

Novacon 30



Programme Book

Novacon 30

**10th to 12th November 2000 at the Britannia Hotel, Birmingham, with
Guest of Honour: Chris Priest.**

Special Guest: Rog Peyton. Guest Artist: David A. Hardy.

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Committee: Tony Berry (Chairman), Maureen Kincaid Speller (Programme), Steve Lawson (Registrations), Pat McMurray (Hotel Liaison), Tony Morton (Treasurer), Chris Murphy (Operations) and Martin Tudor (Publications).

Staff: Nic Farey (Tech Ops), John Harrold (Art Show), Al Johnston (Transport), Dave Lally (the Dave Lally Programme Room) and Dave Cox (CD ROM Art Show).

Thank You to all of the above and to the contributors to this Programme Book: Tony Berry, Vernon Brown, Dave Holmes, Paul Kincaid, Maureen Kincaid Speller, Steve Green, Carol Morton, Meraylah Allwood, Alison Scott and the Plokta Cabal for the photo of Rog on the cover, Dave Hardy for various photos, Pat McMurray for technical help and photos; along with everyone who has worked on and at the convention! Special thanks to David A. Hardy for his artwork in the other publications. Finally many thanks to Chris Priest, Rog Peyton and David A. Hardy for being our guests.

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The Chairman Welcomes You...

by Tony Berry

Welcome to Novacon 30 (or, if you're reading this on the train going home, farewell from Novacon 30). Since a bunch of SF fans gathered in the Imperial Centre back in 1971, Novacon has become an institution. The trouble with institutions is that they can become a little stale if allowed to, and some people start to say "Ho hum, another year, another Novacon, they're all the same". Having worked on several Novacons, I certainly disagree with this. Although the convention is run under the banner of the Birmingham SF Group rather than being a fully floating one like the Eastercons, and has a number of "fixed" items, like the auctions, each committee endeavours to bring something new to the con, and to make the programme as interesting and entertaining as possible. I think we have achieved that this year, and I am happy for this particular institution to continue for another 30 years. Hmmm... at Novacon 60 I'll be 72. Now there's a thought....

An ever-dwindling group of fans have been to every Novacon, but I only arrived at Novacon 9. Guest of Honour was Christopher Priest, but this was not the first time I had met him. I was a member of the Leeds University SF Society, and had helped out at Yorcon 1 the previous year. A certain Alan Dorey suggested I come down to something called "The Tun" in London, where I would meet more fans. I did so and homed in on Alan's friendly face (stop sniggering), finding him talking with a guy who bore a remarkable resemblance to himself: both were sporting long hair, flares, jacket and shoulder bag. "Who's this then?" I said tactfully. They stared at me and then Alan said "I'm Chris Priest" and the other guy said "I'm Alan Dorey". I eventually worked out the truth (sharp as ever) and enjoyed that neo frisson of meeting a skiffy author in the flesh. Since then I've read and admired many of Chris's books as he moved from straight SF into more mainstream work, but always with a fantastical element in the story, always picking at the threads of reality. I'm pleased to have him back as Guest of Honour.

Our other two Guests, of course, are stalwarts of both the BSFG and Novacon, and known to just about everybody in British SF fandom. Rog Peyton is a bookseller and auctioneer par excellence, usually to be found in the dealers' room (though this year we will try and drag him away), and Dave Hardy is a leading space and SF artist, whose work is a mainstay of the Novacon artshow. I'd like to thank them for taking part this weekend. Also, thanks to my committee for all their hard work over the last year, and to you for coming along.

Prestigious Prestidigitation

An introduction to the fiction of Christopher Priest

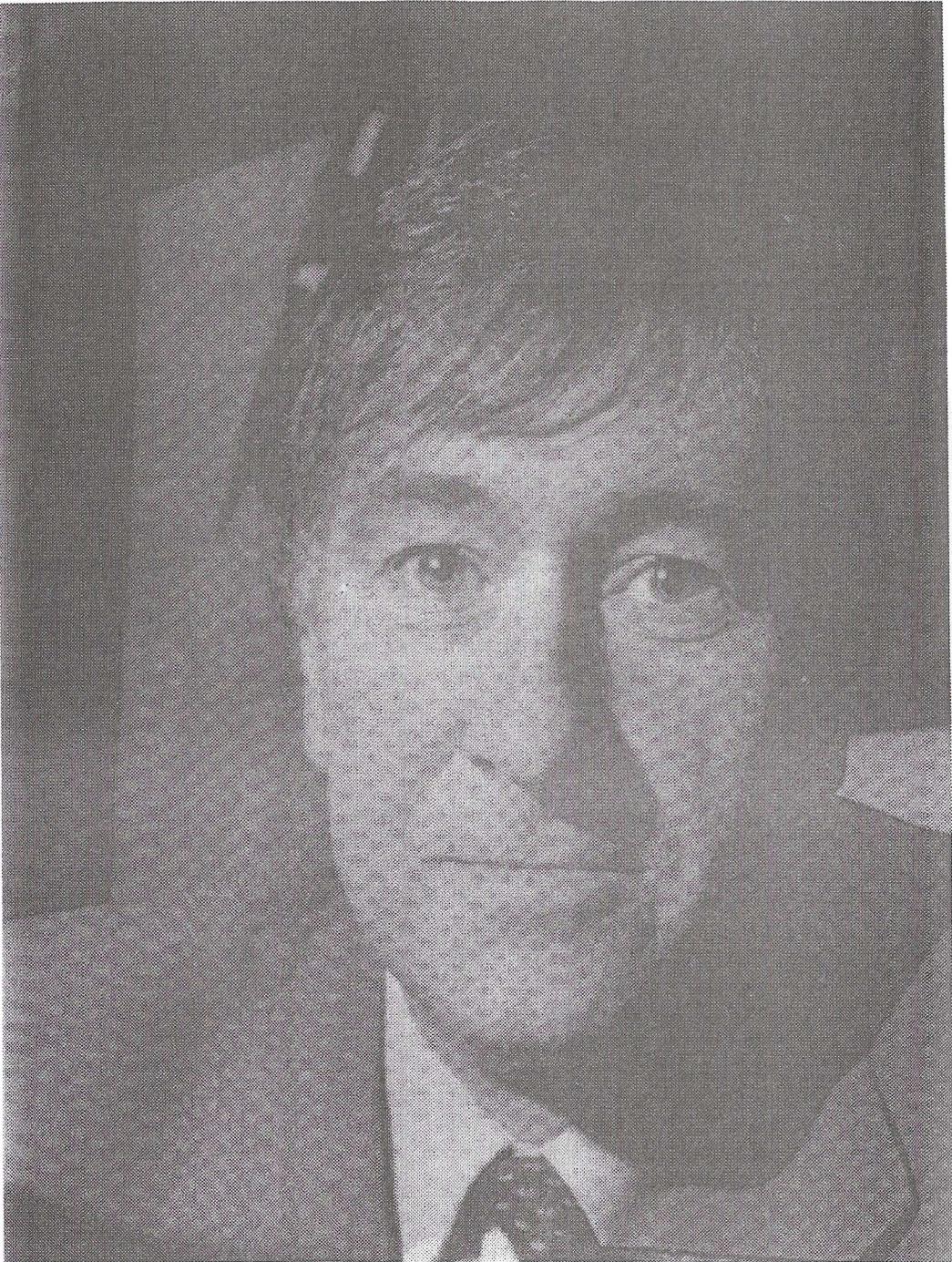
by Paul Kincaid

To hear Chris Priest tell it, his books divide neatly into three groups of three. In an interview I did with him for *Vector* he said as much: 'There are three which I feel I can stand my reputation on, three which are good near-misses, and three which I'm not very happy with at all.'

