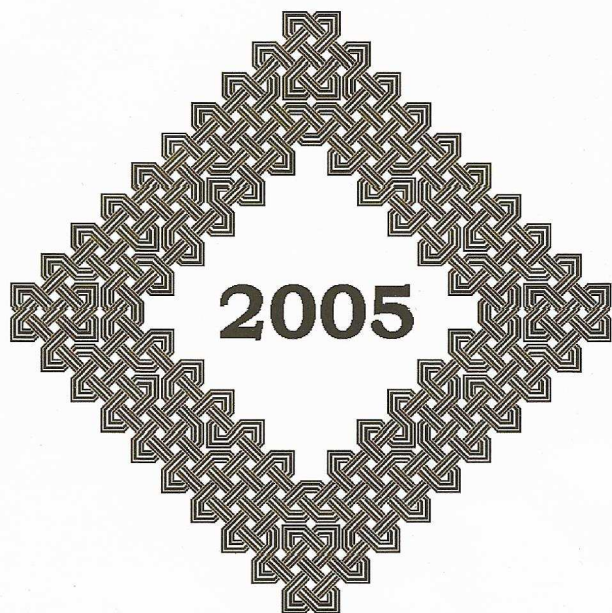


**Paragon2  
Eastercon  
2005  
Hinckley**



## **Eastercon:**

# **The British National Science Fiction Convention**

# **PARAGON2**

BYBYCON15

25<sup>th</sup>-28<sup>th</sup> March 2005  
Hinckley Island Hotel  
Hinckley

## **Souvenir Book**

### **Guests of Honour**

John & Eve Harvey  
Ken MacLeod  
Robert Rankin

Ben Jeapes  
Richard Morgan

### **Committee**

Fran Dowd .....	Sofa
James Bacon .....	Programme
Julia Daly .....	Programme
John Dowd .....	Memberships, Hotel Bookings & Finance
Nigel Furlong .....	Ops
Sabine Furlong .....	Ops
Alice Lawson .....	Hotel (Function) & Special Events
Steve Lawson .....	Hotel Liaison (Beds) & Registration
John Richards .....	Programme

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Thanks to everyone who contributed to the success of Paragon2, people who worked behind the scenes, people who were on programme, people who had visible fun (and invisible fun, too, probably), or who just turned up. Not forgetting our Guests, who were fab and tireless. Special thanks to all the photographers who gave us pictures to use in the Book, and a reminder that copyright for everything in the book, images and text, resides with the original owners and reverts to them on publication. I've not credited individual photos, but the main contributors were John Dallman, DougS, Jan van t'Ent, Pepper, Max, Alan Woodford, NoJay, Alex McLintock, Gary Stratmann, the Bradshaws, Anders, John Harvey, Lost Car Park, Bazooka!, Feorag, Dave Thomas, Steve Davies and Malcolm Davies. Big thanks also go to Seacon '03, who contributed pass-along funds which have enabled us to produce this book in stunning technicolour.

# From the Depths of the Sofa



This has taken longer to hit your doormat than originally planned. I'm not going to apologise, because although I could have put together a publication in a shorter time, it wouldn't have been anywhere near as good. And I know there are quite a few of you who never expected it to turn up at all!

As it became clearer that it was actually going to happen, more and more people came forward with material, and people proof-read it and added things, and I commissioned a few more articles just to round it out ...

So here we are. I hope you enjoy flicking through this, and that even if there isn't a photo of you in it, it does what it's supposed to do and acts as a souvenir of the convention.

We seem to have stirred up a hornet's nest of discussion about what Eastercon should and shouldn't be, and what kind of fans it should cater to. I didn't think we'd done anything particularly new: but I'm beginning to think that we took two crucial decisions that broke the camel's back.

Decision Number One was to take a lot of doing-things kind of programme items, like Cyberdrome, and put them out in the Rotunda. For a long time these have been behind closed doors, and if you didn't actively go look for them, they were invisible. Suddenly they were out and proud and in yer face.

Decision Number Two was to have themed evening events that weren't Just Another Bloody Disco. They were certainly popular: there wasn't the usual need for the con committee to trawl the bars herding people into an empty room! But if you want to sit chatting in the bar, it's a bit difficult to escape a few hundred people in togas.

Whatever we did, it certainly polarised opinion, as we've been described as both the Best and Worst Eastercon Ever; which is

flattering and disturbing at the same time. One of the reviews I liked most simply said "Convention good, food toxic.". Which was to the point and, I felt, accurate.

If you want to contribute to the What Is An Eastercon discussion, there is a Yahoo Group for Eastercon, and a LiveJournal community, and it's a hot topic in a fanzine near you.

One of the sadder aspects of Paragon2 was saying goodbye to an old friend. This was Faldo The Guide Dog's last Eastercon, although he won't be retiring until late August so if you're going to Interaction you'll see him there. The convention made him a parting gift of a dog bowl purchased specially from one of the Hinckley hotel corridor tat windows.

A brighter note was the money raised for the St Leonard's Hospice in York. Tim Kirk completed his sponsored Bike Ride from York to the convention. Along with the casino profits and the contents of a rather large bucket, we netted nearly £700 altogether.

If you want another souvenir of the convention, our Café Press shop is still open at [www.cafepress.com/paragon2](http://www.cafepress.com/paragon2)

Alice and I tagged Sabine Furlong to run Paragon3, but I don't think she thought we were serious. And I imagine it will be a while yet.

Where it will be is also a moot point, as there are building works planned for Hinckley over the next year or so, creating more social space. We understand that part of this is to make it more accessible, and part to develop more bar space so they can deal better with the smoking issue.

Meanwhile I am stepping down as Sofa. I'm going to be an Otoman for a while. It's smaller and plusher, and I get to have an Empire.

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## Our Life in Fandom

Our Fan Guests of Honour, **John and Eve Harvey**, put together a slideshow for us illustrating their Life in Fandom. There was wailing and gnashing of teeth from the people who didn't arrive early enough on Friday to see it, so we asked them to produce a static version for the Book.

Lock the doors, let no-one out. We hope that tracking our life in fandom will act as a dire warning about a pastime that can turn bright young things like this:



Into the degenerates (old farts) that you see now:



This so-called hobby can turn fresh faced boys into Steve Lawson:



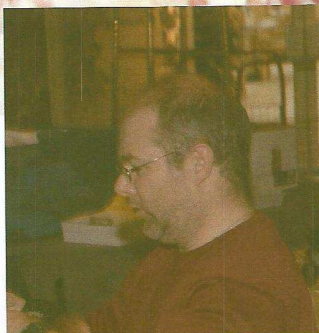
plans of these important authors, we decided to have them in pairs! At the time we didn't realise how lucky we were. We got Bob Shaw and Samuel (Chip) Delaney for one meeting. On another occasion we paired Chris Priest and Brian Stableford (Can't tell from this photo whether Chris was concentrating or just bored!)



In 1975 we graduated, got married, moved down to London and rented a flat in Hanwell about a mile from Lawrence Road – legendary (well it was at the time) home of Greg Pickersgill and London's Ratfandom. Once we'd "come out" as true fans, we worked seriously at attending (and working on) Conventions – the first step on the slippery slope.



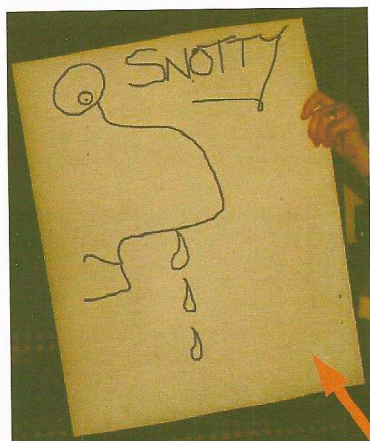
Our first foray into fandom was starting the Leeds University Science Fiction Society – snappily known as LUSFS. We decided we had to have guest speakers, and so sent out letters, stupidly giving everyone the same range of dates. It was not surprising therefore that some would choose the same date. Not wanting to put anyone off by being so rude as to change the



*Greg Pickersgill. See, he does smile occasionally – or is it a grimace?*

What's so wrong with Conventions? We're at one now aren't we? Be warned: there's danger all around.

You might get involved in strange rituals. For instance, there was a quiz at Yorcon 2, which, with Stu Shiffman as a guest, had to have a drawing section. We had to produce the cover for a fanzine, and "proper" artist Shiffman lost because he was being GOOD. Me, the non-artist won because of my superior artistic interpretation.



I finally lost to the superior intelligence of Dave. The tie-breaker was who could drink a pint of beer the quickest, then turn the empty glass upside down on your head. Hah - like with wine tasting, I never throw anything away and of course drank it all. Dave, on the other hand, realised that if he up-turned the glass on his head with the last dregs remaining, he'd win - which he did!!



But more risky than this is getting involved in running conventions. We had been persuaded by Pete Weston to bid for 1978. Of course being as green as grass like we were, the bid never took shape. Instead another young dynamic fan - yes, Dave Langford was young once - and



his cohorts launched Skycon on an unsuspecting fandom. And we for our troubles got dragged into organising the film programme. The beginning of the slippery slope, but at least we did it with credibility - real films in those days - we had a cinema in the hotel basement - class! Now the forces of fandom

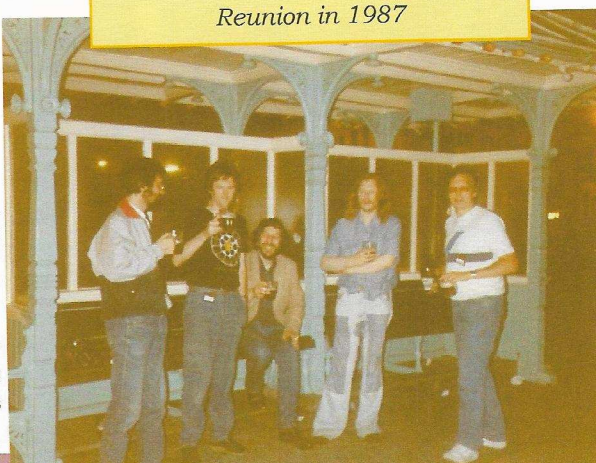
were on the move and one day a little note appeared through our door. "Would you like to help with the Worldcon - Seacon 79?" It turned that what was required was a mug who could type and do the membership secretary chores. I got conscripted; then later swapped with Pat and Graham Charnock and took over Fanroom. The first fanroom to have its own bar, thanks to serendipity. Two weeks before the convention, when I'd designed all the display boards to fit the room, I got a call saying they had decided to redecorate the room. They could find me another, but it would be on the second floor and would have to be the one with a bar. A working bar? Oh, I think we can manage.

Oh, the tales we have/could tell of that convention. The black bin-liners filled with balloon gas

floating up the stairwell - then we went for a bigger audience and let them out of the hotel window so they could float over the town, with us eagerly scouring the papers the next day to see if there were any UFO sightings. Jim Barker proving that helium DOES make you sound like Mickey Mouse, and gives you the most stupendous headache the next day.

And, the dreaded hotel staff - getting thrown out at midnight even though we were guests, so we decanted to the promenade shelter. Mickey Poland had the beer, and we had the seats, so about 10 of us stayed out having our own little relaxacon. (Perhaps we should divert quickly to explain that Mickey Poland. For manning the sales tables in the fanroom we had put up a schedule and asked people to put their names in when they were willing to do an hour slot. Suddenly nearly every slot was filled with this Mickey Poland, whom no one had heard of. This was his first convention (he was in the army stationed in Germany) and he had taken to heart Eve's advice in one of the PRs that one of the best ways to meet people at your first con is to volunteer to work on the con.) Anyway, back to the seafront in Brighton. In the early hours a policeman and policewoman came by, obviously to check us out, but even after they saw we were harmless, they stayed to use up the last 30 minutes of their shift and Mickey failed to chat up the policewoman. The most amazing image of that night was, though, this bloke in shorts and a Sony walkman (VERY rare back in 1979) who roller skated by about 3 a.m. - and had the audacity to stare at us as if WE were the weird ones.

Reunion in 1987



About 4 a.m. we decided to pack it up, but Mickey was incapable of finding his own way home, so John and Owen Whiteoak decided to take him back. At one stage, however, there was a police car parked in a side road, so we told him to sharpen up.... Which he did till he got to the second kerb. Then he fell flat on his face – so we just hitched him up under the arms, and frog-marched him back as quickly as possible. Mickey wasn't seen again until the next evening - he slept nearly 12 hours!



*And here's Joseph Nicholas having a 'good time'. It just all gets too much for some people. But this does give you the chance to develop some new skills – drawing on people when they're asleep (so long as Judith isn't around).*

Something else that happens in fandom is that you get involved in the most weird activities... Sometimes you are expected to... to... oh, I can hardly say the words.... PLAY FOOTBALL...

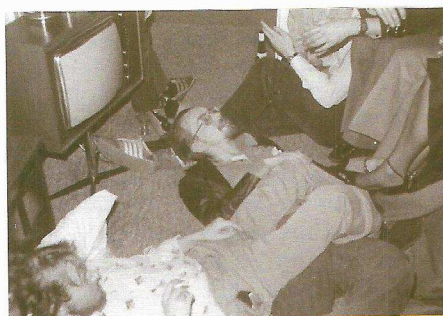


*Martin Easterbrook tackles a real football player encouraged by Greg Pickersgill Whilst Kev & Sue Williams walk off, the Surrey Limpwrist's pose. Joseph Nicholas, Alan Dorey, Rob Jackson, John Harvey & Ian Maule*

Yea, that was the beginning of our "convention years", followed by Chairman of Channelcon finally in 1982, the Rubicons, the Mexicons, Precursor, the fan-room in Liverpool 1999 and then Season year before last.

The great thing about conventions, though, is that you get some good photos.....

There were also the BSFA years.... Somehow, our offer to edit Matrix grew into printing it too, then Paperback Parlour, then Vector, and Focus, and the flyers, and the renewal forms... This necessitated a duplicator, scanner plus two litho machines in the garage. And then every two months we would meet for a weekend in Reading University to collate and staple all three/four magazines, stuff into envelopes, seal, stamp and sort... But even that could be turned into a mini-con.



*Brian Parker & D West*



*Peter Weston, Ian Williams, Graham James, Mike Dickinson, John Brosnan, Dave Pringle, Simon Ounsley & Alan Dorey*



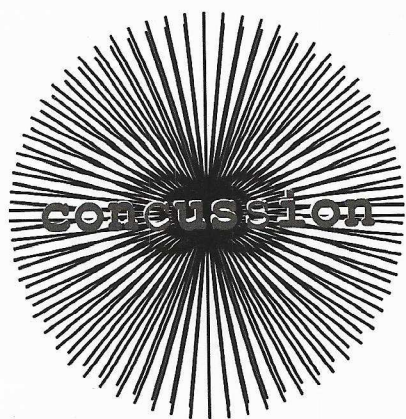
*(left to right front row: Paul Turner, Dave Langford, Linda Strickler, Graham James, Dillon James, Rochelle Dorey, Nick Trant; middle row: Jim Barker, Kev Smith, unidentified, Roy Macinski, Alan Dorey, unidentified, Keith Freeman; and lurking at the back, John & Eve Harvey)*



*Various people being plied with Cinzano by Peter Weston – we knew how to have a 'good time' (Rob Jackson at the front, Graham Charnock, Paul Kincaid & Jim Barker at Pete's feet; Steve Higgins, Alan Dorey, unidentified and Simon Ounsley having a conclave at the back)*

But, the great thing about being in fandom is after enough years you've got quite a collection of photos that can embarrass the hell out of your friends!!.... I think we've embarrassed enough people – so kindly leave the hall in an orderly manner, and return to your rooms to study Milton's Paradise Lost – we're off to the bar.

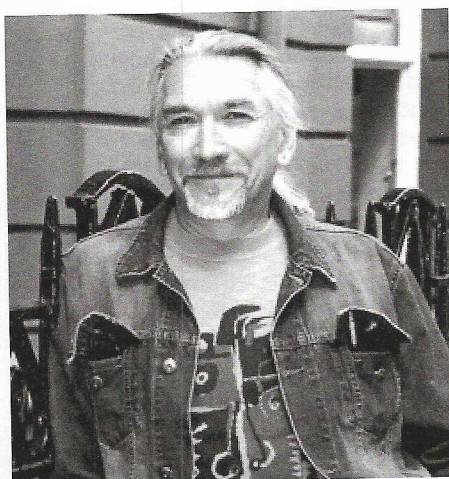




# Concussion

## *The 2006 Eastercon*

14th-17th April, Moat House Hotel, Glasgow



**Guests  
of  
Honour**

# M. John Harrison

**Elizabeth  
Hand**

**Justina  
Robson**

**Brian  
Froud**

**Ian  
Sorensen**

*With Special Guests Dan Abnett, Marc Gascoigne, Mat Irvine and Johanna Sinisalo*

**To 10<sup>th</sup> August: Attending Membership £45 / Supporting Membership £22.50**  
**From 11<sup>th</sup> August: Attending Membership £50 / Supporting Membership £25**  
**For further details, membership forms and general enquiries see our web site**

**[www.eastercon2006.org](http://www.eastercon2006.org)**

**or write to:**

**Concussion 103 Rustat Road Cambridge CB1 3QG UK**

## Awards at Paragon2

Members of Eastercon are entitled to vote for a few things ...

