

# NOVACON 16

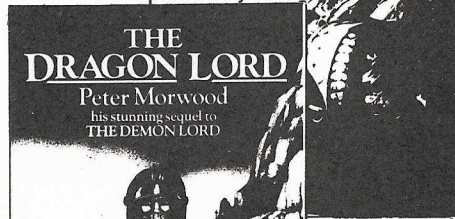
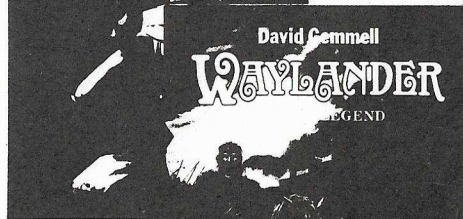
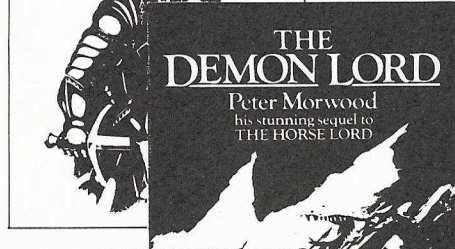
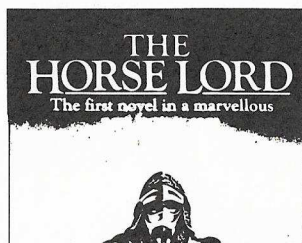
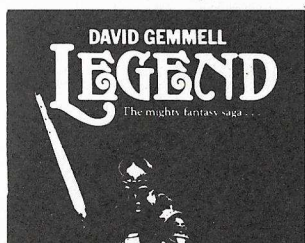


**PROGRAMME BOOK**

# Masters of Fantasy

## DAVID GEMMELL

## PETER MORWOOD



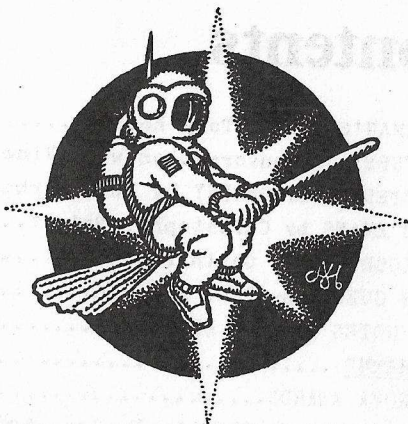
**NEW**  
21st August  
1986  
£2.95

**NEW**  
18th September  
1986  
£2.95

**ARROW**  **Fantasy**

# NOVACON I6

31 Oct - 2 Nov '86  
De Vere Hotel  
Coventry



guest of honour: E.C. (Ted) TUBB

special guest: CHRIS EVANS

## other guests:

BOB SHAW

IAIN BANKS

NEIL GAIMAN

GWYNETH JONES

GARRY KILWORTH

DAVID LANGFORD

TERRY PRATCHETT

KIM STANLEY ROBINSON

## committee

### etc:

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Booklet); MAUREEN PORTER (Programme);  
DARROLL AND ROSEMARY PARDOE (Publications);  
MARSHA JONES (Art Show); TIM ILLINGWORTH  
(Gopher-in-Chief).

And special thanks to PAUL KINCAID, MARTIN  
TUDOR and ALAN HUNTER.

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## ARTWORK

Front-cover: Alan Hunter. Credits for the NOVA AWARD SAMPLER can be found on page 30. All other artwork: Alan Hunter (who also designed the convention badge).

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*Fantasy Centre.....Inside back-cover*  
*Grafton Books.....page 14*  
*Holland 1990.....page 39*  
*New Era Publications.....page 18*

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# CHAIRMAN'S BIT

A number of people have asked the questions, "When is NOVACON going back to the Angus?" or "When is NOVACON going back to Birmingham?", so let me explain.

The answer to the first question is, I'm afraid, probably never. Due to alterations at the Angus over the last few years, the function space has decreased markedly - first the lower levels went and now part of the lounge area. The simple fact is that the Angus is now far too small to hold NOVACON, with the numbers of people attending, its art show and bookroom. Trying to limit membership would be impractical and certainly unpopular.

So NOVACON 14 went to the Grand, which had space in abundance! Unfortunately the following year the room rates at the Grand (and the Angus) were suddenly 25% higher, which was a little more than could be afforded. So NOVACON became Nomadcon again. Believe it or not there is no other suitable hotel in Birmingham, and the search for a venue was widened, ending with the De Vere in Coventry, which is undoubtedly a superb convention hotel. Its only drawback is that in order to utilise all the facilities properly, the bookroom/art show has to go next door in the annexe. Still, can't have everything.

As to the second question - who knows? Next year the decisions will be made by a Brand New Chairman, so we'll all have to wait and see.

Meanwhile, enjoy yourselves!

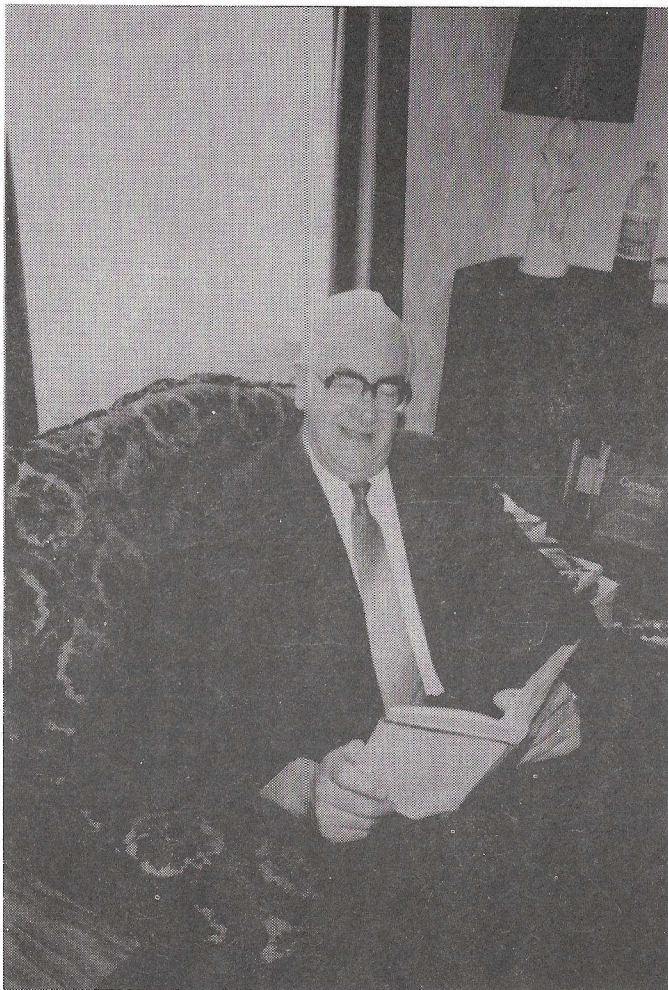
## Those Without Whom Dept.

My thanks to the members of the committee for doing such a good job, to the management and staff of the De Vere Hotel, the speakers and panellists, contributors to the publications and the printers of same, the gophers, minders and projectionists, and everyone else who helped put it all together. Special thanks to Paul Kincaid for all his assistance, and to Martin Tudor for the groundwork, advice and moral support. Lastly, of course, my thanks to Ted and Chris for being our Guests this weekend.

Cheers,

*Tony Berry .*

# CHAIRMAN'S BIT



Photograph by Vinç Clarke

# TED TUBB

## A Conversation with Vinç Clarke

Q: I can't remember ever having heard of how you actually started off in science fiction. Was it as one of these introverted school-kids?

A: Yes, that was me, and I think that the first SF I read magazine-wise was BOYS OWN, or a title something like that, where they had this story about a character who was trying to get the Philosopher's Stone ... and things gibbered at him. I remember that well because it was a combination of Fu-Manchu and "I wish this would happen to me". This was a fantasy world; I don't know what it would be like now...

Q: This was when you were about nine or ten, I suppose?

A: About ten, yes, but the first SF mag I read was ASTOUNDING, when I was twelve - March '32, I'll always remember it; it had Invaders, red worms on a spaceship, and there was "The Affair of The Brains", with superman Hawk Carse; I was so keen on this. But prior to the magazine, prior to me knowing that there was anything like the pulp fiction, I remember that I had a vision: when I became rich I was going to get authors, kidnap them and make them write science fiction. I thought there was only a limited supply of them.

Q: Was this before TALES OF WONDER?

A: Oh yes, way back. Then I started on the old SF magazines, the 'remainder' stalls in the market, when they used to come over as ballast. There were the usual parental rows - you know - "Don't read that rubbish..."

Q: Where were you living then?

A: Maida Vale, London. In the local market they used to have a stall; 'change two for one' sort of business; and that was it. I started getting the older issues, became a collector when I was thirteen. I haunted the bookshops, they used to have these things all tattered and torn, AMAZING, ASTOUNDING...various stamps on them. And then I met up with the Science Fiction Association.

Q: How did you do that?

A: Met a chap in the market. He was interested in SF too - we were both collecting - and he knew of it. We went to their meetings; we'd sit around a table and pass around magazines and comment on the stories. This was just before the War; Frank Arnold had a registration book...

Q: You didn't actually do any fanzine writing then?

A: No, just worshipped at the feet of the mighty - Arthur C. Clarke,

Bill Temple and so on. Well, the War came, and I lost touch. After the War I wanted to contact fandom again, and I wrote to all the old addresses I had from the early days, and someone wrote back to say "We're meeting at the 'White Horse' in Fetter Lane", "we" meaning Ted Carnell and a few others. So the collecting started again, and the weekly meetings. And the Conventions; we'd hire a hall, go there and listen to a tape from Arthur C. Clarke, have a buffet and then we all went home and came back on the morrow. But things changed. Fans started to take themselves too seriously. Things got too big; when you get a lot of people, a lot of money...the old ways - "You've got a room, can I sleep on your floor?" - that sort of casual thing - went, and with it went some of your fandom.

Q: But there was still science fiction.

A: To me SF was just escape literature, a wonderful new world you got into, straight adventure stuff. The reasons people read it now are not the same as then. We didn't have TV, we didn't have money, you had nothing to look forward to. Science was the answer, science was going to solve everything. Atomics were going to come, we were all going to be rich, that sort of thing. It struck me, when I first got onto a commercial airlight - "This is the tomorrow I was reading about yesterday" and what was it? More privilege, less freedom than we've ever had before - less personal freedom - and you think "Christ, we're on the helter-skelter to that old Metropolis where you get branded and marked and...". Well, it's true, isn't it?

Q: Orwellian?

A: Yes, very much so, and the reason why people read SF now is not because they want to escape out of this trap, but because they take the intellectual path and they start talking weirdly about the Inner Space.

Q: How did you actually start writing? Did you always have the inclination?

