

# Programme Book

N

O

V

a

C

O

n

43





The **Birmingham Science Fiction Group** was founded in 1971 to enable local and not so local fans to get together to discuss science fiction and related topics.

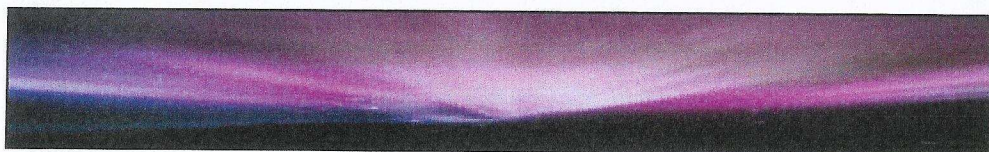
We meet on the second Friday of every month, 7:45pm at the Briar Rose Hotel on Bennett's Hill in Birmingham, just 5 minutes walk from New Street Station and handy for all bus routes. We usually start the evening with a guest speaker, often a professional in the field such as Brian Aldiss, Terry Pratchett or Peter Hamilton.

If you live anywhere in or around the West Midlands, the BSFG is the group for you! For further information, and a copy of our monthly newsletter, please:

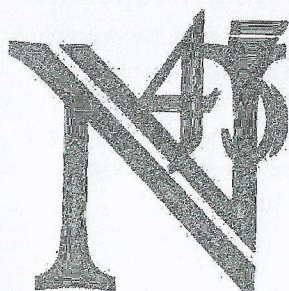
Email: **[BHAMSFGROUP@YAHOO.CO.UK](mailto:BHAMSFGROUP@YAHOO.CO.UK)**

VISIT OUR WEBSITE AT:

**[www.birminghamsfgroup.org.uk](http://www.birminghamsfgroup.org.uk)**







# Novacon 43

Park Inn Hotel, Nottingham

8<sup>th</sup>–10<sup>th</sup> November 2013

Guest of Honour

**Jo Walton**

## Table of Contents

Meet the Committee .....	4
The Chair's Bit, by Yvonne Rowse.....	6
The Main Programme .....	7
Turn Left .....	11
The Small Change Trilogy, a review by Helena Bowles.....	12
GCSFE and Draw, by Vernon Brown .....	14
Consider Iain, by Julian Headlong .....	19
Art Show and Art Auction .....	23
Among Others, a review by Theresa Derwin .....	24
Tooth and Claw, a review by Julia Daly.....	25
Nova Awards.....	26
Eye Test.....	33
History of Novacon .....	34
Membership List .....	36
Jo Walton: Bibliography.....	38

## Acknowledgements

Thanks to our contributors: Douglas Spencer, Julia Daly, Helena Bowles, Steve Green, Theresa Derwin, Vernon Brown and Yvonne Rowse... and all of the contributors to former Novacon publications, which we've shamelessly raided.

We've taken the opportunity to repeat Julian Headlong's piece on Iain M Banks, which some of you may have missed last time around. We like it.

Cover illustration by Dave Hicks.

## Copyright Notice

Novacon 43 Programme Book is copyright 2013 NOVACON.

Articles, artwork and photographs must not be reproduced in whole or in part without the consent of the editor and/or the respective authors.

## Meet the Committee

by Douglas Spencer

In the fine tradition of earlier Novacons, the publications team have done their best to provide you with all the information you need about the committee. Since we've mislaid the carefully-prepared biographies we'd assembled for this page, we thought we'd see whether we could discern the nature of the members of the committee by shaking up the letters in their names and seeing if anything instructive came up. Did it work? You decide.

### **Chairman / Programme: Yvonne Rowse**

"Yvonne Rowse" is an anagram of "On nervy woes" – a description, we imagine, of her calm and serene state of mind when we say things to her, on the eve of the programme book going to the printers, such as "did you actually confirm with [*person*] that they were really going to do [*thing*]?"

### **Memberships: Steve Lawson**

"Steve Lawson" is an anagram of "vetoes lawns" – a reference, no doubt, to the immense fire he builds in his back garden a week before each Novacon, where he burns the paper copies of all the membership and hotel forms in an effort to prevent all that personal data getting into the wrong hands thereby causing the convention to violate their obligations under European data protection legislation.

### **Treasurer: Eve Harvey**

"Eve Harvey" is an anagram of "yeah verve" – evidence, obviously, of her joyously exuberant approach to wine, good living, an active lifestyle, wine, entertaining company, fine food, and wine. Or, alternatively, "heavy veer" – the natural result of the same joyously exuberant approach.

### **Secretary: Cat Coast**

"Cat Coast" is an anagram of "staccato" – a prompt reminder of the efficient services she provides to the Novacon committee, and an illustration of the encouragement she offers Dave when he's late getting the artwork in on time.



**Hotel / Beer: Tony Berry**

“Tony Berry” is an anagram of “Bony Terry”. We have no idea who Bony Terry might be, but we’re sure that he would benefit from taking advantage of the superb deals on food and beer that have been arranged with the hotel.

**Programme: Theresa Derwin**

“Theresa Derwin” is an anagram of “reads whitener”. When young, Theresa’s appetite for reading material was so intense that she quickly exhausted the available stock at her local library, and had to resort to studying the labels on the bottles of bleach in the chemists next door. Or so we imagine.

**Website: John Harvey**

“John Harvey” is an anagram of “ah, very John”, this anagram being emblematic of the inevitability that, whatever he’s doing, he’ll do it in his own particular way – in this instance, by providing such an inconvenient combination of letters that trying to find an anagram that didn’t feature one of his names was just too difficult to be worthwhile.

**Social Media: Richard Standage & Helena Bowles**

“Richard Standage, Helena Bowles” is an anagram of “a shrewd cabal gets heard online”. It seems that this technique I’ve developed for divining the nature of committee members with anagrams has extraordinary diagnostic and predictive subtlety, and should be adopted without hesitation throughout the conrunning community as a guide to all our interactions.

And finally:

**Publications: Douglas Spencer & Julia Daly**

“Douglas Spencer, Julia Daly” is an anagram of “ungodly scrap eludes a jail”. It seems clear we should abandon this analysis; it doesn’t give us any useful insights at all.

## The Chair's Bit

by Yvonne Rowse

Novacon 43 is here at last. Assuming you are holding this in your hands having extracted it from your bag on arrival at the Park Inn (OMG - have we got any bags?) it has been put together by the wonderful publication team of Doug Spencer and Julia Daly, proofed by someone who spots errors (not me), taken to the printers, received back and bagged, probably on Friday morning whilst we wait for you all to turn up. In which case:

Welcome to Novacon 43! It's great to have you here. I hope you have a wonderful time, turn up to at least some of the programme, enjoy the beer, food, wonderful company, and buy plenty of books to keep you going and maybe some artwork to fill the tiny spaces left on your walls.

If you are receiving it through the post after the con we have broken the budget on postage and all of the above should be read in the past tense.

I'm very pleased to welcome Jo Walton as our guest of honour. As I've said elsewhere, *Among Others* spoke to the SF reader in me in a way no other publication has. I really loved it and have enjoyed the other books of hers that I have read subsequently. We have asked Farah Mendlesohn to interview her about her fiction and Chris Morgan to talk to her about her poetry. I first came across Jo, however, as the person who wrote about other people's books on the Tor.com website. She has a wonderful way of sharing her passionate love of SF, fantasy and books generally, and we have included programme items where we explore this, in one case with Venn diagrams.

We have an imminent anniversary in November that we felt we had to acknowledge, and so there will be a certain amount of Doctor Who to be discussed and abused (in the Saturday night show) over the weekend. As always, we have science guests, thoughtfully provided to drag you out of bed in the morning, we have the art show and auction and we have, as always, beer and food on the Sunday evening for those who can stay on after the awards ceremony. Speaking of which, I invite you, without any fear that you think I am soliciting votes (not having pubbed in a couple of years), to vote in the Novas. Go on. Make Steve Green happy. You know you want to!

I'd like to take this opportunity to thank my wonderful committee for helping to put this convention together; thanks to Eve Harvey for keeping the money straight, John Harvey for manning the website at the same time as doing the job for a little convention in London next year, to Helena Bowles and Richard Standage for keeping the social media apprised of our progress, Tony Berry for hotel wrangling, Steve Lawson for managing membership, Theresa Derwin for working on the programme with me, Doug and Julia on publications and Cat Coast for managing me kindly, patiently and tactfully. Well done you all.



I'd also like to thank those people who don't get to eat pizza at committee meetings but without whom the convention really wouldn't run; Al Johnstone, Dave Lally, Martin Hoare, Serena Culfeather, and the people that support them, the auctioneers, the gophers, the programme participants, and you, the members, who turn up and make this all worthwhile. Thank you all so much. Finally, I'd particularly like to thank Vernon Brown and the Brum Group for all their support of Novacon.

## **The Main Programme**

There is, indeed, a programme. All information about items, descriptions, and participants that I had to hand when the programme book went to press is listed below. For precise times, see the readme.

## **Friday**

### **Opening ceremony**

**the committee & GoH**

In which some of the committee who like dressing up have stated that we will be dressed in stupid clothes and others of us are resisting - come and see who won.

### **Room 101**

**Jo Walton & Steve Green**

Steve offers Jo the opportunity to destroy for all time a selection of things she doesn't like.

### **Dysprosium**

**Peter Harrow**

Peter gets a chance to launch an Eastercon bid for 2015 - 'a short video presentation about the venue, what we want from an Eastercon and a Q & A session'.

