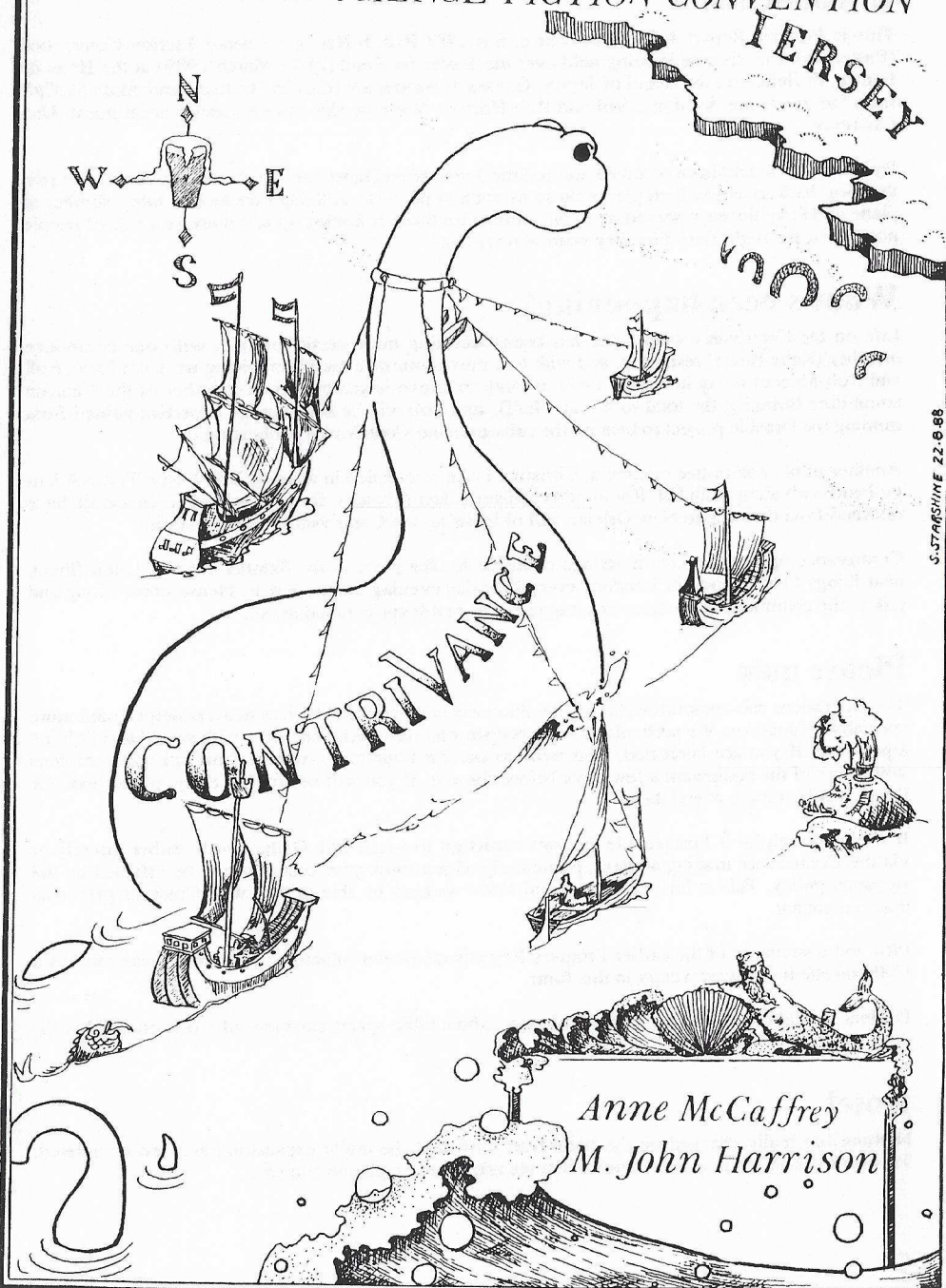


Contrivance, 63 Drake Road, Chessington, Surrey
1989 BRITISH SCIENCE FICTION CONVENTION



Progress Report 4

Introduction

This is Progress Report 4 for Contrivance, the 1989 British National Science Fiction Convention (Eastercon). Contrivance is being held over the Easter weekend (24-27 March 1989) at the Hotel de France, St Helier, on the island of Jersey. Guests of honour are M. John Harrison and Anne McCaffrey, fan guests are Avedon Carol and Rob Hansen. We now also have a special artist guest, Don Lawrence.