A: Yes. I did write stories during the War - handwritten. I was a lousy handwriter. The very first thing I did was in diary form - everyone does it. It was awful. But then, meeting people like Syd Bounds fired me. This was a selling author. I didn't want to imitate him - I just wanted to write a story. I did that in 1950 and sold it. Once having learned that you could earn money by writing - well, this was nice. You know, we're at the end of an inflation boost that is frightening; when you realise that we used to get 12/6d per 1000...a novel was £27. But your weekly wage was £7 - you were earning 4-5 weeks wages for a paperback.

Nowadays authors sneer that "I wouldn't sell for less than so-and-so". Well, they're lucky to have the option - we needed the money. But sometimes I think that it was the worst thing that could have happened to me, because it entirely changed my way of life. I was all set to emigrate to Australia. There was no way forward for a lorry driver living in a couple of rooms with a wife and a kid. I thought I'd go to Australia. I was going to sign up for six months on a project out there - tram driving, I think. They'd take you. Then I'd send for the wife. But I sold this story. Then I sold another one. Then I got in with the pocket book crowd.

Q: 40,000 words a week?

A: Yes, that's it. I thought "Never mind Australia now". I got up to two pocket books a month, which was £90 a month - great compared with the average wage. I'm really earning. Then I got this house. Then everything collapsed. The bottom fell out of the market. They all shut down. The good part was that I'd learned that I could write, the bad part was that I'd never learnt to be cautious about writing. I was developing a style which was really bad, so I was slumming. So the result was - well, I'm not denigrating Fearn, but as an example Fearn could sell anything he



chose to write and so by the law of averages he began to get worse and worse. He had this beautiful style of writing - for him a beautiful style, author intrusion and stuff - but it wouldn't sell now any more than my early stuff would sell.

But you tend to write what you like to read. I like adventure stuff and I'm stuck with it. Every time I write the long introspection - you know, the long intellectual bit - no one's bought it.

People deride the pulps and they shouldn't, you know. It was a specific time for writing for a specific age group. It was deliberately done, it was exactly the type of thing you get in children's stories, women's magazines - it was aimed for that audience and the proof of it was, it sold...and it entertained.

Q: Do you think that there's still a market for it, or are people more sophisticated? Have the teenagers, say, all got videos?

A: I think there'll always be a market for the entertaining story, but I think SF fandom as we knew it won't be there any more. I think that what we're getting now is cults. The 'Star Trek' cult, the 'Perry Rhodan' cult, the 'Dr Who' cult, and they don't seem to overlap with each other. That's their little thing that they're doing, and they're doing it well, but they're not interested in fandom for fandom's sake; just their own bit. And they take tremendous trouble over it, which is nice, but...there's no generality any more as it were. But then I don't know because I haven't mixed with fandom lately. It could be me, but I've known others who've now dropped out - it would have seemed incredible at one time.

I suppose the 'Slan Shack' concept was my idea of fandom; the ultimate aim. You had all fans living together, living in this happy Utopia. You know, the Walt Willis 'Enchanted Duplicator' idea. It was a dream, never was, never would be, but it was something to hang on to.

But again, as someone has pointed out, the average fan in the old days was either a first child or an only child - he went into fandom through a great deal of loneliness. Whether that still applies I don't know; maybe there's more outlets than there used to be, but still the personal contact with fandom is still there. But they're afraid to admit their loneliness. I say fans are outcasts. I remember an American coming over. I didn't know anything about this person and I said to her, "We're all misfits - it's nice to know another one."

"I'm not a misfit. I am not a misfit. I've never been..." So after that she gets up and gives a little speech and she says, "My life only started when I met fandom..." And she's not a misfit! Couldn't see it, you understand. But the defence reaction immediately: "I'm normal - it's the world that's wrong".

And there's something else I noticed at one Convention I went to. There's a strong element of dignity. Well, not exactly dignity, but people seem unwilling to suspend belief, to accept the ridiculous for the sake of being ridiculous. You suggest something, and they say "I'm not going to mess around and act the fool like that". That reluctance, which immediately puts a bar up. Yet they're all living in a world of make-believe, in a sense.

I used to think that you could go up to anyone at a Convention and you had a friend - you could talk the same language. Now it doesn't seem that way at all. Then again, it could be me.

Q: Age difference?

A: There is an age difference. We used to have older people - say, Carnell - but he wasn't that much older, just higher on the professional ladder. Now, you're getting the new fans running around at twenty and us old sods at sixty - there's that big forty-year gap. Can it be

spanned by an interest in speculative fiction - science fiction?

Q: So what's the future of SF writing?

A: Well, the science has caught up with us, that's the snag.

Q: You start off with faster-than-light, bring in the aliens...

A: What we're writing now - and I don't care how you soup it up - you cannot write about an alien. It's too alien to write about; as soon as you try and convert an alien to an understandable alternative it stops being an alien. That Clement story - the Flatlander - he was a cute little bug but he was a man with a funny shape...

Q: You mean "Mission of Gravity"?

A: That's it. The reactions were men's reactions; the motivations were men's motivations. Look, how can you enter into the body of a cat or a dog? We've been with them long enough, and they're alien. You look at a cat sometime - totally different from us. How on earth are you going to communicate?

Q: How are you going to communicate? What have you got cooking on the typer?

A: I'm suffering from author's snow-blindness at the moment - staring at a sheet of white paper. I'll get over it.

Q: How about Dumarest?

A: Since Don Wollheim became ill I haven't had anything from the States. I've already written the last Dumarest story, where he eventually finds Earth. But that needn't be the end of the series as such. There's all Earth to be explored - I've already got some ideas about that.

Q: So he goes on. When do you expect to retire, Ted?

A: What do you mean, retire?



## SELECTED

## Bibliography

by PHIL HARBOTTLE

NOVELS

NOTE: Only the first paperback (p/b) and first hardcover (h/c) editions have been listed.

PART ONE: SCIENCE FICTION*(A) Individual Novels*

- |                          |   |
|--------------------------|---|
| ALIEN DUST               | Boardman, UK, 1955 (h/c)  |
| ALIEN IMPACT             | Hamiltons ( <u>Authentic SF</u> No.21), UK, 1952 (p/b)                              |
| ALIEN LIFE               | Paladin, UK, 1954 (p/b)   |
| ALIEN UNIVERSE           | Scion, UK, 1952 (p/b) as by Volsted Gridban   |
| ARGENTIS                 | Curtis Warren, UK, 1952 (p/b) as by Brian Shaw                                      |
| ATOM WAR ON MARS         | Panther, UK, 1952 (p/b)   |
| CENTURY OF THE MANIKIN   | Daw, US, 1972 (p/b)   |
|                          | Millington, UK, 1975 (h/c)  |
| CITY OF NO RETURN        | Scion, UK, 1954 (p/b)   |
| C.O.D. MARS              | Ace, US, 1968 (p/b: bound with <u>Alien Sea</u> :<br>John Rackham)                  |
| DEATH IS A DREAM         | Rupert Hart-Davis, UK, 1967 (h/c)   |
|                          | Ace, US, 1967 (p/b: bound with <u>Computer War</u> :<br>Mack Reynolds)              |
| DEATH WEARS A WHITE FACE | Robert Hale, UK, 1979 (h/c)   |
| DEBRACY'S DRUG           | Scion, UK, 1953 (p/b) as by Volsted Gridban   |
| DYNASTY OF DOOM          | Milestone, UK, 1953 (p/b) as by Charles Grey  |
| ENTERPRISE 2115          | Merit, UK, 1954 (h/c) as by Charles Grey  |
|                          | Merit, UK, 1954 (p/b) as by Charles Grey  |
|                          | (Note: Author's title was THE EXTRA MAN (which see) - transposed by<br>publisher)   |
| ESCAPE INTO SPACE        | Sidgwick & Jackson, UK, 1969 (h/c)  |
| THE EXTRA MAN            | Milestone, UK, 1954 (p/b) as by Charles Grey  |
|                          | (Note: Author's title was ENTERPRISE 2115 (which see) - transposed<br>by publisher) |
| FUGITIVE OF TIME         | Milestone, UK, 1953 (p/b) as by Volsted Gridban                                     |
| THE HAND OF HAVOC        | Merit, UK, 1954 (p/b) as by Charles Grey  |
| THE HELL PLANET          | Scion, UK, 1954 (p/b)   |
| I FIGHT FOR MARS         | Milestone, UK, 1953 (p/b) as by Charles Grey  |
| JOURNEY TO MARS          | Scion, UK, 1954 (p/b)   |
| THE LIFE BUYER           | Magazine serial, NEW WORLDS 149-151, UK,<br>1965 (p/b)                              |
| THE LIVING WORLD         | Tit-Bits (Pearsons) UK, 1954 (p/b) as by<br>Carl Maddox                             |
| THE LUCK MACHINE         | Dennis Dobson, UK, 1980 (h/c)   |
| MENACE FROM THE PAST     | Tit-Bits (Pearsons) UK, 1954 (p/b) as by Carl<br>Maddox                             |
| THE METAL EATER          | Panther, UK, 1954 (h/c). Panther, UK, 1954<br>(p/b)                                 |
| MOON BASE                | Herbert Jenkins, UK, 1964 (h/c)   |
| THE MUTANTS REBEL        | Ace, US, 1966 (p/b)   |
|                          | Panther, UK, 1953 (p/b)   |

PAWN OF THE OMPHALOS  
 PLANETFALL  
 PLANETOID DISPOSALS LTD  
 THE PRIMITIVE  
 THE RESURRECTED MAN  
 REVERSE UNIVERSE  
 SATURN PATROL  
 A SCATTER OF STARDUST  
 THE SPACE BORN  
 SPACE HUNGER  
 STARDEATH  
 S.T.A.R. FLIGHT  
 STELLAR ASSIGNMENT  
 STELLAR LEGION  
 SUPERNATURAL STORIES No.9  
 TEN FROM TOMORROW  
 THE TORMENTED CITY  
 TOUCH OF EVIL (Sexton Blake Library No.438)  
 VENUSIAN ADVENTURE  
 THE WALL  
 WORLD AT BAY

Fawcett Gold Medal, US, 1980 (p/b)  
 Curtis Warren, UK, 1951 (p/b) as by Gill Hunt  
 Milestone, UK, 1953 (p/b) as by Volsted  
 Gridban  
 Futura, UK, 1977 (p/b)  
 Scion, UK, 1954 (p/b)  
 Scion, UK, 1952 (p/b) as by Volsted Gridban  
 Curtis Warren, UK, 1951 (p/b) as by King Lang  
 Ace, US, 1972 (p/b: bound with Technos, also  
 by Tubb). Dennis Dobson, UK, 1976 (h/c).  
 Collection: 8 stories.  
 Ace, US, 1956 (p/b: bound with Man Who Japed:  
 Philip Dick)  
 Milestone, UK, 1953 (p/b) as by Charles Grey  
 Del Rey/Ballantine, US, 1983 (p/b)  
 Paperback Library, US, 1969 (p/b)  
 Robert Hale, UK, 1980 (h/c)  
 Robert Hale, UK, 1979 (h/c)  
 Scion, UK, 1954 (p/b)  
 Magazine collection: all stories by Tubb.  
 John Spencer, UK, 1957 (p/b). 6 stories under  
 pseudonyms.  
 Hart-Davis, UK, 1966 (h/c). Collection: 10  
 stories. Sphere, UK, 1968 (p/b)  
 Milestone, UK, 1953 (p/b) as by Charles Grey  
 Arthur Maclean  
 Comyns, UK, 1953 (p/b)  
 Milestone, UK, 1953 (p/b) as by Charles Grey  
 Panther, UK, 1954 (h/c)  
 Panther, UK, 1954 (p/b)