**The BSFA awards** are presented annually by the British Science Fiction Association, based on a vote of BSFA members and – in recent years – Eastercon members. The awards for 2004 were presented in a special ceremony on Saturday evening, and the results are on the opposite page. The shortlist was:

### Best Novel of 2004

*Century Rain* by Alastair Reynolds (Gollancz SF)

*Forty Signs of Rain* by Kim Stanley Robinson (HarperCollins)

*Jonathan Strange and Mr Norrell* by Susanna Clarke (Bloomsbury)

*Newton's Wake* by Ken MacLeod (Orbit)

*River of Gods* by Ian McDonald (Simon & Schuster)

*Stamping Butterflies* by Jon Courtenay Grimwood (Gollancz SF)

(There were six novels on the shortlist because there was a tie in the number of nominations received)

### Best Short Fiction of 2004

'Delhi' by Vandana Singh (in *So Long Been Dreaming: Postcolonial Visions of the Future*, ed. Nalo Hopkinson and Uppinder Mehan)

'Mayflower II' by Stephen Baxter (PS Publishing)

'Point of No Return' by Jon Courtenay Grimwood (*New Scientist*, Christmas/New Year issue)

'The Faery Handbag' by Kelly Link (in *The Faery Reel: Tales from the Twilight Realm*, ed. Ellen Datlow & Terri Windling)

'The Wolf-Man of Alcatraz' by Howard Waldrop (on *Scifiction*, 22 September)

### Best Artwork of 2004

Marine Iguana – photo by Sebastião Salgado (on *Guardian Unlimited*)

The Millau Bridge – photo by Eric Cabanis (on *Guardian Unlimited*)

Cover of *Newton's Wake* by Ken MacLeod (Tor) – artwork by Stephan Martinière

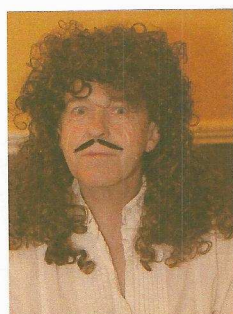
Cover of *The Algebraist* by Iain M Banks (Orbit; original photo credited to NASA!)

Cover of *The Year of Our War* by Steph Swainston (Gollancz SF) – artwork by Edward Miller

There were a lot of other awards, which were presented at the Closing Ceremony on Monday.

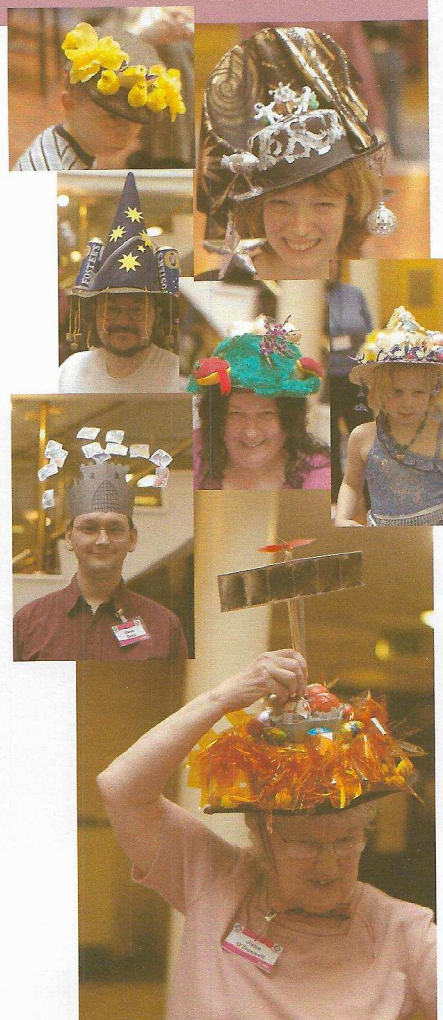
**The Doc Weir award** is a trophy given to fans who have worked tirelessly for fandom with no expectation of reward. This year the award went to Dave Lally—more about the award and from Dave himself on page 6.

**Costume** – on Saturday, we had **Hall Costume Day**. From 10:00 to 18:00, everyone was invited to wander the Halls of the convention dressed in costume, and could collect tokens from admirers. He who ends with the most



wins—in this case, Ian Watson in his alter ego of Inigo Montoya. On Sunday we had the **Easter Bonnet Parade**, and the **Masquerade**.

More about the Masquerade on page ?? The Easter Bonnet Parade was won by June O'Donnell and her *Phoenix*. There was a lot of stiff competition, and the judges were facing a terribly difficult decision, when she released the switch and the top part of the hat arose from out the flames, took off and flew around the Rotunda.



**Phlosque** – is defined as cute sf/fantasy art with significance. The award is made by the Phlosque Committee, and awarded by SMS, but anyone can enter or nominate. This year's winner was Bug, for her truly wonderful *Sea-Unicorn*.



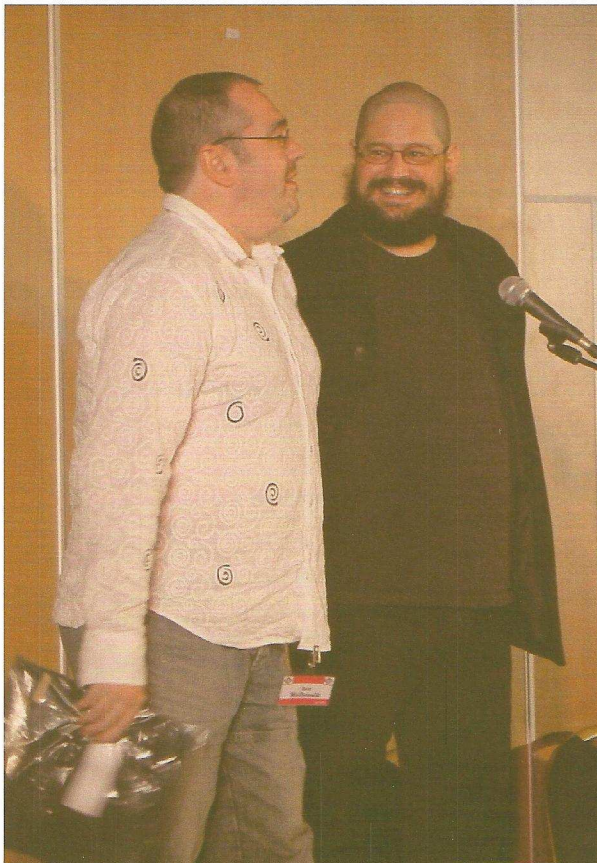


## 2004 BSFA Award Winners

In accordance with tradition, the 2004 BSFA awards were presented at Eastercon 2005, Paragon2.

### Novel

*River of Gods* by Ian McDonald. The award was presented to Ian by Charles Stross.



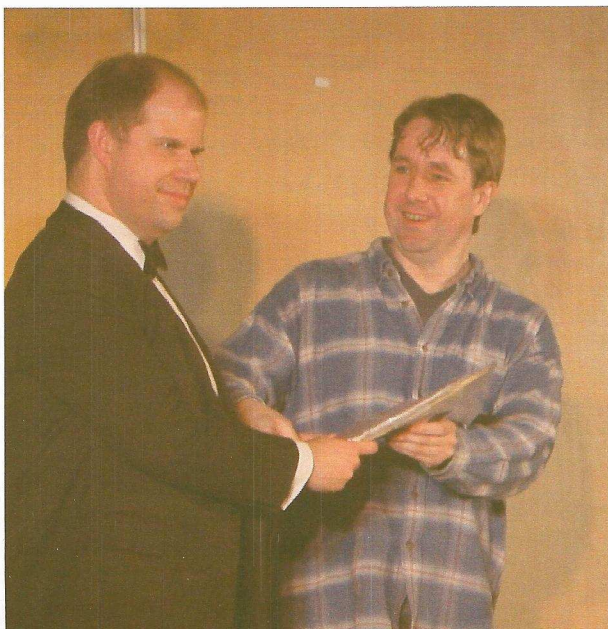
### Artwork

Cover of Ken MacLeod's novel *Newton's Wake* by Stephan Martinière (Tor). The award was presented by Interaction co-Chairs Vince Docherty and Colin Harris, and accepted by Ken MacLeod on Stephan Martinière's behalf.



### Short fiction

'*Mayflower II*' by Stephen Baxter (PS Publishing). The award was presented by Alastair Reynolds and accepted by Simon Bradshaw on Stephen Baxter's behalf.



This year's awards were made by Elizabeth Billinger and the ceremony was hosted by John Jarrold (right, above).

Interestingly, four of the authors whose novels were shortlisted this year had previously won a BSFA award for Best Novel; however, the winner (Ian McDonald for *River of Gods*) was not one of them, although he had previously won the short fiction award.

By way of contrast, only two of the authors shortlisted in the short fiction category had previously won a BSFA award of any sort; the winner (Stephen Baxter, who won this year with his novella *Mayflower II*) was of course one of them, adding to his previous three BSFA awards as noted above.

None of the shortlisted artists had won before; the winner was Stephan Martinière for his cover artwork for the US edition of Ken MacLeod's novel *Newton's Wake*.

Thanks to Claire Brialey for the analysis of the shortlists, and for the longer article about the history of the awards which appears on page 8.

## The Doc Weir Award

*The Doc Weir award is a trophy given to fans who have worked tirelessly for fandom with no expectation of reward. The Award is voted on by the members of the Eastercon. There are no other rules. You can vote for anyone you like. If said person has worked hard on fannish projects for many years, and would be absolutely stunned to be deemed worthy of any reward, then he or she is an ideal recipient of the Doc Weir Award.*

"On 4th March 1961, Arthur Rose "Doc" Weir died. Though a relative newcomer, he was already old when he discovered fandom. He had been a dedicated worker for the BSFA and so, on 15th March, John Phillifent wrote to Ella Parker and Peter Mabey suggesting that the BSFA could help out his widow by making an offer for his sf collection. This was believed to be of high quality and Phillifent thought it would be a useful addition to the BSFA library.

However, it transpired that the collection was less extensive than was first thought and at the 1962 BSFA AGM it was decided to hold a vote on what to do with the money collected by the Doc Weir Memorial Fund. The vote was on whether to give the money to Mrs Weir, or to use it to establish the "Doc Weir Fan Recognition Award". The vote was overwhelmingly for the award which, it was decided, would be in the form of a trophy to be awarded annually and engraved with each recipient's name. The trophy ultimately bought with the funds raised

was a silver cup, mounted on a plastic base.

The 1963 Eastercon, Bullcon, was held in April at the Bull Hotel in Peterborough and attracted over 130 fans, the highest turnout at a British convention since the 1957 Worldcon. Peter Mabey was the first recipient, in absentia, of the Doc Weir Award, for his work with the BSFA lending library."

*(Information extracted from Then, a history of British fandom by Rob Hansen)*

The 2005 winner, as voted for by the members of Paragon2, is **Dave Lally**, who ...

... thought it was odd:

On almost arrival, I was advised by a no of people to vote in the Doc Weir ballot for some (obscure) name or other. I forget about it and in the end didn't bother voting anyway (too busy with vid programme & other items).

On the 2nd last day various people kept reminding me I was reqd at Con closing ceremony (some query re Eurocons - I thought odd : most UK people aren't interested in \*european\* cons),

I was missing -on last evening of Con just before closing ceremony- some Con newsletter back issues. Went up to repro room to get them. Con chairman (sofa) Fran Dowd was there & on seeing me, swept me away from the newsletter screens with some back issues mumbling I was needed v soon re eurocon issues.. (odd). [They were literally typing in on the screens, the awards last issue incl my name - so there was panic .]

More people reminded me re closing ceremony. (even more odd)

Previous winners are

1963 Peter Mabey  
1964 Archie Mercer  
1965 Terry Jeeves  
1966 Kenneth F. Slater  
1967 Doreen Parker  
1968 Mary Reed  
1969 Beryl Mercer  
1970 J. Michael Rosenblum  
1971 Phil Rogers  
1972 Jill Adams  
1973 Ethel Lindsay  
1974 Malcolm Edwards  
1975 Peter Weston  
1976 Ina Shorrock  
1977 Keith H. Freeman  
1978 Gregory Pickersgill  
1979 Rog Peyton  
1980 Bob Shaw  
1981 John Brunner  
1984 Joyce Slater  
1985 James White  
1987 Brian Burgess  
1989 Vin¢ Clarke  
1990 Roger Perkins  
1991 Pat Brown  
1992 Roger Robinson  
1993 Bridget Wilkinson  
1994 Tim Broadribb  
1995 Bernie Evans  
1996 Mark Plummer  
1997 John Harold  
1998 Andy Croft  
1999 ½r Cruttenden  
2000 Tim Illingworth  
2001 Noel Collyer  
2002 Dave Tompkins  
2003 Bill Burns  
2004 Robert "NoJay"  
Sneddon



*Dave, centre, receiving his Award from last year's winner, NoJay. Robert Rankin leads the cheers.*

During the ceremony I'm at the back and then remembered (vid prog having now finally closed) that whilst I'd switched off the combined VCR/DVD player, I'd left the projector (with its expensive £600 replacement bulb) still running. Off to nearby vid room to switch it off (causing major panic at closing ceremony - unbeknownst to me). Within the room, John Harold and John Richards followed me down -in panic-saying you are needed NOW. (I thought v v odd indeed).

Then the announcement and all was revealed - altho it has to be said that Paragon2 GoH Robert Rankin had mentioned to me in the bar that he had been "rooting" for me all w/end. I assumed that was re Eurocons.

So there we are: I join such names as John Brunner/ James White etc on the silver item (go "doc weir award" on google for more data). I've to add my own name before Concussion

(Eastercon 2006: Glasgow) where I hand the goblet on.

My thanks to all who (secretly) voted for me.

A no of past Doc Weirs recipients said "welcome to the club" and said as an aside that a no of people therein, once awarded the Award, immediately gafiated ("Go-Away From" fandom).

Maybe I should do that now and cause further panic with

(A) fantasticon.dk (late Apr: Copenhagen-the Danish NatSF Con where I'm Fan GoH)

or even worse

(B) vid prog at Worldcon/ Inter action (Glasgow: early August).

*bcnu/Dave Lally*

Bill Burns continues to prove worthy of the Award, and maintains a webpage about it, at

[www.efanzines.com/DocWeir/](http://www.efanzines.com/DocWeir/)

The Award consists of an engraved cup, and a certificate, designed by Eddie Jones. The original artwork for the certificate has been lost, but Bill has an electronic version and will print new ones for winners who don't have their own copy.

# A Short History of the BSFA Awards

by Claire Brialey

The British Science Fiction Association (BSFA) as we know it was set up at the 1958 British national science fiction convention, Cytricon IV, which was held over Easter in Kettering. For some time afterwards the Eastercon was formally run by the BSFA, and the relationship has remained close in later years; recent Eastercon attendees will remember BSFA AGMs being held during the convention, for instance. The main direct connection these days is through the BSFA awards, which are announced and presented at the Eastercon and for which members of the Eastercon, as well as the BSFA, can vote. Of course, when the BSFA was founded the memberships would inevitably have overlapped a lot more than they do now...

The first BSFA award wasn't presented until more than ten years after the formation of the Association. The award categories have varied a lot over the years – on one occasion no awards were presented at all – and even where the categories have remained broadly the same they've often been described differently by different administrators, as can be seen in the list below. Awards have been presented for the best novels, short stories, collections, media production, artwork, artists, and non-fiction works of their respective years, although for most of the 35 years in which awards have been presented the categories have included some variant of the three awards we had this year: novel, short fiction and art. Three special awards have also been presented by the BSFA, for work outside the categories existing at the time.

Top honours so far go to Jim Burns, who won eleven artist and artwork awards between 1984 and 1999; this achievement is followed by five winners who've not only collected four BSFA awards apiece but have each done so for work across several categories: Brian Aldiss

(novels, collection, special award), Stephen Baxter (novel, short fiction and non-fiction), Robert P Holdstock (novels and short stories, one with Garry Kilworth), Christopher Priest (novels – the first in 1974 and the most recent in 2002 – and short story) and Keith Roberts (novel, short stories, artist), and two writers who've each won three: Douglas Adams (for various versions of *The Hitchhiker's Guide to the Galaxy*) and Bob Shaw (novels and short story).