By now, you should have received and returned your travel/hotel booking form. If you haven't sent the form back to us yet, then please do so as soon as possible. Although we have a large number of plane and ferry tickets reserved, the competition for these is hotting up and there is a risk of people not getting the flight/ferry that they want to travel on.

What's been happening?

Life on the Contrivance committee has been becoming more hectic recently, with one committee member (Katie Hoare) resigning, and with two new committee members joining us. Both Steve Bull and Rob Meades are quite well-known in fandom. Steve is yet another ex-member of the Camcon committee (bringing the total to 4 and a half), and Rob will be bringing his expertise gained from running the Drabble project to bear on the subject of the Contrivance publications.

Another of our committee members, Christina Lake, succeeded in winning TAFF (the Trans-Atlantic Fan Fund) along with Fan Room co-organiser Lilian Edwards. By now both of them should have returned from their trip to New Orleans full of ideas for the Contrivance fan programme.

Contrivance open committee meetings continue to take place at the Skinner's Arms (Judd Street, near Kings Cross station in London) every Monday evening around 8 p.m. Please come along and talk to the committee if you have any suggestions, problems, complaints etc.

Please note

The Operations sub-committee still need volunteers to be gophers, both as general helpers and more specialised functions. We particularly want people who have technical skills with sound and lighting equipment. If you are interested, then write to us. We hope to be running familiarisation sessions with some of the equipment a few days before the con; if you will be arriving early, please indicate if you would want to attend these.

It would be helpful if Masquerade entrants could get in touch with Gytha North, either directly or via the Contrivance mailing address, particularly if you think your costume may be affected by the weapons policy. This is for your own good since we may be able to deal with Customs problems that you cannot.

PR4 and a summary of the earlier Progress Reports are now available on cassette. Please send us a C90 cassette if you want a copy in this form.

Dealers should please contact Roger Robinson about table space, shipment of stock etc., either directly or through the Contrivance address.

Hotel

Nothing has really changed on the hotel front now that the major expansion has been completed. This includes all of the function rooms that we are currently planning to use.

The manager of the De France, Kevin Stuckey, and the head of the Jersey Conference Bureau, David de Carteret, were able to pay a short visit to Follycon. They were both favourably impressed by the convention and by the immense consumption of Real Ale.

M. John Harrison

M. John Harrison [MJH] interviewed by John Dallman [JGD] and Peter Wareham, January 1988. This is a cut-down version of the interview.

JGD A conventional start - How did you become involved with fantasy and science fiction?

MJH I think there are probably three basic reasons for that. One is character. A lot of us manage, or mismanage our oedipal crisis in such a way as to be vulnerable to fantasy from then on. I was one of those people, I suspect: as we all are, those of us who read it or write it. The second thing is that when I began writing I wanted to be a poet. Since I was sixteen, I wanted to be a Romantic poet. That's no longer possible. You can't even be a modern Romantic poet, artistically. Also, it rapidly became obvious to me that you couldn't earn a living being a poet, in the world as it is now. Since I always planned to be a writer of some sort, I had to look round for something that would be (a) easy to write and (b) made some money to live on.

So I thought, what do I like to read, and by then I was already a committed fantasy and science fiction reader myself. I was as committed as any fan, although not to fandom. I didn't even know that fandom existed. So I thought I would try and earn a living by writing fantasy and science fiction while I moved on towards poethood and certain historical acclaim.

Well, I gave up writing poetry about a year after I started writing, as I then realized that a) prose is more difficult and more fun and b) poetry is more difficult and less fun. The difference between them is in the level of structuring. I didn't have the talent to structure with the complexity of poetry. It's possibly why my fiction is so complicated in structure, now that I have some measure of control over it, it's possible there is still a sixteen year old poet in there, still trying to get out.

Another reason for writing F & SF is that I was resisted. I went to a technical school, because I was born in Rugby, a light engineering town in the midlands. There were seven technical schools; if you failed to get to Grammar school, and do the humanities, but you were just that bit too good for a Secondary school with the yobboes, you went to technical school, which was limbo. I had no qualifications for light engineering in my character whatsoever. I hated it because it had been banged into my head from day one that my father was an engineer. So I had a weird education, basically due to the fact that I wasn't interested in ninety-five percent of it.

But at this school I was taken under the wing of one man, who was an English teacher. He tried his desperate best to do something with me, since I showed some talent for writing and thinking through grammar and syntax, rather than through maths. He wasn't very keen on fantasy, so one of the reasons I took fantasy up was an act of rebellion.

JGD You spent a fair amount of time in the New Worlds office when New Worlds was in its heyday.