This isn't the whole truth, of course. It misses out his collections of short stories, *Real-Time World* which, in the title story at least, attains some of the mysterious, identity-threatening power of his later works; *An Infinite Summer* which contains, in 'An Infinite Summer' and 'Palely Loitering', two exquisite stories which signalled the full maturing of his work, and also three of the Dream Archipelago stories which would also be collected in *The Dream Archipelago*. This last, finally bringing all his Dream Archipelago stories together more than 20 years after they were first written, is still one of the most compulsively readable and sexually threatening works you could hope to encounter. No one considering Priest's work would want to omit these books from their remit, mostly because, the last two at least are so damned good. Still, it is the novels for which he is likely to be best known, so I'll devote the remainder of this survey to them, taking them according to his assessment (and for the purpose of this survey I'm going to assume that his tenth novel, *The Extremes*, falls somewhere between the first and second category).

It would be unfair to spend too much time on those novels with which Priest is unhappy. These, he reveals, are *Indoctrinaire*, his first novel, *The Space Machine* and *The Quiet Woman*. *Indoctrinaire*, the story of an isolated prisoner, is as full of existential despair and new wave angst as anything to come out of the Sixties, and is a fairly poor work. Neither *The Space Machine* nor *The Quiet Woman* is anywhere near as bad. The former is a pastiche of H.G. Wells that manages to combine *The Time Machine* with *The War of the Worlds* and is a readable and amusing *jeu d'esprit*, if not much more than that. *The Quiet Woman* attempts to be quite a bit more than that, a sour exploration of a world falling apart, including along the way a descent into the fevered and sexually perverse imagination of one of the characters, it is much better on re-reading than on first acquaintance, but it had the misfortune to appear in the midst of a succession of excellent novels which made it appear worse than it was by comparison.

The good near misses, on the other hand, are books which many another writer would be happy to claim as the pinnacle of their career. *Fugue for a Darkening*



Chris Priest

Island is a form of that archetypal British science fiction trope, the catastrophe story. In this instance the catastrophe is caused by a war in Africa that has resulted in Britain being flooded by refugees, which in turn has led to factionalism and the disintegration of order. This disintegration is reflected in a non-linear narrative which dots about in time, and this in turn reflects the psychological disintegration of the central character, Alan Whitman.

This device, in which the psychological state of the characters finds an echo in the landscape through which they move, is something to which Priest returns again and again in his fiction, though always with slightly different angles. It's there, for instance, in the next of his near misses, *A Dream of Wessex* (which was re-titled *The Perfect Lover* in America, for no readily comprehensible reason). In many ways this is a harbinger of his very best work, and if it must be accounted a miss it is only by comparison to what would come after. Set partly in a dystopian near future, and partly in a distant future reached via an experiment in controlled dreaming, it shows the landscape of the idyllic far future being corrupted by the psychological and sexual tensions imported from the present. Since the distant future features a drowned England in which part of the south coast has become a sort of summer isle, this is clearly a precursor of the Dream Archipelago.

With *A Dream of Wessex*, Priest really hit his stride. Time and again from this point on he explored themes of identity and skirted the edges of madness in fiction that was rarely comfortable, often chilly, but always powerful. *The Glamour*, another 'near miss', is perhaps the finest consideration of invisibility in science fiction, because invisibility becomes intimately connected with questions of self-esteem and how memory shapes our identity. Grey is a newsreel cameraman (a craft redolent of seeing without being seen) who is injured in a terrorist bomb blast and who, in trying to piece together his lost memory finds himself with a girlfriend and a rival who are both glamorous, that is, they can both become invisible at will. The gaps in Grey's memory, and the gaps in the engagement of the glamorous with the society around them mingle to provide a devastating glimpse of shattered identity and social dysfunction.

Society is dysfunctional in another, altogether more violent way in Priest's most recent novel, *The Extremes*. To be honest, I have no idea whether he considers this a near-miss or a novel upon which to stand his reputation, though knowing how exacting his standards can be it is probably safest to consign this to the former category, though that seems a strange fate for a book that won the BSFA Award and was shortlisted for the Arthur C. Clarke Award. Here we get two mass murders, one in Texas and one in a small town on the south coast of England, at the same time on the same day. And what links them, after the

event, is the new public entertainment of virtual reality. Virtual reality is a disengagement with reality, represented here by the corporate executives for the VR company who roll into Bulverton dispensing money and insulating themselves from what might be called life. But virtual reality, like the dreaming in *A Dream of Wessex*, is a way through to something else; and just as the protagonists in *A Dream of Wessex* are able to shape the dream to create their own happy ending, so Teresa in *The Extremes* is able to shape virtual reality to find a way of reuniting with her husband who was killed in the Texas massacre.

Now we come to the three novels on which Priest is prepared to let his reputation stand. I have said before that critics find it easy to write about bad books, because the failure provides a ready handle to grasp, but good books are remarkably hard to discuss because as their qualities are necessarily dispersed throughout the entirety of the work, there is no readily graspable handle. These three books are like that, they are so damned near perfect that one is either left with nothing to say or too much. There is a terrible temptation to quote each novel in its entirety, pointing to it and saying: 'isn't that marvellous?'

The first of this trio is *Inverted World*, which is probably as close to unique as anything in science fiction has ever got. If you haven't actually read it you should be frog-marched, right this moment, into the book room, you should have a copy of the book thrust into your hand, and you should be made to sit down there and then to read it. It won't be a hardship, from the moment you read the first line – 'I had reached the age of six hundred and fifty miles.' – you'll probably be hooked. But if you don't read it your knowledge and appreciation of science fiction, and particularly of British science fiction, will be fatally flawed. No one else in science fiction has turned the world inside out in this way, and done so not only with such rigor but with such haunting images. I guarantee you will never forget the city that must keep moving, the people who become elongated as they get ahead of the city or more squat as they travel into the past. *Inverted World* is Priest's most science fictional story and probably his most engaging. A year or two later, with 'An Infinite Summer' and the first of the Dream Archipelago stories, he would embark on a new phase in his writing, psychologically more acute and more disturbing, the writing sharper and more measured. Whatever his occasional public pronouncements on the matter, none of these later works, not even *The Quiet Woman*, ever quite left science fiction behind, but the invention became less exuberant because it was more important and more interesting to explore the minds of the characters than their worlds. This approach has led to his finest novels, and as a body of work everything he has written from *A Dream of Wessex* to *The Extremes* may be equalled but it has not been surpassed in British science fiction. None of that, however, takes away one jot from the sheer glory of *Inverted World*, one of the most inventive and

wonderful (in the literal sense of the word) science fiction novels written in this country in the last 50 years.

If I don't advocate the same forced reading of *The Affirmation* and *The Prestige* it is only because these books demand a different approach. You need to come to these two books willingly because they will do things to your mind, make you question the relationship between yourself and the world around you in ways you may never have done before.

The Affirmation is set partly in our familiar world and partly in the Dream Archipelago, an island landscape reminiscent of the Isles of Greece that provides an unsettlingly idyllic setting for the tales of psycho-sexual horror played out in them. If the Dream Archipelago stories had warned us to beware of what went on there, nothing had prepared us for *The Affirmation*. To explain what happens briefly is inevitably to distort the novel, for all of Priest's work from *A Dream of Wessex* onwards contains such twists, involutions, resonances that only a complete recounting of the plot could hope to avoid distortion, nevertheless: Peter Sinclair has lost his job and his girlfriend at the same moment and retreats to a remote cottage where he starts to write the story of his life. But the story he writes is set in the Dream Archipelago, where Peter Sinclair and his girlfriend Seri travel to where Peter can claim his lottery prize, treatment that will make him immortal. However, the treatment will destroy his memory, so he must write his life story. The story he writes is of Peter Sinclair who has lost his job and his girlfriend and is trying to piece his life and his mind back together again. The two stories echo back and forth between Britain and the Dream Archipelago, each amplifying the madness of the other until the heart-stopping moment when we discover that the fat manuscript that Peter has obsessively written and rewritten is composed entirely of blank pages. (Then, later, in *The Quiet Woman*, we discover a central character once familiarly known as Seri who had a shipboard romance with a Peter Sinclair as they returned from Greece at the outbreak of the Second World War.)