The precise eligibility criteria for each of the awards categories have also been refined, updated and otherwise amended by a succession of awards administrators. The version used for nominations to the 2004 awards was:

The Best Novel award was open to any novel-length work of science fiction or fantasy first published in the UK in 2004. (Serialised novels were eligible provided that the publication date of the concluding part was in 2004.)

The Best Short Fiction award was open to any shorter work of science fiction or fantasy, up to and including novellas, first published in 2004 (in a magazine, in a book, or online).

The Best Artwork award was open to any single image of science fiction or fantasy artwork that first appeared in 2004.

Works published by the BSFA itself (whether in book form, on the website, or in one of the magazines) are not eligible for the awards. Works by BSFA members (including Council and committee members) which have been published elsewhere are eligible, subject to the conditions above.

For more information about the Kettering Eastercons, particularly the saga of Kettering in '57, consult the Eastercon list on page 50 or the experts on this subject: variously Rob Hansen, Pat McMurray or Tony Keen. Go on go on you know you want to.

## BSFA Award winners 1969 - 2003

1969

Novel: *Stand on Zanzibar* by John Brunner

1970

Novel: *The Jagged Orbit* by John Brunner

1971

Collection: *The Moment of Eclipse* by Brian Aldiss

1972

No award – insufficient votes

1973

Novel: *Rendezvous with Rama* by Arthur C Clarke

Special award: *Billion Year Spree* by Brian W Aldiss

1974

Novel: *Inverted World* by Christopher Priest

1975

Novel: *Orbitsville* by Bob Shaw

1976

Novel: *Brontomek!* by Michael G Coney

Special award: *A Pictorial History of Science Fiction* by David Kyle

1977

Novel: *The Jonah Kit* by Ian Watson

1978

Novel: *A Scanner Darkly* by Philip K Dick

Collection: *Deathbird Stories* by Harlan Ellison

Media: *The Hitchhiker's Guide to the Galaxy* (radio series) by Douglas Adams

1979

Novel: *The Unlimited Dream Company* by J G Ballard

Short: 'Palely Loitering' by Christopher Priest (*F&SF*)

Media: *The Hitchhiker's Guide to the Galaxy* (record) by Douglas Adams

1980

Novel: *Timescape* by Gregory Benford

Short: 'The Brave Little Toaster' by Thomas M Disch (*F&SF*)

Media: *The Hitchhiker's Guide to the Galaxy* (second radio series) by Douglas Adams

Artist: Peter Jones

1981

Novel: *The Shadow of the Torturer* by Gene Wolfe

Short: 'Mythago Wood' by Robert P Holdstock (*F&SF*)

Media: *Time Bandits*

Artist: Bruce Pennington

1982

Novel: *Helliconia Spring* by Brian W Aldiss

Short: 'Kitemaster' by Keith Roberts (*Interzone*)

2004 winners, collectors and presenters. From left to right: Charlie Stross, Vince Doherty, Colin Fine (behind), Ian McDonald, Ken MacLeod, Simon Bradshaw and Alastair Reynolds.

Media: *Blade Runner*  
 Artist: Tim White  
**1983**  
 Novel: *Tik-Tok* by John Sladek  
 Short: 'After-Images' by Malcolm Edwards (*Interzone*)  
 Media: *Android*  
 Artist: Bruce Pennington  
**1984**  
 Novel: *Mythago Wood* by Robert P Holdstock  
 Short: 'The Unconquered Country' by Geoff Ryman (*Interzone*)  
 Media: *The Company of Wolves*  
 Artist: Jim Burns  
**1985**  
 Novel: *Helliconia Winter* by Brian W Aldiss  
 Short: 'Cube Root' by David Langford (*Interzone*)



Media: *Brazil*  
 Artist: Jim Burns  
**1986**  
 Novel: *The Ragged Astronauts* by Bob Shaw  
 Short: 'Kaeti and the Hangman' by Keith Roberts (in collection *Kaeti & Company*)  
 Media: *Aliens*  
 Artist: Keith Roberts  
**1987**  
 Novel: *Grainne* by Keith Roberts  
 Short: 'Love Sickness' by Geoff Ryman (*Interzone*)  
 Media: *Star Cops*  
 Artist: Jim Burns  
**1988**  
 Novel: *Lavondyss* by Robert P Holdstock  
 Short: 'Dark Night in Toyland' by Bob Shaw (*Interzone*)  
 Media: *Who Framed Roger Rabbit?*  
 Artist: Alan Lee  
**1989**  
 Novel: *Pyramids* by Terry Pratchett  
 Short: 'In Translation' by Lisa Tuttle (*Zenith*)  
 Media: *Red Dwarf*  
 Artist: Jim Burns  
**1990**  
 Novel: *Take Back Plenty* by Colin Greenland

Short: 'The Original Doctor Shade' by Kim Newman (*Interzone*)  
 Media: *Twin Peaks*  
 Artist: Ian Miller  
**1991**  
 Novel: *The Fall of Hyperion* by Dan Simmons  
 Short: 'Bad Timing' by Molly Brown (*Interzone*)  
 Media: *Terminator 2: Judgement Day*  
 Artwork: Mark Harrison  
**1992**  
 Novel: *Red Mars* by Kim Stanley Robinson  
 Short: 'Innocent' by Ian McDonald (*New Worlds 2*)  
 Artwork: Jim Burns

**1993**  
 Novel: *Aztec Century* by Christopher Evans  
 Short: 'The Ragthorn' by Robert P Holdstock & Garry Kilworth (*Interzone*)  
 Artwork: Jim Burns  
 Special award: *The Encyclopedia of Science Fiction* edited by John Clute & Peter Nicholls  
**1994**  
 Novel: *Feersum Endjinn* by Iain M Banks  
 Short: 'The Double Felix' by Paul Di Filippo (*Interzone*)  
 Artwork: Jim Burns  
**1995**  
 Novel: *The Time Ships* by Stephen Baxter  
 Short: 'The Hunger and Ecstasy of Vampires' by Brian Stableford (shorter version, *Interzone*)  
 Artwork: Cover of Colin Greenland's *Seasons of Plenty* by Jim Burns  
**1996**  
 Novel: *Excession* by Iain M Banks  
 Short: 'A Crab Must Try' by Barrington J Bayley (*Interzone*)  
 Artwork: Cover of Jack McDevitt's *Ancient Shores* by Jim Burns

**1997**  
 Novel: *The Sparrow* by Mary Doria Russell  
 Short: 'War Birds' by Stephen Baxter (*Interzone*)  
 Artwork: 'The Black Blood of the Dead' (cover of *Interzone* #116) by SMS  
**1998**  
 Novel: *The Extremes* by Christopher Priest  
 Short: 'La Cenerentola' by Gwyneth Jones (*Interzone*)  
 Artwork: 'Lord Prestimion' (cover of *Interzone* #138) by Jim Burns  
**1999**  
 Novel: *The Sky Road* by Ken MacLeod  
 Short: 'Hunting the Slarque' by Eric Brown (*Interzone*)  
 Artwork: Cover of Robert Charles Wilson's *Darwinia* by Jim Burns  
**2000**  
 Novel: *Ash: A Secret History* by Mary Gentle  
 Short: 'The Suspect Genome' by Peter F Hamilton (*Interzone*)  
 Artwork: 'Hideaway' (cover of *Interzone* #157) by Dominic Harman  
**2001**  
 Novel: *Chasm City* by Alastair Reynolds  
 Short story: 'Children of Winter' by Eric Brown (*Interzone*)  
 Artwork: Cover of *Omegatropic* by Colin Odell  
 Non-fiction: *Omegatropic* by Stephen Baxter  
**2002**  
 Novel: *The Separation* by Christopher Priest  
 Short fiction: *Coraline* by Neil Gaiman (Bloomsbury)  
 Artwork: Cover of *Interzone* #179 by Dominic Harman  
 Related work: Introduction to *Maps: The Uncollected John Sladek* by David Langford  
**2003**  
 Novel: *Felaheen* by Jon Courtenay Grimwood  
 Short fiction: 'The Wolves in the Walls' by Neil Gaiman & Dave McKean (Bloomsbury)  
 Artwork: Cover of *The True Knowledge of Ken MacLeod* by Colin Odell (SF Foundation)  
 Non-fiction: 'Reading Science Fiction' by Farah Mendlesohn (introduction to *The Cambridge Companion to Science Fiction*)

More about the BSFA, its awards and its history – including a link to Rob Hansen's definitive article *The Roots, Birth and Early Days of the BSFA* – as well as information about how to join can be found on the BSFA website at [www.bsfa.co.uk](http://www.bsfa.co.uk)

# So, What Happened?

This publication started life as The Programme Book, so I thought it would be a good idea to whack the Programme in. I started with the text of the programme from the ReadMe that people got at the convention, and put it into chronological order. So you can see what we planned. Then I added the stuff we added at the last minute, and made a note of what didn't happen, for whatever reason. And put in the pictures. And bits of comment, and longer features about specific events. So forgive me if the tenses keep jumping around.

## Friday

**Welcome to Eastercon** – drop by for coffee and cake, meet some people and hang out. Hosted by Julia Daly. (12:30, Rotunda Ground)

**Opening Ceremony** – does what it says on the tin. Officially opening the convention, introducing the guests and running through some practical stuff. (14:30, London)

**Tolkien Reading Day** – also known as the Downfall of Sauron Day. Come and share your favourite bits of Tolkien, and contribute to a worldwide celebration of the 50th anniversary of publication of the complete *The Lord of the Rings*. (15:00, Rotunda Level 1)

*Judith Proctor says: "I enjoyed listening to other people's favourite bits of LOTR and having a chance to read some of the poems that I like best (Boromir's death poem for example). We finished off by taking parts, sending Saruman higher up the Rotunda and playing out the scene where Gandalf tries to persuade him to come out."*

**Creating Your Own RPG** – Not many people invent a Role Playing Game around their favourite series of novels, and then go on to produce them and make them available publicly. Hayden Nash has, and talks about adapting the works of Robert Rankin into a game. (15:30, Conference 14)

**John & Eve Harvey** – tell us how they learned to live with the evils of fandom. (16:00, London)  
**(feature article on page 4)**



**Forget 1984 ... Here Comes Brave New World** – CCTV, tagging, national identify cards versus reality TV, Ritalin, the national curriculum. Have we been worrying about the wrong dystopia? With Ken MacLeod and Richard K. Morgan. (16:00, Lakeside)

**SFX in Space** – presentation by David A. Hardy - partly a scene by scene comparison between the 1950 *Destination Moon* and the Apollo 11 landing and partly between other movies of that era, such as *Rocketship X-M*, *Flight To Mars* and *Conquest Of Space*. (17:30, London)

**Bead Workshop** – hosted by Giulia deCesare. (17:30, Conference 3)

**Have I Got "Books" For You** – We've all seen the quiz programme *Have I Got News For You*. This will be similar, only it won't be about the news, it'll be about books. Hosted by Phil and Jill Bradley. (17:30, Lakeside)

**Movie: Space Cadets** – "After the destruction of Earth by a comet impact, the only survivors are young cadets on the space ship HMSS Victorious." Conflict, mutiny and eventually terror take hold. Horror movie, made by Image Productions in Stamford Arts Centre and starring local kids. Introduced by director Martin Tempest. (17:30, Conference 14)

**Kaffeeklatsch 1**  
Robert Rankin, Richard Morgan (17:30, Rotunda Level 1)

**Getting Published** – As Theodore Sturgeon said, "It's no good just writing a good story, you have, at some point, got to show it somebody". So how do you go about attracting attention to the particular tale that you have to tell? With Ben Jeapes, John Jarrold, Ian Watson, and Ian McDonald. (19:00, London)

**Are There Any New Ideas?** – a formal debate, chaired by Mic Rogers. (19:00, Lakeside)

**Victorian Crime and Curiosities** – True crime author Linda Stratmann and historian Graham Hill talk about some of the weirder and darker elements of Victorian times. With Robert Rankin. (19:00, Conference 14)



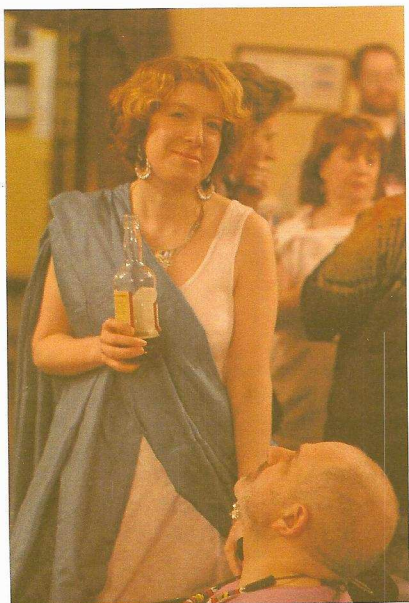
**Not the Arthur C Clarke Awards** - a distinguished panel chaired by Farah Mendlesohn discuss the shortlist for the award this year:

Ian McDonald's *River of Gods*;  
China Miéville's *Iron Council*,  
David Mitchell's *Cloud Atlas*,  
Richard Morgan's *Market Forces*,  
Audrey Niffenegger's *The Time Traveler's Wife*, and  
Neal Stephenson's *The System of the World*.  
(20:30, London)

**TOGA TOGA Rock Disco and Roman Slave Auction** - Hove rock DJ Tim McGregor takes us through the paces of classic and current rock. At 22:00 SMS sells off a few auld useless souls in the hope of raising a few shekels.  
(20:30, Lakeside)



*Togas were much in evidence that night ... and the cause of much debate.*



**Remake: Battlestar Galactica** - Apollo, Starbuck, Boomer, the Cylons. The politics, the religion, even the history. It's all change - but why? With Nige and Sabine Furlong and Mark Sinclair.  
(20:30, Conference 14)

**Adult Filking** - hosted by the Obscene Filkers LiveJournal Community. A combination performance / workshop event, bring your instruments, songs, or just ideas for us to work on.  
(21:00, Conference 16)

**Unrealized Weapons of WW II** - Wars bring out the ingenuity in people. Dad's Army showed the Walmington-on-Sea platoon come up with several bright ideas on how to confound the Hun. They were not alone. With Simon Bradshaw  
(21:30, London)

**Body Painting** - This demonstration / workshop will introduce you to the art of bodypainting. You may have seen pictures of people with clothes painted on them and wondered how difficult it would be to do it yourself. This workshop will go through the basics with you, and there will also be a limited number of opportunities to try bodypainting (or just face painting if you prefer) for yourself. Please note that this is NOT a suitable workshop for anyone under 18, since some partial nudity is involved. Hosted by Phil and Jill Bradley.  
(22:00, Conference 14)

**Fu Manchu & Mr Big (Xenophobia and Bad Guys)** - In the 20s Fu Manchu was the embodiment of the fear society had towards the insidious rise of inscrutable Chinese immigrants moving into our cities and setting up addictive restaurants and laundries. In the 50s Ian Fleming in his second James Bond novel *Live And Let Die* theorised that the "black race", having produced their first great athletes, doctors and scientists would now produce their first great criminal.

In the 90s villains in Hollywood films are played by White British Males (although they may play characters from any Western European location) because the idea of casting any actor from an ethnic minority as a bad guy would lead to films being picketed by activists objecting to

that group being vilified. Is this progress? Are we now sufficiently enlightened that we realise that picking on other cultures is a bad idea or are we now convinced that audiences are too stupid to realize that sometimes individuals are not representative of the group?