MJH I came a bit late for the really interesting stuff. I didn't become directly involved with New Worlds until mid 1968 and by that time a lot of the really interesting stuff had already gone. We had our moments...

JGD It was established by then in the way that it is thought of now...

MJH So was the New Wave. I've been interviewed a couple of times by people who've claimed afterwards that I am in some ways central to the New Wave. This is totally untrue - all the basic decisions about the basic shape of what it became had already been made by the time I got there. I was an apprentice to those conceptual structures. I believed in them deeply at the time, and for five or six years afterwards, they were central to my way of thinking about writing. Finally they revealed them-

selves to be not sufficient in my case, whereupon I dumped the baby with the bath water, and moved on to the next theory. It was a lively time, but to tell you the truth, I don't remember all that much about it now. I became very depressed and very nihilistic because of New Worlds by the end of the seventies.

In about 1981 I decided that I simply did not know enough about writing, in several ways. I didn't know enough about other writers, I didn't know enough about 20th-century fiction, especially modernist fiction and I didn't know enough about how writing actually worked.

It occurred to my naive soul at that time that I could solve the problems by reading biographies and the fiction of, say, Virginia Wolfe for proto-modernism, and that the best way to learn how literature worked was to read literary theory.

I jumped gladly and deeply into the whole idea of theory, with a few assumptions: (1) I would never fall for any given, totalising, literary theory. I would never commit myself, I would take from any given theory what seemed to be useful to me as a writer. (2) I would only ever use theories to check intuitions I had about my work. I would not try and change the way I wrote by reading theory. (3) I would never accept any of the political bases behind any literary theory.

Anyway what I found was that this reading led to experiments which tended to produce fantasy about fantasy and which produced the short stories which appear after 1980-81. They have been deliberately written, or rewritten, they are exercises in (re)writing.

JGD For example, the re-written *Lamia* and *Lord Cromis*

MJH That is the one I am most satisfied with both as a story and as an experiment. I didn't just want to do experiments that were unreadable. They work on readers like me, readers who aren't looking for an immediate narrative satisfaction, readers who like to be teased with a bit of slippage of the signifier. The impulse behind those stories was technical in that sense, and structuralist to post-structuralist in its drift.

The reason I used it on the Viriconium material was that I had already seen it there. I promised that I wouldn't simply apply literary theory, but only use it to test intuitions. I had those intuitions while writing the major part of the Viriconium sequence which precedes the short stories. All the techniques, the tricks, the weirdnesses that appear in the short stories had already appeared in some version or another in the main body of the work.

JGD The reader has to work as well as the writer...

MJH Yes, I prefer to work when I'm a reader, and I simply assume that my readers will prefer to work. As a writer I get asked who I think my audience is, or who I write for. I write for somebody who enjoys working at it, I always have done. I found these stories enabled me not only to confront fantasy itself but to confront using these sharper - and yet at the same time more confused - techniques.

Don Lawrence.

We are delighted to announce that Don Lawrence has agreed to be our Artist Guest at Contrivance. Until recently, Don Lawrence's name was perhaps most closely associated, in Britain, with the Tri-gan Empire strips, which he drew for "*Look and Learn*". On the Continent, however, he is very well known for the "*Storm*" comic strip, which has been appearing weekly for years, and has been collected in book form into volumes. The original publication of this strip is in Dutch, but it has been translated into many other languages, including Italian, French, German, Danish, Finnish and Greek. Storm's adventures are now being translated into English, published in book form by Titan Books. The second volume, "*The Last Fighter*" is out now, and more are expected this year.

The Storm adventures are scripted by the Dutch author Martin Lodewijk while Don's full-colour paintings provide the illustrations. We hope that our workshop sessions will include one with Don describing and demonstrating his techniques.

Don Lawrence and his wife, Elizabeth, live in Sussex. They share their home with an elderly Labrador named after the Emperor Trigo, a large Alsatian called Leo (who was once chased by a sheep), and two Burmese cats, Emily and Jasper. Emily has just produced her first litter of six kittens.

Don has never attended an S.F. con before, but has appeared at many Continental comics cons. We hope, with our members' help, to convince him that S.F. cons are just as much fun.

Art Show - Mike Molloy

The following is the skeleton of an art show. It's fleshed out when people bring their artwork to display. You can't in absolute terms plan an art show because ultimately you are at the mercy of those who turn up with the work. So it's time folks to seek inspiration and wield the pen, brush, oxy-acetylene torch, naked body or whatever you choose to produce your masterpiece.