### **The Other... Book Launch**

David Wake, probably best known in SF fandom for his theatre plays, has written a novel *I, Phone* ("...SF tainted with chick-lit. In this case it is not a bad thing." – Brum Group News). This Novacon he's launching a new edition of his novella, *The Other Christmas Carol*, and reading extracts from his forthcoming novel *The Derring-Do Club and the Empire of the Dead*. This evening, he'll be bringing some theatricality to the vexed question of book launches.

With Dawn Abigail and anyone else he can persuade to take part.

## **Judas Ghost**

This year, Novacon are proud to announce an exclusive UK screening of *Judas Ghost*, a new British fantasy/horror movie and the first feature film from the mind of New York Times best-selling author Simon R. Green. This is your chance to see the film before its official release and meet the author in person.

Based on his Ghost Finders book series, the film follows a four man team from the covert Carnacki Institute, dispatched to investigate an apparently standard haunting at an old village hall. However, when they become trapped inside, it becomes clear that they are facing something far more sinister than they could have ever anticipated and the team must use every trick they know to try and get out of the hall alive.

Three men and one woman who think they've seen it all... that is until they encounter the chilling Judas Ghost. Starring Martin Delaney (*Beowulf & Grendel*, *Zero Dark Thirty*) and Simon Merrells (*Spartacus: War of the Damned*).

Check out the film's trailer via the official website:

<http://www.judasghostmovie.com/>

We hope to see you there!

## **Saturday**

### **Placing the Timelords on the Kardashev scale**      **Dr Frazer Pearce**

Dr Frazer Pearce, Associate Professor in Astrophysics, University of Nottingham, specialises in numerical simulation of the evolution of structure in the Universe using some of the world's largest supercomputers. He leads the large simulation initiative for the Euclid satellite, a 600 million Euro mission to map the Universe. He has been at the University of Nottingham since 2001 and has taught astrophysics, particle physics and computing across the undergraduate programme.

Dr Pearce will discuss various metrics for ranking civilisations including Kardashev's and indicate where we lie historically as well as extrapolating into the future. He'll also illustrate the scales with various cultures / artefacts from the science fiction archive.

### **Constant reader - sharing our enthusiasms**

**Jo Walton, Helena Bowles, Christina Lake,  
Justin Ackroyd, Patrick Nielsen Hayden**

In which our erudite panel wax lyrical about books they like and how they spread the infection.



## **50 years on the job - time to retire?**

**Doug Spencer, Paul Dormer, Ang Rosin,  
Simon R Green, Yvonne Rowse**

In which the team debate the wrong-headedness of this ridiculous question and Yvonne points out that she could get rid of her TV if the Doctor would just go away.

## **Guest of Honour interview**

**Jo Walton and Farah Mendlesohn**

Professor Mendlesohn interviews author Jo Walton.

## **SF characters in search of an author**

**Dave Hicks, Simon R Green,  
Patrick Nielsen Hayden,  
Charlie Stross, Jaine Fenn**

Godlike, the author stands back from their pristine characters. And then readers wrap their grubby minds around them. We ask three writers how this makes them feel. We ask the reader 'how dare you?' and the editor to share his thoughts. The programme person would also like to know whether the editor is complicit when the author mistreats their character. One the reader likes a lot. And the author really shouldn't be allowed to hurt. Bad author!

## **5 characters in search of a fandom - facing barriers in fandom**

**Theresa Derwin, Janet Edwards,  
Ian Sorensen, Alice Lawson**

This panel discusses the barriers sometimes faced in fandom and in the SFF community; barriers such as race, gender and disability. Do these barriers actually exist and if they do how can we as members of the community deal with these barriers to reduce them?

## **SFF QI**

**Adrian Middleton**

Join us for our Speculative Fiction and Fantasy quiz in which contestants are rewarded if their answers turn out to be quite interesting.

Your host, indie publisher and polymath Adrian Middleton, will be joined by a panel of notable Novacon members.

## **We're not averse to poetry**

**Jo Walton and Chris Morgan**

Chris interviews Jo about her poetry and Jo reads some out loud.

## **Dr Whorrible's Singalong Blog**

**Ian Sorensen and others**

A celebration of the 50th anniversary of one of Britain's greatest cultural exports. There will be drama, tears, laughter and scary bits - and that's just the audience singing. The performers will be even worse. All in all, a fine way to spend an hour if you've nothing better to do. Starring the audience, Yvonne Rowse, Doug Spencer, Julia Daly and Ian Sorensen.

## **Sunday**

### **Science fiction, fact, and in between**

**Dr Paul Saffin**

The talk will deal with the boundary between things we know we can do, and those we are pretty sure cannot be done. This will include a discussion of Avatar's floating rocks, warp drives, and a manual on how to build a TARDIS.

Dr Saffin has a PhD from Sussex University 1998, postdoctoral positions at Cambridge and then Durham, followed by a PPARC advanced fellowship at Sussex and Nottingham. He works on particle physics related to the origin of the Universe and its early stages.

### **Art auction**

**Chris Morgan, Rog Peyton, ½r Cruttenden**

The place in the programme where your money disappears.

### **The Who's Who guide to companions**

**Theresa Derwin**

Using a series of clips from Dr Who, Theresa Derwin presents an argument as to why companions are so important. What exactly makes a good companion? Who were the most annoying companions and are companions really necessary for the Doctor?

### **Georgette Heyer meets zombies - our interlinked fannish venn diagrams**

**Jo Walton, Julian Headlong,  
Claire Brialey, Doug Bell,  
Fran Dowd**

In which the panel discuss their other fandoms (or randoms as my spellchecker insists) and how they connect. Venn diagram drawing is mandatory.

### **Awards ceremony**

**the committee & GoH**

In which awards are presented and some of the committee escape the clutches of Novacon (and some don't).

### **Beer and food**

In which the escapees eat and drink too much.

Want some of the food on Sunday evening? You need to have bought a ticket; come and see us at registration and we'll sell you one.

Want some of the beer on Sunday evening? There are two choices; you can buy a beer badge at registration for a modest fee, or you can provide three bottles of (hopefully interesting) beer to share in exchange for a badge.

Soft drinks are included with your meal ticket.



## **Turn Left**

**by Douglas Spencer**

Picture the scene. You stumble away from the Novacon bar, neatly dodging the bookroom on your way to the next programme item. But as you approach the lobby a weird force tugs at your heels and instead of following the hallway round to your right, you turn left to find a mysterious unexplored staircase leading down into the dark bowels of the hotel. Inadvertently you find you have stumbled upon ~~the twilight zone~~ **THE OFF-PISTE AREA.**

### **The Downstairs Bar**

First, there's an extra bar, which will be open on Friday evening from 7pm to midnight, and possibly occasionally at other times, with a range of bottled beers not available in the main bar. It has lots of comfy chairs, available even when the bar is closed. We're using this area for certain events outside the main programme – the TAFF auction, the book auction, book launches ... see the list at the end of this page for details.

### **The Lally Programme**

There may be something happening downstairs.

Or not.

Go and find out.

### **The Off-Piste Programme**

The first thing about the off-piste programme is that it's subject to alteration and addition at short notice, so keep your eye on the flipchart in the lobby. Current plans include:

Two book launches – at 1:30 on Saturday afternoon, and at 11:30 on Sunday morning. See the pretty advert on the back cover for information about that second one.

Two auctions – a TAFF auction at 4:30 and a genre book auction at 10:30 on Saturday afternoon/evening.

A reading from the Guest of Honour at 12:30 on Sunday.

### **The Art Show**

You should go and see the art show, if only to prepare yourself for the auction. It closes early on Sunday. Read all about it on page 23

I can only close by misquoting myself in *The Thing From Another World*:  
“Watch the flipchart in the lobby. Keep looking. Keep watching the flipchart.”

## The Small Change Trilogy, a review      by Helena Bowles

Jo Walton's *Small Change* trilogy sits happily between multiple genres: alternate history, dystopia, political allegory, without allowing itself to be restricted or defined by any of them. Book one, *Farthing*, opens with an homage to the Golden Age of detective fiction, a country house mystery. Sir James Thirkie has been murdered. He has been stabbed through a piece of cloth bearing the yellow star that continental Jews are obliged to wear. Thirkie is a leading member of the "Farthing Set" a cabal that successfully brokered a "Peace with Honour" with Hitler and Nazi Germany. Since that 1941 deal the War has become known as the "Jewish War" and is of no consequence to anyone in England except for the rise in "Jewish Terrorism".

Scotland Yard Inspector Peter Carmichael is summoned into this rarefied world of power and privilege. He is an outsider to the group and must wrestle with the upper class culture and their tendency to close ranks. It gradually becomes clear that David Kahn, Jewish husband of the daughter of the house, is being framed but whom by and for what purpose?

*Ha'penny* takes place a few months later with an unhappy and disillusioned Carmichael investigating a bombing campaign. An actress appears to have blown herself up while attempting to manufacture a bomb – is this linked to Jewish terrorism? The other side of the story is provided by Viola Lark, an actress drawn unwillingly into the plot when it is announced that both the British Prime Minister and Farthing Set member, Mark Normanby, and no less a figure than Hitler himself, will attend the opening night of her latest play. A tense race against time occurs as Carmichael struggles to prevent the assassination of two people he loathes and the group Viola is coerced into joining get closer and closer to their goal of placing a bomb in the box to be used by the VIPs.