Discussed by Jessica Rydill, Marcus Rowland and Richard K. Morgan  
(22:30, London)

**Just A Minute** - panellists talk on a subject for sixty seconds without hesitation, repetition or deviation. Except the subjects they'll get are taken from *The Encyclopedia of Unusual Sex Practices*. Chaired by Tony Keen. Panelists: Nick Mills, DougS, Judith Proctor, Laura Wheatly.  
(23:30, London)

*Judith says: This was enormous fun, and judging by how many people came up afterwards and told me how much they'd enjoyed it, I wasn't alone in this sentiment. Subjects ranged from 'My favourite slash pairing' to 'Golden Showers'. Forewarned of the latter, I decided to take a leaf from DougS's book. (he managed the entire 'realism in slash' panel at Redemption with only one use of a four letter word - and that had been in the question.*

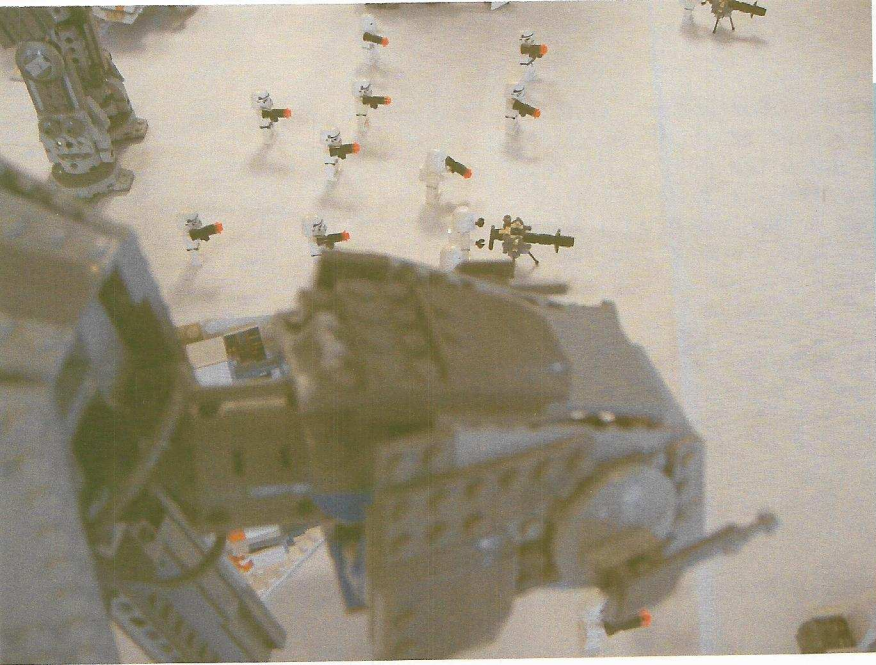
*Golden showers were defined first as a well known kind of firework, and secondly as a variety of chrysanthemum. It seems to be the latter that everyone remembers - I was just getting onto a loving description of the incurving petals when we ran out of time.*

*I won - gaining a hollow chocolate bunny of the apocalypse as my prize (I choose 'war'), but DougS added greatly to everyone's enjoyment of the session by interrupting people in order to give them a point when they were saying something amusing.*

**Ghost Stories** - A dark room, candles and ghost stories. Bring your favourite ghost story along to read to others. Or if you've had any supernatural experiences yourself, come along and share. Your guides through the shadows are Phil and Jill Bradley.  
(24:00, Conference 14)

*(Continued on page 18)*

## Saturday is ... Lego Day !!!



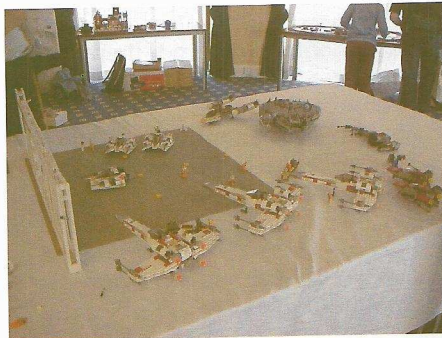
One of the people who helped make the Lego Day possible was **Bazooka!**, who has kindly contributed this article, a version of which appeared in the *Brick Issue* lego fanzine.

I have been going to SF conventions since 1987 and have been an active AFOL for almost as long, this occasion was the first time I had combined the two.

I was approached by fellow Brickish Association member James Bacon in his role as one of the convention organisers to help set up run the Lego room and, I was only too happy to help out. As with a lot of these things it grew from an initial idea to build a diorama of the Imperial attack on the Rebel base on Hoth.

In addition to this we ended up with a second display table of other Star Wars models, a Harry Potter train, a Spiderman train, some other MOCs (My Own Creation) on loan from Jason Railton and brought along by attendees and David Mackenzie's Portmeirion MOC.

As well as displays the event was very interactive as we had a pile of old Lego for small children to play around with and, James Bacon and James Shields had a number of Star Wars kits that had not been made up. These were all built on the day by attendees and, added to the Imperial attack display so that it grew as the day went on and involved everyone who came along.



Besides the Imperial attack diorama, the other main event of the day was the Rebel Blockade Runner team build competition.

There were two teams of five, each with a brand new set on separate tables on opposite sides of the room. On the word go both teams exploded into action, ripping open the packaging and spreading the bits out. One team dispensed with their table at the start and, worked on the floor.

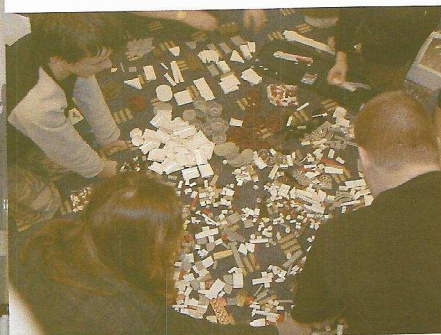


This team was captained by Jasper Fforde, and it was clear he was hungry to win. His team took an early lead and completed the build in 1 hour 47 minutes; the second model was completed in 2 hours 11 minutes. Not on a par with 'professional' team builds but, a good first time performance from relatively inexperienced Lego builders. Most importantly everyone enjoyed taking part.

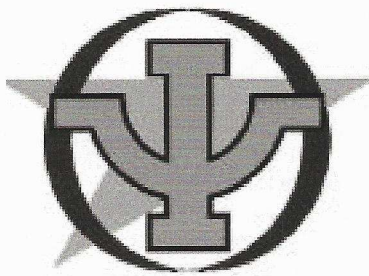


*The winning team in action (left) and (above) standing proudly with their completed model and Lego room organisers James Shields and Richard James on the right. Team captain Jasper Fforde is standing second from the left.*

The whole day was in fact a great success. It was well attended throughout the day and enjoyed by all who came along. I hope there can be more events like this with a mix of display and hands-on attractions.







# **REDEMPTION '07**

**23 – 25 February 2007**

**Hinckley Island Hotel, Hinckley, Leics, UK**

## **The Multimedia Science Fiction Convention**



**This will be a fannish event concentrating on activities that let people join in rather than just sit in an audience and listen. Events will include workshops, panels, debates, games, masquerade, drinking and so on. For more information, write with SAE to: Lesley McIntee, 26 Kings Meadow View, Wetherby LS22 7FX, UK.**

**All profits to charity.**

**<http://www.smof.com/redemption>**

## Saturday

**Lego Day** - Lego, Lego and more Lego. *Prisoner* Lego, *Dr Who* Lego, *Star Wars* Lego, *Spiderman* train Lego and Harry Potter Lego, all here to see and play. Help build a huge model against the clock, or assist with the "Hoth Hangar" display. Or jump back in time and make a multi-coloured Millennium Falcon. With Lostcarpark, Bazooka!, and David Mackenzie. More details at the bottom of the stairs up to the room.

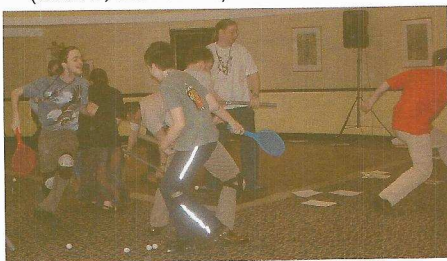
(Conference 17)

**(feature article on page 16)**

### Indoor Games with James -

Critical brain damage is the aim of the game, as these maniacs put you through various games, some old and misty, others quite new. With James, Elvis, Matt and Stef.

(09:00, Lakeside)



**Feedback Session** - If you have a problem with anything connected to the con and neither the hotel nor Ops have been able to sort it, come and talk to the Sofa about it. She might not be able to help either, but she'll do her best.

(09:30, Rotunda Level 1)

*(My notes read:*

*Bad Things: food, food signage, esp re nuts, using the Rotunda for programme so no Fan Lounge, the lighting is too strong for panel items, no-one seems to know where the Masquerade Entry Forms are, having to charge drinks to the room after 11:00.*

*Good Things: using the Rotunda for programme, badge design so that names are legible, having lanyards as well as clips.)*

### Savage, Spider, Shadow: The Pulp Heroes

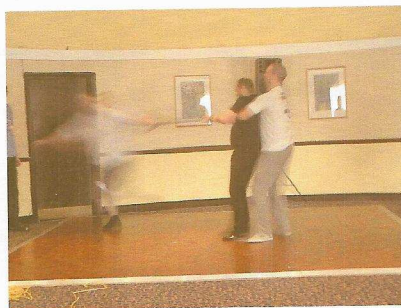
- The Pulp Magazines & US Radio Serials in the early 20th Century saw the emergence of a group of larger than life characters. Dressed in strange costumes they fought

crime either in the open from their skyscraper base or in the mean streets with their true identities a closely guarded secret, occasionally a secret kept even from the readers themselves.

This item looks at the other heroes from 1930s USA and discusses the parallels and the differences between them and their 4-colour cousins.

With Marcus Rowland.

(10:00, London)



**Centrifuge** - The "HarrisFuge" is ahead of schedule, and plans to bring to life a centrifuge at Interaction are discussed along with live action demonstrations. A number of scale models will be on hand to test to destruction along with someone with a qualification. With Stef, Matt, Elvis, James, and moderated by Simoné Vanzyl.

(10:00, Lakeside)

**NoJay on Animé #1** - Each morning NoJay will be giving a short talk on a particular key series, followed by a sample episode. Today: *Yokohama Kaidashi Kikou* (Yokohama Shopping Trip Log)

A post-ecodisaster series, based on the long-running manga by Asashino Hideo. Japan has suffered from rising sealevels inundating the coasts, flooding the many coastal cities and populated regions. In addition there has been major volcanic and seismological activity -- Mount Fuji is "more relaxed"... The population is much reduced as humanity slides slowly and quietly towards seemingly inevitable extinction. In this "Time of Evening Calm" people have lost their ambition and Japan has become Balkanised into small nations.

Hassenou Alpha runs a coffee shop on the coast, waiting for "Owner" to return. She is an A7M2 android, a "robot person", ageless, her task to observe the

passing of humanity and to serve coffee and tea to her occasional customers.

(10:00, Conference 14)

### NEW ITEM Belly Dancing Workshop

- A volunteer stepped forward who wanted to run a Belly Dancing Workshop, so we had one.

(10:00, Conference 12)

### Costume Presentation Workshop

- Teddy and Cheryl Morgan will give some pointers on how to present a costume. It might be presenting on stage, it might be advice on doing a sound track.

(10:00, Rotunda Ground)

### Roman Siege Engine Building

- Rubber bands and balsa wood will be available to make and create a selection of siege weapons. A Roman wall is the target today, tomorrow the stakes will be higher in the Circus Maximus. With Whotheheckami and Heidi.

(11:00, Rotunda Level 2)

### Remake: War Of The Worlds

- It's been a book, a radio play (which itself has been a film and later a maguffin), a film, a comic book (which was later adapted into being a different comic book in the UK), an LP, a television series, another comic book and now another film. It's also a sculpture outside a pub in Woking. With Fran Dowd and Marcus Streets.

(11:30, London)

### The Medium And The Message

- John Mortimer said that it takes a second-rate story to make a first-rate film. Following the failure of *Starship Troopers* and the success of *The Lord Of The Rings* we examine the differences between the media and consider the translation required to move a work from one to the other. Whilst doing so we consider the different grammars and techniques available. With Richard K. Morgan.

(11:30, Lakeside)

**Science of James Bond** - In the cinema James Bond has been equipped with a dazzling array of weapons and gadgets. Some of these items have already made their way from cinematic fantasy to the real world. Others have not yet completed the journey, and others still cause one to wonder why anybody would

dream that something like that might be an appropriate thing for a secret agent to use.

Why would you build an invisible car? Aside from the difficulty in seeing out of a windscreen which has the light bent around it, how the hell do you explain the matter to the insurance companies of civilians who have driven into it on the road during surveillance operations? Even if you could provide a power source for an electro-magnet built into a wrist watch powerful enough to divert a bullet in flight how could you convince an agent that it was a good idea to wear something that would at best break their wrists and at worst attract bullets in their direction? With Ben Jeapes. (11:30, Conference 14)

**Ben Jeapes** – come and listen to our Guest of Honour explain his choice of Desert Island Discs. (13:00, London)



*Ben chose:*

1. *Beethoven – 6th Symphony*
2. *Flanders & Swann – Madeira M'Dear*
3. *Handel – For Unto Us a Child is Born*
4. *Human League – Seconds*
5. *Bert Kaempfert – Swingin' Safari*
6. *Ennio Morricone – Man with the Harmonica*
7. *Queen – '39*
8. *Shostakovich – Jazz Suite No. 2, Waltz 2*

**Young Heroes (Who Wants to be a "Side Kick"?)** – Who would rather be Robin than Batman? The true child hero is not an imitation of an existing adult but may be part of the heroic tradition in their own right. Joan Aiken's Dido Twight is a classic example of an heroic archetype

moving from situation to situation without settling, righting wrongs and moving on, at least until after *Dido And Pa*. Unlike the sidekick the first rule is to get rid of the parents or guardians, or move the protagonist into an era where young people were expected to be out on their own, or an environment where adults cannot automatically claim priority. Unlike the sidekick the true child hero may not be queuing up for a place in the adult world - they may, as in *His Dark Materials* be out to destroy it. With Jessica Rydill and Juliet E. McKenna. (13:00, Lakeside)

**US Civil War 101** - The American Civil war is more complex than North and South. Our panel introduces the subject to those who may be unfamiliar with it. With Peter Weston, Mark Plummer and Farah Mendlesohn. (13:00, Conference 14)

#### **Kaffeeklatsch 2**

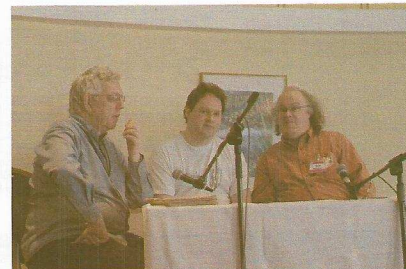
Sue Mason, David A Hardy, Ian McDonald, Frank Wu (13:00, Rotunda Level 1)

**Sproutlore Auction** - The Now Official Robert Rankin Fanclub raise a few bob with an auction of rare and interesting Rankin curiosities. (13:00, Conference 12)

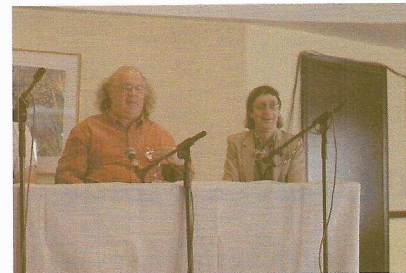
**The 2005 George Hay Memorial Lecture** - will be given by Dr Armand Leroi of Imperial College, London, winner of the Guardian First Book Prize for *Mutants: On the Form, Varieties and Errors of the Human Body*. Mutation is a stereotype of pulp SF, but the human reality can be bizarre, grotesque or even fatal. However, genetics can now often explain how such reproductive mishaps happen, and in the process we are learning much about the way our bodies develop. Followed by a book signing. (14:30, London)

**(feature article on page 20)**

**Where Have All the Fanzines Gone?** - It used to be the case that conversations about the Nova awards consisted of something other than "I don't know what to vote for. Have there *been* any fanzines this year?" Turnout for voting in the Novas makes the European elections look popular, and people vari-



ously complain that they haven't received many fanzines, they haven't had time to read many fanzines, or they don't feel moved to participate in fanzines. Meanwhile, so many fanzines are being posted on efanzines.com that it's spawned a new e-group just to manage the announcements, and the list of fanzines eligible for the Fan Activity Achievement (FAAn) awards include many titles that have never made it to the UK. Is it only in the UK that we think fanzines are a dying art? Are we just looking in the wrong places? With Bill Burns, Eve Harvey,



John Harvey, Tony Keen, Mark Plummer (moderator). (14:30, Lakeside)

**EuroClarion A Clarion for us.** - A group has come together to raise funds to start up a workshop on the Clarion Model here in Britain. Who is involved? What can you do to help? Some US editors advise writers to put on their covering letter that they are Clarion graduates. Justina Robson is herself a Clarionite as other successful authors. A Clarion in the UK would help keep us one of the liveliest literary SF scenes in the world. Justina Robson, Farah Mendlesohn, and Geoff Ryman reveal the plans. (14:30 Conference 14)

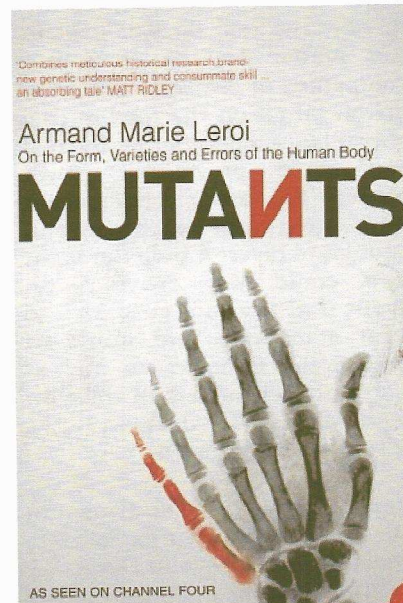
**Crisis Management Team Game** - It's happening on your watch! Do you have a cool head? Can you make decisions under stress? Do you have the stomach needed to make life and death choices for people and your business, to fend off disaster? A team of professional po-

*(Continued on page 22)*

## 2005 George Hay Memorial Lecture Dr Armand Leroi

George Hay was the founder of the Science Fiction Foundation. Every year at Eastercon, the Foundation organises a science-based lecture in memory of this truly radical and energetic man. This year's lecture was the sixth in the series, given by Dr Armand Leroi of Imperial College, London, winner of the Guardian First Book Prize for *Mutants: On the Form, Varieties and Errors of the Human Body*.