If *The Affirmation* makes us question what it is to be sane, *The Prestige*, which is perhaps Priest's finest individual achievement, makes us question what it is to be an individual. This is a novel which, uniquely, won both the James Tait Black Memorial Prize and the World Fantasy Award (the latter is particularly strange, since *The Prestige* does not contain one single word of fantasy, every apparently fantastical event which happens in the novel is carefully explained in terms of either stagecraft or science). In its simplest terms it is a story about the rivalry between two stage magicians at the end of the Victorian age, but as I said before, simplifying one of Priest's plots is to do it irreparable harm. This is a novel crowded with twins, doubles, doppelgangers, mirrors and reflections,

duplicities, hidden personae. It is a novel in which no one character is unique, they have a twin or they play a double role or in some other sense they are duplicated. One of the warring magicians is imbued with every tradition of the Victorian stage, the extraordinary lengths that stage magicians would go in order to preserve their trick, to the extent that they distorted the reality of their lives for the preservation of an illusion. (Does that sound familiar? Think of *The Glamour* and *The Extremes*.) The other is more of an iconoclast, ignorant or uncaring of the traditions which mean so much to his rival, yet he ends up distorting reality for the sake of illusion, though in a very different way. One man has a twin but only half a life, the other creates a doppelganger which sucks the vitality from his life; yet it is only as the framing narrative ends, in an image redolent of Mary Shelley's *Frankenstein*, that we learn to what extent the sins of the fathers have damaged the lives of their descendants.

All the novels and short stories collections that Christopher Priest has written are worth reading, many of them are particularly good. But these three, *Inverted World*, *The Affirmation* and *The Prestige* are something special. You won't find their like anywhere else. On second thoughts, maybe I should force you to read *The Affirmation* and *The Prestige* along with *Inverted World*. You'll thank me for it in the end.

Chris Priest: a Bibliography

Novels:

- INDOCTRINAIRE (1970)
- FUGUE FOR A DARKENING ISLAND (1972)
- INVERTED WORLD (1974)
- THE SPACE MACHINE (1976)
- A DREAM OF WESSEX (1977)
- THE AFFIRMATION (1981)
- THE GLAMOUR (1984)
- THE QUIET WOMAN (1990)
- THE PRESTIGE (1995)
- THE EXTREMES (1998)
- THE SEPARATION (forthcoming)

Short Story Collections:

- REAL-TIME WORLD (1974)
- AN INFINITE SUMMER (1979)
- THE DREAM ARCHIPELAGO (1999)

Anthologies:

- ANTICIPATIONS (1978)
- STARS OF ALBION [with Robert Holdstock] (1979)

Non-Fiction:

- THE BOOK ON THE EDGE OF FOREVER (1994)

Main Awards:

- BSFA Award (INVERTED WORLD, 'Palely Loitering', THE EXTREMES)
- Ditmar Award (THE SPACE MACHINE, THE AFFIRMATION)
- Kurd Lasswitz Award (THE GLAMOUR)
- James Tait Black Memorial Prize -- Fiction (THE PRESTIGE)
- World Fantasy Award (THE PRESTIGE)

Other:

- Best of Young British Novelists (1983)
-



Roger G. Peyton by Dave Holmes

It is said that the first time you meet someone, your first impression will be the one you remember him or her by.

The first time I met Rog he wasn't there!

Birmingham in the seventies was a difficult place to get SF. There were a couple of second-hand shops (both usually full of men in raincoats looking at the "Top Shelf" mags – which incidentally were never kept on the top shelf) and Hudsons bookshop (this had one small island unit but was still the place to go for new books).

At the time I was heavily into comics and my brother's friends used to come round the house and we'd swap stuff... suddenly they started turning up with some really good mags. They wouldn't tell me where they were getting it all from.

Bribery and corruption worked.

I gave them a 10/-note... I knew where to go.

The following Tuesday I had life studies at the Art College in town... lunchtime beckoned. I walked into Andromeda and my life changed.

I had never seen so many delights in one room; I looked around... I was on my own... a deserted shop full of SF... *paradise*... when suddenly the back door of the shop flew open and a relieved-looking man came in doing up his zip.

Now you know why first impressions stick with you.

I didn't buy anything that first time as I was too gobsmacked... too much choice. I made up for it on the Saturday when I went back.

It didn't take Rog long to ensnare me in his net. He'd found another fan to join his growing gang. He got me working on Saturdays, then during my summer break. By now I was trapped. It took me 19 years to break away from his spell, and what do I do? I become one of his disciples spreading the word. That SF is a way of life. One of his greatest pleasures is introducing people to the things that he loves. It's an eclectic range, from *Earth Abides*, Jerry Lee Lewis, Illustrated Books, to Indian food (I still remember when Rog and his wife Arlene took me to the India Cottage. It was so different after eating Vesta

meals). He got me hooked on pretty much all of them ... Jerry Lewis is the exception, although I thought he was good when he made the films with Dean Martin.

Over the years Rog has (in my opinion) done more to promote SF than anyone else in the UK. Publishers listen to his recommendations, authors like Jonathan Carroll send him drafts of their latest work to get his opinion. He's been an editor, an Art agent, a book packager and the best auctioneer that you will see at a convention. He promotes new authors with the same vigour as the *big* names ("but who's this Terry Pratchett?" I said), he's a convention organiser, and most importantly for this convention the heart and soul of the Birmingham Science Fiction Group.

If you haven't met Rog before, try and do so this weekend, although it probably won't be easy because he is usually engaged in conversation with other fans.

I can recommend that you do buy a drink for at least one person this weekend and that is Arlene. I think that the reason she comes to Novacon is it's the one time of the year that she actually gets to spend some time with him because he is so busy the rest of the year converting and helping his disciples.

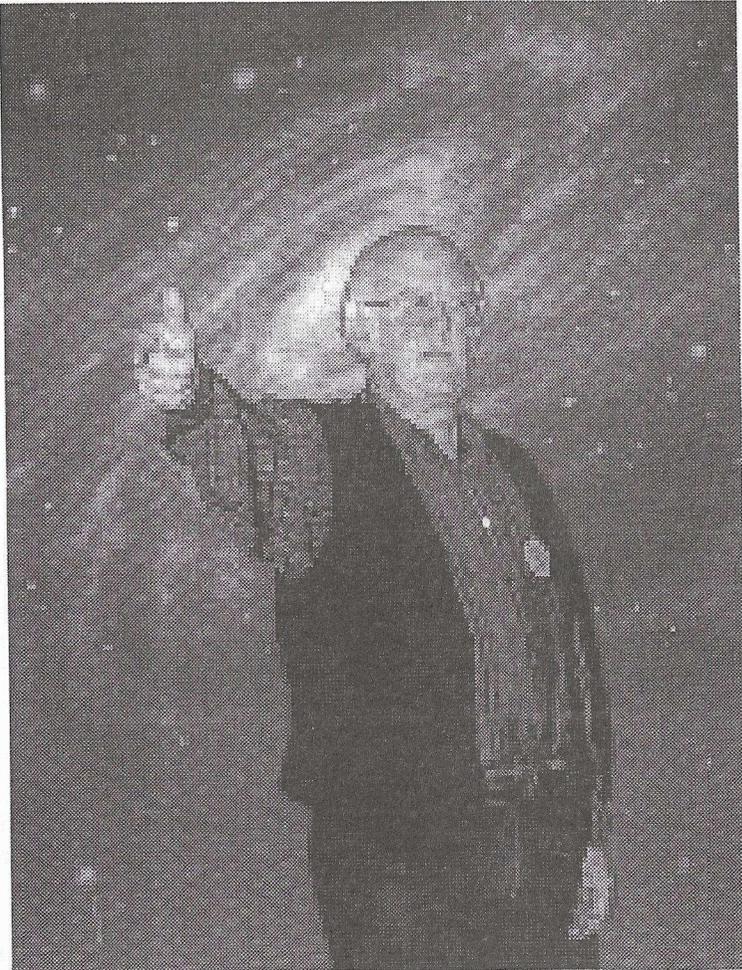
Rog Peyton: the Case for the Defence by Steve Green

Much has been written, both in the pages of the progress reports and in the warning notices outside the Novacon dealers room, on the topic of Roger G Peyton's gift for extracting wads of currency from those foolish enough to cross his path. And yes, it is true that Rog could not only sell sand to the Arabs, but probably get them to lease their own camels to ship it home. Novacon chairman Tony Berry even became a locksmith purely in order to build himself a safer wallet, then forgot where he left the key. Good ghod, I once saw Rog cashing in on the release of the first Star Wars movie by auctioning off a box of *Force* Flakes cereal.