(B) *Series*

- (i) EARL DUMAREST OF TERRA: 1-8 published by Ace (US) in paperback  
 9-31 published by Daw (US) in paperback
1. THE WINDS OF GATH (bound with Crisis on Cheiron by Juanita Coulson),  
 1967. (As GATH) Hart-Davis, UK, 1968 (h/c)
  2. DERAII (bound with The Singing Stones by Juanita Coulson), 1968
  3. TOYMAN (bound with Fear That Man by Dean R. Koontz), 1969
  4. KALIN (bound with The Bane of Kanthos by Alex Dain), 1969
  5. THE JESTER AT SCAR (bound with To Venus! To Venus! by David Grinnell),  
 1970
  6. LALLIA (bound with Recoil by Claude and Rhoda Nunes), 1971
  7. TECHNOS (bound with A Scatter of Stardust, also by Tubb), 1972
  8. VERUCHIA (single volume), 1973
  9. MAYENNE, 1973
  10. JONDELLE, 1973
  11. ZENYA, 1974
  12. ELOISE, 1975
  13. EYE OF THE ZODIAC, 1975
  14. JACK OF SWORDS, 1976
  15. SPECTRUM OF A FORGOTTEN SUN, 1976
  16. HAVEN OF DARKNESS, 1977
  17. PRISON OF NIGHT, 1977
  18. INCIDENT ON ATH, 1978
  19. THE QUILLIAN SECTOR, 1978
  20. WEB OF SAND, 1979
  21. IDUNA'S UNIVERSE, 1979
  22. THE TERRA DATA, 1980
  23. WORLD OF PROMISE, 1980
  24. NECTAR OF HEAVEN, 1981
  25. THE TERRIDAE, 1981

26. THE COMING EVENT, 1982
27. EARTH IS HEAVEN, 1982
28. MELOME, 1983
29. ANGADO, 1984
30. SYMBOL OF TERRA, 1984
31. THE TEMPLE OF TRUTH, 1985

(NOTE: In the 32nd novel, which has been written, Dumarest finds the Earth and the stage is set for a new cycle of adventures. Incredibly the book has yet to find a publisher.)

(ii) CAP KENNEDY/"F.A.T.E.": Published by Daw (US) in paperback

1. GALAXY OF THE LOST, 1973
2. SLAVE SHIP FROM SERGAN, 1973
3. MONSTER OF METALAZE, 1973
4. ENEMY WITHIN THE SKULL, 1974
5. JEWEL OF JARHEN, 1974
6. SEETEE ALERT!, 1974
7. THE GHOLAN GATE, 1974
8. THE EATER OF WORLDS, 1974
9. EARTH ENSLAVED, 1974
10. PLANET OF DREAD, 1974
11. SPAWN OF LABAN, 1974
12. THE GENETIC BUCCANEER, 1974
13. A WORLD AFLAME, 1974
14. THE GHOSTS OF EPIDORIS, 1975
15. MIMICS OF DEPHENE, 1975
16. BEYOND THE GALACTIC LENS, 1975

17. THE GALACTIAD, 1983. (NOTE: First world publication was actually the German translation, DAS KOSMISCHE DUELLE, Bastei, 1976).

(iii) "SPACE 1999": 1-2 based on the Gerry Anderson TV series; thereafter original stories, using the TV characters and basic situation.

- |                     |                               |
|---------------------|-------------------------------|
| 1. BREAKAWAY        | Futura, UK, 1975 (p/b)        |
|                     | Dennis Dobson, UK, 1975 (h/c) |
| 2. COLLISION COURSE | Futura, UK, 1975 (p/b)        |
|                     | Dennis Dobson, UK, 1975 (h/c) |
| 3. ALIEN SEED       | Pocket, US, 1976 (p/b)        |
|                     | Arthur Barker, UK, 1976 (h/c) |
| 4. ROGUE PLANET     | Pocket, US, 1976 (p/b)        |
|                     | Arthur Barker, UK, 1977 (h/c) |
| 5. EARTHFALL        | Orbit, UK, 1977 (p/b)         |

PART TWO: NON-SF/FANTASY

(A) DETECTIVE THRILLER

ASSIGNMENT NEW YORK                      John Spencer, UK, 1955 (p/b) as by Mike Lantry

(B) HISTORICAL (ANCIENT ROME): "ATILUS THE GLADIATOR" SERIES

1. ATILUS THE SLAVE                      Futura, UK, 1975 (p/b) as by Edward Thomson
2. ATILUS THE GLADIATOR                Futura, UK, 1975 (p/b) as by Edward Thomson
3. GLADIATOR                              Futura, UK, 1978 (p/b) as by Edward Thomson

(NOTE: The third novel comprises an abridgment/rewrite of Nos. 1 and 2, plus a new third novel, published as a single book).

(C) FOREIGN LEGION

SANDS OF DESTINY                        John Spencer, UK, 1955 (p/b) as by Jud Cary

(D) WESTERNS

COLT VENGEANCE                         John Spencer, UK, 1957 (p/b) as by James R. Fenner

COMMANCHE CAPTURE                     John Spencer, UK, 1955 (p/b) as by E.F. Jackson

DRUMS OF THE PRAIRIE	John Spencer, UK, 1956 (p/b)	as by P. Lawrence
THE FIGHTING FURY	John Spencer, UK, 1955 (p/b)	as by Paul Scholfield
MEN OF THE LONG RIFLE	John Spencer, UK, 1955 (p/b)	as by J.F. Clarkson
MEN OF THE WEST	John Spencer, UK, 1956 (p/b)	as by Chet Lawson
QUEST FOR QUANTRELL	John Spencer, UK, 1956 (p/b)	as by John Stevens
SCOURGE OF THE SOUTH	John Spencer, UK, 1956 (p/b)	as by M.L. Powers
TRAIL BLAZERS	John Spencer, UK, 1956 (p/b)	as by Chuck Adama
VENGEANCE TRAIL	John Spencer, UK, 1956 (p/b)	as by James S. Farrow
WAGON TRAIL	John Spencer, UK, 1957 (p/b)	as by Charles S. Graham

### SCIENCE FICTION SHORT STORIES AND MAGAZINE FICTION

NOTE: Tubb has published well over 200 magazine stories, many of them of novelette length, under his own name and no less than 27 pseudonyms. Owing to limitations of space, it is impossible to list all of these stories here. However, his fans should note that a fully annotated ECT bibliography of short stories and novels does exist. Compiled by Mike Ashley and myself, with the assistance of the author, it is to be found in The Science Fiction Collector No.7 (Grant Theissen, Manitoba, 1979). The following compilation is simply my personal selection of some of the more notable stories. Many more are equally outstanding and the publication of a major collection is long overdue. Publishers and editors please note!

NEW WORLDS (UK): Pseudonyms: Charles Gray (1), Gordon Kent (2), Alan Guthrie (3)

No Short Cuts (1st published story)	10, Sum 51	Lawyer at Large	42, Dec 55
Greek Gift	11, Aut 51	Thirty-seven Times (3)	55, Jan 57
Without Bugles	13, Jan 52	Requiem for a Harvey	68, Feb 58
Precedent (1)	15, May 52	Survival Demands	91, Feb 60
Heroes Don't Cry (2)	19, Jan 53	The Shrine (3)	91, Feb 60
Star Ship (3 parts)	34, Apr 55	Window on the Moon (3 parts)	129, Apr 63
Perac	37, Jul 55	The Life Buyer (3 parts)	149, Apr 65
Little Girl Lost	40, Oct 55	Anne	158, Jan 66

SCIENCE FANTASY (UK): Pseudonym: Alan Guthrie (3)

Confessional	6, Spr 53	The Predators	15, Sep 55
Tomorrow	8, May 54	The Wager	16, Nov 55
Bitter Sweet	10, Sep 54	A Fine Day for Dying	21, Feb 57
The Enemy Within Us	11, Dec 54	The Bells of Acheron	22, Apr 57
The Last Day of Summer	12, Feb 55	Return Visit	28, Apr 58
Poor Henry	13, Apr 55	Fresh Guy	29, Jun 58
Agent	14, Jun 55	Enchanter's Encounter	38, Dec 59
Dear Ghost (3)	15, Sep 55	State of Mind	77, Oct 65

WORLDS OF FANTASY (UK): Pseudonyms: Charles Grey (4), L.T. Bronson (5)

There's No Tomorrow (4)	7, Sep 52	First Effort (5)	7, Sep 52
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FUTURISTIC SCIENCE STORIES (UK): Pseudonym: Charles Grey (4)

Honour Bright (4)	12, Aug 53	Museum Piece (4)	15, Spr 54
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NEBULA SCIENCE FICTION (UK): Pseudonym: Stuart Allen (6)

Dark Solution	2, Spr 53	Into the Empty Dark	17, Jul 56
Freight	3, Sum 53	Reluctant Farmer	18, Nov 56
The Troublemaker	5, Sep 53	Training Aid	26, Jan 58
Tea Party	6, Dec 53	The Wanton Jade	30, May 58
Project One	9, Aug 54	Sense of Proportion	32, Jul 58
Operation Mars	11, Dec 54	Talk Not At All	33, Aug 58
Investment	15, Jan 56	The Captain's Dog	35, Oct 58
Dying to Live	16, Mar 56	Sell Me A Dream (6)	36, Nov 58

