A	Lars Strandberg
53	A	Andrew Norcross	154	A	Lesley Swan
165	A	Oriole	84	A	Syd Ramage
129	A	Anne Page	142	A	TAWFG
41	A	Arwel Parry	68	A	Graham Taylor
16	A	Joan Paterson	87	A	Ian Taylor
152	A	Pauline E. Dungate	86	A	K. Taylor
105	S	Bernard Peek	64	A	Marc ter Hurst
21	A	David Peek	23	A	The Magician
151	A	Peter Mabey	15	A	Tibs
75	A	Rog Peyton	124	A	Helen Tidswell
214	C	Valerie Phillips	206	A	Tobes
141	A	Peter Pinto	178	A	Paul Treadaway
11	C	Phil Plumbley	203	A	Chris Tregenza
65	A	Pompino The Kregoyne	77	A	Martin Tudor
117	A	David Power	26	A	David B Wake
96	A	Ceri Pritchard	40	A	C.N. Walker
18	A	Quantum Mechanic	25	A	Peter Wareham
180	A	Feryal Rajah	212	A	Robert Watt
209	A	Bill Ray	187	A	Patty Wells
100	A	C.S. Reap	130	A	Peter Weston
156	A	Red Dwarf	49	A	Janet Wilkins
148	S	Peter Redfarn	110	A	Robert Williams
42	A	John Campbell Rees	47	A	Alan Woodford
192	A	Stephen Rice	46	A	Anne Woodford
116	A	Andy Richards	215	A	Anne-Marie Wright
12	C	John Richards	13	C	Pete Wright
74	A	Roger Robinson	207	A	Kim Wyshall
34	A	Mic Rogers	186	A	Ben Yalow

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## How to Join Intervention

### Membership Rates

Attending: £25; Supporting: £15; Unwaged: £15<sup>†</sup>; Youth: £15<sup>‡</sup>;  
Kids: £10<sup>§</sup>; Under 8s: Free; Toys and mascots: £2

All memberships must be purchased by 14 March 1997 as there will be no on-the-door memberships available. You will, of course, be able to convert from supporting to attending membership on the door

† Will be treated as full attending membership on the door on production of a valid UB40 or Student's Union Card.

‡ 13-15 years old on 28 March 1997.

§ 8-12 years old on 28 March 1997.

N.B. Anyone under 16 years old must be accompanied by a parent or guardian.

**These rates are valid until 30 April 1996.**

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Please send completed membership applications to:

**Intervention, 12 Crowsbury Close, Emsworth, Hants, PO10 7TS, UK**

I enclose £..... for [ ] supporting and [ ] attending memberships of INTERVENTION. Cheques should be made payable to 'Intervention'.

My name is.....

My badge name should be.....

I live at.....

.....

.....

Postcode.....Country.....

Telephone.....e-mail.....

I agree to my details being held on computer for INTERVENTION use only.

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CONAN, GILGAMESH, BEOWULF, JASON,  
MARATHON, HANNIBAL, ROBIN HOOD,  
CHARLEMAGNE, ARTHUR, EXCALIBUR,  
ALEXANDER, DRUSS, THE DRENAI,  
SIPSTRASSI STONES, JON SHANNOW...

ALTERNATE WORLDS,  
ALTERNATE HISTORIES:  
THE LEGENDS LIVE ON

# Novacon 26

Guest of Honour  
**David Gemmell**

**8-10 November 1996**

at the Hotel Ibis, Ladywell Walk  
(off Hurst Street), Birmingham.

Attending Membership:

£23.00 until 6 November 1995,  
then £25.00 until Easter 1996.

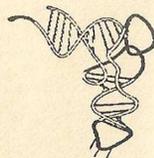
Supporting Membership: £10.50.

Contact: Carol Morton, 14 Park Street,  
Lye, Stourbridge, West Mids, DY9 8SS.

# EVOLUTION

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## THE NEXT STEP



**Evolution** is the 1996 British National Science Fiction Convention, 5-8th April 1996 in the Radisson Edwardian at Heathrow, a 5 star hotel with room rates starting at £28 per person per night (sharing a triple room – £32 twin, £42 single). It will be full of many curious things... including beer and monoliths.

### OUR GUESTS

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#### VERNON VINGE

Author of *Across Realtime*, *True Names* and *A Fire Upon The Deep*, his mix of space opera and hard SF explores the future evolution of man and machine...*Evolution* will be his first UK convention.

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#### BRYAN TALBOT

Artist and author of the alternative history graphic novel *Luther Arkwright* and the compelling *Tale of One Bad Rat*, he is famous for his Victorian gothic art on *Nemesis*. He is now working on a *Dreaming* series for DC. ■

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#### JACK COHEN

Jack Cohen, scientist and fan, evolves alien ecologies for countless writers.

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#### PAUL KINCAID AND MAUREEN SPELLER

■ One of the UK's best-known fan couples, Paul and Maureen are amongst the mainstays of the BSFA – Maureen is co-ordinator and Paul runs the reviews section of *Vector: Evolution* ■ will be Paul's 21st Eastercon. ■

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#### COLIN GREENLAND

Award-winning author of *Take Back Plenty*, *Seasons of Plenty* and *Harm's Way*.

### HOW TO JOIN

Membership is £28 attending, £16 supporting or child rate (aged between 5 and 14 on 5th April 1996 – children under 5 are free. Rates go up to £32 attending, £18 supporting after 5th November 1995. Pre-supporting members get a £1 discount and supporting members can convert to attending for the difference in memberships at any time.

To join, or for more information, please send your cheque (made payable to **Evolution**) to:

**Evolution, 13 Lindfield Gardens, Hampstead, London NW3 6PX, UK.**

E-mail: [bmh@ee.ic.ac.uk](mailto:bmh@ee.ic.ac.uk)

Web <http://www.tardis.ed.ac.uk/~simon/evolve/>



USE THIS FORM TO JOIN EVOLUTION NOW (BLOCK CAPITALS PLEASE)

NAME _____	I ENCLOSE (CIRCLE AS APPROPRIATE)
BADGE NAME _____	ATTENDING MEMBERSHIP .....£28 / £32
ADDRESS _____	SUPPORTING .....£16 / £18
_____	CHILD (5-14 YEARS).....£16 / £18
POSTCODE _____	PRE-SUPPORTING DISCOUNT.....YES / NO
TELEPHONE _____	(PLEASE SEND COPY OF PRE-SUPPORTING RECEIPT)
E-MAIL _____	TOTAL .....£ _____

HIGHER RATES APPLY AFTER 5TH NOVEMBER 1995

I AGREE TO MY DETAILS BEING HELD ON COMPUTER