Dr Leroi's book is now available in paperback, published by Perennial (ISBN: 0006531644). The following extract is reprinted by permission of HarperCollins Publishers Ltd, © Armand Marie Leroi, May 4, 2004



### Grassless Fields

“The one thing that many of us would dearly like to know about hair is why we lose it. Just how many men suffer from ‘androgenetic alopecia’ or ‘male pattern balding’ is a matter of definition, but claims that it can be detected in 20 per cent of American men in their twenties, 50 per cent of thirty-to-fifty-year-olds, and 80 per cent of seventy-to-eighty-year-olds seem about right. Balding is truly a white man's burden: Africans, East Asians and Amerindians (Native Americans) all have lifetime probabilities of balding lower than 25 per cent. Medically innocuous, it is a dispiriting disorder. When Ovid wrote in *Ars amatoria*: ‘A field without grass is an eyesore/so is a tree without leaves/so is a head without hair,’ he spoke to legions. For at least a century Americans have shown a marked aversion to electing bald men to their nation's highest office. Excluding Gerald Ford (1974-77), who was bald but not elected, the last bald president was Dwight D. Eisenhower

(1953-61). Europeans have been more sympathetic to the bare-headed politico (Churchill, Papandreou, Simitis, Giscard d'Estaing, Mitterand, Chirac, Craxi, Mussolini), but even they lagged behind the Soviets, who inexplicably installed, if not exactly elected, bald and hirsute leaders in strict alternation: Lenin (bald), Stalin (hairy), Khrushchev (bald), Brezhnev (hairy), Andropov (bald), Chernenko (hairy), Gorbachev (bald) – a tradition that has been maintained in the Russian Republic with Yeltsin (hairy) and Putin (comb-over).

What causes balding? Samuel Johnson's views on the matter – ‘The cause of baldness in man is dryness of the brain, and its shrinking from the skull’ – may be safely discounted, as can the theory, popular around 1900, that it was due to the wearing of hats. But dermatologists are hard pressed to offer more convincing explanations. Baldness obviously runs in families, but claims that it is due to a single recessive mutation or else ‘inherited from the mother's

side’ (recessive X-linked) are wrong. Male pattern balding is caused by several genes, none of which has been yet identified. Whatever they are, they must affect the life-cycle of the hair follicle.

Hair follicles have the peculiar habit of periodically destroying and then reconstructing themselves. Most of the time they simply produce hair. A single scalp follicle can work on lengthening a hair for anywhere between two and eight years; the longer it does so, the longer the hair becomes. Mouse follicles work on a given hair for only two weeks, which explains why their fur is so short. When the follicle comes to the end of its growth period it begins to retreat within the skin and die, and the hair falls out. Halfway down the follicle, however, there is a bulge of epidermal cells – ‘stem cells’ – that have two remarkable properties: they are immortal, and they can become all the other types of epidermal cells of which the follicle is made. They are the stuff from which the follicle rebuilds itself.

But not in bald men. Instead of rejuvenating into a fully productive follicle, all that is produced is a pale and feeble imitation of the real thing; a follicular epigone capable only of making tiny hairs. Why this happens remains a mystery. One fact is, however, known: to go bald you need testosterone, and plenty of it. In the passage of *Historia animalium* in which Aristotle tells us that eunuchs are tall, he also says that they do not go bald, an observation confirmed in 1913 by a study of the last of the Ottoman eunuchs. The first rigorous demonstration that testosterone, rather than any other testicular hormone such as estrogen, is the culprit came from a 1942 study by the American physician James Hamilton. Some of the fifty-four eunuchs he studied were born without testes; some had been castrated as boys out of medical necessity (inguinal hernias, for example). Hamilton does not reveal where he found the rest of his experimental subjects, but one of his later papers suggests that they were mentally retarded men who had been castrated as boys in Kansas mental institutions, a legacy of eugenic programmes that ran in the United States until the 1960s (and even later elsewhere). Consistent with Aristotle's claim, none of the men who had been castrated before their late teens developed any sort of baldness, not even the relatively high foreheads that nearly all mature men have. This wasn't because they all happened to come from families with good hair – several had balding male relatives. Proof that the eunuchs' boyish hairlines were due to their lack of testosterone came when Hamilton gave them male hormone supplements and some of them began to lose their hair. When he stopped the treatment, it promptly grew back.



*Dr Armand Leroi*

The need for balding men to have their testicles is the likely origin of the idea that prematurely bald men are unusually virile. It is a claim that has the ring of wistful propaganda about it. (Even Julius Caesar, it is said, rejoiced in the title 'the bald adulterer'.) To be sure, there is a sad irony in the fact that the very hormone that gives men their beards in puberty denudes their scalps a few years later, but there is no evidence that prematurely bald men either have more testosterone than their hairier contemporaries or father more

children. On the other hand, it is probably a lack of testosterone that prevents women from going bald. Women who acquire, for whatever reason, abnormally high levels of testosterone not only grow beards but tend to go bald as their baldness genes, hitherto silent, manifest themselves.

Is there any hope for the bald? Contrary to the folklore of depilation, shaving does not make hair grow faster, thicker, or darker – so there's no point removing what little you have left except on aesthetic grounds. More usefully, at least one of the baldness therapies currently marketed, said to be quite effective, is an inhibitor of dihydroxytestosterone (DHT), the more potent version of testosterone. If this doesn't appeal (and only a few users suffer impotence as a side-effect), then other therapies may soon be available. The resting hair follicles of a young mouse can be made to produce hair if dosed with a virus expressing high levels of sonic hedgehog. The surplus sonic probably forces the proliferation of the stem cells in the bulge of the hair follicle; if it could do the same for the crippled follicles on bald scalps, then a cure for baldness would surely be at hand. But maybe the hair follicles of bald scalps cannot be rejuvenated; if so, it will be necessary to make new ones. This may well be possible. Mice that have been engineered to overproduce a special form of the protein b-catenin make entirely new hair follicles at an age when normal mice don't. Unfortunately, both sonic hedgehog and b-catenin are extremely potent molecules. Excess amounts of either tend to produce hair-follicle tumours – the product of all those extra stem cells. It may be easy to spur skin to make new hair; rather harder to tame it."



(Continued from page 19)

lice emergency planning officers will run three teams of six (sign up at Registration) through a half-hour scenario. There are even prizes for those who have the smallest body count, or just keep the company going! (14:30, Conference 3)

**Sabine writes:**

*If you always wanted to sit in the hot seat during a crisis, this was your chance. Sabine and Nigel Furlong, both working in the field of Civil defence and disaster management in the real world, created a set of three sessions for any body brave enough to face the crisis. Three teams between 6 and 9 fans readily volunteered to be put through their paces. Perhaps they should have been warned about post traumatic stress disorder?*

*Nige stayed with the teams to monitor stress levels, heart rates and generally lend a helping hand, while Sabine went outside to her base of operations, grabbing a few volunteers of her own along the way and started hammering the teams with phone calls, messages, and radio calls. The scenario was that a nuclear energy research site with a fusion reactor of the future had an incursion of protestors. The teams were the site control teams that had to deal with staff, contractors and the oh so slightly gung ho police service.*

*"We cannot attack through the airlock", the police informed the teams at the beginning of the scenario, "So what do we do now?"*

*Well, an hour of sheer stress was to come, with no rest for the controller and their teams, a few red herrings strategically slapped around their faces, such as the*

*isotope that had to go to hospital or Mr Angry from the Health and Safety Executive.*

*My personal favourite remains the lovely Mr Bob Baumeister, foreman with the contractors on site. If he was not enough to drive the controllers mental, the gung ho police commander was definitely doing the trick. The police were going in. What the naughty runners of this set did not tell their victims, was that in this specific scenario the police would always go in. Sabine did however have a lot of fun asking her trusted directing staff volunteers to go RATTATTAT-TATTA into the radios...just to set the scene.*

*The teams all commented that they liked the item, which is good. We hardly wanted them to go away with nightmares. And they all said they had learnt something. To keep cool in a crisis that you cannot avert only perhaps mitigate is a well worth talent to have and they all did well. What did the controllers like best though? The power!*

*The winning team was Number 2, pictured above.*

**Kaffeeklatsch 3**

Ken MacLeod, Charlie Stross, Ben Jeapes  
(14:30, Rotunda Level 1)

**Theremin Workshop**

- Chris Conway demonstrates his wondrous theremin and opens the "Who can get a recognisable tune out of a theremin" competition - be very afraid.  
(14:30, Conference 16)

**DeLorean Car Display**

- The ultimate 80's sports car, a dream brought to an impoverished province and a movie icon. The dream lives on in collectors'

hearts. Dean Mitchell is one such collector, and will show us his car.  
(15:00, Outside)  
(Dean unfortunately couldn't make it on the day)



**Robert Rankin** - welcome to the Robert Rankin Guest of Honour Experience. Introduced by James.  
(16:00, London)

**The Plonka As Hero**

- It may be considered to be part of the requirement of a hero that they perform actions that a reasonable person would consider insane. They take ludicrous risks, they defy the odds and stand and fight when others would run. But is it enough that they do these things? Do we also need them to have some degree of awareness of the possible consequences? Is it heroic to walk down the mean streets just because you hadn't checked the map that showed the brightly lit avenue that would have got you to the same destination and shaved 15 minutes off the journey time? With Ian McDonald, Juliet E. McKenna and Jessica Rydill.  
(16:00, Lakeside)

**Open Filk Circle**

- join the circle to sing or listen to ravishing filk music.  
(16:00, Conference 16)

**NEW ITEM: Grumpy Old Gamers**

- Gary Stratmann leads a panel discussion.  
(16:00, Conference 14)

#### Kaffeeklatsch 4

Fanzine Editorship with Alison Scott and Ian Sorensen (16:00, Rotunda Level 1)

**World Premiere Audience Participation Richard III** - as devised by Jasper Fforde, and realised by David Wake and The Audience. Come and take part in this historic event. Don't forget your sunglasses. Pick your colour for the Battle of Bosworth - red or white.

(17:00, Rotunda Ground)  
(feature article on page 24)

**Blade Runner** - If the producers had wanted the desert landscapes of *Do Androids Dream Of Electric Sheep* they might have been better off talking to Ridley Scott's brother Tony, whose films are generally bathed in the baking sunshine which predominates Dick's text.

The dark cityscape, the perpetual rainfall and the flying neon drenched advertisements which form the perfect backdrop to this near perfect blend of SF and film noir don't bear much resemblance to the original novel. Rick Decker is no longer married, nor is he saving up for an artificial animal (almost all real animals being extinct). So why do we not hear more grumbling about this loosest of adaptations? Perhaps, for once, we have a successful transfer of the essence of a story while the accents are nearly perfectly altered to match the new medium. Perhaps it's just a bloody good film.

With Richard K. Morgan  
(17:30, London)

**Was Fandom Feked By Media?** - Has the glass teat given birth to something wonderful or something to be feared? As fans of Science Fiction TV and Films gather in the hundreds of thousands, is literary fandom losing out? With Judith Proctor, Stef, Margaret Austin, Geneva Melzack.  
(17:30, Lakeside)

**Dr Who** - the Sofa promises to sit in the front row, so you can all hide behind her.  
(19:00, London)

*Wasn't that AMAZING? And some wonderful soul brought Jelly Babies. Woot!!!*

**Remake: The Saint** - A thief, a gangster, and adventurer, a spy, a private eye, a mercenary - The

Saint has changed style and even nationality throughout an eighty year career. So how come Val Kilmer is a step too far?  
With John Richards

(19:00, Conference 14)  
**Cancelled due to Dr Who**

**Hugo nominations** - Interaction will announce the nominees for this year's Hugo awards. There will also be a chance to ask questions.  
(20:00, London)



*It was wonderful to host the live announcement, especially as the novels shortlist is all-UK. Thanks to Interaction for arranging this. And the nominees were:*

#### Best Novel

**The Algebraist** by Iain M. Banks (Orbit)

**Iron Council** by China Miéville (Del Rey; Macmillan)

**Iron Sunrise** by Charles Stross (Ace)

**Jonathan Strange & Mr Norrell** by Susanna Clarke (Bloomsbury)

**River of Gods** by Ian McDonald (Simon & Schuster)

#### Best Novella

**"The Concrete Jungle"** by Charles Stross (*The Atrocity Archives*, Golden Gryphon Press)

**"Elector"** by Charles Stross (*Asimov's* 09/04)

**"Sergeant Chip"** by Bradley Denton (*Fantasy & Science Fiction* 09/04)

**"Time Ablaze"** by Michael A. Burstein (*Analog* 06/04)

**"Winterfair Gifts"** by Lois McMaster Bujold (*Irresistible Forces* NAL)

#### Best Novelette

**"Biographical Notes to 'A Discourse on the Nature of Causality, with Air-Planes' by Benjamin Rosenbaum"** by Benjamin Rosenbaum (*All-Star Zepplin Adventure Stories* Wheatland)

**"The Clapping Hands of God"** by Michael F. Flynn (*Analog* 07-08/04)

**"The Faery Handbag"** by Kelly Link (*The Faery Reel* Viking)

**"The People of Sand and Slag"**

by Paolo Bacigalupi (*Fantasy & Science Fiction* 02/04)

**"The Voluntary State"** by Christopher Rowe (*Sci Fiction*, scifi.com 5/5/04)

#### Best Short Story

**"The Best Christmas Ever"** by James Patrick Kelly (*Sci Fiction*, scifi.com 5/26/04)

**"Decisions"** by Michael A. Burstein (*Analog* 01-02/04)

**"A Princess of Earth"** by Mike Resnick (*Asimov's* 12/04)

**"Shed Skin"** by Robert J. Sawyer (*Analog* 01-02/04)

**"Travels with My Cats"** by Mike Resnick (*Asimov's* 02/04)

#### Best Related Book

**The Best of Xero** by Pat and Dick Lupoff (Tachyon Publications)

**The Cambridge Companion to Science Fiction** ed. by Edward James and Farah Mendlesohn (Cambridge University Press)

**Dancing Naked: The Unexpurgated William Tenn, Volume 3** by William Tenn (NESFA Press)

**Futures: 50 Years in Space: The Challenge of the Stars** by David A. Hardy and Patrick

(Continued on page 28)

## The Madness of King Richard III

As with all great beginnings, everyone remembers it differently. I remember it being in my back garden on a sunny day. John Richards remembers it being in the pub.

Sheffield fandom had been reading *The Eyre Affair* by Jasper Fforde, on the recommendation of Julian Headlong. In the book, two of the main characters attend a play, a production of Richard III.

But it's oh so different.

In their universe, they don't have Rocky Horror: they have *Richard III*. Everyone knows the lines, the audience has a script, people throw things and dress up and do weird things with sunglasses.

We all loved it. And we had that conversation. The one that goes:

"This has to be done for real, it's too good an idea."

"And it's going to be us, isn't it?"

And as we were planning an Eastercon at the time, oddly enough in a venue with the Globe built-in, dear reader, we did it.

Well, actually, in the end, **David Wake** did it ...



David Wake scripted, directed, and starred as Dirty Dick, at the World Premiere Production of The Audience Participation Richard III. Additional verse by James Steel, based on an original work by William Shakespeare and ideas by Jasper Fforde as described in *The Eyre Affair*. Jasper introduced the play.



*Why are you laughing?  
This is Tragedy!*

*I do not doubt that if t'were  
comedy*

*Then Shakespeare would  
have put a joke in it.*

We'd just finished the final part of the Tartan Trilogy: *Tartan: restrung* and, strolling around the Blackpool Winter Gardens, I was looking forward to a nice twenty year long rest before I'd have to embark on *Episode One: The Tartan Menace*. It was then that I noticed that there was a panel on the proposed *Richard III – The Audience Participation Version*. I knew nothing about this, but it might be a giggle to see someone else suffering for a change, I thought.

The idea was to recreate an episode from this book by Jasper Fforde, *The Eyre Affair*, a sort of Rocky Horror Shakespeare. Ha, ha, they've no idea what they are letting themselves in for, I thought, as I ticked the volunteer form. Didn't they know these things take at least two years? Later in the year I was directing it. How did that happen?

At the Edinburgh Fringe that August, I sat in the front row one of those modern suits-and-guns productions of *Richard III*, looking for the gags and taking notes while being eyed by the actors as a possible critic. What did my review say, they wondered, little knowing that it was a simple list of possible funny bits.