However, it's the flipside of Rog's retail activities which justifies our honouring him this weekend. In a world where books are shipped in anonymous units and stacked on supermarket counters like tins of baked beans, the Andromeda Bookshop has remained an oasis for those of us who actually want to read novels which challenge the mind rather than pass a few idle moments waiting in the airport lounge. And in an age when unsold books barely leave the warehouse before being re-routed to the pulping vat, Andromeda's backstock and second-hand shelves preserve the timeline of our genre for future

generations. Along with a lot of books about trolls, wizards and missing princesses, true, but I can forgive those as the necessary evils of staying solvent (and anyway, we Mary Chapin Carpenter fans have to stick together).

So raise your glasses forthwith to one of the few businessmen who is actually on our side, and who has never forgotten his fannish roots (hey, they're the only ones he has left). Just make sure to keep the other hand firmly clasped around your spare change.



Rog Peyton by Tony Berry

I can't quite remember the first time I met Rog Peyton. It was when the Brum Group was meeting upstairs at the Ivy Bush on the Hagley Road, so it must have been around 1980. I was living in Coventry at the time and driving over to meetings every month. I soon found out that he owned a science fiction bookshop and so was obviously worth getting to know. Rog had, in fact, co-founded the Birmingham SF Group way back in 1961, and when that folded, founded it in its present form ten years later. His shop, Andromeda Books, was in its second incarnation when I first showed up, and I spent far too much money there over the years. Rog was always happy to recommend books, and this way I discovered such gems as Jack Finney's "Time and Again" and Ken Grimwood's "Replay". Now in an even bigger place, Andromeda proudly displays over the door "The World's Longest Established F and SF Bookshop".

Not content with running the shop, Rog has published his own books under the banner of either Drunken Dragon Press or Venture SF. He is usually to be found at conventions behind a table in the dealers' room, or honing his skills as an auctioneer. I've actually seen him auction a carrier-bagful of books, then the carrier bag, then an empty cardboard box, then a jug of water. He seems to be able to separate people from their beer money with consummate ease. He has also served on a number of convention committees, the first being the 1965 Eastercon, Brumcon 2.

Rog enjoys the finer things in life, especially where food is concerned. No matter where a convention is held, he always seems to know where the good restaurants are. Just don't try and keep up with his red wine consumption unless you're feeling brave.

So, can I say anything against him? Well, yes. He's got this strange taste in music. He professes to hate any pop record made after about 1960, but for some perverted reason likes country music. Or is it western, or country and western? Whatever, I'm sure there must be a course of treatment available somewhere. Still, this is a minor fault in someone who so deserves to be Special Guest at Novacon 30. Buy him a drink, and then refuse to give it him unless he says he likes the Chemical Brothers.

Below: David A. Hardy (left) and friend in 1959. Dave says "This is a photo of me at my FIRST CON, at the Imperial, Easter 1959! With me is my good friend and late-lamented Peter Hammerton, from Lincoln, one-time fan and



David A. Hardy by Meraylah Allwood

I imagine that many, if not most, of you reading this will need little introduction to the work of my father, David A Hardy. He has been an established presence in the world of space and science fiction art for many, many years, in fact he has now been producing space art for half a century, starting at the age of 14! He illustrated his first book, "Suns, Myths and Men" for Patrick Moore in 1954. After national service in the RAF Dad worked for Cadbury's, in Bournville in the design office painting chocolate boxes. On a recent visit to Birmingham Dad took Jenny (my daughter) and myself to "Cadbury World" where we saw some of the actual wrapper designs he had worked on. Jenny was delighted with such a directly connected history lesson!

In 1965 Dad went freelance. In the years since then he has illustrated and produced covers for dozens of books, both fact and fiction. He has worked on SF magazines such as "Fantasy and Science Fiction" and "Analog", factual magazines such as "New Scientist" and "Astronomy Now", films such as "The Neverending Story", TV (Blake 7, The Sky at Night, Horizon etc), computer games and record covers. The latter afforded me a certain amount of "street cred" in my teenage years: "Wow! your Dad did that Hawkwind album cover!". Dad has also written and illustrated many of his own non-fiction books for both children and adults, ranging in subject from the solar system, to weather and dinosaurs. Jenny, who is eight, is being home educated and thinks its great to turn to Granddads books for reference. The other day she found one of his paintings on the back of a cereal packet, which she was most proud of (is this the height of fame?!).

Books which have been written/co-written as well as illustrated by Dad include "Challenge of the Stars" (with Patrick Moore, 1972), "Galactic Tours" (with the late Bob Shaw, 1981) which led to Dad becoming Thomas Cooks space tourism consultant (!) and "Visions of Space" (1989). Dads original artwork is owned (or has been owned) by many well known people, including Patrick Moore, Arthur C Clarke, the late Carl Sagan, Wernher Von Braun, Isaac Asimov and Brian Jones of the Rolling Stones to name but a few. Dad now does most of his artwork using PhotoShop on a power mac. I have to say that I am wildly impressed with his ability to adapt to new technology, which has involved a huge amount of time and a steep learning curve and produces some fantastic results!

As is often the case when you grow up surrounded by something, you fail to fully appreciate it. I certainly wish I had listened harder when Dad showed me the constellations in the night sky and described the paths of the heavenly

bodies through our sky. I sometimes have to know certain star patterns in my own work, and have had to relearn them. In my early childhood, living in a cottage in the Norfolk marshes, it was not unusual to find Dad constructing a space ship in the field nearby, or filming "flying saucers" - some of his home movies are a delight! To visit Dads studio, where he spent many hours a day, you first had to find it....Our dinning room seemingly had only one door into it, it was only on closer inspection of a book case filled with strangely titled SF books that you realised the book case was in fact a door.(the books were merely cardboard spines). To a child, going through this door was a bit like going through the looking glass, or the wardrobe into Narnia. Dad would be sitting at his desk, painting some alien scene, listening to perhaps Pink Floyd, surrounded by wonders such as lava lamps, a "port hole" window in the wall revealing a lunar landscape....I sometimes smile at the memory of this when I am ensconced in my own studio, painting and listening to spacey music! It is only now I am older, and have chosen to follow a similar career that I realise the amount of effort and dedication that has gone into Dads work. Circumstances meant that we lived apart since I was nine years old, but in recent years we have rediscovered mutual interests, and shared ideas and visions. Dad has helped me negotiate some of the pitfalls of the publishing world and the business of marketing my own artwork, and has been a supportive friend throughout, for which I am very grateful. I have largely written this while feeding Aidan, Dave's new grandson (only just two weeks old) and as I look at his long artistic fingers I wonder if he will follow the family tradition? Dad is a very worthy guest of honour at this year's convention, and I hope you all enjoy the weekend!

David A. Hardy: a Bibliography

CHALLENGE OF THE STARS 1972 with Patrick Moore
NEW CHALLENGE OF THE STARS 1978 with Patrick Moore
THE SOLAR SYSTEM 1974
ROCKETS & SATELLITES 1975
LIGHT AND SIGHT 1977
AIR AND WEATHER 1977
ENERGY AND THE FUTURE 1979
ATLAS OF THE SOLAR SYSTEM 1982
(all the above Heinemann/World's Work)
GALACTIC TOURS 1981 with Bob Shaw
VISIONS OF SPACE: Artists Journey through the Cosmos. Dragon's World
1989/90
THE FIRES WITHIN: Volcanoes on earth and Other Planets. Dragon's World
1991
BOOK OF THE UNIVERSE with Ian Ridpath

BOOK OF THE UNIVERSE with Ian Ridpath 1992

In addition to the above Dave has produced 51 covers for F&SF since 1971, around 20 for ANALOG since 1981 and quite a few for INTERZONE. He has produced too many paperback and hardcover jackets to list but and a couple of jackets worth noting: SNOWS OF OLYMPUS 1994 Arthur C Clarke and A PALE BLUE DOT 1994 Carl Sagan (which Dave tells us nearly ended up with the same cover!)