The third book *Half a Crown* takes place eleven years later, in 1960. British society has drifted towards fascism due to the influence of the Farthing Set on both politics and popular culture. In particular Mark Normanby gained tremendous public sympathy after being severely wounded and crippled at the climax of *Ha'penny*. He has used this popularity to consolidate his own power and to pass increasingly reactionary legislation. Britain is now where Weimar Germany was just before the war. The powers that be believe they have pulled Carmichael's teeth and, in a gesture of grand irony, he has been placed in charge of the SS-like Watch. However, the process of politicization which Carmichael has undergone along with the way he has been forced to knuckle under to preserve his own life has made him aware of power being abused and of the horrors faced by Jews deported to the continent. Under the



auspices of the Watch he has created an “inner watch” which runs an underground railway transporting Jews to Canada.

Carmichael has also gained a ward. Elvira is the daughter of one of his men who was killed at the end of *Ha’penny*. Carmichael and his partner have raised Elvira at arms length. She has been sheltered from the realities of Carmichael's life and insulated from the unpleasantness of the real world. As the book opens she is a young girl about to be presented at court: a deb who finds fascism “amusing” and who lacks the capacity to judge any political situation. Things become difficult for both her and Carmichael after she is arrested during a riot at a fascist parade.

Each book alternates chapters between viewpoints: that of Carmichael and that of the main female character. This gives us both an outsider's view of events contrasted with that of someone who is nominally an insider. Lucy Kahn is the daughter of a leading Farthing set member, Viola Lark is from an eccentric upper class family (think the Mitford girls) and Elvira has been to a traditional boarding school and fostered/sponsored by another upper class family as she prepares to become a deb.

However, things are not quite that clear cut. Lucy has already started to reject her family's teaching and has married a Jew. David's experiences are making her question her assumptions further. Viola turned her back on her family to embrace the stage. She has remained carefully and wilfully ignorant of anything other than the theatre. When her own communist sister coerces Viola into taking part in an attempt to assassinate the Prime Minister Viola passively goes along with it, even to the point of beginning an affair with one of the IRA men who are tasked with killing her if she does not cooperate. Elvira is the most politically ignorant of the three. She is a fifteen year old girl whose interests are mainly clothes and jewellery. She thinks fascism is fun. Even in this though there are hints of a stronger backbone. Elvira and her best friend are cemented together by the shared experience of arranging an abortion for the friend whilst they were both at Finishing School.

Carmichael is the ultimate outsider. He is from the North when, even more than in our world, political and social power is concentrated in the south. He is middle class whereas he is operating in a realm of upper class power and privilege. Most importantly he is homosexual in a country where this is illegal. The upper classes may behave with a disregard for this law – about half the people in *Farthing* are either, in Lucy's terminology Athenian (gay) or Macedonian (bi) and are relatively relaxed about it. It's all a bit of an open secret whereas for Carmichael, his sexuality is something that can break him and, ultimately, be used to control him. Evil triumphs, not because good men do nothing but because good men are rendered impotent by those in power.

The books paint an increasingly bleak picture as the stories depict a Britain urged towards fascism by a political cabal similar to the 1930s Germanophile Cliveden Set. Comparisons are drawn between the real world political processes that led to the Weimar Republic and ultimately Hitler's rise to power in Germany and the fashion for fascism that arose amongst Britain's intellectual and political elite of the 1930s. What happens, the books ask, if we allow the reactionary elements among us to take control? Perhaps apathy and fear is all it requires for this nightmare to become a reality *here*. And this is where the other comparison is drawn. *Small Change* is a product of the post 9/11 and 7/7 attacks. When the question of what would allow this to happen *here* is raised, the question is addressed as much to the contemporary real world as to the fantasy one. The treatment of David, an anglicised, middle class, educated man who just happens to be a Jew is symbolic of the treatment of many other groups who have been excluded from mainstream society. The obvious comparison between David and the political use of Jewish Terrorism is that of mainstream, moderate Muslims who are othered and demonised in order to make political hay with the spectre of Muslim terrorism. Creating fear allows the erosion of freedoms in the name of security. *Small Change* documents the slide of a country from Conservatism to Fascism lubricated by fear of Jews fomented for political gain. The analogies with our own world – and the warning – are inescapable.

## **GCSFE and Draw**

**by Vernon Brown**

### **GENERAL CERTIFICATE OF SCIENCE FICTION EDUCATION (AND DRAW)**

On the next few pages you will find a GCSE Question Paper. You should also find a loose A4 size Answer Sheet and an A4 Rough Work sheet – if not please contact Registration.

This is a multiple choice quiz. Each question has been given several answers, only one of which is correct. They are often abbreviated because giving them in full would make the correct answer too obvious. You must match your answer to one of the given 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's not, it won't.



## INSTRUCTIONS

- 1 There are three Sections to the Paper – 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&B you will obtain an Ordinary Level GCSE Certificate if you pass, if you submit Sections A&C you will gain an Advanced Level GCSE Certificate if you pass. Pass mark is 40% and each Certificate is graded.
- 2 Read each question, decide on your answer and match it to a given answer. Mark the corresponding square on the Rough Work sheet. When you have answered as many questions as possible decide whether you will submit Sections A&B or Sections A&C. If both Levels are submitted by one person only the Ordinary Level paper will be marked. Please submit your answers under your own name, precociousness is one thing, giving a certificate or draw prize to an infant is another.
- 3 Like the Rough Work sheet the Answer Paper has numbered and lettered squares that correspond to the questions and answers on the Question Paper, but only enough for one Level submission. Carefully BLOCK OUT with black or blue ink, ballpoint or felt tip the squares corresponding to your chosen answers. Do NOT circle, cross or otherwise mark the squares, or use pencil, because the marking system will be unable to cope with it and your paper will be rejected. If you make a mistake put a large X through the incorrect square.
- 4 Similarly block out the squares corresponding to the LEVEL you are submitting ([O]\* OR [A]\*) AND the SECTION you have chosen ([O]\* OR [A]\*), otherwise they will be marked at “O” Level. PRINT your name and address legibly in the space provided – your answer paper will be returned to you with this part showing through the window of an envelope so the postal services must be able to read it if necessary.
- 5 Post your Answer Paper in the GCSE box at Registration before 11.00 a.m. on SUNDAY, preferably earlier, but watch the GCSE posters for any alteration to this deadline. Please only fold it once on the arrowed line. All Answer Papers submitted will be entered into a free draw.
- 6 I hope to be able to mark the papers and give certificates at NOVACON, if I can't, they will be posted to you. Ask me on Sunday afternoon what I will do. The draw prize will be given at the Closing Ceremony.
- 7 Finally, Certificates will be given or sent directly to you, no one else will know how you have done unless you tell them. So please have a go, you may be better than you think.

## SECTION A (MEDIUM)

- 1 What is the "opposite" sentiment to FIAWOL?  
a. FANNISH b. FEN c. FIJAGH d. TAFF e. TANSTAAFL
- 2 Which film was subtitled "Or: How I Learned To Stop Worrying And Love The Bomb"  
a. ABLE b. BTE c. DS d. WOTW e. WWT
- 3 Name Captain Nemo's submarine.  
a. Enterprise b. Explorer c. Hammerhead d. Nautilus e. Seafarer
- 4 Which 1968 film was based on "The Sentinel" by A C Clarke?  
a. JIS b. LR c. ST d. TASO e. VOTM
- 5 Where are the Sliding Doors in the film of the same name?  
a. Chemist b. Hotel c. Laboratory d. Lift e. Underground
- 6 In "Childhoods End" what do the aliens look like?  
a. Angels b. Devils c. Mice d. Snakes e. Wasps
- 7 In what do the aliens in "Invasion of the Body Snatchers" grow?  
a. Crabs b. Dogs c. Eggs d. Humans e. Pods
- 8 At the end of "Planet of the Apes" (film) what wreckage is seen?  
a. Bus b. Eiffel Tower c. Flying Saucer d. Statue of Liberty e. Tank
- 9 "I always get the shakes before a drop" is the first line of what novel?  
a. BNW b. EA c. FFA d. ST e. TWM
- 10 In "Frequency" (film) the son is a cop. What is the father?  
a. Author b. Dentist c. Firefighter d. Lawyer e. Paramedic
- 11 In "Weapons of Choice" (John Birmingham) where does an American fleet end up?  
a. 1942 b. 1776 c. 1492 d. 1066 e. 43
- 12 Sarah Connor was running from this robot, which gave its name to this film.  
a. SIASL b. TT c. VALL d. WOTW e. WSU
- 13 In which decade did the term "Robot" first appear?  
a. 1880s b. 1890s c. 1900s d. 1910s e. 1920s
- 14 In which story does a survivor wearing a dead civil servants jacket begin the reunification of the USA by delivering messages?  
a. CC b. L c. M d. TP e. WF
- 15 How did "The First Men in the Moon" (HGW 1901) get there?  
a. Antigravity b. Cannon c. Comet d. Explosion e. Rocket
- 16 The Turing Test tests for what?  
a. Age b. Alien possession c. Intelligence d. Life e. Parasites
- 17 Who writes the "Ghost/Kildar" series of novels?  
a. ADF b. DD c. HT d. JR e. SMS