I also bought a copy of *The Eyre Affair*, which is just great fun. Yes, I could see it – the costumes, the set, the action. It would be a fantastic play, though a shame that the convention committee only wanted to dramatise pages 182 to 185 (mind you, we might have overrun into *Doctor Who* if we had done the other 99.98% of





it) and then only the events that the novel's heroes were watching themselves, on a stage in a fictional Swindon. (Talk about lack of ambition.) Jasper Fforde only described a few choice moments from the audience participation version of *Richard III*, so we'd have to fill in some of the blanks. Luckily a certain William Shakespeare had already done a lot of the leg-work here and therein lies a rub.

*Richard III* is classed as a tragedy and William Shakespeare wrote loads and loads of it.

I watched the Ian McKellen version, a cut down version itself, with a script marking the lines used as the "marvellous" (Barry Norman, *Film '96*) interpretation battled on. I ran out of blue highlighter pen: it's that long. (By the way, *Richard III*, Ian McKellan, Gandalf, LotR gags – did anyone get any of that?) When I'd finished, a quick glance confirmed my worst fears: Ian McKellen had cut all the Monty Python stuff.

In the end, I had a rather long script ready just in time for the convention. Some gags were emailed to me for incorpora-

tion, so we were easily on track for producing it in 2006. We only had time for one rehearsal and that only had half the cast. Did I say this sort of thing takes two years? But I'm over doing the running joke. Fandom rallied round as only fandom does: costumes are upstairs, we've sorted the music, even some lines learnt, choice of light sabres, beer, rubber weapons, a castle, a Norse, a kingdom and a horse.

It really is a testament to those involved – well done, thank you.

*Welcome hither,  
As is the spring to th' earth.  
And hath he too  
Expos'd the **paragon** to th'  
fearful usage.  
At least ungentle, of the  
dreadful Neptune.*

So an audience participation version of *Richard III* was performed. And we did it. All right, it wasn't at the Ritz, or in Swindon, and there was no curtain, but we did it. As Jasper Fforde's description puts it: "*Casting was usually done only half an hour before curtain-up.*" That's nothing – we did it during the play.

And what do I remember of the actual play?

AUDIENCE: *When is the winter of our discontent?*  
DAVID: *Now is the winter of our discontent! Gosh, I can still remember some my lines.*  
AUDIENCE: *Pity you couldn't during the performance.*

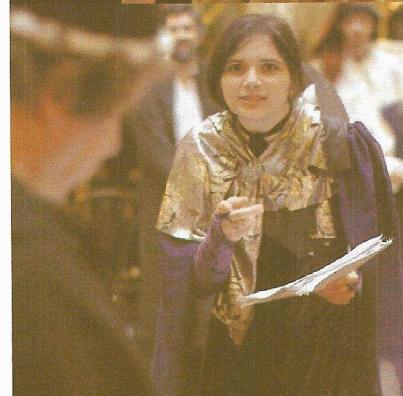
The Rotunda was a perfect setting, a sort of hi-tech futuristic Globe made of stainless steel timbers and thatched with glass. If only we'd had another year, we could have been off-the-page and looking up at the audience instead of hunched (I know, I know) over our scripts.

Jasper Fforde, beaming, introduced us. I got to snog Clare. The Princes ran about haunting. James read the big speech he wrote himself as an improvement on Will's. Eira got to be ogled at by the audience. We had live music. While the airplanes crashed, there was a light sabre duel. At one point the ghost of a Prince ran across towards me during one of the few speeches I knew – what was that about never working with children and expantomime unicorns?



Oh, but what was missed?

For a start, I forgot my carefully written, translated into iambic pentameter, off-the-cuff clever ad-lib (see top). Then



there were all those gags with the Will Speak, all the stuff about Japanese tourists, the hostage taking of minor characters, Jane Eyre, the abnormally large alien stilt, that bit that always gets cut from the Tartan plays, and the massive chase scene between Spec Ops and He-who-must-not-be-named (there's a Harry Potter gag in there somewhere) – all lost forever now (probably on a backup CD somewhere).

For example, the following scene was deliberately missed from the rehearsal to keep something as a surprise for Jasper Fforde and, as a result of some of the cast being sans script, something very different was ad-libbed.

**GLOUCESTER:** *I would they were, that I might die at once; For now they kill me with a living death.*

*She looks scornfully at him. Teach not thy lip such scorn; for it was made For kissing, lady, not for such contempt.*

*If thy revengeful heart cannot forgive, Lo here I lend thee this sharp-pointed sword;*

*Gloucester takes out a hand gun and gives it to Anne. He lays open his breast (ooh-er) and she points the gun at him. And humbly beg the death upon my knee.*

*Nay, do not pause; Enter two SO-27 agents, Thursday Last and Friday (on transfer from Dagnet).*

**LAST:** *Freeze! SpecOps-27. Literary Detectives! No-*



*body move. Anachronistic weapons are not allowed in Shakespeare productions.*

**GLOUCESTER:** *Baz Lehmann used them-*

**LAST:** *-in "Romeo and Juliet". Yes. Yes. You're not DiCaprio.*

**GLOUCESTER:** *Verrily, 'sword' 'tis written upon it.*

**LAST:** *(Examining.) That doesn't fool anybody.*

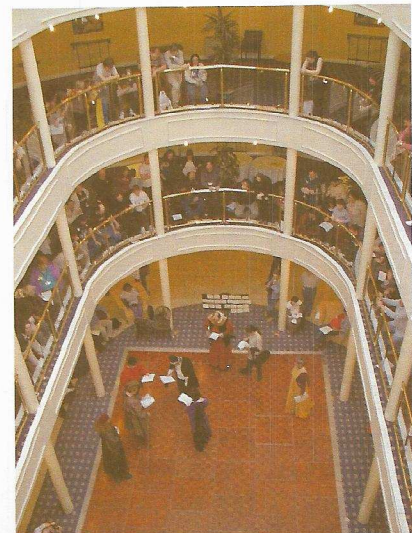
Last replaces the gun with a proper sword.

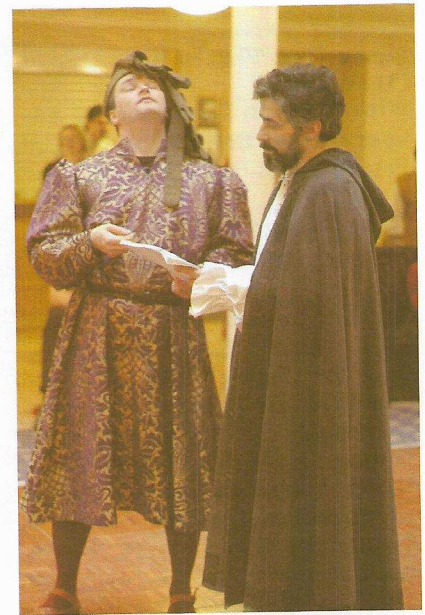
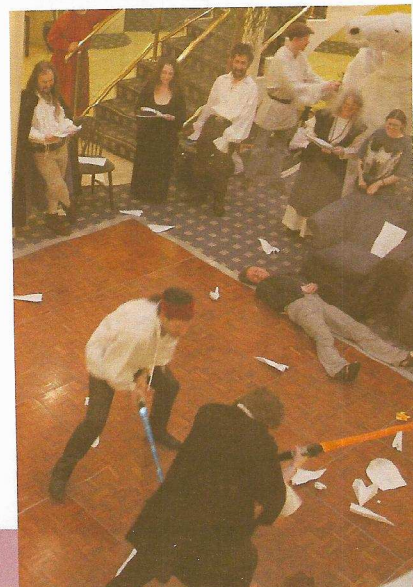
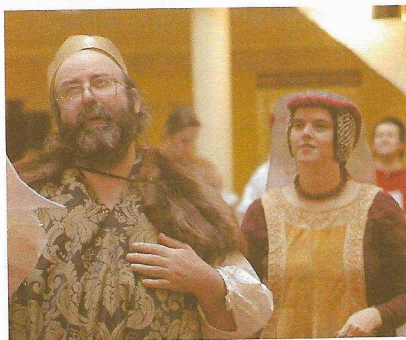
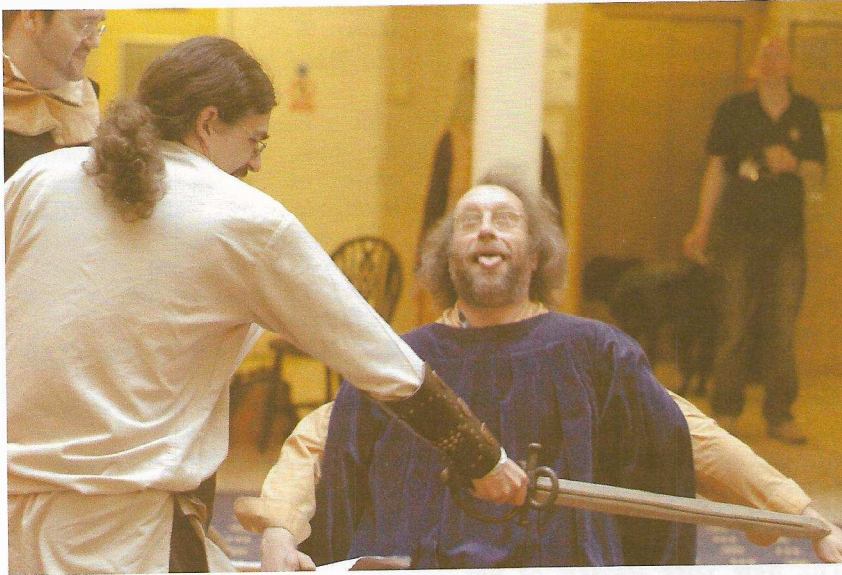
Anne falls the sword (possibly in disgust).

**GLOUCESTER:** *Take up the 'sword' again, or take up me.*

If only real life came with DVD extras. I know what my director's commentary would be though:-

I'd really like to take the opportunity to thank those who took part, those members of the Reconvene Rubber Tree Company (that amalgam of enthusiasts who have done the





comic play now. Can I do something serious now? Can I have an interval? Can I have another real ale?

We won't be doing *Richard IV – The Revenge of the York*, but it would be nice if someone picked up the baton and did it again. They should do it their way. Then we can watch it and, in the bar afterwards, we can say, "Yes ... but we did it first."

Everyone say "Amen".

AUDIENCE: Amen!  
Exeunt all to the bar.

Tartan Trilogy). You are all just brilliant. I hesitate to single anyone out, but I must. James Steel re-wrote a lot of jokes so that everything was in iambic pentameter – anything that wasn't in iambic pentameter was written by William Shakespeare. Teddy sorted out a lot of the costumes. Kathy Westhead is a marvel backstage: if only I could employ her in that capacity professionally. I've worked with professional companies and, well, what can I say? Sitting amongst luvvies, I can say I've written and directed three full length plays with casts of fifty and now we've done *Richard III*. Their jaws drop - rightly so. You're the best.

So, I've done *Richard III*, which is definitely something for the CV, though I can probably never take it seriously again. That's the fourth full-length

As David points out, the script didn't survive contact with the cast or the audience. Which is quite right and proper. Jasper Fforde also went away muttering "Hmm, you could do that like THIS".

David is incorporating new material into the script, and it will be hosted for public use on the Paragon2 website ([www.paragon.org.uk](http://www.paragon.org.uk))

Take it.

Use it.

Abuse it.

You know you want to.



(Continued from page 23)

Moore (AAPPL; Harper Design International)

**With Stars in My Eyes: My Adventures in British Fandom** by Peter Weston (NESFA Press)

### **Best Dramatic Presentation - Long Form**

**Eternal Sunshine of the Spotless Mind** (Focus Features) Story by Charlie Kaufman & Michael Gondry & Pierre Bismuth; Screenplay by Charlie Kaufman; Directed by Michael Gondry.

**Harry Potter and the Prisoner of Azkaban** (Warner Brothers) Written by Steve Kloves; Based on the novel by J.K. Rowling; Directed by Alfonso Cuarón.

**The Incredibles** (Walt Disney Pictures / Pixar Animation Studios) Written & Directed by Brad Bird

**Sky Captain and The World of Tomorrow** (Paramount Pictures) Written & Directed by Kerry Conran

**Spider-Man 2** (Sony Pictures Entertainment / Columbia Pictures) Screen Story by Alfred Gough & Miles Millar and Michael Chabon; Screenplay by Alvin Sargent; Based on the comic book by Stan Lee & Steve Ditko; Directed by Sam Raimi

### **Best Dramatic Presentation - Short Form**

**Heroes Part 1 & 2 - Stargate SG-1** (MGM Television / The Sci Fi Channel) Written by Robert C. Cooper; Directed by Andy Mikita

**Not Fade Away - Angel** (20th Century Fox Television / Mutant Enemy) Written by Jeffrey Bell & Joss Whedon; Directed by Jeffrey Bell

**Pilot Episode - Lost** (Touchstone Television / Bad Robot) Story by Jeffrey Lieber and J.J. Abrams & Damon Lindelof; Teleplay by J.J. Abrams & Damon Lindelof; Directed by: J. J. Abrams

**Smile Time - Angel** (20th Century Fox Television / Mutant Enemy) Story by Joss Whedon & Ben Edlund; Teleplay by Ben Edlund; Directed by Ben Edlund

**33 - Battlestar Galactica** (NBC Universal Television / The Sci Fi Channel) Written by Ronald D. Moore; Directed by Michael Rymer

### **Best Professional Editor**

**Ellen Datlow**

**Gardner Dozois**  
**David G. Hartwell**  
**Stanley Schmidt**  
**Gordon Van Gelder**

### **Best Professional Artist**

**Jim Burns**  
**Bob Eggleton**  
**Frank Kelly Freas**  
**Donato Giancola**  
**John Picacio**

### **Best Semiprozine**

**Ansible** ed. by David Langford  
**Interzone** ed. by David Pringle and Andy Cox  
**Locus** ed. by Charles N. Brown  
**The New York Review of Science Fiction** ed. by Kathryn Cramer, David G. Hartwell and Kevin J. Maroney  
**The Third Alternative** ed. by Andy Cox

### **Best Fan Writer**

**Claire Brialey**  
**Bob Devney**  
**David Langford**  
**Cheryl Morgan**  
**Steven H Silver**

### **Best Fanzine**

**Banana Wings** ed. by Claire Brialey and Mark Plummer  
**Challenger** ed. by Guy H. Lillian III  
**Chunga** ed. by Randy Byers, Andy Hooper and Carl Juarez  
**Emerald City** ed. by Cheryl Morgan  
**Plokta** ed. by Alison Scott, Steve Davies and Mike Scott

### **Best Fan Artist**

**Brad Foster**  
**Teddy Harvia**  
**Sue Mason**  
**Steve Stiles**  
**Frank Wu**

### **Best Web Site**

**eFanzines** ([www.efanzines.com](http://www.efanzines.com)) ed. by Bill Burns  
**Emerald City** ([www.emcit.com](http://www.emcit.com)) ed. by Cheryl Morgan  
**Locus Online** ([www.locusmag.com](http://www.locusmag.com)) ed. by Mark R. Kelly  
**SciFiction** ([www.scifi.com/scifiction](http://www.scifi.com/scifiction)) ed. by Ellen Datlow, Craig Engler, general manager  
**Strange Horizons** ([www.strangehorizons.com](http://www.strangehorizons.com)) Susan Marie Groppi, editor-in-chief

### **John W. Campbell Award for Best New Writer**

(Not a Hugo Award – an award for best new science fiction writer of the past two years, sponsored by Dell Magazines and administered by the current Worldcon committee.)

**Elizabeth Bear** (second year of eligibility)

**K.J. Bishop** (second year of eligibility)

**David Moles** (second year of eligibility)

**Chris Roberson** (second year of eligibility)

**Steph Swainston** (first year of eligibility)

The Final Ballot is only open to full attending or supporting members of Interaction, and the deadline for voting is 8 July 2005.

**Filk Concert** - Chris Conway and others (to be announced) in a concert of very fine filk music indeed.  
(20:00; Conference 16)

**Octocon's Irish Party** – come along for a flavour of Ireland's national Science Fiction convention  
(20:00; Conference 17)

**That Wasn't Actually In The Original** - About 30 years ago a writer in the Radio Times contrasted the scene in the film of *Goldfinger* where James Bond is about to be cut in half by a laser beam with the "much more visceral" scene in the book where our hero is threatened by a buzz saw. Whilst appreciating his point concerning immediacy of one medium over another, and while I have long preferred Bond as a literary character over his screen presence, I did feel that his argument was slightly marred by the fact that in the book no such scene occurs.

Many of our images of plots and characters come not from the primary source but from adaptations and occasionally skits. Sherlock Holmes and Doctor Watson were more or less the same age, Sam Spade was a tall blond man, Mr Hyde was nearly a dwarf. James Bond was in his late 40s in 1952 and grew younger in later novels and films.