Prizes are to be awarded for work based on the following themes relating to the Guests of Honour's work:

"Images of the City"

"Music in Fantasy"

I reckon these themes are challenging to represent in an innovative visual fashion and I will be interested to see what is made of them. Should the suggestion that the committee are thinking in terms of prizes partially financially based arouse base motivations, you should be warned that the art show organisers are pushing for prizes of a uniquely useless nature e.g. 1m square rubik cubes, wooden seagulls etc.

A lot of the points that follow are marked with an asterisk. Where you see that mark we would be pleased if you would contact us by writing to:

Elda Wheeler/Mike Molloy
301 Langlands Road
Drumdyne
Glasgow
G51 4AR

Phone:

Evenings - 041-445-4316

Mornings - 041-227-5538 (Mick Molloy)

Afternoons - 031-552-8651 ext. 8651 (Elda Wheeler)

General Rules

- 1) All works must be of an SF or Fantasy nature to be displayed
- 2) There is no hanging/display charge
- 3) There is no restriction on the number of works that may be displayed by each artist, subject to the restrictions of space
- 4) Where a work is sold in auction, the convention will charge 10% of the selling price
- 5) The Art Show will be supervised at all times or otherwise be kept secure
- 6) All work will be insured for a nominal value while on display. More substantial cover should be arranged individually, if desired
- 7) Each artist will be responsible for hanging their own work. Hanging materials and equipment suitable for the display boards being used will be provided

(Where an artist cannot attend the convention, they should contact us to make alternative arrangements)

Information wanted

- *1) What artwork is to be exhibited, i.e. number and dimensions?
- *2) When is the artwork arriving and how?
- *3) When is the artist arriving?
- 4) Full details of each work should be appended (e.g. minimum bid if it is for sale, subject, medium, whether it is an original or a print. If it is a print, then the number and total run of the print)
- *5) Biographical details of the artist. A statement as to any formal training in an Art field or simply why they produce the work that they do. The idea is to display this information to give a sort of "provenance" to the works displayed

General advice

- *1) If you anticipate problems shipping your work to Jersey, it may be possible to find you a space with the general convention material being transported from London
- 2) Sending your work via a freighting firm can be very competitive due to the large number of firms in this field. If you choose this method, be sure to advise us to ensure that it is safely received at the convention hotel
- 3) A limited amount of packaging materials will be available at the convention to repack work after the show (including some suitable for material being sent home by freight)

If you want any other information, or if you think we've forgotten something, please let us know.

Programme

Earlier progress reports announced our intention to use a number of themes to link together various disparate programme items. As anticipated, these themes have grown and evolved in the process of assembling the programme. The result of this strange and wondrous development has been the following titles:

Aliens Among Us

This theme considers the alien in all its forms, but not only the extra-terrestrial in SF and scientific speculation. It also covers alien cultures and ways of thought and life, as well as earthly but non-human life. Our convention charity, the Jersey Wildlife Preservation Trust gives concrete representation to this last aspect of the theme.

The Art of the Impossible

The convention art show forms the core of this programme theme, with directly related programming covering many aspects of pictorial art, comics, book illustration, and so on. There will also be occasional forays into other fields of the visual and performing arts. Contrivance's special artist guest is Don Lawrence.

Con-running

This will be a mainly workshop theme, for those of our members who haven't overdosed at Con-scription. We hope to make use of enthusiasm and expertise tapped here to help with the running of Contrivance. There will also be a certain amount of looking forward to future conventions, such as the next European Worldcon, Holland in 1990.

THE TOMB OF THE UNKNOWN PROGRAMME ITEM

**Unhappy with the programme?
Something missing from your Convention?
Interested in putting on something new?**

Come to THE TOMB OF THE UNKNOWN PROGRAMME ITEM.
On Friday a workshop will be run to decide on an extra programme item to be run on Monday.

**Come along and help decide.
Bring your ideas.
Start Planning Now!!!**

THIS ITEM INTENTIONALLY LEFT BLANK

The Fan Programme

Though not a separate theme as such, the Fan Room will be running its own programme. Some of its programme items will intersect with our main themes, others will head off in unpredictable directions. Our fan guests of honour, Rob Hansen and Avedon Carol, will be involved in much of this.

Feminism

We've come a long way from the time when a woman's role in SF was to be menaced by BEMs. Now women play an increasingly important part in SF, whether as readers, writers, or characters. So why is it that even today, feminism is still an alien way of thought to so many?

Heaven and Earth

This covers out-of-this-world ideas, from hard science items on the space programme to the maddest ideas we could dream up. It also covers down-to-earth considerations of the ecology of our planet. And as if that weren't enough, there are (of course) more things...