## SECTION B (EASY)

- 18 Who are the Hugo Awards named after?  
a. HG b. HGW c. HT d. JH e. RAH
- 19 Which alien wanted to phone home?  
a. BT b. ET c. Gort d. Mork e. No 5
- 20 Name the subterranean 'humans' in 'The Time Machine' (HGW).  
a. Crevites b. Eloi c. Morlocks d. Reats e. Sothics
- 21 In 'Back to the Future' (film) what form did the time machine take?  
a. Archway b. Belt c. Car d. Chair e. Radio
- 22 Who wrote 'War of the Worlds'?  
a. IA b. HGW c. JB d. JV e. WM
- 23 In 'The Hitchhiker's Guide to the Galaxy' what is the answer to everything?  
a. BHEER b. DN c. FT d. SOMA e. YOGA
- 24 How many "Leagues under the Sea" (JV)?  
a. 10,000 b. 20,000 c. 30,000 d. 40,000 e. 50,000
- 25 "Barsoom" is the native name for which planet?  
a. Mercury b. Venus c. Mars d. Jupiter e. Saturn
- 26 What colour is the Clangers home "planet"?  
a. Red b. Orange c. Yellow d. Green e. Blue
- 27 In which decade was "Eagle" comic first published?  
a. 1940s b. 1950s c. 1960s d. 1970s e. 1980s
- 28 In which year did a human first step on to the Moon?  
a. 1965 b. 1967 c. 1969 d. 1971 e. 1973
- 29 Who wrote the "Grantville/Ring of Fire" series?  
a. DD b. DW c. EF d. HT e. JR
- 30 Who wrote the "Honor Harrington" series?  
a. DD b. DW c. EF d. HT e. JR
- 31 In "War of the Worlds" (Novel) how many legs had the roaming deathdealing machines?  
a. 2 b. 3 c. 4 d. 6 e. 10
- 32 Who wrote the original 3 Laws of Robotics?  
a. ACC b. HH c. IA d. JB e. RAH
- 33 Who wrote the "Slow Glass" series of stories?  
a. BA b. BS c. HK d. JB e. JC

### SECTION C (HARD)

- 18 In which novel did a Brother spend 15 years making an illuminated copy of an electronic circuit?  
a. ACFL b. AFOM c. ICFS d. MOTM e. TTWT
- 19 In which novel was the term "Soma" first used?  
a. AF b. BNW c. NEF d. S e. U
- 20 Who wrote "Looking Backward 2000 – 1887"?  
a. BA b. EB c. JV d. MS e. RC
- 21 What was the title of Gene Roddenberry's original pilot script for "Star Trek"?  
a. AB b. GT c. SV d. TC e. UK
- 22 Which book appeared originally in magazine form as "Under the Moons of Mars"?  
a. APOM b. FMOM c. SMOM d. TMOM e. TWOM
- 23 What was the first SF novel to win a Hugo?  
a. ACOC b. BTJ c. DS d. LOL e. TDM
- 24 In "War of the Worlds" (film 1953) who executed the Martian and other astronomical artwork?  
a. CB b. DH c. GM d. KF e. RB
- 25 What is the name of the virus that caused "The Death of Grass" (novel)?  
a. A/E b. C-L c. EVA d. GV1 e. NF/7
- 26 Name the planet in "Mission of Gravity" by Hal Clements.  
a. DE b. J c. M d. O e. S
- 27 In which novel is "grokking" practised?  
a. MITHC b. SIALS c. TDM d. TMIAHM e. WCTBFH
- 28 Early editions, and English translations, of "De la terre a la lune" had much longer titles. What extra information was given?  
a. Distance travelled b. Duration of voyage c. Method of propulsion  
d. Number of passengers e. Organising body
- 29 What was Dan Dare's personal spaceship called?  
a. Anastasia b. Digby c. Ethel d. Millicent e. Queeny
- 30 "Sirius" (novel OS) is --- ?  
a. Canine b. Corvine c. Equine d. Feline e. Ursine
- For questions 31-33, in which novels are the following phrases found?
- 31 "Tension, Apprehension and Dissention have begun"  
a. DS b. NOAS c. SW d. TDM e. TMOV
- 32 "It is lovely to watch the coloured shadows on the planets of eternal light"  
a. ACFL b. FFFO c. ROTS d. TCATS e. TYSBG
- 33 "Bill never realised that sex was the cause of it all"  
a. BTGH b. FCIB c. FROOMB d. POTA e. TUM



## Consider Iain

by Julian Headlong

*On the Garbadale Orbital in the shadow of the fourth of the mile-high bridges that spanned the structure's width from one Edge to the other, Rasd-Codurursa Diziet Embless Sma da'Marenhide – who usually went by 'Sma', for obvious reasons – was sitting at a table in the open air, sipping a rather sour, plummy drink. Something not quite a tiny paper umbrella was lying discarded on the table.*

*She suddenly dropped the glass and was already crouching down rapidly as a voice in her head spoke, just a little too loudly for comfort:*

***"Assume minimum radius position...snap displacement in three...two...one..."***

*Sma was in a foetal position beside the table as the count reached 'one' and was not surprised by the scenery change to the gently glowing interior of a shipside displacement reception chamber. She was rather more surprised by the only other occupant. She straightened up and spoke to the seemingly old-fashioned drone floating near the room's entrance:*

***"Skaffen-Amtiskaw..."***

*"Yes, Sma, it is I", it said.*

*"You told me you never wanted to see me again"*

*"Circumstances...are somewhat special, things change, the ship – "*

*"Which is?"*

***"Sorry, welcome aboard the demilitarised ROU Raw Spirit,"*** said a voice apparently from the ceiling.

*"Hello, why have I been brought aboard in such an abrupt fashion?", asked Sma, frowning slightly.*

***"We are under some quite tight time constraints, I apologise for the sudden transition, the approach vector was quite steep...and there are reasons for haste. We are continuing to move at maximum sustainable speed towards –"***

*"Wait, you were moving when you displaced me aboard?"*

***"Yes, again I apologise for the increased risk, but time was of the essence, may I continue?"***

*"Please do, oh – and while the matter of our destination may be interesting could you give the background briefing first?"*

***"Very well. Two hours ago – "***

*"Two hours, seven minutes and forty two seconds ago", said the drone.*

***"Two hours ago, or thereabouts, the GSV State of the Art reported an LHU."***

***"Sorry", said Sma, "what?"***

***"A Laughably High Unexpectancy...an event or problem outside our usual context, in other words something rather odd happened aboard the GCU Arbitrary, currently docked inside the GSV State of the Art – the GCU reported a stowaway"***

***"Uh, how would that be possible"***

***"It wouldn't, hence the rapid response team being sent to investigate these special circumstances"***

***"Which would be?"***

***"Yourself, and Skaffen-Amtiskaw here"***

***"Why?"***

***"Because we think you might know the stowaway"***

***"..."***

It was 1984. A rather good year despite its literary reputation. We still worried about Armageddon, and didn't really think too much about global warming – Nuclear Winter was the nightmare du nuit rather than too much carbon dioxide. So the background chatter at the Tun was all about the next British Worldcon and the bloody Tories – so no change there then.

My conversation with Iain was also fairly typical. As usual we weren't talking about SF. In fact I don't think I ever did have a conversation with Iain about SF, or fantasy, or any bookish subject – there were always too many other things to talk about. I remember we were talking cars. Specifically Iain's car. Iain was giving a full-on, arm-waving description of how German engineering had saved his life – he had just driven his BMW at quite high speed into a much slower brick wall and emerged without a scratch. The wall too, the car – not so much. It almost sounded like fun the way Iain described it, something one might want to do again, just for the thrill of it. But that was Iain, he could make almost anything sound exciting, fun even. Even a car crash.

I would only see Iain at the Tun, or SF conventions, once or twice in Forbidden Planet, or at the Fringe, but we always took the time to have a drink or two and a chat – about anything and everything. But not SF. I don't know why, but it just never seemed to come up.



*(GCU Arbitrary signal sequence file #n428857/119)*

*[local transmission, deep fractal encoding, M16.4, received @  
n4.28.857.3644]*

*xGSV State of the Art*

*oGCU Arbitrary*

***Take a look at this:***

*<Identity pattern encode, partial activation in virtual substrate style  
bland congenial 343>*

*[local transmission, deep fractal encoding, M16.4, received @  
n4.28.857.3652]*

*xGCU Arbitrary*

*oGSV State of the Art*

***Where did you find that?***

*[local transmission, deep fractal encoding, M16.4, received @  
n4.28.857.3648]*

*xGSV State of the Art*

*oGCU Arbitrary*

***One-time, one-way emergency-entanglement immaterialisation in my  
deep storage virtuality, zero passalong documentation and no context  
material beyond basic language conversion.***

*[local transmission, deep fractal encoding, M16.4, received @  
n4.28.857.3655]*

*xGCU Arbitrary*

*oGSV State of the Art*

***Where did it come from?***

*[local transmission, deep fractal encoding, M16.4, received @  
n4.28.857.3657]*

*xGSV State of the Art*

*oGCU Arbitrary*

***I don't know.***

*[local transmission, deep fractal encoding, M16.4, received @  
n4.28.857.3659]*

*xGCU Arbitrary*

*oGSV State of the Art*

...

I like the Fringe.

It's like a month-long SF convention, but one where every programme item costs £10 to attend, the bar's open all the time and the food is really good. Costs a bit more than a con though, so free events are something to cherish. Like tickets to BBC shows – free but you have to queue a lot.