HARDYWARE, with text by Chris Morgan will be published by Paper Tiger in 2001.



Rolf meets Dave – don't miss Dave's "Rolf Bit" on Sunday at 1.45pm, after all Dave taught Rolf all he **knows...**

Programme

	FRIDAY	SATURDAY	SUNDAY
10.00		Game: Summarising Priest Competition	Panel: Judging a Book by its Cover
11.15		Guest <i>Rog Peyton</i>	Auction
12.30		Panel: What's Hot and What's Not	Panel: Yesterday's Tomorrows
1.45		Panel: Fanfundery	Guest <i>Dave Hardy</i>
3.00		Guest of Honour <i>Chris Priest</i>	Forum: The Future of Science Fiction
4.15		Novacon Debate: Should we kill off conventions?	Panel: What is Fandom For?
5.30		Dave Hardy slideshow	Closing Ceremony & Awards
6.45	Opening Ceremony Panel: Why we are here <i>Chris Priest, Rog Peyton, Dave Hardy</i>	Quiz	
8.00	Spaceguard	Panel: The Myths that Shape Us	International Beer Tasting
9.15	Panel: Science and/or science fiction	Game: They Think It's All Buzzcocks <i>Siddall & Hicks</i>	
10.30	PC Art Show	Band	

FRIDAY

Fri 6.45

Why we are here

Our guests discuss why they got involved in SF and fandom in the first place – and why they are still here. What has sf given to them – and what have they given to SF?

Dave Hardy, Chris Priest, Rog Peyton Mod: *Chris Morgan*

Fri 8.00

Spaceguard

In September, a task force reported to the British Government on ways in which the UK could contribute to an international Spaceguard project. Jay Tate tells us about the dangers of asteroid impact – and the technology that could protect us.

Major Jonathan Tate

Fri 9.15

Science and/or science fiction

Hugo Gernsback saw scientifiction as providing ideas for scientists, John W. Campbell saw science fiction as a place where scientists could try out their

ideas, and just this year we have heard of a science think tank that has called on science fiction authors for ideas they might develop. But does sf really have anything to contribute to science?

Amanda Baker, Simon Bradshaw, Marcus Rowland

Fri 10.30

PC Art Show

An introduction to the CD-ROM art show that we're staging throughout the Convention.

SATURDAY

Sat 10

Summarising Priest Competition

Following the model of Monty Python's Summarising Proust Competition, we ask contestants to summarise any of our GoH's novels in the shortest time possible.

Judge: *Chris Priest*

Sat 11.15

Special Guest

Your chance to find out everything you ever wanted to know about the bookdealer, publisher and above all fan who is our Special Guest.

Rog Peyton

Sat 12.30

What's hot and what's not.

Our guest reviewers are asked to name one book you absolutely must read – and one you should avoid like the plague.

Del Cotter, Chris O'Shea, Yvonne Rowse, Jennifer Swift Mod: Paul Kincaid

Sat 1.45

Fanfundery

What's it like on a TAFF or GUFF trip? And what do the winners really get out of the whole thing? Recent winners share their best travellers' tales.

Sue Mason, Paul Kincaid Mod: Maureen Kincaid Speller

Sat 3.00

Guest of Honour

Meet one of Britain's most acclaimed writers as he gives his Guest of Honour speech.

Chris Priest

Sat 4.15

Novacon Debate: Is there still a role for the SF Convention?

Eastercons no longer have competing bids (in fact sometimes it seems we barely scrape a bid at all). We ask the awkward question: have conventions had their day? Is it time to let them die a natural death – or is there anything fresh that can be done with them, and anyone fresh to do it?

Alison Scott and Vince Docherty lead the discussion

Sat 5.30

Dave Hardy Slide Show

Discover the amazing astronomical paintings of our Guest Artist.

Dave Hardy

Sat 6.45

Quiz

Teams of four pit their wits against each other and, of course, our fiendish question master.

Roger Robinson

Sat 8.00

The myths that shape us – the myths we shape

Myths and legends have always had a political function, and still do today. We look at how they have designed to shape our lives and opinions. But we also consider how our lives and opinions shape the myths we tell.

Cherith Baldry, Ken MacLeod, Lianne Norman, Mod: Michael Abbott

Sat 9.15

They Think It's All Buzzcocks!

The intellectual highpoint of the convention: Messrs Siddall & Hicks display their unerring grasp of the silly game. ~~Victims~~ Volunteers welcome!

Mike Siddall, Dave Hicks

Sat 10.30

Jack of Herts

Live music by a great live band, featuring renowned rock god *John Harvey*.

SUNDAY

Sun 10

Judging a Book by its Cover

What makes us pick up a book and open it in the first place? As a precursor to the book auction, we discuss the relative merits of the title, the author, the cover

illustration, the blurb, the quotes, the reviews and everything else that tries to persuade us to buy a book.

Brian Ameringen, David Hardy, Rog Peyton Mod: Julian Headlong

Sun 11.15

Book, Art & Fan Fund Auction

This is the moment you've been saving all those hard-earned pennies for. Your chance to invest in wonderful pictures, rare books, and lots of things you might never have realised you needed before.

Sun 12.30

Yesterday's Tomorrows

We ask our panellists to choose their favourite tomorrows as depicted in sf books, films, comics, paintings or what have you – then discuss why we're not living in that future.

Claire Brialey, Kev McVeigh, Farah Mendlesohn, Mod: Maureen Kincaid Speller

Sun 1.45

Guest Artist

Dave Hardy displays his lightning skill with a brush, then answers your questions.

Dave Hardy

Sun 3.00

Forum: The Future of Science Fiction

On the model of our successful forum on the Two Cultures last year, we turn our attention now to science fiction itself. At the dawn of a new century, does sf actually have a future – and if so, what shape might it take?

Andrew Butler, Steve Jeffery, John Meaney, Christopher Priest Mod: Caroline Mullan

Sun 4.15

What is Fandom For?

We ask the panel to explain why they're fans, and what is the point of us all being here this weekend. *Doug Bell, Bridget Bradshaw, Julie Rigby*

Sun 8

International Beer Tasting

Bring your own – and sample some of the local brews on offer.

The Nova Awards by Tony Berry

The Nova awards were created in 1973 by the late Gillon Field and are presented annually by the Birmingham Science Fiction Group for work in fanzines. The awards are voted for by "informed fans". Until 1981 there was only one award for Best Fanzine, but now there are also awards for Best Fanwriter and Best Fanartist.

For a fanzine to qualify, one or more issues must have been published between 1st October 1999 and 30th September 2000. For artists and writers to qualify, a piece of their work must have been published for the first time between those dates. A "Fanzine" is defined as an amateur publication which is concerned with SF/Fantasy, SF and Fantasy fans and/or related subjects, copies of which can be obtained in exchange for other amateur publications or for letters of comment.

The Novas are awarded by informed vote, from informed fans. These are defined as Novacon members (or supporting members) who have received six or more fanzines during the relevant year. These must be different publications, not different issues of the same publication. The various official organs of a society or group do not count as different publications.

For further information please contact me at 68 Windsor Road, Oldbury, West Midlands, B68 8PB or check the Novacon web site at www.novacon.org.co.uk

The Nova Awards: Previous Winners

1973: SPECULATION ed. Peter Weston
1974: ZIMRI ed. Lisa Conesa tied with BIG SCAB ed. John Brosnan
1975: MAYA ed. Rob Jackson
1976: MAYA ed. Rob Jackson
1977: TWLL-DDU ed. Dave Langford
1978: GROSS ENCOUNTERS ed. Alan Dorey
1979: SEAMONSTERS ed. Simone Walsh
1980: ONE-OFF ed. Dave Bridges.