Does it matter that our view of iconic characters and stories is

altered in subsequent retellings. If not how far should we allow the adaptors to go with alterations while keeping the names of the originals? And why would a director who wanted to make an "Anti-Fascist" film take on the job of *Judge Dredd* anyway? With Richard K. Morgan. (20:30, Lakeside) (Cancelled)

**Collecting 101: First Editions** - Steven Dean collects first editions of books. He likes authors who seem popular, such as J.K. Rowling, Eoin Colfer and Terry Pratchett as well as Jasper Fforde and our GOH Robert Rankin. He takes time to share some tales, tips and tragedies. (20:30, Conference 14)

**BSFA Awards** - the award ceremony is hosted by John Jarrold. (21:00, London) (feature article on pages 8 and 12)

**Moral Relativism In A Heroic Tradition** - A Hero fights for what is right. But if everybody is right, who can the hero fight? In the days of my youth vampires were very simple. They were damned souls, cut off from God and incapable of emotions which derived from Him such as love. This seems to have changed and now vampires are just misunderstood artistic types with an unnatural interest in leather underwear.

At the same time Elves, having been dark, grew bright under lights shone by Lord Dunsany and Tolkien, and are becoming dark again in works by Pratchett, one of the fiercest moralists in current fantasy.

The dashing soldier is now either a tool of imperialism prepared to commit atrocities without question, or a lonely figure standing up for his beliefs in contrast to a society which does not deserve his sacrifice.

Is it possible to write an engaging story without taking a stand? Is it possible to take a stand without traducing the opposition? With Jessica Rydill and Richard K Morgan. (22:00, London)

**James Bond Casino** - Enjoy some lounge music and play some poker, blackjack or roulette. Come in your posh frock, tux, or James Bond outfit. There

is a voucher exchangeable for 5 chips in your membership pack. Further chips for those so inclined will be available at ten for a £1. Ten chips are redeemable for a ticket for the Bond raffle. This evening's entertainment is sponsored by Interaction. (22:00, Lakeside) (feature article on page 32)



**Blake's 7 Wobble Vision** - Make an episode of *Blake's 7* with only a marginally smaller (or perhaps even greater) budget. Ever wanted to play Avon? Vila? Servalan? This is your big chance for fame and fortune, or at least an appearance on [blakes-7.co.uk](http://blakes-7.co.uk). (22:00, Rotunda Ground)

*The episode made was "Orbit" and is available to view at [www.blakes-7.co.uk/wobblevision/orbit/orbit.shtml](http://www.blakes-7.co.uk/wobblevision/orbit/orbit.shtml)*

**God's Thugs** - A look at some of the more distasteful elements on the "good side" of Christianity. With Jim de Liscard and DougS. (23:00, London)

**Show and Tell: Tattoos and Body Piercing** - Have you got an interesting tattoo? Or a body piercing that you're prepared to show? Would you like to talk about why you got it, how long it took, and give other people a chance to see? This is a "show and tell" session where people are encouraged to show their

own bodyart to an appreciative and interested audience. Please note that you don't have to have body art yourself to come along - if you're just interested and want to ask some questions, feel free! Hosted by Phil and Jill Bradley. (23:00, Conference 14)

## Sunday

**Dawn of the Eejits** - Dress in dirty clothes, and join the lads as they add a more remorseful look to your features, then dine on a breakfast of maggots as worms gorge on your guts. (Old clothes needed as will be involving makeup and dirt). With James, Stef, Matt and Elvis. (9:00, Lakeside)



*The zombies were only supposed to crash breakfast and freak people out, but obviously there weren't enough brains in breakfast so they went wandering off through the con. Nothing was sacred, not even Ops, the Newsletter, or the Tai Chi workshop ...*



**Feedback Session 2** (9:30, Rotunda Level 1)

*(My notes read:*

*Virtually no attenders, and those did come were as observers rather than commenters.*

*Good Things: 1.5 hour programming.)*

*(Continued on page 36)*

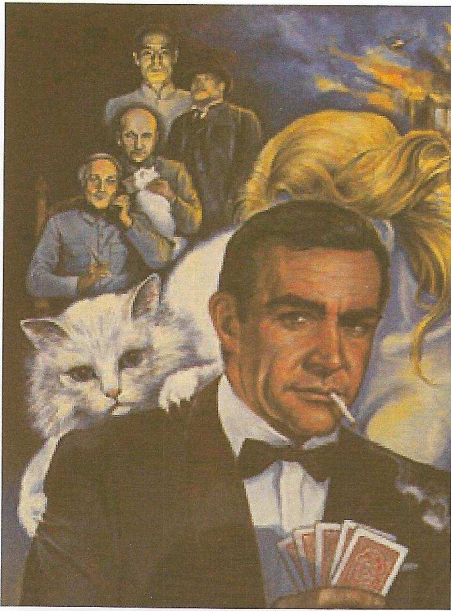
## The Art of Frank Wu

**This page:** Cometary Bliss

**Opposite, clockwise:** Elvissaurus, SMS Koenig v. Sea Dragon, A Long Time Ago when the Earth was Red, The Wolf Paintings







## James Bond Casino Night

sponsored by Interaction



On Saturday the James Bond Casino night was sponsored by Interaction, the 2005 Worldcon in Glasgow in August.

Everyone was invited to enjoy some lounge music and play some poker, blackjack or roulette, and drink the free wine.



There was a voucher exchangeable for 5 chips in membership packs. Further chips were available from the Cashier should the need arise. At the end of the night, chips could be redeemed for raffle tickets, with prizes ranging from lounge music CDs to home casino kits.

Money raised during the evening contributed to the £600-plus which was raised during the convention for St. Leonard's Hospice in York. Extreme thanks go to the tireless Dealers for the evening, some of whom hosted their tables for up to five hours without a break.

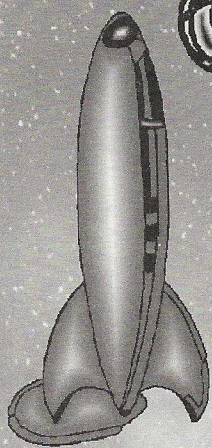


The prize for the highest amount won was a prop poker chip from the casino owned by Valentin Dmitrovich Zukovsky (Robbie Coltrane) in the James Bond movie *The World Is Not Enough*, and was presented to Nick Mills in the Closing Ceremony.

We knew quite a few people would already be in posh frocks and tuxes from the BSFA Awards earlier in the evening, so we took the opportunity to invite people to come in evening dress or James Bond costume ...







# INTERACTION

The 63<sup>rd</sup> World Science Fiction Convention  
4-8 August 2005

At The SECC, Glasgow

First time in Europe for a decade

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Christopher Priest  
Robert Sheckley  
Lars-Olov Strandberg  
& Jane Yolen

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Professor  
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5000 fans.

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no other.

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Susanna Clarke, Paul Cornell, Cory Doctorow, Jon Courtenay Grimwood, Joe  
Haldeman, Peter F. Hamilton, Harry Harrison, Robin Hobb, Ian R. MacLeod,  
Ken MacLeod, George R.R. Martin, Ian McDonald, Paul McAuley, John Meaney,  
China Miéville, Richard Morgan, Kim Newman, Larry Niven, Terry Pratchett,  
Robert Rankin, Alastair Reynolds, Kim Stanley Robinson, Robert Silverberg,  
Charles Stross, Ian Watson, Connie Willis, Frank Wu

Further information and online registration available at

[Http://www.interaction.worldcon.org.uk/](http://www.interaction.worldcon.org.uk/)

Address Interaction, 379 Myrtle Road, Sheffield, South Yorkshire, S2 3HQ. UK

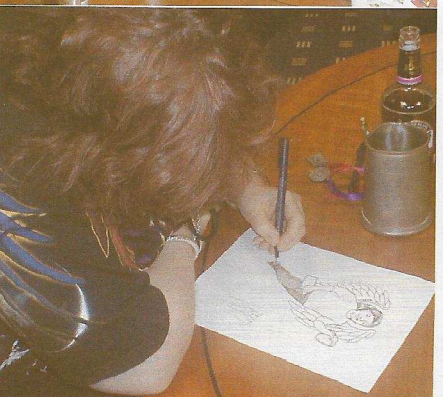
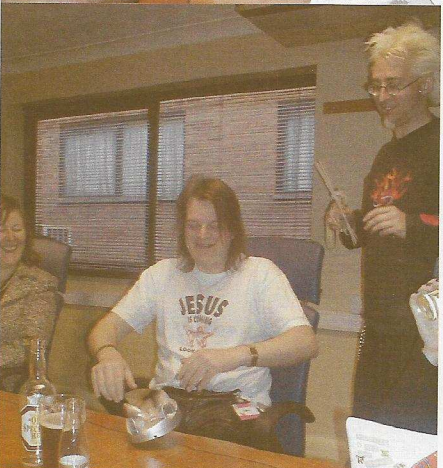
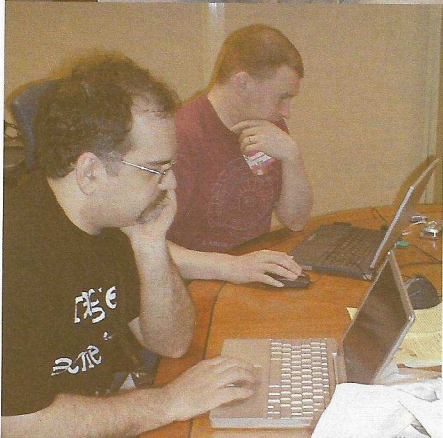
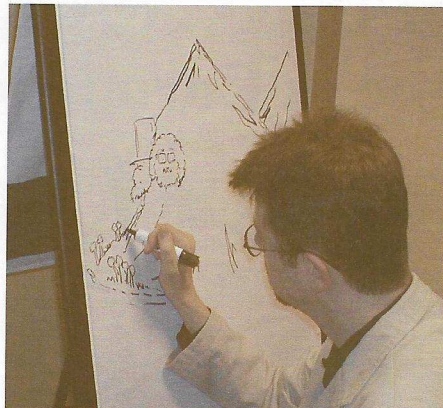
# League of Fan Funds

"The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular fans familiar to those on both sides of the ocean across the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation." says the TAFF ballot paper.

There are other fan funds, including DUFF between Australia and North America, and GUFF between Europe and Australia.

It is traditional for Eastercon to support these funds. Winners are hosted and contribute to the programme, acting as extra fan guests. Programme space is given up for the League of Fan Funds to raise money in whatever way they see fit. Paragon2 didn't have any winners to host, as it is a British Worldcon year so the trip has been arranged for the summer instead. But we did have a recent TAFF winner on our committee, in the shape of James Bacon.

It is customary for fan fund winners to produce trip reports. In practice, these often appear only after many years or not at all. Some US cons offer Bounties for completed reports, especially if these are tuned in in less than five years. James had been very



on the ball about publishing his own report from his trip to America in 2004, getting it out just before Easter. He was determined to improve European fandom's already strong reputation, and get the 2002 report published as well. The only problem was getting Tobes to write it.

So James came up with a cunning plan ...

## James Bacon's Cunning Plan

### Tobes Does the Taff Ting in 2 Hours with 2 Pints

I hope, with Tobes and Max to produce a Taff Report, at Eastercon in under two hours.

The Eastercon committee will have printers etc ready to rock and we will have dedicated programme space and room.

We will torture him and get a report out of him which will be dictated directly and hope that by the end of the two hours, we'll have the report running off the printer.

We already have some stuff from the website, but what we need are submissions from fans who met Tobes, at Worldcon, his further adventures in North America or at his farewell parties in Max's or London.

All submissions are welcome, anything, even just about the phenononomomenen that is the Tobes we seem to love.

We will have banks of PC's running, copy-editing, DTP-ing, taking dictation, you name it.

2 HOURS.

*Lots of people dropped into the torture chamber, and helped out with everything from contributing material to buying beer. Artists illustrated, editors edited, interviewers interviewed, but I'm afraid it went on a lot longer than two hours. And took a lot more than two pints.*

## And it worked !

Tobes' TAFF report *Tobes' Taff Ting* is now available for sale at a cost of £3 per issue or £3.50 to include post and packing.

This is the second edition, incorporating numerous corrections found in the short first edition run which was exclusively available at Paragon2.

The report was jointly edited by James Shields and Max with vast amounts of help from others (detailed within). The trip report stands at 22 sides of A4 and contains exclusive art from Dave Hicks and a Sue Mason cover.

You can send a cheque payable to **T Valois** for **£3.50** to:  
20 Bakers Lane  
Woodston, Peterborough  
Cambridgeshire PE2 9QW

or purchase by PayPal: send your payment of £3.50 to **max@hawkida.com** ensuring you **state this is payment for a trip report and your full address**, including country.

## League of Fan Funds Auction

On Sunday evening the ground floor of the Rotunda was given over to the League of Fan Funds Auction.



Often as much carnie show as fundraiser, this time was no exception.

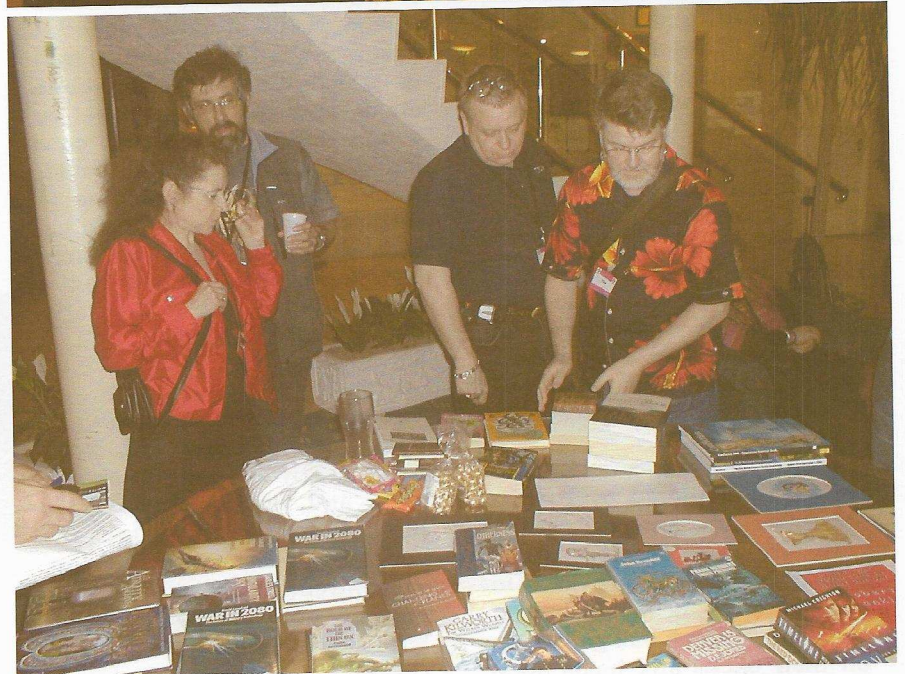
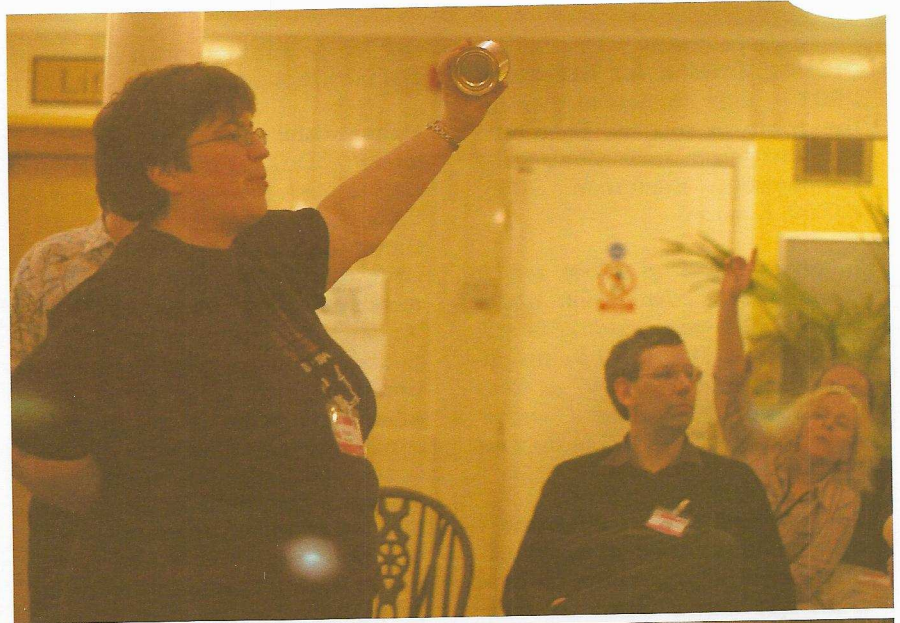
The combination of venue, skilled blackmail, and generous donations and bids meant that the auction raised over £700.

There was lots of chocolate. Some of it edible.

If you're interested in learning more about TAFF and the other Fan Funds, why not visit:

[taff.org.uk](http://taff.org.uk)

or talk to someone at the next Auction, or look out for Suzanne (Suzle) Tompkins, who is the TAFF winner attending Interaction in Glasgow this summer.