So we queued up and waited. Ian Sorensen had got us the tickets, so that was one queue I'd skipped; this one made up for it. After more waiting we were ushered in to a temporary looking sound stage or whatever they call it – they were taping a show for one of the new BBC offshoots – BBC3 or BBC4 or somesuch thing. It turned out to be a chat show, the host was no-one I'd ever heard of and the first two guests were equally well-known. Then the third guest was announced – yes, it was Iain. How I laughed. All the way to the Fringe and the only guest I'd heard of was someone I could chat with at any random con. Oh well. At least he would be funny.

And he was.

The recording went well I thought, but they didn't ask my opinion, so there were re-takes – it's hard to laugh spontaneously at a joke you'd just heard a few minutes before, but we did our best. In between re-positioning cameras and such, Iain was looking around the studio. Suddenly he starts waving and pointing "Hey, look it's Julian!", he goes, then grins some more while waving his arms again. I go very red, I wave back in a rather more subdued fashion, then this chap with a clipboard rushes up and wants to know who I am. "Hey, Iain's just this friend of mine, okay?". "Ah", he says. Then he goes away.

Oh, the embarrassment.

*Skaffen-Amtiskaw bobbed up and down in fashion you might have considered nervous if you didn't know the Drone. "Earth", it said. "It's from Earth".*

*It was thirty-five years since the GCU Arbitrary had left Earth orbit for the last time. It was only recently that Sma had found it possible to think of her time spent on that primitive world without regret shading into pain. To think about Linter. Or Iain. Or all the other things that she had left behind on that dark back-grounded world. Including the neural-lace seed.*

*"...", she said.*

I am going to miss Iain. I'm going to miss our chats, his jokes, his books. I'm going to miss him.

*Where am I?*

***Welcome aboard the GCU Arbitrary, Mr. Banks***



## Art Show and Art Auction

To find the art show, you need to head downstairs (you can find directions at the top of page 11).

Go to the Art Show. Look at the stuff. Nod sagely, if that's your style.

Each item has a bid sheet attached to it, with details of the title, the author, the medium used ...

The sheet may be marked "NFS" (not for sale). Sigh deeply and move on.

Alternatively, if the item is *not* NFS, then it *is* for sale (do please try and keep up). You can make a bid for the item – mark the sheet with your badge number, your name, and an offered price. Make sure your bid is at least as high as the reserve price (if listed), and higher than any of the preceding bids.

When you've placed bids on those items you wish to acquire, you can safely wander back to the bar and resume your drinking. Come back later to see if anyone's outbid you.

Keep watching the flipchart. It'll tell you when the art show closes.

At noon on Sunday (by which time the art show will already have closed), the art auction begins in the main programme room. All items which have received a bid during the show will appear in the auction.

You do not have to have placed a bid previously in order to attend – you can watch the auction (often entertaining), and maybe bid in person – but if you want an item to be in the auction, the only way to be sure that this will happen is to place a written bid before the art show closes.

If you've previously placed a written bid, you will probably want to be there to make further bids, since there's a chance that others may outbid you.

Your auctioneers are Rog and Chris, with ½r's hat (and its occupant) keeping the books. Other luminaries will be on hand to display the pieces to the adoring audience.

If you've won an item in the auction, then you will need to pay for your item (and collect it) downstairs in the art show room afterwards. Give them a half-hour or so after the auction closes in order to sort things out – the auctioneers or their minions will be pleased to advise you.

You can pay by cash or cheque. There is a NatWest cashpoint over the road.

Remember, the art show is worth seeing and the art auction tends to be fun. Don't worry about the ensuing poverty, you'll have a beautiful piece of art (maybe more than one) to take home and enjoy.

## Among Others, a review

by Theresa Derwin

Jo Walton's dedication, at the beginning of the book, perhaps gives the reader an insight into what Walton is trying to achieve here. She writes:

"For all the libraries in the World and all the librarians."

This is a book for book lovers.

The story starts in May 1975, in a small town in Wales, and the focus is the local Phurnacite Factory which eventually closes down; an incident the main protagonist Morwenna believes to be the result of a strong wish.

The narrative, quite stream of consciousness, is a little confusing at first but the reader quickly discovers that Mor is a surviving twin. In 1979 she is sent off to boarding school by her three aunts and her father. Mor is partly isolated because of her disability and the need to use a cane.

When she gets to boarding school the girls all seem to stare at her shoes because, in Mor's own words, they are 'cripple shoes'.

This novel is a veritable reading list for the avid reader. Mor's father's study is brimming with SF paperbacks, which he gladly shares with Mor as part of her education.

It's a rather nostalgic piece of work as young Mor delights when her father gives her an Ace double, which many may remember from their childhood. On top of this, Mor sees and talks to fairies, a fantastical element to the novel which leaves the reader doubting her; she is the typical unreliable narrator.

An inkling of what you can expect from this book is best summarised with Walton's own words as she talks about Zenna Henderson and *Pilgrimage*:

"I can bear anything as long as there are books."

And that is the essence of *Among Others*.

*It is not about fairies.* It is about Mor's journey in life, and the solace in and addiction to the SF literature she discovers, which makes her life mean something.

Although this novel is fiction, in this respect it feels semi-autobiographical and is actually an SF resource up there with Dave Langford's *Encyclopedia of Fantasy*.

Brilliant, moving, emotional and thoughtful.

## **Tooth and Claw, a review**

**by Julia Daly**

With the death of their father, the noble dragon Bon Agornin, his children are left to pick their way through a very Victorian dragon society. The younger three have been cheated of part of their inheritance by their powerful brother-in-law, Daverak. They are left no choice but to leave their family home and follow separate paths. Avan, a young civil servant in the big city, pursues his career, his love life and a court case against Daverak. The two remaining daughters of the family are separated, Haner to live with the older sister on Daverak's country estate, and Selendra to join the household of her oldest brother, Penn, Pastor to a powerful noble family.

The story unfolds a delightful comedy of manners, as each of the three siblings seeks to overcome adversity, and find true love, fortune and a comfortable position in society. Walton's re-imagination of Victorian Society is an immensely enjoyable read, drawing influence from writers such as Trollope, with stock characters instantly recognisable to readers of Austen (- I know - a little early for Victorian, but compare the Blessed Frelt with Mr Collins). Dickens and Wilde. Her world building is excellent: she provides intrigues, believable religious schisms, and political and social complexity which keep the reader turning the pages at speed. One could almost forget that this is a story about dragons altogether. And therein lies my only quibble.

There are points in the narrative which throw me out of the story, and these are where my thoughts of how a dragon society would develop and function clash with the Victorian nature of the world they inhabit. I struggle with dragons inventing trains, as it seems to me that if dragons invented high speed travel it would be somehow very different from something man has invented. I wrestle extremely hard with a dragon legal system where the dragons have complex and varied wigs to denote their legal capacities; it seems to me that dragons might well invent something as complex as the British legal system, but as hairless reptiles would be unlikely to use wigs. I also feel that the way in which a young lady dragon may become compromised completely forbids city living.

That aside, this book kept me glued to the sofa from start to finish (with occasional toilet and sleep breaks), and I would recommend it to anyone.



## 2013 Nova Awards

A long time ago, in a Novacon far away, the first Nova awards were awarded for the best fanzine of the preceding twelve months. In those far-off days, the winning fanzine was a single issue selected by a jury of distinguished fans, but since then things have moved on – electronic fanzines are now eligible, the winners are now selected in three categories, and the jury has now been replaced by a popular vote – which is where you lot come in.

All sufficiently widely-read fans resident in the UK or Eire are eligible to vote in the Nova awards, so if you've read six or more of the eligible titles from the last year then you are now invited to express a preference. Online voting closed a week ago, but paper ballots are accepted until midnight on the Saturday of Novacon.

Awards are now presented in three categories, "Best Fanzine", "Best Fan Writer" and "Best Fan Artist".

You'll find a ballot form in your membership pack; a "longlist" of known eligible titles appears on the reverse. Just be sure to get your choices into the ballot box at registration before midnight on Saturday.

The winners will be announced at the awards ceremony.

## The Nova Awards: Past Winners

### Best Fanzine

**1973:** *Speculation* #32, ed. Peter Weston

**1974:** *Zimri* #6, ed. Lisa Conesa; *Big Scab* #2, ed. John Brosnan [tied]

**1975:** *Maya* #8, ed. Rob Jackson

[1975 was the final year a Nova was awarded for a specific issue of a fanzine]

**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

### Best Fanzine; Best Fanzine Writer; Best Fan 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

**1984:** *Xyster*, ed. Dave Wood; Anne Hammill; D West

**1985:** *Prevert*, ed. John Jarrold; Abi Frost; Ros Calverly

**1986:** *Pink Fluffy Bedsocks*, ed. Owen Whiteoak; Owen Whiteoak; Arthur "ATom" Thomson

- 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 and Pam Wells; Simon Ounsley; D West
- 1996:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Alison Freebairn; D West
- 1997:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Mark Plummer; Sue Mason
- 1998:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Maureen Kincaid Speller; D West
- 1999:** *Barmaid*, ed. Yvonne Rowse; Yvonne Rowse; Sue Mason
- 2000:** *Plokta*, ed. Alison Scott, Steve Davies and Mike Scott; Yvonne Rowse; Sue Mason
- 2001:** *Head*, ed. Doug Bell and Christina Lake; Alison Freebairn; Dave Hicks
- 2002:** *Plokta*, ed. Alison Scott, Steve Davies and Mike Scott; Claire Brialey; Dave Hicks
- 2003:** *Zoo Nation*, ed. Pete Young; Claire Brialey; Sue Mason
- 2004:** *Zoo Nation*, ed. Pete Young; Claire Brialey; Sue Mason
- 2005:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Claire Brialey; Alison Scott
- 2006:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Claire Brialey; Sue Mason
- 2007:** *Prolapse*, ed. Peter Weston; Mark Plummer; Alison Scott
- 2008:** *Prolapse*, ed. Peter Weston; Claire Brialey; Alison Scott
- 2009:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Claire Brialey; Sue Mason
- 2010:** *Journey Planet*, ed. James Bacon, Claire Brialey, James Bacon and Chris Garcia (with guest editor Pete Young); Mark Plummer; Arthur "ATom" Thomson
- 2011:** *Head*, edited by Doug Bell & Christina Lake; Claire Brialey; Dave Hicks
- 2012:** *Banana Wings*, ed. Claire Brialey and Mark Plummer; Mark Plummer; Sue Mason and D West [tied]