Images of the City

From Metropolis to Bladerunner, Diaspar to Trantor, the city has been a lasting theme in SF. We examine various aspects of the city, in fiction and reality. One of the most memorable creations of our Guest of Honour, M. John Harrison, is the decaying city of Viriconium.

Music of the Spheres

Apart from SF and computing, music seems to be one of the most widespread of fannish interests, ranging from filk to opera, and pop music to esoteric modern classics. Since music plays a major part in much of the work of our Guest of Honour, Anne McCaffrey, we chose this as an interesting theme to explore.

The Write Stuff

Science fiction and fantasy is often called a literature of ideas. Here we examine written SF in its many forms, and try to put the emphasis on the literature rather than the brightly-glittering ideas.

The Games Room Needs YOU - Marcus L. Rowland

Who would guess that beneath their mild-mannered exteriors, most of the Contrivance committee are interested in games? Why else have I been press-ganged into running the games room again...?

This year we hope to arrange a few events in the games room; in particular, some demonstrations. What we're looking for are referees who like a system (or who are willing to show something they've designed themselves), and are prepared to give a short talk about it then run a game. When we tried this in 1987 most sessions had an audience of twenty to thirty, with at least five or six staying on to play. We don't care what the game is, a convention with several hundred attendees is bound to have a few people who are interested in playing it. SF or Fantasy themes are nice, but no-one will stop you running the Dallas role-playing game if you happen to like it.

If you think you can run such an event, please come to the games room early in the convention, and pick a time slot that suits you. For role-playing systems it's probably a good idea to have some pre-generated characters; for all games, please try to ensure that you are ready to start playing without too many boring delays, and have everything that you'll need for the game session. We'll try to provide paper and other useful material, but probably won't have copies of many rule books, or other specialised equipment.

If you don't know much about games, or would like to find out about a particular system, these demonstrations are a good way to learn more. Keep an eye on the games room notice board, for announcements of demo games and other events.

Do you have any other ideas for the games room? We're open to suggestions, but please don't propose anything that will stop others from enjoying their games. The games room will be open late, and probably won't be locked at any time, so don't plan on leaving expensive models or books there. There should be at least six tables, so there's plenty of room for everyone.

One idea we will repeat this year is the games room competition. However, this year we've decided to run things a little differently. Inspired by the success of Messrs Meades and Wake's Drabble Project, we proudly present:

The Great Contrivance Role Playing Drabble Competition

A "Drabble" is a story of exactly a hundred words with a title of no more than fifteen extra words. We want adventures, campaigns, monsters, or whatever else you like.

Entries should be generic, or limited only by type of game, not restricted to a single games system. Marks will be awarded for originality and humour. Bring entries (preferably typed or written *neatly*) to the games room before noon on Sunday. Mark them with your name, address, and badge number; these are not counted in your total!

Remember; exactly a hundred words or

AAAAAAAAAARRRRRRRGGGGGGGGHHHHHHHHH.....

Judges will include Terry Pratchett, Ashley Watkins and Marcus L. Rowland; there will be prizes, which should include books, games and role-playing modules (if we can find enough generous sponsors).

There'll be more about the games room in the programme book, which will hopefully announce any items that you suggest before the convention.

Awards

It is a tradition that major SF conventions give awards to honour 'The Best' of that year. Whether it is the best new writer, fanzine artist or the best costumer, there is a special something about being the winner of an Eastercon award. This is because these awards are conferred under the aegis of the British National Science-Fiction Convention and thus the approval of British fandom at large.

The awards traditionally given at a British Eastercon come from a number of sources:

The BSFA awards are, unsurprisingly, run by the BSFA but are voted on by all BSFA members and all attendees of the convention. The votes are counted by the BSFA and the presentation of awards is made during the convention.

The Ken McIntyre award is given for the best fanzine artwork of the year. All pieces of art must be nominated in advance. Both the original artwork and a published copy must be on display at the con. The winner is chosen by a committee that consists of:

- 1) A BSFA nominee,
- 2) A Knights of St.Fantony nominee,
- 3) The convention committee nominee,
- 4) Rog Peyton (or proxy),
- 5) A.N.Other.

In the event that any of these members is not available, then the remaining members of the Ken McIntyre award committee may select others to make up the number.

The Doc Weir award is a very special award. To start with, depending on who you talk to, the actual award object is worth between £100 and £2000 (though of course it has to be returned to be presented to the next winner!) Secondly, and more importantly, it is given to someone who has made an outstanding contribution to fandom over the years. In many ways it is the fannish equivalent of the Grand-Master Hugo. As it is so special, it is only given when a person of outstanding merit clearly deserves it now. It is voted on by all the attendees at the Eastercon. The Arthur C. Clarke award is sponsored by ACC himself (through a foundation!) and we have no influence over who receives it. It is quite often a surprise to see who has made enough of a literary impact this year and is being specially honoured by this award.