<u>VARGO STATEN/BRITISH SF/SPACE FICTION MAGAZINE (UK):</u> Pseudonym:			
George Holt (7)			
The Inevitable Conflict (3 parts)	1,Jan 54	Skin Deep (7)	8,Dec 54
Forbidden Fruit (3 parts)	4,May 54	Kalgan The Golden (7)	2/3, Aug 55
Emergency Exit (7)	6,Sep 54	The Answer (7)	2/7, Feb 56
<u>PLANET STORIES (US):</u> Pseudonym: Eric Storm (8)			
Sword Of Tormain	Mar 54		
<u>UNIVERSE SCIENCE FICTION (US)</u>			
Homecoming	4,May 54		
<u>AUTHENTIC SCIENCE FICTION (UK):</u> Pseudonyms: Eric Wilding (9), Douglas West (10), Nigel Lloyd (11)			
Subtle Victory	39,Nov 53	Number Thirteen (10)	69,May 56
Logic	49,Sep 54	Dead Weight (3 parts)	78,Mar 57
Star Haven	52,Dec 54	(10)	
Nonentity	54,Feb 55	Upstairs (11)	78,Mar 57
Death Wish (9)	54,Feb 55	There's Only One Winner	81,Jun 57
Murder Most Innocent	55,Mar 55	(11)	
<u>GALAXY SCIENCE FICTION (US)</u>			
Vigil	Nov 56	Last of the Morticians	Oct 59
<u>INFINITY SCIENCE FICTION (US)</u>			
The Eyes of Silence	Apr 57		
<u>SATELLITE SCIENCE FICTION (US)</u>			
The Resurrected Man	Dec 58		
<u>SCIENCE FICTION ADVENTURES (UK)</u>			
Galactic Destiny	10,Oct 59	Iron Head	16,Sep 60
<u>ASTOUNDING/ANALOG SCIENCE FACT/FICTION (US)</u>			
Tell the Truth	Dec 59	Worm in the Woodwork	Jan 62
The Piebald Horse	Nov 60	The Ming Vase	May 63
<u>VISION OF TOMORROW (UK)</u>			
Lucifer!	3,Nov 69	Full-Five	6,Mar 70
Trojan Horse	4,Jan 70	Spawn of Jupiter	11,Aug 70
<u>NEW WRITINGS IN SF (UK)</u>			
Evane	22,Spr 73	Face To Infinity	28, 76
<u>WITCHCRAFT &amp; SORCERY (US)</u>			
Death God's Doom	9,Sum 73		
<u>HEROIC FANTASY (Book, Daw, US)</u>			
Blood in the Mist	Apr 79		

**THE SHAPE  
OF SF/FANTASY TO COME...**

**MICHAEL MOORCOCK**

*The Chronicles of Corum,  
November (hardcover)*

**RAYMOND E. FEIST**

*Silverthorn, November*

**ROBERT HEINLEIN**

*Double Star, November*

**PIERS ANTHONY**

*Anthology, December*

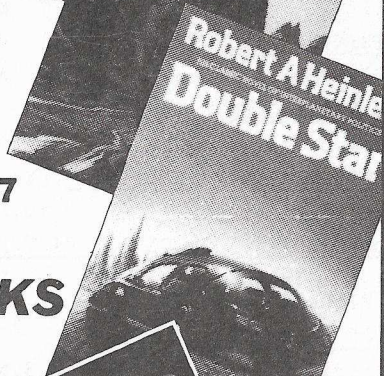
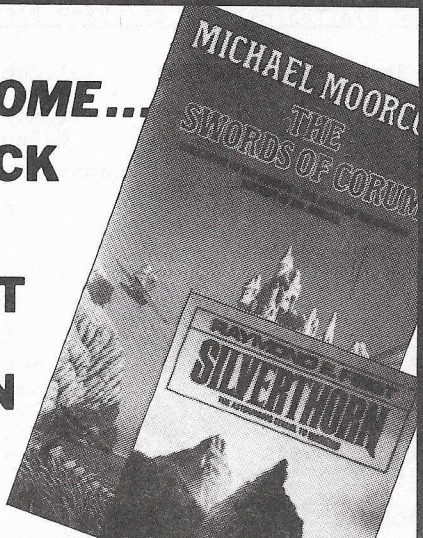
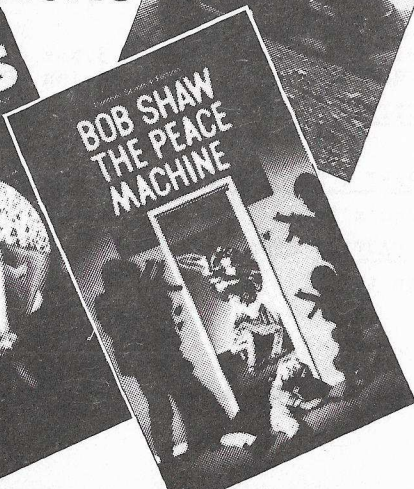
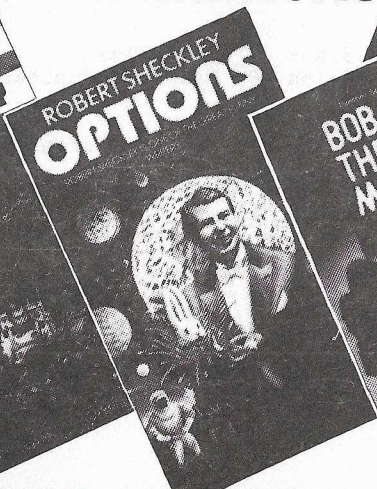
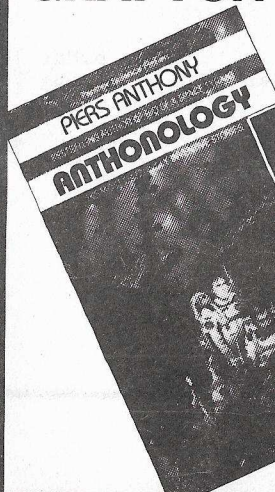
**ROBERT SHECKLEY**

*Options, December*

**BOB SHAW**

*The Peace Machine, January 1987*

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# CHRIS EVANS

by Christopher Priest

No one knew who he was, standing sideways at the bar, jaw jutting firmly, eyes fixed on an invisible point somewhere in the middle distance. One of his hands was holding a jug of beer, the other was resting on the beer-stained surface of the counter. He looked stocky and aggressive, not someone you'd shove into, or spill your beer on. No one was talking to him, in that friendly way fandom has with strangers. I'd seen him earlier, wondered who he was, thought he looked like someone, though I wasn't sure who. It was the One Tun on some otherwise forgotten evening, long ago. The Tun was a pretty unpleasant place in those days, although not as unpleasant as it has since become. The crowd jostled and shoved in the sticky heat, the temperature rose, noise increased, and the pressure of people began impelling me in his direction.

I fetched up against Bob Shaw, who was making one of his rare visits to London, and we began talking. The newcomer with the steady blue eyes and the distinctive jaw was standing beside us, staring past us at the wall. He made me nervous. He put up with our mindless gossip for five minutes, then in a break in the conversation he spoke politely to Bob.

"Excuse me," he said. "Are you John Brunner?"

We swiftly disabused him (without malice...although it's no fun being mistaken for John Brunner) and the ice was broken. We began talking, found out who he was, and the rest of the evening passed unmemorably enough. I too was disabused: what I had taken for an aggressive stance was just a form of shyness.

His name was Chris Evans, instantly remarkable because of the 'other' Chris Evans, who had published many non-fiction books. He had arrived recently in London from Wales (born in Tredegar, mining country, deep roots and high mountains), had trained to be a teacher but in the process had developed a profound dislike for the job, and was now working as a chemist for Beechams, down on the Great West Road. I began to see Chris Evans more often...at conventions, hanging around the One Tun, slipping quietly into the back row of the class in science fiction I used to 'teach' at the University of London. I saw his name in print more often too: on book reviews in Vector, notable for their moderate and sensible tone, and as a by-line on the infamous Elmer T. Hack comic strip, then a regular feature in Vector...less sensible, I might add, this being the first hint that beneath those stern Welsh features lay the mind of an unreconstructed loony.

I rarely saw the silly side of Chris in those first years. I knew he was seriously committed to writing and had fiction on the go, somewhere in the background. He was living in Chiswick at the time, sharing a flat with two other demented Welshmen...the house itself was

remarkable to visit because a fledgling pop star lived upstairs (he finally made it), and somewhere up under the eaves was a lonely Nigerian who conducted long, intense conversations with himself (I daresay he made it too, in the end). I became a frequent visitor, calling round in the evenings after work for a few drinks in the local, followed by fish and chips and several cups of tea. There in Chris's back room, where the springs prodded ungently out of the furniture, we hammered out manifestos, enthused about the writers we liked, agreed on the many failings of those we didn't, discovered the world was going to hell in a bucket, and so on. I discerned a quality I found rare in the science fiction world: Chris took moderation to an extent that was almost extreme. I liked this, and became the more moderate for it myself. Somehow, through these distractions, he finished his first novel, Capella's Golden Eyes, which Faber promptly and astutely acquired. The other Chris Evans was still alive, so with misgivings he published Capella under the 'pseudonym' C.D. Evans.

Some years later a flat came free in the house where I was living in Harrow, and Chris moved in. His office was immediately above my bedroom...and my office was directly beneath his bedroom. Delicacy seals the lips of us both...but I can tell you he keeps long hours... This domestic proximity brought an end to the manifestos, which was probably no bad thing, and in a way caused us, ironically, to know each other less well.

At least, I knew him less well in his serious guise. The silliness in him became steadily more apparent, culminating, in my view, in a certain party not so long ago, still the talk of Penge (to where he moved when he could stand Harrow no more). Penge people are supposed to be unexcitable, but the sight in Anerley Road of science fiction writers with plastic carrier bags on their feet, going around bursting balloons with their backsides, was something that scandalized many doughty burgers. We had all been infected with the Chris Evans virus, and none of us saw anything wrong.

Chris once said that his central criterion as to whether someone was o.k. or not was the degree to which they had a streak of silliness. That seems a workable proposition to me...but it was tested to breaking point that afternoon in Penge. Fond of bad puns, given to characterizing Margaret Thatcher as a sci-fi writer in the great tradition of Adolf Hitler, still trying to make Elmer T. respectable, Chris Evans occasionally suppresses his own healthy streak and writes a serious book. Only three so far, each considerable...but uncompromised and thus deemed 'difficult' by the trade. I say hurrah to all that. In our manifesto days the guys we were lining up for the bullet were the writers who took the easy way, the ones you could slop beer on; they could afford new suits. Unfortunately there are all too many compromising writers these days...but, more unfortunately, there are all too few like Chris Evans. I like his version of silly, but I like his version of serious more.

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# Bibliography

"OR BOOKS THAT I'LL ADMIT TO"

by **CHRIS EVANS**

- CAPELLA'S GOLDEN EYES by Christopher Evans (Faber 1980, Granada 1982)  
 THE INSIDER by Christopher Evans (Faber 1981, Granada 1983)  
 IN LIMBO by Christopher Evans (Granada 1985)  
 THE TWILIGHT REALM by Christopher Carpenter (Arrow 1985)  
 THE HOOD'S ARMY TRILOGY by Nathan Elliott (Grafton 1986)  
 THE COMPLETE GUIDE TO FANTASY ART (Text) (Dragon's World 1985)  
 Jim Burns's LIGHTSHIP (Text) (Dragon's World 1986)



**NEW ERA PUBLICATIONS**

**WELCOME YOU TO**

***NOVA CON 16***

**AND INVITE YOU TO THE**

***HALLOWE'EN***

***WRITERS OF THE FUTURE  
PARTY***

***TIME: 10.00 p.m.***

***PLACE: Pine Suit, De Vere Hotel***

***DATE: 31st October, 1986***

# OTHER GUESTS

by PAUL KINCAID

## BOB SHAW

For years, Bob Shaw has managed the difficult task of being both a highly respected author and an active and popular fan. Not many Nebula Award nominees have gone on to win a Hugo as best fan writer, while books like Light of Other Days, A Wreath of Stars and Vertigo have established him as one of the best of modern British SF writers. His new novel, The Ragged Astronauts, is the first part of a trilogy, and the most ambitious thing he has produced so far.