## **The Nova Awards: 2013 Eligibility Longlist**

As the programme book went to press, the longlist was as follows:

Andromeda's Offspring #6 (Theresa Derwin)  
Ansible #303-313 (Dave Langford)  
The Banksoniaia #19 (David Haddock)  
Banana Wings #51-53 (Claire Brialey, Mark Plummer)  
Beam #5, #6 (Nic Farey, Jim Mowatt (as Jim Trash))  
Boomchickawahwah! (Graham Charnock)  
BW #6, #7 (Claire Brialey, Mark Plummer)  
Data Dump #177-186 (Steve Sneyd)  
Detritus #1 (Chuck Connor, Rodney Leighton)  
Eat That Duck #4 (Ron Gemmell)  
Eric the Mole #4 (Ron Gemmell)  
Exhibition Hall #22-25 (James Bacon, Chris Garcia, Ariane Wolfe)  
Fanzine Fantastique (Autumn/13; Keith Walker, Rosemary Walker)  
The FFix #29-32 (Steve Green)  
The Fortnightly Fix #28 (Steve Green)  
Fourth Age Lembas #4 (Sandra Bond)  
Griff #5 (Ian Milsted)  
Gross Encounters #22 (Alan Dorey)  
Head #11.5 (Doug Bell, Christina Lake)  
Journey Planet #14, #15 (James Bacon, Chris Garcia)  
Inca #9 (Rob Jackson)  
The Little Book of 42s (Carrie Mowatt, Jim Mowatt)  
A Meara For Observers #13-16 (Mike Meara)  
Motorway Dreamer #8 (John Nielsen Hall)  
No Sin But Ignorance #52, #53 (Claire Brialey)  
Nowhere Fan #1 (Christina Lake)  
Pips #9, #10 (Jim Mowatt)  
Procrastinations #12 (John Coxon)  
QuantumB\*locks #10 (Jinnie Cracknell)  
Raucous Caucus #1, #2 (Pat Charnock)  
Relapse #20, #21 (Peter Weston)  
Science Fact and Science Fiction Concatenation (Jan/13; Jonathan Cowie)  
Theresa For TAFF Newsletter #1-3 (Theresa Derwin)  
Tiny TAFFzine #1-4 (Jim Mowatt)  
Unreliable Narrator #2 (Doug Bell).



**Use this space for notes, as you decide for whom to vote**

Or, alternatively, use it to draw a picture of your favourite fan writer.

### **The Nova Awards: Rules**

The Nova Awards celebrate fanzines, fanzine writing and fanzine artwork produced by science fiction fans resident in the UK or Ireland, providing a friendly pat on the back to those whose efforts gave the greatest pleasure to Novacon members during the previous year. They have no vast cosmic significance. Should any difficulties arise in interpreting the rules governing the Nova Awards (henceforth referred to as the Novas), those concerned are urged to follow the course most in keeping with this spirit.

1. The Novas shall be announced at Novacon, the convention organised annually by the Birmingham Science Fiction Group.
2. The categories shall be "Best Fanzine", "Best Fan Writer" and "Best Fan Artist".
3. A trophy shall be supplied in each category by the Novacon committee, for presentation at the awards ceremony on Sunday afternoon.

4. The trophies shall be presented by Novacon's guest(s) of honour (or, if unavailable, by the Novacon committee chair), on behalf of the convention membership.
5. In the event of a tie, the joint recipients shall be asked to share the trophy unless the Novacon committee is willing and able to fund a duplicate trophy.
6. As the Novas are awarded by popular vote, there is no mechanism for eligible editors, writers or artists to withdraw their work or themselves from consideration. A winner determined not to be honoured can always refuse to accept his or her award.
7. In the event that Novacon should not be held in any given year, the Birmingham Science Fiction Group shall be requested to underwrite a ballot in mid-September of the preceding Novacon's membership, using established criteria and deadlines. Winners shall be notified by e-mail and post, with the full results publicised through fanzines and electronic noticeboards. If the Birmingham Science Fiction Group is willing and able to fund trophies, these shall be presented at the next Eastercon or similarly major event.
8. Should Novacon be cancelled for a second year in succession, the Nova Award Administrator (henceforth referred to as the Administrator) shall meet with the committee of the Birmingham Science Fiction Group to decide as a matter of urgency whether to discontinue the Novas or allow another convention to take over Novacon's role.
9. For the purposes of the Novas, a fanzine shall be defined as an amateur publication concerned with science fiction and / or fantasy, fans of science fiction and / or fantasy, and / or related subjects, copies of which may be obtained in exchange for other such publications or in response to letters of comment. In the event that eligibility is unclear, the decision of the Administrator shall be final.
10. The "Best Fanzine" category shall be open to any fanzine published in the UK or Ireland, provided at least one issue has been published between 1 September of the preceding year and 31 August of the current year. In cases where a fanzine has two or more editors, at least one must be resident in the UK or Ireland.
11. Electronic fanzines ("e-zines") shall be eligible in the "Best Fanzine" category, provided each issue is a distinct entity and a printed copy is available if preferred. A file copy must also be lodged with the Administrator, whose decision on eligibility shall be final.

12. The "Best Fan Writer" category shall be open to anyone resident in the UK or Ireland who has contributed a piece of writing to an eligible fanzine published between 1 September of the preceding year and 31 August of the current year.

13. The "Best Fan Artist" category shall be open to anyone resident in the UK or Ireland who has contributed a piece of artwork to an eligible fanzine published between 1 September of the preceding year and 31 August of the current year.

14. Voting shall be open to all Novacon members and to any UK / Irish resident, provided he or she has received at least six different fanzines published in the UK or Ireland between 1 September of the preceding year and 31 August of the current year (separate issues of an individual fanzine or various organs of a group / society shall not be considered as different fanzines for the purposes of this total).

15. Ballot forms shall be available via the Novacon website from 1 September each year, to facilitate voting by post or e-mail prior to Novacon. The deadline for postal and electronic votes shall be 23:59 GMT on the Saturday prior to Novacon; the deadline for voting in person shall be 23:59 GMT on the Saturday of Novacon.

16. Only one ballot form shall be accepted from each voter, and votes for themselves or their own fanzines will be disallowed (should a duplicate form be received, it should be clearly marked "Invalid" and exempt from the count).

17. Valid ballots should include the voter's name, address and telephone number, plus the titles of six different fanzines published in the UK or Ireland between 1 September of the preceding year and 31 August of the current year which the voter has received (see point 14).

18. Ballots sent by post or handed in at the convention should be signed. Those sent electronically should emanate from the voter's known e-mail address.

19. Production of ballot forms, organisation of the count and general promotion of the Novas shall be the responsibility of the Administrator, appointed by the preceding year's Novacon committee. The Administrator should have a good basic knowledge of British fanzines.

20. The Administrator shall in turn nominate up to two Novacon members to assist with the count on the Sunday of the convention; again, they should have a wide knowledge of fanzines. During the count, they shall also assist the Administrator with issues of eligibility and ballot validity. The decision of this group shall be final.



21. First-, second- and third-place votes shall be available in each category. First-place votes shall be allocated three points, secondplace votes two points and third-place votes one point.

22. In the event of a tie on points, the Nova in that category shall be awarded to the nominee with most first-place votes. In the event of a tie on first-place votes, the award shall be made to the nominee with most second-place votes. Only in the case of identical voting patterns shall a formal tie be announced.

23. The identity and choices of individual voters, as well as any discussions during the count, shall remain confidential. A complete breakdown of nominees and points received shall be made available to the subsequent Novacon committee for publication in its next available progress report.

24. The Nova Awards ballot form shall comprise a short introduction to the aims of the award and appropriate footnotes on definitions and eligibility, plus space for the voter to identify themselves and indicate their receipt of at least six different fanzines published in the UK or Ireland between 1 October of the preceding year and 30 September of the current year (see point 14).

25. Further, the ballot form shall list the three categories, "Best Fanzine", "Best Fan Writer" and "Best Fan Artist"; in each case, space will be allotted for first-, second- and third-place votes.

26. Finally, if he or she wishes, the Administrator shall include a shortlist of known eligible fanzines, making clear this is intended as an aide memoire and is in no sense definitive.

27. Once the winners in all three categories have been decided, the ballot forms and any related notes shall be placed into an envelope and sealed, to be retained by the Administrator for at least three calendar months in the event the results are challenged. If no such query is raised during this period, the envelope and its contents shall be destroyed. Should the results be called into question, the envelope – still sealed – shall be handed over to the chair of the relevant Novacon committee for further investigation.