YEAR	BEST FANZINE	BEST WRITER	BEST ARTIST
1981	TAPPEN ed. Malcolm Edwards	Chris Atkinson	Pete Lyon
1982	EPSILON ed. Rob Hansen	Chris Atkinson	Rob Hansen
1983	A COOL HEAD ed. Dave Bridges	Dave Bridges	Margaret Welbank

YEAR	BEST FANZINE	BEST WRITER	BEST ARTIST
1984	XYSTER ed. Dave Wood	Anne Hammill	D. West
1985	PREVERT ed. John Jarrold	Abi Frost	Ros Calverly
1986	PINK BEDSOCKS ed. Owen Whiteoak	Owen Whiteoak	ATom
1987	LIP ed. Hazel Ashworth	D. West	D. West
1988	LIP ed. Hazel Ashworth	Michael Ashley	D. West
1989	VSOP ed. Jan Orys	Simon Polley	Dave Mooring
1990	FTT ed. Joseph Nicholas & Judith Hanna	Dave Langford	Dave Mooring
1991	SALIROMANIA ed. Michael Ashley	Michael Ashley	D. West
1992	BOB? ed. Ian Sorensen	Michael Ashley	Dave Mooring
1993	LAGOON ed. Simon Ounsley	Simon Ounsley	Dave Mooring
1994	RASTUS JOHNSON'S CAKEWALK ed. Greg Pickersgill	Greg Pickersgill	D. West
1995	ATTITUDE ed. Michael Abbott, John Dallman & Pam Wells	Simon Ounsley	D. West
1996	WAXEN WINGS & BANANA SKINS ed. Claire Brialey & Mark Plummer	Alison Freebairn	D. West
1997	WAXEN WINGS & BANANA SKINS ed. Claire Brialey & Mark Plummer	Mark Plummer	Sue Mason
1998	BANANA WINGS ed. Claire Brialey & Mark Plummer	Maureen Kincaid Speller	D. West
1999	BARMAID ed. Yvonne Rowse	Yvonne Rowse	Sue Mason

The Best Fan Nova by Carol Morton

Just prior to Novacon 25 the committee heard that Brian Burgess would not be attending the convention due to ill health. We felt that this was a shame as Brian had attended every other Novacon and to miss out through ill health seemed unfair.

The committee all felt that something should be done to acknowledge Brian's fannish contribution to Novacon and we decided that a special Nova would be awarded to him. When it arrived it was engraved "Best Fan". That set us thinking. We acknowledge the writers of fanzine articles, the artists who illustrate them and the people who actually produce these fanzines. But where would they be without the fans who read and admire their work?

This special Nova pointed out a lack in the system. The committee of Novacon 25 decided that this must be addressed. It was decided that the "Best Fan" award would not be one that was voted on by Novacon members, it would just be an occasional award that the current Novacon committee could present if they felt that there was someone who deserved recognition for their contributions, in a fannish way, to Novacon.

When Bob Shaw died we felt that we had to acknowledge Bob's special contribution. Even though he was a "filthy pro" he was also a fan and that is why we gave him the second "Best Fan" Nova. Ken Slater was the recipient in 1997, celebrating not only his years in fandom but also his 80th birthday. There was no award granted in 1998, nor last year.

This is an occasional award and does not need to be awarded *every* year, but we are always open to suggestions from fellow fans as to who you think should be given an award. Remember they can be a professional, that's no problem, but first and foremost they must be a *fan*.

General Certificate of Science-Fiction Education

by Vernon Brown

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

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

Instructions

1. Each question on the paper has several answers.
2. Mark the answer that you think is correct; note that many are abbreviated to initial letters because giving them in full would make things far too easy.
3. Now choose which answers you will submit for marking. There are three sections - Section B is easy, Section A is medium and Section C has harder questions. You have to submit two sections which must include Section A. If you submit Sections A and B you will obtain a GCSE Ordinary Certificate if you pass, if you submit Sections A and C you will gain a GCSE Advanced Certificate if you pass. Pass mark is 40% and each certificate is graded.
4. Having decided which two sections to submit ignore the other.
5. The answer paper has numbered and lettered squares that correspond to the questions and answers in the question paper. You should carefully BLOCK OUT with black or blue ink, ballpoint or felttip the squares corresponding to the answers that you think are correct. Do not circle or cross the squares or do anything else, or use pencil, as your paper will not be marked if you do. This is because marking will be done by placing a card over your answer paper with holes in it corresponding to the correct answer squares. Squares that show through are correctly answered. Signs, pencils etc. are unsuitable for this type of marking. If you make a mistake put a large X through the incorrect square.
6. Now complete your answer paper. Block out the square corresponding to the sections that you are submitting i.e. A&B or A&C and print your name and address, which will be used as an address label to send you your certificate if you do not collect it during NOVACON.
7. Check that all is completed properly and post your answer paper in the box AT REGISTRATION on SATURDAY evening. Deadline is 6pm but watch the GCSE posters for any alteration to this.
8. All answer papers submitted will be entered in a free draw .
9. Certificates will be available late on Saturday evening and on Sunday - please ask me for yours and find out whether you have also won a book voucher.
10. Finally, no one else will know how you have done unless you tell them, so please have a go, you may do better than you think..

SECTION A

1. In which novel do people jaunte?
a)AA b)FF c)NN d)TT e)YY
2. What is a wellknown sign of madness in Piersons Puppeteers?
a)Courage b)Depression c)Laughter d)Silence e)Twitching
3. What number or letter precedes the name Daneel Olivaw?
a)1 b)6 c)A d)R e)U
4. In which story are 'Black Riders' and 'Cracks of Doom'?
a)COTI b)LOTR c)MOTU d)THC e)WOO
5. In which story is there mass panic at the stars appearance?
a)Darkness b)Daybreak c)Midnight d)Nightfall e)Sunset
6. Roughly, what is Mesklins gravity at the Equator?
a)3G b)30G c)90G d)270G e)500G
7. What is the worst thing in the world (1984)?
a)Hells Doorway b)Number 1 c)Room 101 d)The Place e)Time
8. Name the city/retreat in 'The Lost Horizon'?
a)Darjeeling b)Istanbul c)Katmandu d)Samarkand e)Shangri-la
9. What 'allegorical' writing tells of a fans progress?
a)ADITL b)E c)PAAA d)PP e)TED
10. In 'Gullivers Travels' who were the Houyhnhnms?
a)Clouds b)Dolphins c)Dwarfs d)Horses e)Savants
11. In which decade is 'On the Beach'(NS) set?
a)50's b)60's c)70's d)80's e)90's
12. In 'Dune' what is the life-extending spice called?
a)Ambergris b)Blue eyes c)Endorf d)Melange e)Soma
13. Name the 'Island in the Sea of Time'?
a)Ceylon b)Isle of Wight c)Nantucket d)Sicily e)Tasmania
14. What was Aldiss' history of science fiction (1973) called?
a)HYS b)TYS c)MYS d)BYS e)GYS
15. What spore-like virus was McCaffrey's dragons enemy?
a)String b)Thread c)Warp d)Weft e)Yarn
16. Is 'May the force be with you' a quotation from 'Star Wars'.
a)Yes b)No
17. How did the heroes get 'From the Earth to the Moon'(JV)?
a)Balloon b)Cannon c)Cavorite d)Kite e)Swans
18. Who is the heroine of 'Metropolis'?
a)Alice b)Jane c)Juliette d)Maria e)Thuvia