## IAIN BANKS

The Wasp Factory was one of the most controversial debuts the British literary scene has experienced. The book was vilified and lauded in more or less equal measure. About the only sure thing that came out of it was that Banks is an electrifying producer of wild and often surreal fictions with a cruel humour and an eye for the bizarre. This reputation was strengthened by the appearance of his second novel, Walking on Glass, a clear venture into the realms of fantasy, and his most recent work, The Bridge, where he attempts things only Alasdair Gray has carried off before, and he succeeds extraordinarily well. He is profligate of ideas, has a taste for bad jokes and worse puns, and couldn't write a dull sentence if he tried.

## NEIL GAIMAN

Neil Gaiman was one of the people responsible for Ghastly Beyond Belief, a hilarious collection of science fiction's worst excesses. He is also supposedly working on a collection of nasty poems for children, and a book about The Hitchhiker's Guide to the Galaxy, while at the same time writing the regular science fiction feature for Sunday Today, and doing countless reviews and articles for what are euphemistically known as Men's magazines.

## GWYNETH JONES

Divine Endurance slipped out almost unnoticed. Then the grapevine got going, people whispered how good it was, friends exchanged it as presents, the book slowly started to pick up devotees. It's not surprising that its success was slow to come, for the book makes few concessions to its readers. We are plunged straight into a complex and precisely realised world that is very different from anything in our own experience, and we are left to make our own way through its complexities. But those who can find their way recognise it as one of the most rich and satisfying novels that science fiction has produced. And most recently Gwyneth Jones has produced a second novel, Escape Plans, that is every bit as intricate and involving. Meanwhile she has also produced seven books for children (three under the name Ann Halam), which are equally worth seeking out.

GARRY KILWORTH

The dustjacket of Garry Kilworth's excellent new novel, Witchwater Country (a haunting, beautiful and often disturbing evocation of childhood in Essex in 1952), coyly announces that he has published five genre novels and forty short stories. They don't mention that the genre is science fiction and that books like A Theatre of Timesmiths have earned him a reputation as one of the best of Britain's contemporary SF writers, a position he has held since he won the Gollancz/Sunday Times short story competition in 1974.

DAVID LANGFORD

Not many people could make a joke out of the Atomic Weapons Research Establishment, but Dave Langford can. But then, Dave Langford can make a joke out of just about anything. He has the happy knack of turning the dullest and most ordinary incident into a hilarious anecdote. Yet he's more than a witty raconteur, he's a fine writer as well (Hugo for Best Fan Writer, BSFA Award for Best Short Story), not to mention ace reviewer, software entrepreneur, and so on, and on.

TERRY PRATCHETT

It takes a rather peculiar writer to produce a flat world, people it with incompetent magicians and multi-legged chests, hide an imp with canvas and paints inside a camera to record the picture, subvert every fantasy cliché you've ever heard of, and make the whole thing work. Yet that is what Terry Pratchett achieved in The Colour of Magic and its sequel The Light Fantastic. There aren't many writers around who can make those of us who are weary of yet more dull and predictable fantasies actually pick up a new fantasy novel with glee and declare: "Hey, this is fun!". But Terry Pratchett can.

KIM STANLEY ROBINSON

Anyone who likes categories will slot Kim Stanley Robinson into the group known as the 'Cyberpunks'. All that means is he came along at more or less the same time as William Gibson, Lucius Shepard, Bruce Sterling and those other new young writers who are on the crest of science fiction's latest new wave. In fact these writers share little beyond synchronicity and a taste for taking SF's tired old clichés and breathing exciting new life into them. Yet for all he shares with that group, no-one who reads The Wild Shore, The Memory of Whiteness, or any of his short stories could doubt that Kim Stanley Robinson has a unique voice and one of the most original talents that science fiction has produced in a long time.

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# FILM NOTES

by NICK MILLS

REPO MAN (Dir. Alex Cox, UK 1985, 92 mins)

This, the director's first film, proved very popular with audiences when it was shown around the independent cinema houses. If you haven't been lucky enough to have had a screening near you, now is your chance to see it. Set in Los Angeles, the story centres on the initiation of a young man into the profession of repo man - repossessing cars from people who have defaulted on their payments. Meanwhile a mysterious car driver with something very strange in his boot reaches the city. When the two meet the results are out of this world.

BORN IN FLAMES (Dir. Lizzie Borden, USA 1983, 89 mins)

Many fans were looking forward with interest to seeing BORN IN FLAMES at Mexicon this year, but the print didn't arrive. Let's hope that NOVACON will have better luck and that you will be able to see this excellent film. In a future where the world has been changed by 'peaceful revolution', women find that nothing much has really changed. This feminist allegory tackles a range of ideas about sexual politics, race, class and the role of the media. Both humorous and provocative, it promises to be highly entertaining viewing.

DOUGAL AND THE BLUE CAT (Dir. Serge Danot, France 1970, 82 mins)

This full length feature version of the popular children's TV series, Magic Roundabout, conceals a prophetic satire about the coming of Thatcherism. The sinister forces of Buxton the Blue Cat and his female controller, who is heard but never seen, impose their authoritarian rule upon the peaceful anarchists of the magic garden. As expected our eponymous hero saves the day - this is, after all, fiction - and one again everything in the garden is lovely.

THE LITTLE SHOP OF HORRORS (Dir. Roger Corman, USA 1960, 73 mins, b/w)

"Undoubtedly the best movie ever made in two days" - American Film Encyclopedia

THE BRIDES OF DRACULA (Dir. Terence Fisher, UK 1960, 85 mins, b/w)

Rated by many critics as the best of the Hammer Dracula series, this movie seems surprisingly neglected. No Christopher Lee in this, the second film of the series, since the Count has not yet recovered from the previous film which left him a heap of dust on the floor of Castle Dracula. Instead there is a good performance from David Peel as Baron Meinster, the Count's disciple, and continuity with the earlier film is maintained by Peter Cushing who repeats his role as Van Helsing, here thwarting the Baron who is on the rampage in a girls' school

MORONS FROM OUTER SPACE (Dir. Mike Hodges, UK 1985, 91 mins)

Mel Smith and Griff Rhys Jones star in this comedy of four space-going idiots who crash-land on Earth. Chaos and confusion ensue as, escaping

from the custody of the bemused scientists who are trying to study them, they become pop superstars. Alas Smith and Jones aren't quite successful in transferring their comic talents to the large screen. Nevertheless the film has some hilarious moments which are worth seeing, such as Mel Smith, newly arrived on Earth, attempting to communicate with a litter bin.

A CHILD'S VOICE (Dir. Kieran Hickey, Eire 1978, 30 mins)

A writer of horror stories regularly terrifies audiences with his broadcasts, but when his latest tale begins to come true it is his turn to be terrified. An award-winning film featuring T.P. McKenna and narration by Valentine Dyall.

THE UNLIMITED DREAM COMPANY (Dir. Sam Scoggins, UK 1983, 24 mins)

Scoggins has created a most original portrait of the author J.G. Ballard. Shots of Ballard talking directly at the camera and answering questions from the Eyckmann Personality Quotient are intercut with other scenes in which the writer's alter ego wanders through landscapes - jungle, beach, scrapyards - characteristic of his work. Even if you're not a Ballard fan I hope you will enjoy this unusual film.

MÉLIÈS MAGIC (30 mins approx)

Unimaginatively entitled The First Twenty Years - Part 22 this is a compilation of seven films made in the first decade of this century by the Frenchman Georges Méliès. Most famous for Voyage dans la Lune, Méliès was the most innovative film maker of his day and his fantasy films place him foremost among the founders of the science fiction genre.

CARTOONS

A selection of animated films from around the world.

FLATLAND (Eric Martin, USA 1965, 12 mins)

An award-winning version of Edwin A. Abbot's story of a square who inhabits a two-dimensional universe.

MASQUE OF THE RED DEATH (Pavao Stalter and Branko Ranitovic, Yugoslavia 1969, 10 mins)

Edgar Allen Poe's classic story in beautiful and brilliant colour.

MOLE AND THE ROCKET (Zdenek Miler, Czechoslovakia 1971, 9 mins)

One of the charming series of cartoon adventures of the little mole, with which many of you will be familiar.

LES ASTRONAUTES (Walerian Borowczyk, France 1959, 12 mins)

One of the world's best animators uses every style of animation in telling the bizarre story of a very odd astronaut.



# PROGRAMME

## Friday

### Main Programme

### Alternative Programme

- 
- 6.30 OPENING CEREMONY
- 7.00 THE GOH INTERVIEW  
Peter Weston discovers the  
fannish past of Ted Tubb
- 8.00 WHO WANTS TO LIVE IN A WORLD  
I MADE?  
Bob Shaw and Terry Pratchett  
consider the attraction of  
their fictional creations.  
Moderator: Paul Kincaid
- 9.00 Film for Halloween:  
BRIDES OF DRACULA

10.30

HALLOWEEN PARTY

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# Saturday

## Main Programme

## Alternative Programme

- 
- |       |  |  |
|-------|--|--|
| 10.00 | SHORT FILMS  |  |
| 11.00 | BOOK AUCTION<br>Auctioneers: Rog Peyton<br>and Ted Tubb  |  |
| 12.00 | Film:<br>MORONS FROM OUTER SPACE   | THE SEFF INTERVIEW<br>Jim Barker talks to the<br>SEFF winner Maths Claesson  |
| 1.00  |  | CYBERPUNK OR CYBERBUNKUM?<br>A discussion on the latest<br>thing in SF with Kim Stanley<br>Robinson, Iain Banks and<br>David Brin.<br>Moderator: Paul Kincaid                  |
| 2.00  | THE PHIL STRICK HOUR<br>The inimitable in pursuit of<br>the unwatchable  | WHAT'S THE POINT OF THE<br>PROGRAMME?<br>And where would conventions<br>be without them? With Greg<br>Pickersgill, Alison Scott<br>and Martin Tudor.<br>Moderator: Chris Evans |
| 3.00  | THE GUEST OF HONOUR TALK<br>Ted Tubb   |  |
| 4.00  | THE TALE OF A TALE<br>A story's fate explored by<br>author Iain Banks, agent<br>Maggie Noach, publisher Toby<br>Roxburgh, and publicity<br>person Katy Nicholson | WHEN WILL SF CINEMA GROW UP?<br>A panel with Alex Stewart<br>and Neil Gaiman.<br>Moderator: Phil Strick  |
| 5.00  | COSMIC IMPACT<br>A talk by Dr John Davies  | BSFA EGM   |
| 6.00  | Debate:<br>THIS HOUSE WELCOMES THE END<br>OF THE NEVERENDING SERIES<br>Proposer: Ted Tubb and Ken<br>Lake. Opposer: Chris Evans<br>and Helen McNabb              | WHAT'S THE VALUE OF AWARDS?<br>A discussion with Martin<br>Tudor, Mike Moir and Anne<br>Hamill.<br>Moderator: Dave Langford  |
| 7.00  | Film:<br>REPO MAN  |  |
| 8.00  |  |  |
| 9.00  | QUIZ<br>Chaired by Alan Dorey  |  |
| 10.30 | DISCO  |  |
-