28. The rules shall be posted on the Novacon website and hardcopies made available for a reasonable fee (covering printing and postage) upon request from the Novacon committee.

29. Any amendments to the above rules shall be made by the current Administrator in conjunction with the committee of that year's Novacon.

March 1978, Dave Langford

Updated: September 1983, Dave Langford

Revised & updated: February 1987, Martin Tudor

Extensively revised & updated: November 2002, Steve Green

Further revised: September 2011, January 2013, Steve Green

**IF  
YOU  
CAN  
STILL READ  
YOU NEED TO  
DRINK MORE BEER**

**BUY THE COMMITTEE A PINT TOO**

## History of Novacon

Yes, the number “43” in the name of the convention is a bit of a clue; we’ve done this before, I’ll have you know. The first Novacon was run in 1971 by Aston University Science Fiction Group, with the second and all subsequent Novacons taking place under the authority of the BSFG.

Years, attendance, guests and chairs are as they appear in the following table.

Year	Attendance		Guest(s)	Chair
1971	Novacon	144	James White	Vernon Brown
1972	Novacon 2	144	Doreen Rogers	Pauline Dungate
1973	Novacon 3	146	Ken Bulmer	Hazel Reynolds
1974	Novacon 4	211	Ken Slater	Dr Jack Cohen
1975	Novacon 5	272	Dan Morgan	Rog Peyton
1976	Novacon 6	317	David Kyle	Stan Eling
1977	Novacon 7	278	John Brunner	Stan Eling
1978	Novacon 8	309	Anne McCaffrey	Laurence Miller
1979	Novacon 9	290	Christopher Priest	Rog Peyton
1980	Novacon 10	495	Brian W Aldiss	Rog Peyton
1981	Novacon 11	362	Bob Shaw	Paul Oldroyd
1982	Novacon 12	373	Harry Harrison	Rog Peyton
1983	Novacon 13	339	Lisa Tuttle	Phil Probert
1984	Novacon 14	333	Robert Holdstock	Steve Green
1985	Novacon 15	340	James White Dave Langford	Phil Probert
1986	Novacon 16	257	EC Tubb Chris Evans	Tony Berry
1987	Novacon 17	315	Iain M Banks	Bernie Evans
1988	Novacon 18	336	Garry Kilworth	Tony Berry
1989	Novacon 19	426	Geoff Ryman	Martin Tudor
1990	Novacon 20	330	Dr Jack Cohen	Bernie Evans
1991	Novacon 21	200	Colin Greenland	Nick Mills
1992	Novacon 22	300	Storm Constantine	Helena Bowles



Year	Attendance		Guest(s)	Chair
1993	Novacon 23	350	Stephen Baxter	Carol Morton
1994	Novacon 24	214	Graham Joyce	Richard Standage
1995	Novacon 25	338	Brian W Aldiss Harry Harrison Bob Shaw Special guest: Iain M Banks	Tony Morton
1996	Novacon 26	281	David Gemmell	Carol Morton
1997	Novacon 27	277	Peter F Hamilton	Martin Tudor
1998	Novacon 28	265	Paul J McAuley	Martin Tudor
1999	Novacon 29	239	Ian Stewart	Carol Morton
2000	Novacon 30	224	Christopher Priest Special Guest: Rog Peyton Guest artist: David A Hardy	Tony Berry
2001	Novacon 31	219	Gwyneth Jones	Tony Berry
2002	Novacon 32	252	Ian McDonald	Martin Tudor
2003	Novacon 33	203	Jon Courtenay Grimwood	Martin Tudor
2004	Novacon 34	227	Ian Watson	Martin Tudor
2005	Novacon 35	216	Alastair Reynolds	Tony Berry
2006	Novacon 36	245	Ken MacLeod	Tony Berry
2007	Novacon 37	227	Charles Stross	Steve Green
2008	Novacon 38	206	Ian R MacLeod	Helena Bowles
2009	Novacon 39	210	Justina Robson	Alice Lawson
2010	Novacon 40	300	Iain M Banks Special Guest: Brian W Aldiss	Vernon Brown
2011	Novacon 41	236	John Meaney	Steve Lawson
2012	Novacon 42	232	Jaine Fenn	Tony Berry

## Novacon 43 Members as at 31<sup>st</sup> October 2013 (total 200)

1 Jo Walton	57 Paul Dormer
28 ½r	161 Fran Dowd
100 Michael Abbott	162 John Dowd
133 Dawn Abigail	50 Steve
143 Justin Ackroyd	47 Roger Earnshaw
6 Brian Aldiss	61 Martin Easterbrook
191 Chris Amies	71 Janet Edwards
38 Brian Ameringen	72 John Edwards
39 Emjay Ameringen	35 Sue Edwards
103 William Armitage	2 Jaine Fenn
185 Patricia Ash	177 Samantha Fennell
60 Margaret Austin	88 Flick
33 Barbara-Jane	78 Gwen Funnell
27 Minnow	45 Ron Gemmell
148 Doug Bell	171 Angela Goodfellow
76 The Bellinghman	178 Carol Goodwin
69 Austin	58 Niall Gordon
8 Tony	156 Simon R Green
9 Helena	109 Steve Green
163 David Breslin	104 Dave Hardy
29 Claire Brialey	12 Eve Harvey
183 David	13 John Harvey
182 Hunting Osprey	48 Julian Headlong
167 Tim Broadribb	160 Anders Hedenlund
165 Chris Brooks	151 Feòrag NicBhrìde
94 Pat Brown	18 Dave
95 Vernon Brown	19 Penny Hicks
154 Alison Buck	116 Martin Hoare
153 Pete Buck	136 Andrew Hobson
130 Charlotte Bulmer	135 Sue Hobson
10 Cat	172 Anders
192 Eddie Cochrane	102 Rob Jackson
179 Nolly	121 Andy
173 Dave Cooper	120 Jan
174 Jane Cooper	115 Al
176 Libby Cooper	114 Steve Jones
175 Matthew Cooper	93 Sue Jones
82 Margaret Croad	26 Tim Kirk
193 Peter Crump	140 Michael Krawec
20 Serena	147 Christina Lake
15 Julia Daly	110 Dave Lally
89 Christine	74 Dave Langford
90 Michael	17 Alice
118 Malcolm Davies	14 Steve
106 Steve Davies	195 Bill Longley (ISFDB)
122 Robert Day	155 Steve Lovett
107 Giulia DeCesare	113 Peter Mabey
11 Theresa Derwin	128 Duncan MacGregor

184 Alex Mair  
 157 Vron McIntyre  
   4 John Meaney  
   5 Yvonne Meaney  
 194 Mark Meenan  
 168 MEG  
 166 Farah Mendlesohn  
   40 Chris Morgan  
   41 Pauline E Dungate  
 131 Johnny M  
 170 Jim Mowatt  
   37 Caroline Mullan  
   99 Tony N  
 186 Patrick Nielsen Hayden  
 189 Hazel  
 188 Robert  
   65 Omega  
 125 Morag  
 199 Chris O'Shea  
 123 Alex James  
 124 Nat  
 129 Charles Partington  
   73 Andrew Patton  
   66 Hal Payne  
   64 Murphy's Lawyer  
   67 Jodie Payne  
 158 John Peters  
 112 Rog Peyton  
   96 Catherine Pickersgill  
   97 Greg Pickersgill  
   30 Mark Plummer  
 119 Liam Proven  
 169 Pete Randall  
   75 Colette  
   43 Roger Robinson  
   24 Tony Rogers  
 105 Steve Rogerson  
   46 Ang Rosin  
   79 Marcus Rowland  
   49 Sally Rowse  
   7 Yvonne Rowse  
 149 Andy Sawyer  
   63 Jamie Scott  
   87 Mike Scott  
 146 sarah@auntsarentgents  
 126 DM Sherwood  
   62 Harpal Singh  
 164 Mark Slater  
   31 Martin  
 152 Luke Smith

32 Melica  
 134 Bhob  
   59 Adrian Snowdon  
 117 Kate Solomon  
   68 Ian Sorensen  
   16 Doug S  
 198 MagZ  
 197 Richard  
   98 Danesh Standage-Bowles  
 187 James Starling  
   36 Tim Stannard  
 159 Richard Stephenson  
   23 Chris Stocks  
 145 Alex Storer  
 150 Charlie Stross  
 111 Neil Summerfield  
 142 Paul T  
   86 Calvin Ternent  
   85 George Ternent  
   84 Linda Ternent  
   34 Markus  
   81 David Thomas  
   91 Alison Tomkinson  
   92 Neil Tomkinson  
   25 Dave Tompkins  
 141 Edward Trayer  
   44 Tobes  
 132 David Wake  
 108 Jim Walker  
   77 Peter Wareham  
 190 Damien Warman  
   3 Dave Weddell  
 144 Jo West-Moore  
 138 Anne Whyte  
 139 Fergal Whyte  
 137 Nicholas Whyte  
   83 Bridget Wilkinson  
 127 Gary S Wilkinson  
 196 Peter Wilkinson  
 101 Anne Wilson  
   70 Caro  
 181 David Wilson  
   21 John Wilson  
 200 Ol Wilson  
   51 Alan Woodford  
   52 Anne Woodford  
 180 Diane