Aside from the main named awards, there are also the awards given for the artistic endeavours of fans themselves. Among these are the Masquerade (Fancy Dress) and the Artshow.

There is almost always a "Best-in-Show" award. After that it is left up to the Masquerade organiser, in consultation with the committee, to determine what other awards are given.

The art show is also a place where the talents of fandom are acknowledged. The awards for the art show are again a matter of discussion between the art show organiser and the committee. (see Mike Molloy's article on the Art Show in this PR).

Some special awards are made for competitions held during the convention. If you would like to compete in any competition or quiz (e.g. Comics), write to the convention address and volunteer.

Conspiracy Bail-out

The problems of Conspiracy, the 1987 Worldcon, have still not been completely sorted out. Anyone wishing to donate money towards the outstanding bill should contact Linda Pickersgill (cheques to "Conspiracy"), 7a Lawrence Road, South Ealing, London W5 4XJ.

The programme book appeal has finished the outstanding American mailings, but there are still some left to do. If you want to support the mailing fund, send cheques payable to "Conspiracy Program Book Fund" c/o Mike Christie, Ty-Lyn, Llangorse, Powys, LD3 7UD.

Membership list

Up to 1/10/88 (including changes of status, conversions etc.)

a=attending s=supporting G=guest b=beast/child p=pre-supporting f=family

700a	Marianne Ackroyd	86a	Perdy Dobson	150a	Christina Lake
689a	Mr B. Agrawal	538s	Joanne Donkin	527a	David Lally
184a	Fiona Anderson	655a	Stephen Ealey	487a	Adrian R Last
586a	Stuart Andrews	476a	Roger Earnshaw	467a	Gerard Laughlin
79a	Margaret Austin	571a	Stephen East	G	Don Lawrence
97a	Chris Ayres	49a	Martin Easterbrook	62a	Steve Lawson
311a	Kenneth V. Bailey	647b	Anthony Edwards	117s	Bernard Leak
625b	Eleanor Bains	319a	Lilian Edwards	541a	Neil Light
624a	Jane Bains	697a	Alex Elrick	662a	Christopher Neil Linfoot
626b	Richard Bains	548a	John English	663a	Jacqueline Ann Linfoot
623a	William Bains	52a	Juliet Eyeions	459a	Alan C. Lord
162a	Henry Balen	579a	Jon Fairbairn	474b	Helen C Lord
587s	Richard Barton	549f	John Fairrey	657a	Jan Lord
543a	Stephen Baynes	177a	John Fahey	475b	Sarah M Lord
529b	Scarface T. Bear (B.Ted(Hons))	523b	Sam Fahey	473f	Teresa M.E. Lord
670a	Ian Gordon Bengry	524b	Tom Fahey	589s	Brian Macdonald
668a	Tony Benson	651s	Jon Feetenby	45s	Bruce J.M. Macdonald
204a	Michael Bernardi	215a	Mike Figg	520a	Joyce Mains
92p	Tony Berry	675a	Jan Howard Finder	590a	Chris Malm
664a	Mats Berenstam	699a	Nigel Fisher	166a	Elise Mann
648a	Mr M.C. Bishop	692s	Alan Fleming	367a	Ken Mann
594a	Neil Blabber	682a	Rich Fox	516s	Chris Marriott
618s	Lissa Blackburn	539a	Dave French	550a	Len Marshall
609a	Hans-Ulrich Boettcher	540a	Shirley French	551b	Peter Marshall
613a	Frances Bonner	488a	Anders Frihagen	678a	Keith Martin
576a	Stuart Borgognoni	314a	T.J. Furniss	123p	Barbara Mascetti