# Sunday

## Main Programme

## Alternative Programme

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10.00	SHORT FILMS	
11.00	Film: DOUGAL AND THE BLUE CAT	
12.00		BOOK AUCTION continued
1.00	THE NEIL GAIMAN BREAKFAST SHOW In conversation with Iain Banks, Terry Pratchett and Jim White	ART AUCTION Auctioneer: Rog Peyton
2.00	PATHFINDER A quiz chaired by Peter Wareham	INTERZONE: FIVE YEARS ON Time to re-assess Britain's only SF magazine, with Simon Ounsley and Gwyneth Jones
3.00	THE SPECIAL GUEST'S TALK Chris Evans	
4.00	NEW WRITERS APPRAISE THE CLASSICS Looking back at influences with Iain Banks and Gwyneth Jones. Moderator: David Brin	THE NOVACON DEBATE A discussion of the future
5.00	OMNIPOTENCE IS BORING A talk by Ian Stewart	WHAT TO EXPECT FROM A WORLDCON In preparation for 1987, with Linda Pickersgill, Greg Pickersgill and Eve Harvey
6.00	Film: BORN IN FLAMES	
7.00		
8.00	CLOSING CEREMONY	

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**FRIDAY:**            *Book Room and Art Show open 2pm - 6pm*

**SATURDAY:**        *Book Room and Art Show open 10am - 6pm*

**SUNDAY:**           *Book Room open 10am - 4pm*  
*Art Show open 10am - 12 noon*

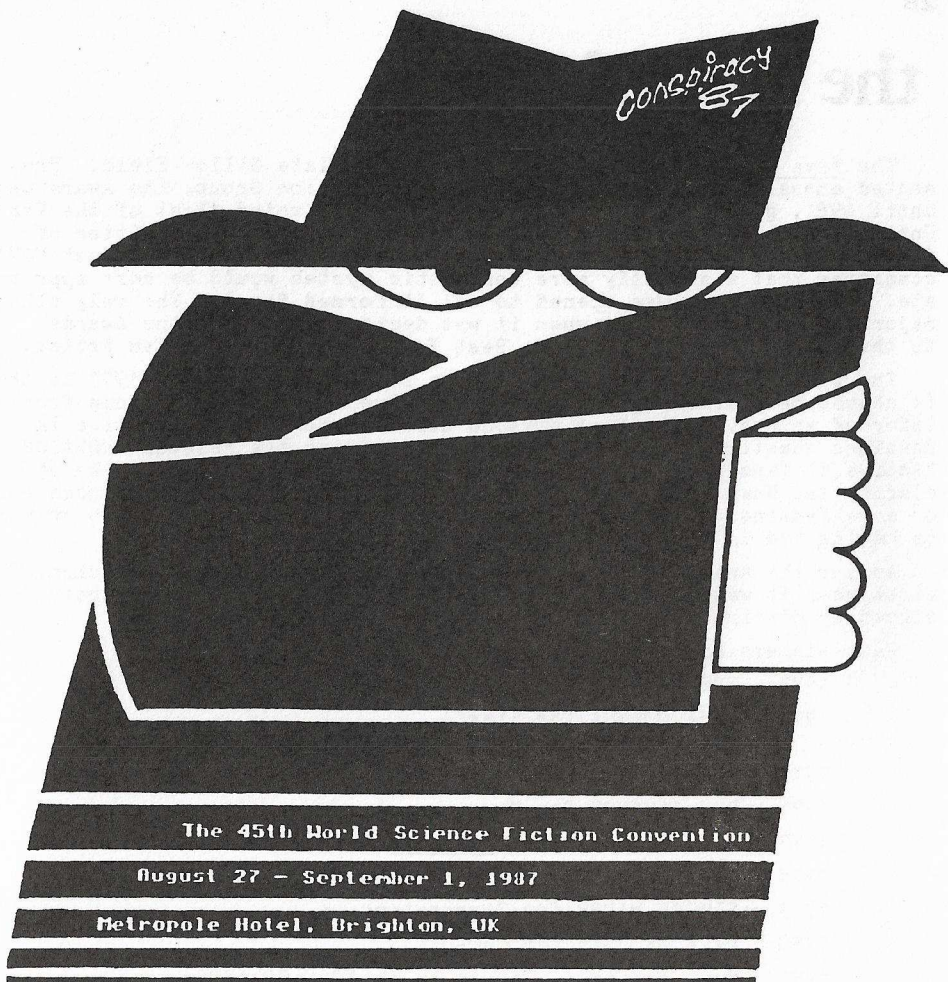
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**Main Programme:**                    *CONNAUGHT SUITE (1st Floor)*

**Alternative Programme:**            *PINE ROOM (3rd Floor)*

**Book Room and Art Show:**          *FAIRFAX SUITE*

**Convention Bar:**                    *CAVENDISH SUITE (2nd Floor)*



The 45th World Science Fiction Convention

August 27 - September 1, 1987

Metropole Hotel, Brighton, UK

CONSPIRACY 87 is the name of the 45th World Science Fiction Convention. It will take place in Brighton from August 27th to September 1st, 1987. Conspiracy '87 will be the biggest SF event ever held in Britain and will use all the facilities of the Brighton Centre and the Metropole Hotel & Exhibition Centre. During the convention there will be almost every kind of science fiction related event or activity imaginable. There will be films, talks by famous writers, scientists and personalities, theatrical events, art shows and, on the Sunday evening, the presentation of the Hugo Awards.

Conspiracy has guests coming from all over the world. From the USA we have Alfred Bester. From the USSR not one, but two Strugatskys: Boris and Arkady. British guests include writers Doris Lessing, Brian Aldiss, David Langford, film effects man Ray Harryhausen, artist Jim Burns, and fans Ken and Joyce Slater. And there will be writers, artists and fans from every continent (except possibly Antarctica, though we expect to have a few Penguins in the massive dealers' room where there will be an immense range of books, magazines and memorabilia).

Attending Conspiracy '87 means you may nominate and vote for the Hugo Awards of 1987. Membership costs only £25 (Children 7 or under in August 87 get in free with an adult member; children 8-14 may attend at half the adult rate.) Please send name and address with membership fee to CONSPIRACY 87, PO BOX 43, CAMBRIDGE, ENGLAND, CB1 3JJ (Make cheques payable to CONSPIRACY '87). Or send a large S.A.E for further details.

# the Nova Awards

The Nova Award was started in 1973 by the late Gillon Field. Presented annually by the Birmingham Science Fiction Group, the Award was, until 1981, given to the editor of the fanzine voted 'Best of the Year'. Until 1977 the winning fanzine was decided by a select committee of famous fans, but the NOVACON committee persuaded the ultra select NOVA committee that a slightly more democratic system would be more appropriate. And so voting was opened to all 'informed fans'. The only other major change came in 1981 when it was decided to extend the Awards to three - Best Fanzine Editor, Best Fan Writer and Best Fan Artist.

The fundamental idea of the NOVA as it's been run since 1977 is that it should be awarded by informed vote. The informed votes come from informed voters, defined as NOVACON members who have been active in fanzines sometime in the year or two preceeding the relevant NOVACON. "Active in fanzines" is a bit harder to define, but for the sake of clarity the Nova Award Rules state that this means having produced one or more fanzines, or having contributed articles/artwork to two or more, or having had letters of comment printed in three or more.

As for the Award itself, every year has seen a different design. The first year it was created by Gillon Field. Since then it has been designed by Birmingham's own Ray Bradbury.

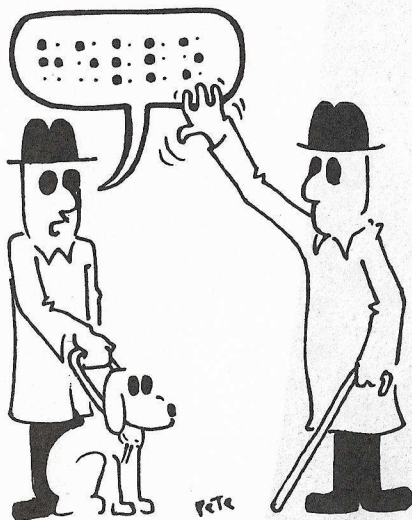
Past winners have been:

- 1973 PETER WESTON for Speculation
  - 1974 LISA CONESA for Zimri  
JOHN BROSAN for Big Scab
  - 1975 ROB JACKSON for Maya
  - 1976 ROB JACKSON for Maya
  - 1977 DAVE LANGFORD for Twll-Ddu
  - 1978 ALAN DOREY for Gross Encounters
  - 1979 SIMONE WALSH for Seamonsters
  - 1980 DAVE BRIDGES for One-Off
  - 1981 Best Fanzine: Tappen by MALCOLM EDWARDS  
Best Writer: CHRIS ATKINSON  
Best Artist: PETE LYON
  - 1982 Best Fanzine: Epsilon by ROB HANSEN  
Best Writer: CHRIS ATKINSON  
Best Artist: ROB HANSEN
  - 1983 Best Fanzine: A Cool Head by DAVE BRIDGES  
Best Writer: DAVE BRIDGES  
Best Artist: MARGARET WELBANK
  - 1984 Best Fanzine: Xyster by DAVE WOOD  
Best Writer: ANNE HAMIL  
Best Artist: D. WEST
  - 1985 Best Fanzine: Prevert by JOHN JARROLD  
Best Writer: ABI FROST  
Best Artist: ROS CALVERLEY
  - 1986 ???
-



A  
NOVA  
AWARD  
SAMPLER

Four winners of the NOVA AWARD for Best Fan Artist have provided examples of their work for inclusion in this sampler. The figures on the title page and the final page are by Ros Calverley. The cartoon on this page is by Pete Lyon. The following four pages feature the winners in chronological order. First is Pete Lyon, winner in 1981; then Rob Hansen, winner in 1982; Margaret Welbank, winner in 1983; and finally Ros Calverley, winner in 1985.







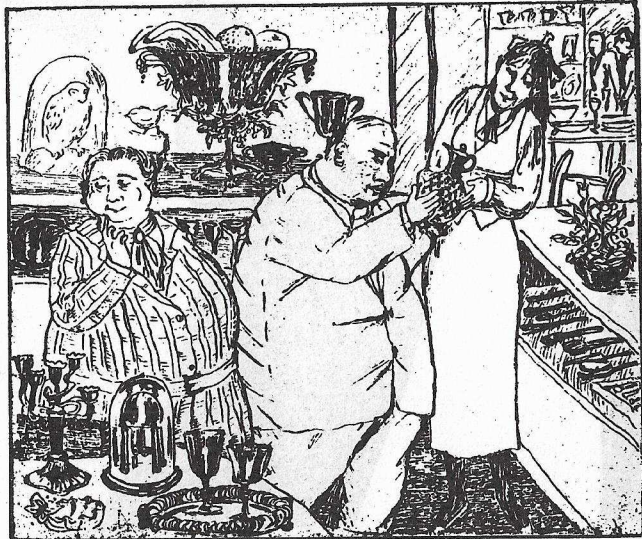


HANSEN '81...