SECTION B

19. Name the captain of the 'Nautilus' (JV).
a) Begin b) Bligh c) Kirk d) LaVerre e) Nemo
20. How many Laws of Robotics did Asimov originally invent?
a) 2 b) 3 c) 4 d) 5 e) 6
21. Who wrote 'A Wizard of Earthsea'?
a) Foster b) Lackey c) LeGuin d) Merritt e) Norton
22. In 'Star Trek' (TV) what kitchen utensils were used as medical instruments?
a) Mixers b) Saltshakers c) Scales d) Thermometers e) Timers
23. Which ancient civilisation is linked with 'Stargate' (film)?
a) Aztec b) Egyptian c) Greek d) Hittite e) Roman
24. In 'War of the Worlds' (HGW) is the Martians skin -
a) Armoured b) Feathery c) Hairy d) Leathery e) Scaly
25. In 'Toystory' (film) the spaceman is called Buzz ??
a) Aldin b) Bullet c) Busby d) Lightyear e) Stopp
26. What colour is the Clangers moon?
a) Red b) Orange c) Yellow d) Green e) Blue
27. In what publication did Dan Dare appear in 1950?
a) Eagle b) Hawk c) Kestrel d) Robin e) Swift
28. Who wrote 'Frankenstein'?
a) Burns b) Burroughs c) Keats d) Shelley e) Wordsworth
29. In 'Return of the Jedi' who are the small furry creatures?
a) Ewoks b) Furcots c) Fuzzies d) Teddies e) Tribbles
30. Who are the Hugo awards named after?
a) Anatole b) Gernsback c) Rousseau d) Their e) Wells
31. How did Bill & Ted travel during their Excellent Adventure?
a) Bed b) Car c) Lift d) Phonebox e) Shed
32. What kind of organisms are Triffids (JW)?
a) Crystals b) Fish c) Octopi d) Plants e) Spores
33. Who was 'Number 5' in 'Short Circuit'?
a) Computer b) Dog c) Prisoner d) Robot e) Spaceman

SECTION C

19. What is the physical difference between Slan and Human?
a) Claws b) Feathers c) Fins d) Scales e) Tendrils
20. What is a Spindizzy (JB) used for?
a) Creating life b) Drugs c) FTL travel d) Telepathy e) Time travel
21. In 'Ringworld' for what was Teela Brown selected?
a) Empathy b) Fertility c) Languages d) Luck e) Stamina
22. In what story are Termagants, Juggers, Fiends, Blue Horrors?
a) BH b) LSOH c) TDM d) TWB e) WOTW
23. In what story is a Mickey Mouse watch an objet d'art?
a) F b) SMIHT c) TDM d) TMITHC e) TTM
24. In 'Way Station' (S) what did Enoch Wallace become?
a) Alien b) Immortal c) Ruler d) Strong e) Telepathic
25. Which of the following H Beam Piper stories is not SF?
a) APFT b) FDP c) MITGR d) O e) SV
26. Who scripted the film 'Destination Moon' (1950)?
a) ABC b) AEVV c) EFR d) JHS e) RAH
27. In E R Burroughs books, which planet is called Amtor?
a) Mercury b) Venus c) Earth d) Mars e) Pluto
28. When did Gernsback devote a whole issue of a science magazine to science fiction stories?
a) 1920 b) 1923 c) 1926 d) 1929 e) 1930
29. What nationality was Olaf Stapledon?
a) Danish b) Dutch c) English d) Swedish e) Swiss
30. Which SF author began by drawing the Jeff Hawke comic strip?
a) BA b) HH c) JW d) KB e) TT
31. By what name is Reginald Bliss better known?
a) ACD b) ERB c) HGW d) JB e) WC
32. Which SF author wrote 'The Fabulous Clipjoint'?
a) BP b) FB c) HH d) JC e) VV
33. Which film invented the launch countdown 10,9,8,7, etc.?
a) DFIM b) DM c) FP d) JIS e) TTC

Novacon and the R.N.I.B. by Martin Tudor

Novacon has supported the Royal National Institute's Talking Books for the Blind project since Novacon 18 in 1988, when Tony Berry (the chairman of the con) first suggested it, and has raised funds for a number of books over the years.

Raffle tickets will be on sale throughout the convention and there are a number of wonderful prizes to be won. All proceeds from the raffle will go to the RNIB's Talking Books for the Blind project. So track down Anne Woodford and her book of tickets now!

[For further information, or to make donations directly (cheques payable to "Beccon Publications"), contact Roger Robinson at 75 Roslyn Avenue, Harold Wood, Essex, RM3 0RG.]

The History of Novacon

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
1 1971 (144)	Imperial Centre	James White Committee: Ray Bradbury, Alan Denham, Alan Donnelly, Pauline Dungate.	Vernon Brown
2 1972 (144)	Imperial Centre	Doreen Rogers Committee: Stan Eling, Jeffrey Hacker, Richard Newnham, Meg Palmer, Hazel Reynolds.	Pauline Dungate
3 1973 (146)	Imperial Centre	Ken Bulmer Committee: Stan Eling, Gillon Field, Meg Palmer, Geoff Winterman.	Hazel Reynolds
4 1974 (211)	Imperial Centre	Ken Slater Committee: Pauline Dungate, Stan Eling, Gillon Field, Robert Hoffman, Arline Peyton, Rog Peyton, Hazel Reynolds.	Dr Jack Cohen
5 1975 (272)	Royal Angus	Dan Morgan Committee: Ray Bradbury, Pauline Dungate, Robert Hoffman, Laurence Miller, Arline Peyton.	Rog Peyton
6 1976 (317)	Royal Angus	David Kyle Committee: Helen Eling, Laurence Miller, Arline Peyton, Rog Peyton.	Stan Eling
7 1977 (278)	Royal Angus	John Brunner Committee: Liese Hoare, Martin Hoare, Ian Maule, Janice Maule, Dave Langford.	Stan Eling

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
8 1978 (309)	Holiday Inn	Anne McCaffrey	Laurence Miller
	Committee: Dave Holmes, Kathy Holmes, Chris Walton, Jackie Wright.		
9 1979 (290)	Royal Angus	Christopher Priest	Rog Peyton
	Committee: Helen Eling, Stan Eling, Chris Morgan, Pauline Morgan, Paul Oldroyd.		
10 1980 (495)	Royal Angus	Brian W. Aldiss	Rog Peyton
	Committee: Joseph Nicholas, Keith Oborn, Krystyna Oborn, Paul Oldroyd, Chris Walton.		
11 1981 (362)	Royal Angus	Bob Shaw	Paul Oldroyd
	Committee: Helen Eling, Stan Eling, Joseph Nicholas, Phil Probert.		
12 1982 (373)	Royal Angus	Harry Harrison	Rog Peyton
	Committee: Chris Baker, Dave Hardy, Eunice Pearson, Phil Probert.		
13 1983 (339)	Royal Angus	Lisa Tuttle	Phil Probert
	Committee: Chris Donaldson, Steve Green, Dave Haden, Jan Huxley, Paul Oldroyd, Eunice Pearson, Paul Vincent, John Wilkes.		
14 1984 (333)	Grand	Rob Holdstock	Steve Green
	Committee: Kevin Clarke, Ann Green, Dave Haden, Eunice Pearson, Phil Probert, Martin Tudor, Paul Vincent.		
15 1985 (340)	De Vere (Coventry)	James White Dave Langford	Phil Probert
	Committee: Tony Berry, Carol Pearson, Eunice Pearson, Graham Poole, Martin Tudor.		
16 1986 (257)	De Vere (Coventry)	E.C. Tubb Chris Evans	Tony Berry
	Committee: Nick Mills, Darroll Pardoe, Rosemary Pardoe, Graham Poole, Maureen Porter.		
17 1987 (315)	Royal Angus	Iain Banks	Bernie Evans
	Committee: Mick Evans, Dave Hardy, Graham Poole, Stephen Rogers, Geoff Williams.		
18 1988 (336)	Royal Angus	Garry Kilworth	Tony Berry
	Committee: Bernie Evans, Rog Peyton, Greg Pickersgill, Linda Pickersgill, Martin Tudor.		