484a	Jill Bradley	526a	Jaguar Furrell	115a	Hugh Mascetti
483a	Phil Bradley	674b	Ellen Gallagher	602s	Karl Maund
643a	Iris Braun	690a	Jim Gallagher	546a	Jon May
642a	Rudiger Braun	673a	Marilyn Gallagher	580a	Angus McAllister
569a	Paul Brazier	672a	Stephen Gallagher	495a	Wendy McDonald
499a	Jonathan Brewis	382a	Peter T. Garratt	463a	Stephen McGinness
660s	Ray Bridgcock	515a	D.G. Gibson	555a	Bobby McLaughlin
591a	Nigel Brooke	615a	Peter A Gilligan	194a	Rory O McLean
128a	Ken Brown	619a	Niall M. Gordon	353a	Joe McNally
606a	Andrew Butchers	390a	Roelof Goudriaan	56a	Rob Meades
694a	Ros Calverley	560a	John A Graham	58a	Mark Menan
535k	Elder child of R Campbell	605a	Mrs Roberta Gray	684a	Mark Mills
282a	Jenny Campbell	323k	Ben Gribbin	446a	Rod Milner
281a	Ranisey Campbell	320a	John Gribbin	106a	Debbie Moir
536b	Young child of R Campbell	322f	Jon Gribbin	226a	Mike Moir
557s	Graham Carter	321a	Mary Gribbin	599a	Mike Molloy
614a	Neil S Chambers	688a	Alan S. Gunn	544a	David C Moor
628a	Emma Chapman	505a	Patricia Haisman	530s	Chris Morgan
500a	Mike Chealer	617s	Liz Halliday	368a	Linda Morgan
676a	Miss F.B. Clark	497a	Tony Hammond	531s	Pauline Morgan
600a	Trevor A Clews	398a	Andy Harrison	677a	Mr S.D. Morris
696a	Mr P. Clough	G	M. John Harrison	369a	Carol Morton
502a	Brett Cockrell	277a	Sue Harrison	441k	Iain Morton
654a	Jack Cohen	507a	John Hawcock	370a	Tony Morton
575a	Malcolm Cohen	666a	David Haynes	331a	Steve Mowbray
525a	Storm Constantine	567s	Anthony Heathcote	498a	Laura Murphy
570a	Alison Cook	485a	Niall Hedderley	233a	Helen Murphy
492n	Brigid Cooling	249a	Teresa Helrit	269a	Harry Nadler
616s	David T Cooper	542a	Robert A Hepworth	196a	Lindsey Nadler
667a	Susie Coote	537a	Sara Hewitt	582a	Marie Nadler
534a	Keith Coslett	462a	Chris Higgins	581a	Steven Nadler
339a	Erik Coune	19a	Katie Houre	596a	Cherry Newton
430a	George Coune	18a	Martin Hoare	597b	David Newton
649a	Adrian Cox	545a	Neale Gerald Hodge	50a	Henry Newton
493a	Pete Cox	686a	Matthias Hoffman	598b	Penny Newton
611a	Jonathan Coxhead	305a	Derek Holt	585a	Lisanne Norman
683a	Anita Crafts-Lightly	306a	Kim Holt	661s	Yvonne Nuttall
656s	Neil Craig	637a	Thomas Horn	639a	Alice O'Donnell
521a	Jackie Crooks	650s	Paul T. Hunt	48a	Keith Oborn
522a	Neville Crooks	528a	Mike Ibeji	559a	Krystyna Oborn
698a	Simon Cross	695s	Andrew Irvine	465a	Paul Owens
577a	Mark A Crouch	503a	Wif James	665a	Paul Paolini
556a	Rafe Culpin	504a	Neil J. M. Jezzard	679a	Linda Parkin
687a	Jan Cuthbertson	G	Jane Johnson	564s	Nigel Pearson
627a	Ananda S. Dakin	607a	Deborah Jordan	517a	Ellen M Pederson
662s	Calvin Davidson	646s	Michael Jordinson	633a	Ruth Pennington
554a	Brian Davies	658a	Miss K.A. Kelsall	17a	Roger Perkins
104s	Malcolm Davies	639a	Eileen Kenny	632a	Simon Perkins
478a	Ken Dawes	638a	Rory Kenny	513a	Alex Perry
479a	Valerie Dawes	132p	Morag Kerr	652s	Jon Persson
141a	Iain Dickson	612a	Vicki King	603s	Albert Pickard
202a	Martin Dickson	55a	Alice Kohler	604a	Katherine Pickard
85a	Dermot Dobson	291a	Pompino The Kregoyne	464a	William Pickering