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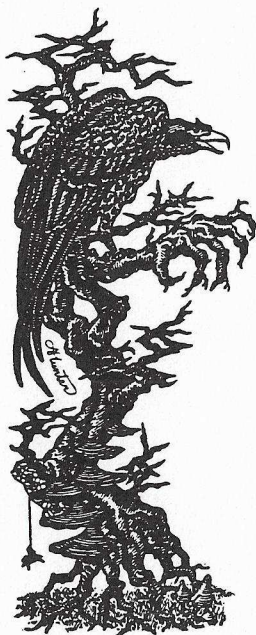




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The BFS sponsors the annual *FANTASYCON* and *THE BRITISH FANTASY AWARDS*: Past winners of this prestigious award include *MICHAEL MOORCOCK*, *FRITZ LEIBER*, *KARL EDWARD WAGNER*, *STEPHEN E. FABIAN*, and such films as *RAIDERS OF THE LOST ARK*, *ALIEN*, *CARRIE* and *CLOSE ENCOUNTERS OF THE THIRD KIND*.



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# FOOD & DRINK GUIDE

by TONY BERRY

If everything has gone according to plan you will have a Coventry City Guide in with your Programme Book. This gives a list of places to eat, but there are several establishments not included, so I'll tell you mostly about those. Looking for food in Coventry on a Sunday lunchtime is like looking for hairs on an egg. Where I haven't said differently, take 'S' on the Guide as being Sunday night.

## PUBS

Old Windmill, Spon Street.

Wonderful. Lots of places to hide away, some of the old brewing equipment preserved in one of the rooms. Hand-pulled Wilsons, Manns, Websters. Hot and cold food lunchtimes, Mon-Sat. Definitely worth a visit, as opposite is also one of the best restaurants.

Tally Ho!, Corporation Street.

Large old pub turned into a modern trendy nightspot, all flashing lights and lager. Lunches, Mon-Sat.

Golden Cross, Bayley Lane.

Hand-pulled Wilsons, Manns. Lunch, Mon-Sat. Sunday Lunch 12-1.30pm, but get in quick due to visitors to the cathedral.

Dog and Trumpet, Hertford Street.

Under the ABC cinema. At the time of writing closed for refurbishment, but should be open for us. Always had a good selection of real ale and food; don't know if it will do Sunday lunch. Open till 2am; live music.

## RESTAURANTS

Ostlers, Spon Street.

Mainly English. Very good and very popular. Mon-Sat lunch and evening. Sun 7-10.30pm.

Dun Huang, Hales Street.

Good Chinese. Open Sunday lunch 12-2.30pm. Below this is the New Orient snack bar also open Sunday, 12-5pm.

Pizza Hut, Trinity Street.

Yes! It's here. Or at least it will be as soon as they've finished building it. Due to open just in time to make Alun Harries its first customer. Should be open seven days, of course.

Cottage Tea Shop, Hill Street.

Teas, snacks, hot food. Mon-Sat 10am-5.30pm.

Koh-i-Noor, Hale Street.

Indian. Mon-Sat 12-2.30pm, 6pm-2am. Sun 6pm-1am.

Tandoori Restaurant and Takeaway, Bishop Street.

Mon-Sat 12.30-2pm, 6pm-2am. Sun 6pm-2am.

Grapevine (Fraters on map), Priory Row.

Virtually all day Mon-Sat. Coffee, snacks, dinner.

Rajah, Cross Cheaping.

Indian. Mon-Sat till 2am. Sunday lunch 12-2.30pm, 6pm-1am.

Parson's Nose, Bishop Street.

Fish & Chip and Kebab Takeaway.

Pizzaland, Hertford Street.

You know what to expect. Open seven days.

Kentucky Fried Chicken, Cross Cheaping.

Haute Cuisine in a bucket. Seating upstairs. Open seven days. Work it off at the gym next door.

#### OUT OF THE TOWN CENTRE

Quo Vadis, Barkers Butts Lane (continuation of Coundon Road).

Italian. Egon Ronay Guide. Good but expensive.

Minstrels, Godiva Hotel, Holyhead Road.

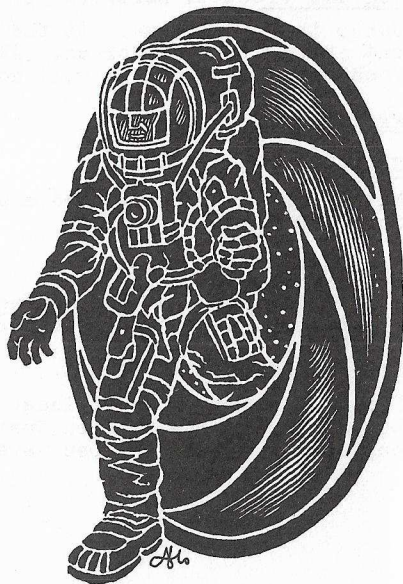
Not been open long. Very good reports. Sunday lunch.

Mario's, Radford Road.

Italian. Good.

Simla, Station Square.

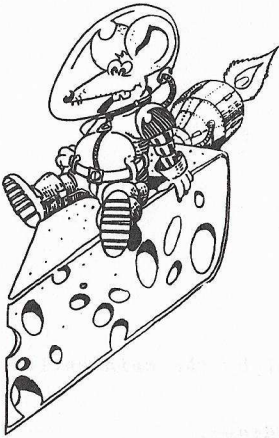
Indian. Good.





*A bid for the 1990 Worldcon*

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By the way, if you haven't received your buttons and wooden shoes as a pre-supporter, come and visit us at Coventry and get your goodies!

*The 1990 Worldcon in Holland? Sounds great!*

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KLM Dutch Airlines has been appointed official carrier for the 48th Worldcon in the Hague.  
Worldcon 1990, P.O. Box 95370, 2509 CJ The Hague,  
Holland.

# HOTEL NOTES

## GROUND FLOOR

Terrace Room - *Breakfasts and main hotel restaurant.*

Taverna Bar - *Open to the public. Convention members using this bar will be treated as though they were ordinary members of the public.*

## FIRST FLOOR

Connaught Suite - *Main Programme.*

Three Spires Restaurant - *Convention restaurant, cafeteria style.*

## SECOND FLOOR

Cavendish Suite - *Main convention bar.*

Priory Suite - *Games room.*

## THIRD FLOOR

Pine Suite - *Alternative Programme.*

Suite 2 - *Gopher room.*

Suite 3 - *Committee room.*

## FOURTH FLOOR

Cathedral Room - *Crèche.*

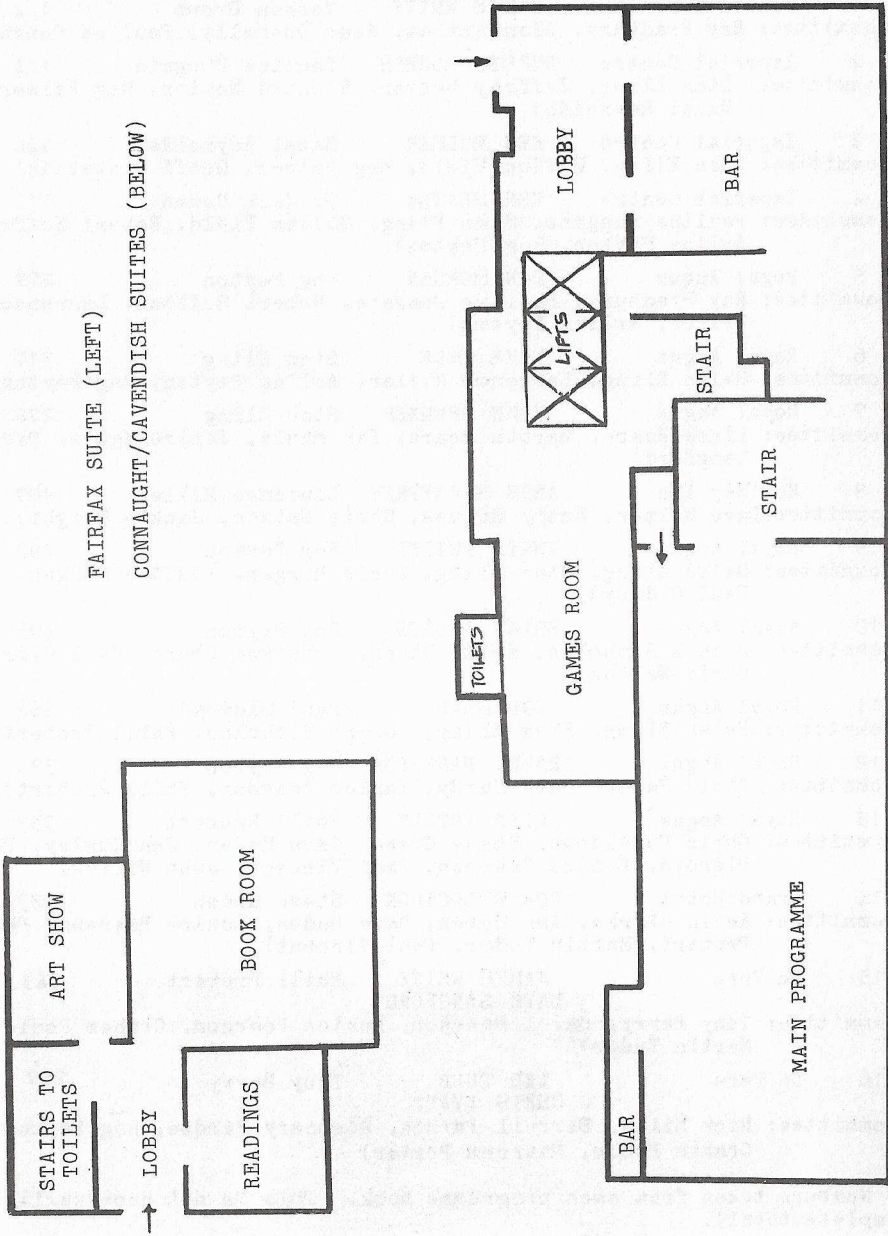
## FAIRFAX SUITE

*To reach the Fairfax Suite, leave the hotel by the main entrance, turn left, and then turn left again.*

Ground Floor - *Book Room, Art Show and Readings.*

Upper Floor - *Bar and toilets.*

FAIRFAX SUITE (LEFT)  
CONNAUGHT/CAVENDISH SUITES (BELOW)