## Jo Walton – Bibliography

### Novels

<i>The King's Peace</i>	October 2000	Tor	ISBN 0-312-87229-1
<i>The King's Name</i>	December 2001	Tor	ISBN 0-312-87653-X
<i>The Prize in the Game</i>	December 2002	Tor	ISBN 0-7653-0263-2
<i>Tooth and Claw</i>	November 2003	Tor	ISBN 0-7653-0264-0
<i>Farthing</i>	August 2006	Tor	ISBN 0-7653-1421-5
<i>Ha'penny</i>	October 2007	Tor	ISBN 0-7653-1853-9
<i>Half a Crown</i>	August 2008	Tor	ISBN 0-7653-1621-9
<i>Lifelode</i>	February 2009	NESFA Press	ISBN 1-886778-82-5
<i>Among Others</i>	January 2011	Tor	ISBN 978-0-7653-2153-4
<i>My Real Children</i>	May 2014	Tor / Corsair	forthcoming

### Poetry Collections

<i>Muses and Lurkers</i>	2001	Rune Press
<i>Sibyls and Spaceships</i>	2009	NESFA Press
<i>Rivers and Robots</i> (in <i>The Helix and the Hard Road</i> )	2013	Aqueduct Press

### Non-Fiction Collection

<i>What Makes This Book So Great</i>	2014	Tor / Corsair	forthcoming
--------------------------------------	------	---------------	-------------

### Awards

Copper Cylinder Award (*Among Others*, 2012)

Hugo (*Among Others*, 2012)

John W. Campbell Award for Best New Writer (2002)

Nebula Award (*Among Others*, 2012)

Mythopoeic Award (*Lifelode*, 2010)

Prometheus Award (*Ha'penny*, 2008)

Robert Holdstock Award (*Among Others*, 2012)

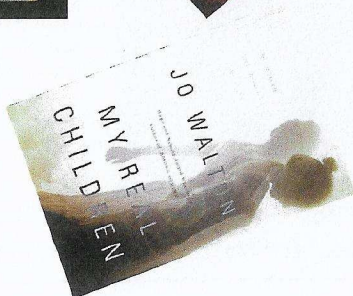
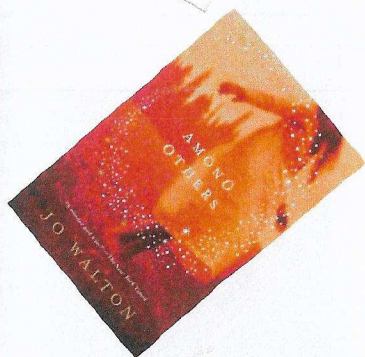
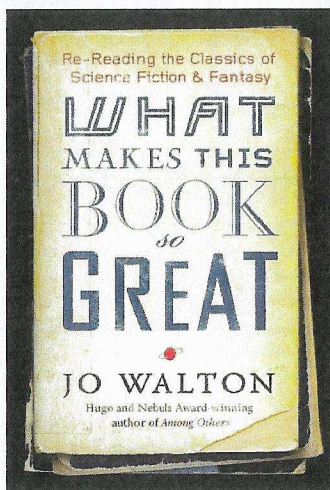
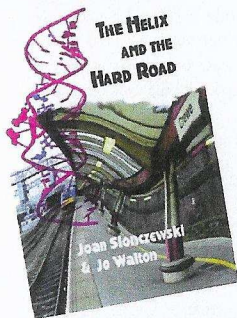
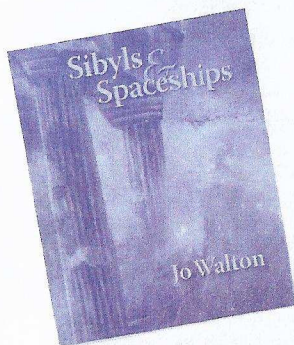
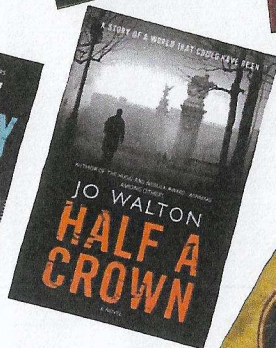
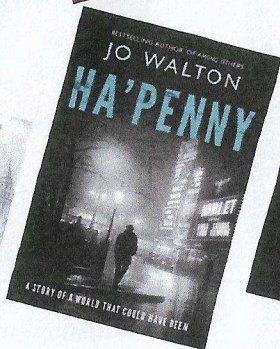
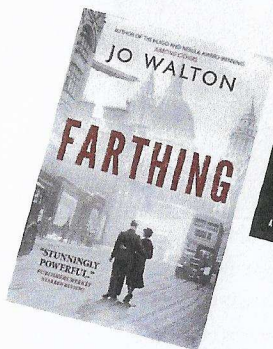
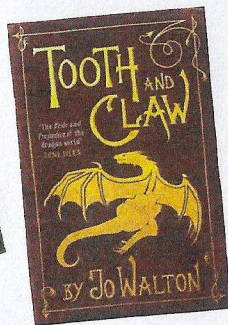
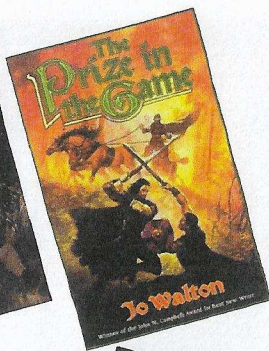
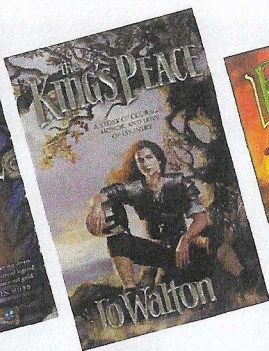
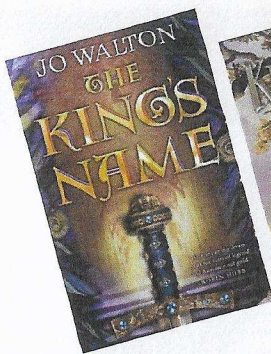
Romantic Times Reviewer's Choice Award (*Farthing*, 2007)

Romantic Times Reviewer's Choice Award (*Half a Crown*, 2009)

Romantic Times Reviewer's Choice Award (*Among Others*, 2012)

World Fantasy Award (*Tooth and Claw*, 2004)

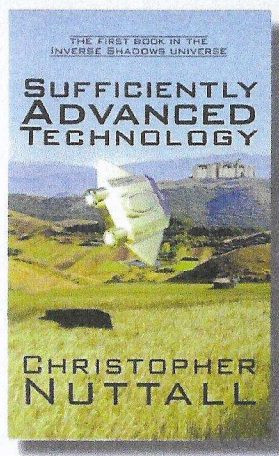
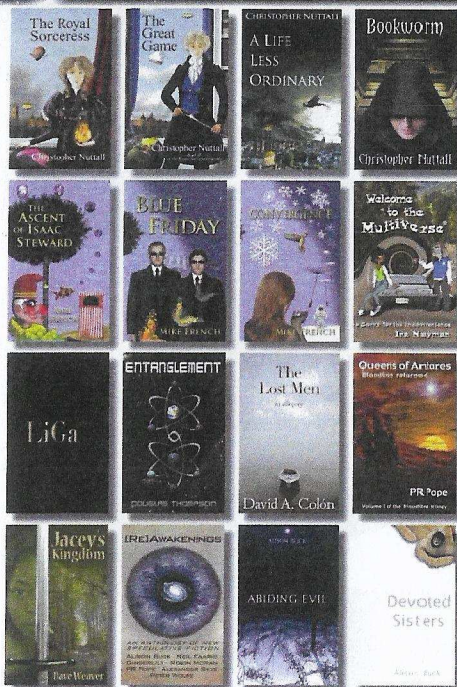
Jo Walton's agent is Jack Byrne of the Sternig & Byrne Literary Agency  
<http://www.sff.net/people/jackbyrne/>





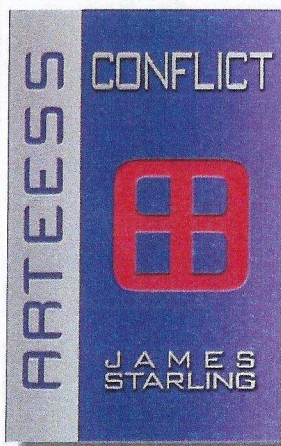
## ELSEWHEN PRESS

*a small independent publisher specialising in Speculative Fiction*



New from best-selling author  
**Christopher Nuttall**  
The first book in the  
Inverse Shadows universe  
launches at Novacon.  
Find us in the Dealers room

## LAUNCHING AT NOVACON 43



**Arteess: Conflict** is the first in a new science fiction series where much of the action takes place inside a game. But surviving the game is not child's play. We learn of science, betrayal, power and progress – from the perspective of innocent, but nevertheless accomplished gamers.

Created as an experiment into the nature of time itself, the virtual world of Arteess exists, in the near future, as a private digital realm. A full-body virtual reality experience where the talented, the shrewd and the lucky are invited to participate in an international war zone of nomadic factions. We are introduced into the world of Arteess alongside the Shard squad, a group of friends specialising in conflict arenas. Though each member possesses unique talents, they are ultimately defined by their personalities, their own personal battles and the moral choices they make in the consequence-free virtual environment.

Surrounded by sociopathic technicians, facetious pilots and a potentially insane commander, they must carve out a place for themselves while surviving the onslaught of rivals and the antics of the rest of their own faction.

Join us for a drink in the downstairs bar at 11:30 on Sunday Morning, to launch **Arteess: Conflict**, meet local author James and hear an extract.