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
19 1989 (426)	The Excelsior	Geoff Ryman	Martin Tudor
	Committee: Tony Berry, Helena Bowles, Bernie Evans, Nick Mills, Pam Wells.		
20 1990 (330)	The Excelsior	Dr Jack Cohen	Bernie Evans
	Committee: Al Johnston, Alice Lawson, Steve Lawson, Nick Mills, Richard Standage.		
21 1991 (200)	Forte Post House (ex-Excelsior)	Colin Greenland	Nick Mills
	Committee: David T Cooper, Bernie Evans, Al Johnston, Alice Lawson, Steve Lawson, Chris Murphy.		
22 1992 (300)	Royal Angus	Storm Constantine	Helena Bowles
	Committee: Tony Berry, Bernie Evans, Jenny Glover, Steve Glover, Carol Morton, Richard Standage.		
23 1993 (350)	Royal Angus	Stephen Baxter	Carol Morton
	Committee: Helena Bowles, Bernie Evans, Tony Morton, Richard Standage.		
24 1994 (214)	Royal Angus	Graham Joyce	Richard Standage
	Committee: Helena Bowles, Sarah Freakley, Carol Morton, Tony Morton, Chris Murphy, Martin Tudor.		
25 1995 (338)	The Chamberlain	Brian W. Aldiss Harry Harrison Bob Shaw	Tony Morton
	(Special Guest: Iain M. Banks)		
	Committee: Tony Berry, Carol Morton, Chris Murphy, Richard Standage, Martin Tudor.		
26 1996 (281)	The Ibis	David Gemmell	Carol Morton
	Committee: Sarah Freakley, Tony Morton, Chris Murphy, Richard Standage, Martin Tudor.		
27 1997 (277)	The Abbey (Great Malvern)	Peter F. Hamilton	Martin Tudor
	Committee: Carol & Tony Morton, Chris Murphy, Mike Siddall.		
28 1998 (265)	Britannia	Paul J. McAuley	Martin Tudor
	Committee: Steve Lawson, Pat McMurray, Carol & Tony Morton, Chris Murphy.		
29 1999 (239)	Britannia	Ian Stewart	Carol Morton
	Committee: Maureen Kincaid Speller, Steve Lawson, Pat McMurray, Tony Morton, Chris Murphy, Martin Tudor.		

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
2000	Britannia Special Guest Guest Artist	Chris Priest Rog Peyton David A. Hardy	Tony Berry
(224)	Committee: Maureen Kincaid Speller, Steve Lawson, Pat McMurray, Tony Morton, Chris Murphy, Martin Tudor.		

Please note that hotels were in Birmingham unless otherwise stated and that the attendance figures above (the number in brackets under each year) have, in the majority of cases, been taken from the members listed when each Programme Book went to press. They are not final totals of the attendees at each of the Novacons. For example the final membership at Novacon 17 was 352 (not 315), Novacon 18 was 411 (not 336) and Novacon 28 was 305 (not 265).

Novacon 30 Members as at 29th October 2000

143	Michael Abbott	208	Barbara Brooks
156	Jae Leslie Adams	207	Ian Brooks
15	Brian Ameringen	183	Tanya Brown
189	Jim Anderson	26	Vernon Brown
221	Eric Arthur	25	Pat Brown
72	Margaret Austin	32	Roger Burton West
11	Amanda Baker	80	Steven Cain
160	Cherith Baldry	97	K.I.M. Campbell
177	Iain Banks	87	Stuart Capewell
161	Jim Barker	182	Avedon Carol
27	Chris Bell	214	Catie Cary
126	Doug Bell	148	Cat Coast
196	Austin Benson	154	Elaine Coates
4	Tony Berry	130	Eddie Cochrane
178	B.A. Blackburn	172	Noel Collyer
34	Caroline Bott	115	Alison Cook
41	Robbie Bourget	109	David T. Cooper
90	Bridget Bradshaw	110	Jane Cooper
89	Simon Bradshaw	203	Philip Cooper
47	Claire Brialey	135	Stephen Cooper
202	Gordon Brignal	124	Del Cotter

71	Dave Cox	117	Helen Hall
209	Peter Crump	186	Peter F. Hamilton
28	Arthur Cruttenden	181	Rob Hanson
206	Tony Cullen	2	David A. Hardy
168	Pat Curzon	40	John Harrold
171	Alice Curzon	92	Sue Harrison
170	George Curzon	108	Eve Harvey
205	Mike Damesick	107	John Harvey
218	Malcolm Davies	68	Julian Headlong
81	Steve Davies	127	Neil Hepple
166	Peter Day	129	Alex Hepple
82	Giulia De Cesare	128	Sue Hepple
76	Simon Dearn	147	Dave Hicks
33	Vincent Docherty	91	Andrew Hobson
22	Chris Donaldson	185	Mary Ann Hollingsworth
99	Paul Dormer	184	Dave Holmes
176	Fran Dowd	137	Anders Holmstrom
175	John F. Dowd	133	Simon Hovell
194	Peter Dunn	35	Mark Huntley James
163	Stephen Dunn	94	Nicholas Jackson
213	Brenda Dunstan	152	Edward James
12	Roger Earnshaw	136	Richard James
73	Martin Easterbrook	145	Steve Jeffery
24	Lynn Edwards	164	Janet Jenkins
54	Sue Edwards	165	Andy Jenkins
187	Lilian Edwards	220	Al Johnston
111	Stan Eling	84	Sue Jones
112	Helen Eling	20	Steve Jones
201	Fiona Evans	50	Tony Keen
200	Chris Evans	118	Richard Kennaway
219	Tommy Ferguson	157	Leigh Kennedy
131	Mike Ford	39	Paul Kincaid
93	Susan Francis	125	Christina Lake
55	Gwen Funnell	139	Colin P. Langeveld
223	Malcolm Furnass	14	Dave Langford
180	Anne Gay	6	Steve Lawson
36	Niall Gordon	100	Alice Lawson
13	Wendy Graham	17	Erhard Leder
86	Ann Green	146	Vikki Lee
85	Steve Green	193	Di Lewis
224	Phillip Greenaway	199	Paul Lewis
138	Urban Gunnarsson	198	Steve Lockley

57 Gavin Long
58 Caroline Loveridge
59 Peter Mabey
141 Ken MacLeod
149 Sue Mason
167 Jean Maudsley
29 William McCabe
173 Alex McLintock
7 Pat McMurray
191 Yvonne Meaney
192 John Meaney
153 Farah Mendlesohn
98 Nick Mills
75 Chris Morgan
74 Pauline Morgan
42 Carol Morton
43 Tony Morton
16 Caroline Mullan
5 Chris Murphy
179 Stan Nicholls
78 Lianne Norman
169 Phillip Nye
23 Chris O'Shea
132 Krystyna Oborn
122 James Odell
21 Paul Oldroyd
134 Sue Oliver
216 Omega
70 Dave Packwood
215 Harry Payne
49 Bernard Peek
63 Mali Perera
3 Rog Peyton
48 Mark Plummer
116 Sheila Pover
174 Sherrie Powell
1 Christopher Priest
159 Simon Priest
158 Elizabeth Priest
188 David Redd
18 John D. Rickett
120 Julie Faith Rigby

30 Roger Robinson
222 Nigel Robson
52 Tony Rogers
88 John Rowbottom
44 Marcus Rowland
104 Yvonne Rowse
69 Georgia Schmitt
79 Alison Scott
83 Bob Shaw
114 Ina Shorrock
123 Mark Simmons
95 Ken Slater
155 Mark Slater
10 Martin Smith
142 Robert Sneddon
61 Adrian Snowdon
217 Kate Solomon
65 Ian Sorensen
8 Maureen Kincaid Speller
140 Tim Stannard
211 Susan Stepney
210 Billy Stirling
77 Chris Stocks
204 Brian Stovold
53 Neil Summerfield
96 Jennifer Swift
105 Fay Symes
106 David Symes
102 Linda Ternent
101 George Ternent
103 Calvin Ternent
51 David Thomas
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