# NOVACON ~ the history

<u>NOVACON</u>	<u>HOTEL</u>	<u>GUEST OF HONOUR</u>	<u>CHAIRMAN</u>	<u>ATTENDANCE*</u>
	Imperial Centre	JAMES WHITE	Vernon Brown	144
	(Committee: Ray Bradbury, Alan Denham, Alan Donnelly, Pauline Dungate)			
2	Imperial Centre	DORFEN ROGERS	Pauline Dungate	144
	(Committee: Stan Eling, Jeffrey Hacker, Richard Newton, Meg Palmer, Hazel Reynolds)			
3	Imperial Centre	KEN BULMER	Hazel Reynolds	146
	(Committee: Stan Eling, Gillon Field, Meg Palmer, Geoff Winterman)			
4	Imperial Centre	KEN SLATER	Dr Jack Cohen	211
	(Committee: Pauline Dungate, Stan Eling, Gillon Field, Robert Hoffman, Arline Peyton, Rog Peyton)			
5	Royal Angus	DAN MORGAN	Rog Peyton	272
	(Committee: Ray Bradbury, Pauline Dungate, Robert Hoffman, Laurence Miller, Arline Peyton)			
6	Royal Angus	DAVE KYLE	Stan Eling	317
	(Committee: Helen Eling, Laurence Miller, Arline Peyton, Rog Peyton)			
7	Royal Angus	JOHN BRUNNER	Stan Eling	278
	(Committee: Liese Hoare, Martin Hoare, Ian Maule, Janice Maule, Dave Langford)			
8	Holiday Inn	ANNE McCAFFREY	Laurence Miller	309
	(Committee: Dave Holmes, Kathy Holmes, Chris Watson, Jackie Wright)			
9	Royal Angus	CHRIS PRIEST	Rog Peyton	290
	(Committee: Helen Eling, Stan Eling, Chris Morgan, Pauline Morgan, Paul Oldroyd)			
10	Royal Angus	BRIAN ALDISS	Rog Peyton	495
	(Committee: Joseph Nicholas, Keith Oborn, Krystyna Oborn, Paul Oldroyd, Chris Walton)			
11	Royal Angus	BOB SHAW	Paul Oldroyd	362
	(Committee: Helen Eling, Stan Eling, Joseph Nicholas, Phill Probert)			
12	Royal Angus	HARRY HARRISON	Rog Peyton	373
	(Committee: Chris Baker, Dave Hardy, Eunice Pearson, Phill Probert)			
13	Royal Angus	LISA TUTTLE	Phill Probert	339
	(Committee: Chris Donaldson, Steve Green, Dave Haden, Jan Huxley, Paul Oldroyd, Eunice Pearson, Paul Vincent, John Wilkes)			
14	Grand Hotel	ROB HOLDSTOCK	Steve Green	333
	(Committee: Kevin Clarke, Ann Green, Dave Haden, Eunice Pearson, Phill Probert, Martin Tudor, Paul Vincent)			
15	De Vere	JAMES WHITE	Phill Probert	343
		DAVE LANGFORD		
	(Committee: Tony Berry, Carol Pearson, Eunice Pearson, Graham Poole, Martin Tudor)			
16	De Vere	TED TUBB	Tony Berry	257
		CHRIS EVANS		
	(Committee: Nick Mills, Darroll Pardoe, Rosemary Pardoe, Rog Peyton, Graham Poole, Maureen Porter)			

(\* Numbers taken from each programme book. This is not necessarily the complete total).

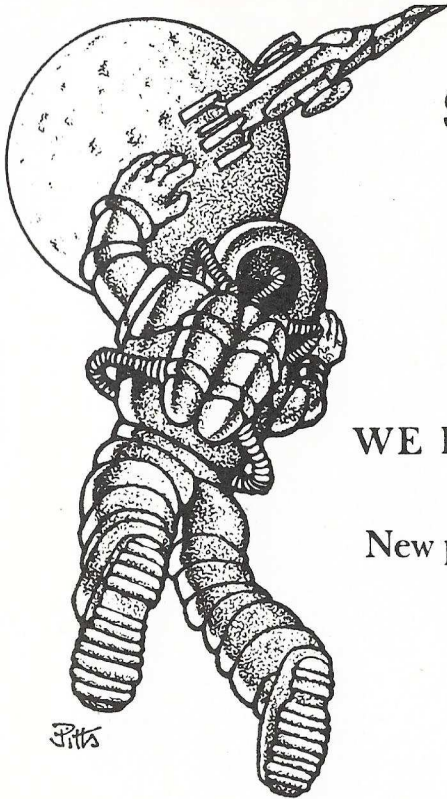
CONVENTION MEMBERSHIP

140	Brian Aldiss	069	Bernie Evans
035	Brian Ameringen	002	Chris Evans
245	Stu Andrews	221	Juliet Eyeions
201	David Angus	068	Colin Fine
047	Margaret Austin	206	Mark Fletcher
189	Iain Banks	130	Leslie Flood
250	Jim Barker	101	Mike Ford
116	Phil Barnard	133	Dave French
178	David Barrett	134	Shirley French
141	Eric Bentcliffe	074	Gwen Funnell
065	Simon Beresford	238	Dave Fussell
005	Tony Berry	193	David Gemmell
215	Steve Boyce	175	Ron Gemmell
079	Allen Boyd-Newton	179	Mary Gentle
163	Richard Brandshaft	085	Ye Gerbish
212	Katharine Broadribb	249	Joe Gibbons
211	Tim Broadribb	188	D.G.Gibson
004	Faith Brooker	168	Pete Gilligan
197	Vernon Brown	062	Niall Gordon
173	John Brunner	131	Mike Gould
167	Charlotte Bulmer	127	Mike Gray
142	Ken Bulmer	225	Ann Green
030	Saul Bura	224	Steve Green
191	Liz Burak	228	Philip James Groves
039	Chris Bursey	046	Urban Gunnarsson
182	Ros Calverley	177	Bryan Hall
248	Steve Card	176	Sharon Hall
045	Alex Cheyne	119	Stuart Hall
043	Chris Cheyne	149	Anne Hamill
044	Susie Cheyne	239	Helen Hancock
155	Chris Chivers	174	Dave Hardy
154	Mike Christie	104	Alun Harries
251	Maths Claesson	210	Sue Harrison
143	Alex Clarke	037	Richard Harris
165	Vinç Clarke	058	M.M.Kamal Hashmi
090	Peter Cohen	066	Julian Headlong
217	Aidan Collard	156	Tina Hewett
233	Peter Colley	112	Michael Hill
100	Barbara Conway	199	Katie Hoare
192	Chris Cooper	198	Martin Hoare
023	Jonathan Cowie	070	Dave Holmes
028	R Cruttenden	071	Helen Holmes
029	Wendy Cruttenden	208	Steve Hubbard
147	Patrick Curzon	026	Tim Illingworth
024	Oscar Dalgleish	151	Mathew Irving
153	John Dallman	159	Edmund Jackson
081	Mike Damesick	099	Rob Jackson
049	Malcolm Davies	034	Chris Jennings
025	Stephen Davies	226	Marsha Jones
126	Peter Day	169	Simon Joukes
256	Dermot Dobson	181	Annette Kilworth
257	Perdy Dobson	180	Garry Kilworth
022	Vince Docherty	107	Paul Kincaid
111	Chris Donaldson	166	Christina Lake
051	Paul Dormer	103	Jan Lake
032	John F. Dowd	102	Ken Lake
048	Martin Easterbrook	076	Colin Langeveld
219	Barbara Edwards	184	Dave Langford
218	Richard Edwards	152	Patrick Lawford
061	Helen Eling	078	Steve Lawson
060	Stan Eling	117	Robin Levy
067	Dave Ellis	118	Rowena Levy
202	David Elworthy	106	Ann Looker

053	Peter Mabey	234	Mike Scantlebury
088	Bruce J.H. MacDonald	254	Paul Schofield
246	John Mainprize	200	Mike Scott
132	Jean Maudsley	157	Chris Seller
050	Charles Mawdsley	158	Gill Seller
082	Paul McArthur	196	Bob Shaw (Fake)
084	Rory O. McLean	109	Bob Shaw (Real)
138	Adam McNabb	114	Moira Shearman
135	Helen McNabb	236	Jon Sheppey
137	Katy McNabb	077	D.M. Sherwood
136	Mike McNabb	209	Ina Shorroock
139	Nicola McNabb	160	Norman Shorroock
008	Nick Mills	093	Joyce Slater
186	Rod Milner	094	Ken Slater
195	Debby Moir	230	Martin Smith
194	Mike Moir	120	Peter Smith
057	Chris Morgan	205	Tim Smith
056	Pauline Morgan	052	Adrian Snowden
144	Daphne Mortimer	012	Chris Southern
237	Sue Moss	013	Jenny Southern
036	Caroline Mullan	040	Phil Spencer
242	Cherry Newton	213	Helen Starkey
241	Henry Newton	214	Ben Staveley-Taylor
243	Penny Newton	055	John Stewart
244	Lisanne Norman	113	Alex Stewart
216	T. O'Neill	220	Ian Stewart
110	Paul Oldroyd	235	Graham Stokes
080	Pauline Oliver	083	Peter Strover
255	Dave Packwood	204	Dave Swinden
010	Darroll Pardoe	097	David Symes
011	Rosemary Pardoe	098	Fay Symes
247	Nigel Pearson	105	Tom Taylor
031	David Perkins	041	George Ternent
018	Roger Perkins	042	Linda Ternent
033	John Perry	059	Dave Thomas
009	Rog Peyton	072	Peter Fred Thompson
091	Greg Pickersgill	170	Tibs
092	Linda Pickersgill	001	Ted Tubb
227	Maggie Pinfold	003	Iris Tubb
223	Peter Pinto	108	Martin Tudor
096	Carlene Poole	171	Stephen Tudor
006	Graham Poole	075	Peter A. Tyers
095	Jan Poole	063	Undepoldus (W.H. James)
007	Maureen Porter	014	Larry Van Der Putte
240	Terry Pratchett	145/6	Terry Walsh
021	Dai Price	121	Ingrid Walton
232	S.H. Redburn	122	Nicholas Walton
190	Martin Reed	123/4/5	Walton Children
150	Jimmy Robertson	183	Chris Walton
222	Jacqueline Robinson	073	Peter Wareham
148	Nigel Robinson	252	Clive Warren
017	Roger Robinson	253	Jeanette Warren
187	T.R. Robinson	115	Jenny Watson
128	Doreen Rogers	172	Pam Wells
089	Phil Rogers	016	Kathy Westhead
054	Tony Rogers	015	Mike Westhead
019	Howard Rosenblum	161	Peter Weston
020	June Rosenblum	164	Laura Wheatly
229	Stephen Rothman	086	James White
064	Marcus L. Rowland	087	Peggy White
038	Jonathan C. Salmon	027	Owen Whiteoak
203	Lena Sarah	185	Geoff Williams
207	Bruce Saville	129	Phil Willis

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