477a	Norman Plumpton	234a	Mike Skelding	685a	Mark Tucker
621a	Bill Powell	595a	Anna Smith	70a	Martin Tudor
620a	Shenie Powell	671a	Anthony Smith	489b	Lennart van Toorn
482a	Miss Rhianna Pratchett	691a	Fergus F. Smith	573a	Janet Waite
481a	Mrs Lyn Pratchett	578a	Jonathan Smith	572a	Jonathan Waite
98a	Terry Pratchett	486a	Jane Smithers	680a	David B. Wake
635a	Ann Pringle	480a	Robert Sneddon	681a	Helen Wake
634a	David Pringle	601a	Kate Solomons	506a	Terry Walsh
636k	James Pringle	111a	Ian Sorensen	693a	Chris Walton
645a	Lorraine Pritchard	608a	Maki Spanoudis	553a	Lesley Ward
538s	Feryal Rajah	508a	Phil Spencer	563a	Ashley Watkins
566a	Andrew Ramage	574a	Marc Spires	629a	Ian Watson
565a	Deborah Ramage	203a	Gary Stansfield	631a	Jessica Watson
131a	Kevin Winston Reader	A	Sylvia Starshine	630a	Judy Watson
494a	Mike Richardson	313a	Paul A. Stewart	66p	Laura Wheatley
332a	Andy Robertson	641a	Chris Stocks	610a	Elda Wheeler
547a	Neil Robinson	622a	Ian Stoker	333s	Steve White
514a	T R Robinson	365a	Marcus Streets	496a	Kim Whysall
561a	Nigel Robson	165a	John Styles	519a	Colin Wightman
669a	Miss K Rock	84a	Chris Suslowicz	161a	Bridget Wilkinson
466a	Michael Ross	644a	Graham Taylor	552a	Jeff Wilks
583a	Lilian Rothwell	397a	(Friend of) Jo Thompson	304a	Robert Williams
640a	Anders Rutersward	396a	Jo Thompson	562a	Anne Wilson
532a	Marjorie Sachs	151a	Peter-Fred Thompson	584s	Chris Wilson
36a	Alison Scott	511b	Helen Tout	512a	Paul Winship
23a	Mike Scott	509a	Margaret Tout	592a	Sarah Woodall
653a	Deveshi Sharma	510a	Richard Tout	593a	Stuart Wray
501a	Carol Shetler	328a	Ivan Towlson	518a	Kazutaka Yokota
568a	Mike Simpson	588s	P Trendaway		

Jersey Wildlife Preservation Trust

"We consider that, in terms of wildlife, *preservation* means protecting animals in captivity whereas *conservation* is the management of animals in their natural state. Preservation is our work but conservation is our aim." From a Trust report.

The Jersey Wildlife Preservation Trust is, of course, Contrivance's adopted charity. To assist the trust in both its work and its aim, we are planning to sponsor a Grand Cayman Island Iguana. These reptiles are extremely rare and the Trust is hoping to obtain a breeding pair. They have already successfully bred a similar, but rather less rare species of iguana. Now, having established a working environment, they are dealing with the formalities necessary for the import of these rare creatures.

As with all the Trust's breeding programmes, the intention is "to secure the future for threatened species, first by establishing sustainable captive populations and then by returning their progeny to protected areas of natural habitat" If you would like to help, there will be fund-raising events at Contrivance, and we always have a collecting-box on our desk for donations.

Membership form

I enclose the sum of £ (£21 attending £11 supporting)
for attending/supporting membership in Contrivance 1989

Name:

Address:

.....

.....

(I agree to have this information kept on computer database)

PR4-10/88

THE INFORMATION PAGE

Our membership rates at present are:

	NOW	From 5/11/88	
Attending	£18	£21	Entitles you to everything
Juvenile	£8	£9	Aged 9-14 in 1989, gets everything
Supporting	£8	£9	Gets you all the publications
Child	£1	£1	Must be under 9 years in 1989
Associate	£8	£9	Gets discount hotel & travel rate

For reasons of postage and currency conversion charges, we have set the US dollar rate at \$2 to the pound. Conversion between rates is always at the current difference in rates.

Conversion from Pre-supporting is at the above rates less £1.00 or \$2.

All correspondence should be sent to;

Contrivance
63 Drake Road
Chessington
Surrey
KT9 1LQ

Or, if appropriate, to our overseas agents, who are:

Asia Andrew Hall
Flat 403
15B Ming On Street
Hung Hom
Kowloon
Hong Kong

Netherlands Roelof Goudriaan
Noordwal 2
NL-2513 EA Den Haag
Netherlands

Sweden Mats Claesson
c/o Bjork
Saltamang 1211359
Stockholm
Sweden

Norway Johannes H Berg
Tungen Alle 10
N-0374 Oslo 3
Norway

USA Bill & Mary Burns
23 Kensington Court
Hempstead
NY 11550
USA

Yugoslavia Krsto A. Mazuranic
D. Zokalja 1
JU-41430
Samobor
Yugoslavia

PROGRAMME BOOK DEADLINE IS

30/12/88

Rates for programme book advertisements can be obtained from the Contrivance address.

Progress Report 5

The following rates for advertising will apply:

	Pro	Fans
Full page	£15	£10
Half page	£8	£6
Quarter page	£5	£3

PR5 ads must be received before 15/2/89