(Continued from page 29)

**Bidding Session for Eastercon 2007** – your chance to vote for the group to run the Eastercon two years from now. Chaired by Concussion, Eastercon 2006. (10:00, London)

*No-one stepped up to bat, which resulted in a discussion about whether two-year bidding is still appropriate. There will be an opportunity to bid for 2007 at Concussion in 2006, and I understand at least one bid is up and running.*

**To Live and Die In Costume** – with demonstration of appropriate pieces of costume. James Steel and David Wake are both well known costumers. James won the Masquerade at Concourse in Blackpool in 2004 with a giant white rabbit and Dave famously won – and broke his leg – at Intuition in Manchester in 1998. (10:00, Lakeside)

**NoJay on Animé #2** – Each morning NoJay will be giving a short talk on a particular key series, followed by a sample episode. Today: *Haibane Renmei* (Charcoal Feathers Federation)

A mystery play set in a fantastical world, authored by Yoshitoshi ABe. An amnesiac girl is born from a cocoon into a strange world of rather down-to-earth angelic beings, the Haibane, who have small grey wings on their backs and halos above their heads. She has to learn about her new world and why she is part of it, as she grows her own wings and suffers from the effects of her shiny new halo. She too is a Haibane, of the Old Home in the walled city of Glie. What will the future hold for her?

(10:00, Conference 14)

**Tai Chi** – if you can't face water pistols with James, stop by and stretch out those kinks with our trainer Sean Long. (10:00, Rotunda Ground)

#### **Kaffeeklatsch 5**

Ben Jeapes  
(10:00, Rotunda Level 1)

**Games with James - Waterpistols** Join the lads to wash off the mornings fugee, or makeup, or maybe just for a wash, as they run about the wilderness blast-

ing one another with water. (10:00, Outside)

**Censorship: (Self or Otherwise)** – Our sacred cows may have changed colour but can we imagine that they are not still there? Although it is possible to write sympathetically about homosexuals and even incest can we offer the same sympathy to necrophiliacs or paedophiles? Could we have a hero who is a missionary who is not merely convinced that their view of God is the right one but actually is shown to be right in the text? Can we condemn tolerance, animal or human rights and come out in favour of smoking in public places? Can we, like Aldous Huxley, write a novel about a dystopia centred around a trial in which all our assumptions about what makes the world so wrong are countered and confounded? Even if we could, would we risk our standing in the community, our standing with the media and our sales figures in what is after all a business?

With Richard K. Morgan.  
(11.30, London)

**The Aging Hero** – In comics and pulp fiction heroes are stuck permanently at a certain age. In films and novels James Bond has been getting steadily younger. In legends heroes end up conveniently dead. Can we imagine our idols getting old? With Geoff Ryman

(11:30, Lakeside)

Cancelled and replaced with:  
**Altered People: SF and the Divided Self** – a panel discussion led by Julian Headlong and Caroline Mullan.

**Collecting 101: Good Fanzines** – In considering what makes people collect fanzines, we have to think about why people write them, read them, and respond to them. Why is it that so many people wanting to try reading some fanzines or to get more involved with them seem to find it difficult to get started? What's happening to fanzine collections when so many people consider them to be worthless ephemera? As for collecting the good stuff; surely no one sets out to collect (or, indeed, to produce) *bad* fanzines? Nonetheless, we all have our personal preferences about what makes a fanzine good, which fanzines we'd recommend to other people,

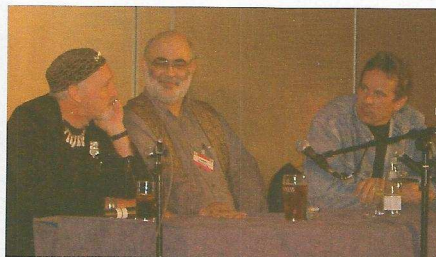
and which ones we choose to keep. The panel – and doubtless the audience – will discuss, argue or at worst end up violently agreeing with one another. With Claire Brialey, Eve Harvey, John Harvey, Geneva Melzack, Greg Pickersgill.  
(11:30, Conference 14)

**Circus Maximus - Cyberdrome** – Come and watch the games. Cheer on your team, as they race through obstacles, slaughter Christians, take on the might of a Roman fort and siege engines and fight in a gladiatorial battle to find the winner. SMS will be Caesar for the morning.

(11:30, Rotunda Ground)

**(feature article on page 38)**

**Is This Meant to Be Funny?** – Jasper Fforde and Robert Rankin, two of today's finest humorous writers, talk to us about what makes them laugh, both written word and otherwise.  
(13:00, London)



**Exemplifying Culture** – The purpose of the traditional hero is to demonstrate the true virtues of those for whom he fights. Can a writer who does not share that cultural background ever properly represent the original character?

With Geoff Ryman, Ian McDonald and Richard K Morgan  
(13:00, Lakeside)

**Forgotten Futures** – Marcus Rowland presents the future as seen from the past.  
(13:00, Conference 14)

**Art Auction** – A lot of the Art in the Art Show is put up for auction. Now's your chance to acquire it for your very own.  
(14:00, London)

**Open Filk Circle** – join the circle to sing or listen to ravishing filk music.  
(14:00, Conference 16)

(Continued on page 44)

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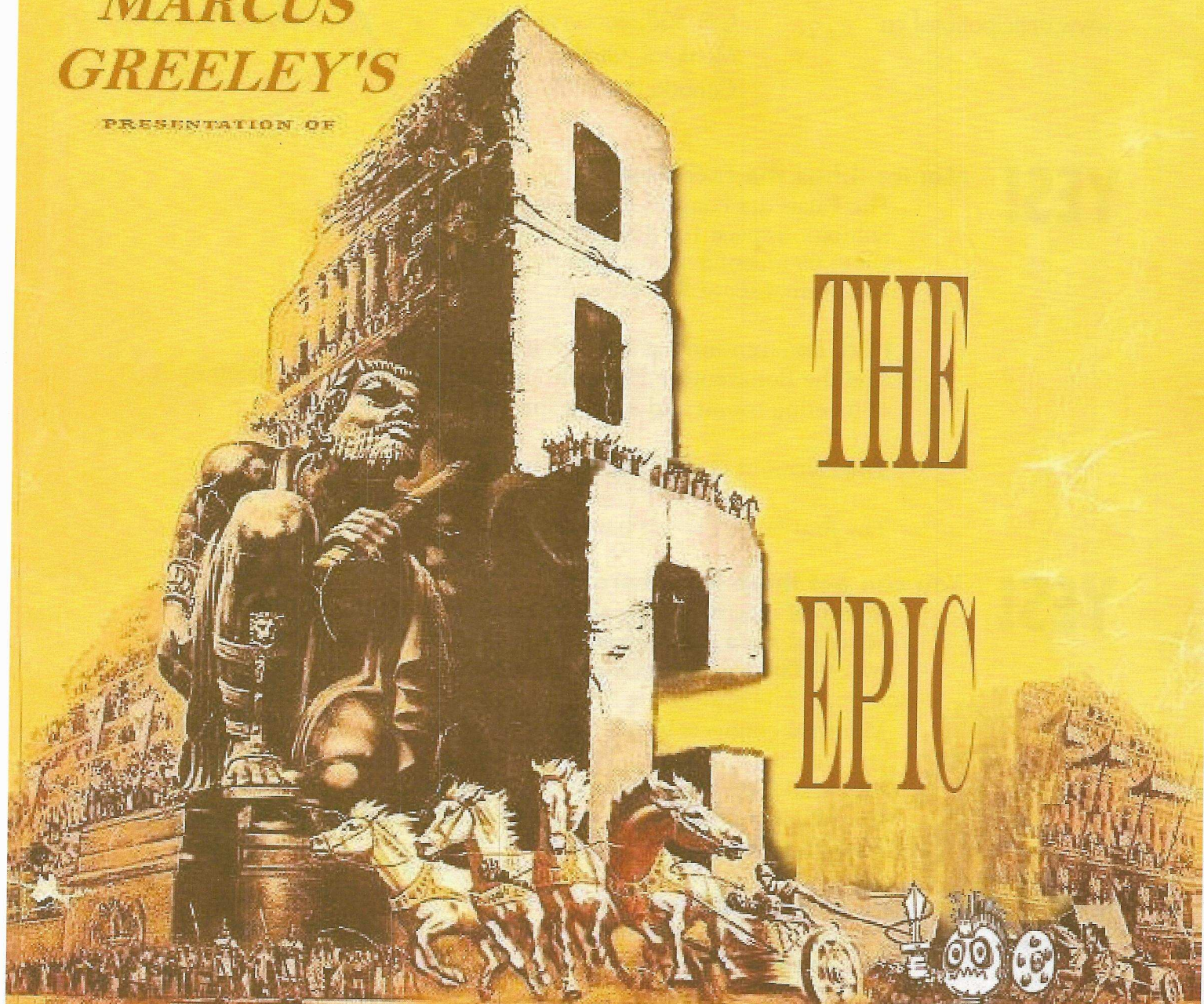
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# THE EPIC



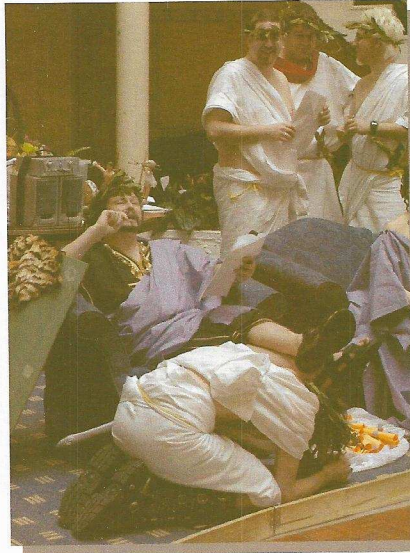
A TALE OFF THE WRIST

## FEATURING:

JAMES STEF ELVIS BAZOOKA TONY KEEN TIM EIRA SMS  
CAL AND THE PRIESTESSES OF NEPTUNE, THE SLAVE GIRLS (AND BOYS) OF HINKLEY  
THE ROBOT TRAINERS OF PAX BRITANNICUS, THE TEK CREW, CHAOS COSTUMES, 'SCRAP' WORKSHOP  
GLADIATORIAL ROBOTS AND A CAST OF THOUSANDS!

# BEYOND CYBERDROMICUS: THE MAKING OF AN EPIC

an analysis into the manpower of Classical entertainment



"Wearing a toga and bay (note: Not laurel. That's research, mate!) leaf wreath, the Emperor, Imperator Caesar Sextus Manlius Sartorius, looked across the Circus Maximus. Before him, seethed the ranked, bay-ing hordes of plebeians and patricians, the wailing Priestesses, stern senators and engineers, the doomed Gladiators and cuddly wild animals. With its vast engineering projects and staggering pointlessness, it was a sight to strike dumb with awe, the Goths, Filkers and Huns of the outer empire and so it was designed.

*But it had not always been so..."*

(Theatre of Embarrassment: The Robotic Games': Sean Mooreblood. Panther Books, 1974)

Beyond Cyberdromicus has its roots a full decade before this spectacle. The true origins of the 'Ludii Mechancus' are lost, but reports as far back as 10BC tell of "An itinerant shepherd be-decked in dead machinery who interrupted a piazza full of diners to present a paltry distraction of six small things hitting each other". That the figure was clothed in black has led some researchers to surmise that this was a form of Funereal sacrifice. Even then, the figure at the centre of the Gladiatorial contests

was accompanied by an 'Ewok'<sup>1</sup>, who may have had some hand in the Gladiator's, (or Sacrifices) assemblage.  
(BC Personnel: 2)

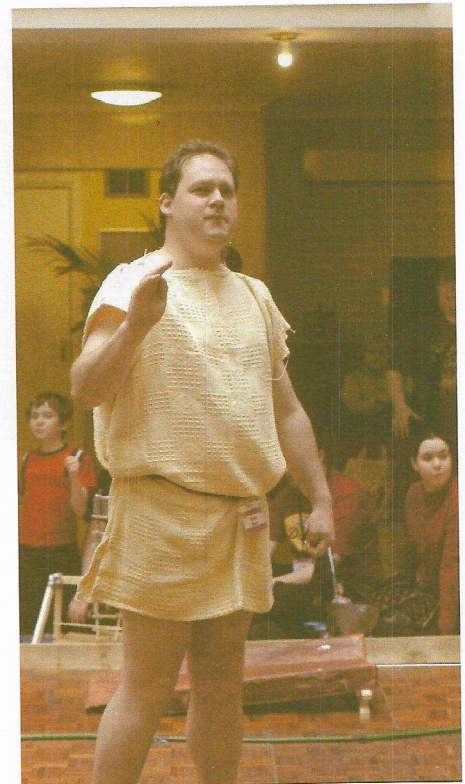
One forerunner the Ludii is undoubtedly the 'Ovum Certare Magnum'<sup>2</sup> (named after the egg-shaped sculptures that marked out the racecourse) which had, from the early days of the Convention, been held at the Camp of Mars the days of the early Convention.

Over the years, Beyond Cyberdromicus gained social acceptability, gradually moving from the cafe area to the edge of the main Hall and, in time, to the centre of the Polis itself, increasing its number of presenters as the Games (or "Ludi") became more ambitious and, to some, sadistic.

By 9BC, the games were annual and continued to be a peripatetic, though opinion is divided on whether this was a financial or ceremonial consideration<sup>3</sup>. As to which deity they were dedicated, it *may* be significant that by this time, half were *Ludi Adelphi*, performed in the temple of Adelphi. Whilst similar to the first in style, by 9BC the ludii gained two engineers and introduction of music throughout the performance. The only indication of this music's nature are contemporary accounts, describing it as "loud and aggressive". Greater concentration on showmanship is shown in the form of a *Puella Via ambulus*, who provoked the audience and the erection of a *Euripus* (rough temporary wall). The *Editor* (financier/ organiser/ presenter) remained paramount but a semblance of democracy was given with the *pollice verso* whereby the audience decided the fate of the combatants.  
(BC Personnel: 5)

What would a member of the audience of these games experience? Certainly there would have been deafening cheering, and a lot of heads getting in the way. We may imagine that beer

may have played a part in the proceedings and bad music may have occurred more than once. Between the crowd, a lucky person might glimpse a field of inert or twitching bodies, a Gladiator may be seen pursuing another, moving as if punch-drunk and very probably already having sustained some serious damage. In the earlier Games, combatants were let loose against each other in a formless "free for all" and the *Victor Cyberneticus* would have been awarded to the last one moving. As they became more formularised, the contests split into specifications (strength, manoeuvrability, fluffiness etc) and, for a time, the MBE<sup>4</sup> was awarded for the most skilful.

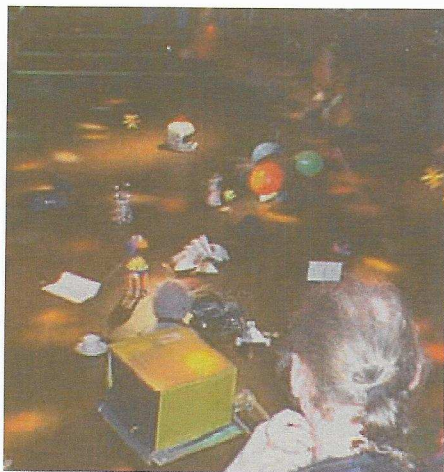


The contestants themselves were, of course, not free to do as they wished. They were entirely owned either by *Lanista* who brought them to the Games, or by the *Editors* themselves, created merely for the spectacle. Initially, they were constructed of such materials as wood, paper, metal and pig-bladder. A tendency towards more plastic materials developed, discour-

Footnotes are on page 43

aged by the organisers, as “dull and predictable”. Weapons ranged from flailing chains to cocktail sticks. A system of differing types of gladiator was evolved, such as the *Securitor* (Named after the popular deliverer of coins), though some of the most vicious were little wool nets - which caught the unwary and broke their gearing - called the ‘*Reticulus*’ (As they looked like women’s little purses and looked ridiculous).

Excavations in Manchester beneath the ‘*Britannia*’ show that a *Ludi* was held at around 8BC. It is in this period that we see the introduction of elements of Ancestor Worship and, in the Greek tradition, pasticheing a tragedy, with a ‘*Cricket*’ chant, which must have been terrifying to hear. The two *Editors* echoed the *Puella Via Ambuli* and stories are told of a dedicated group of ‘*Teks*’ who accomplished heroic feats under the command of a ‘*Manifestation of Diana*’.



The words ‘*Video feedback*’ are mentioned for the first time, indicating that the audience and gladiators could see each other. Records show that the tradition of a *Pompa*<sup>5</sup>, performed by the ‘*Roamer*’ was begun at this time<sup>6</sup> and there is now a dedicated ‘*Stables*’ or training establishment for the games with the initials ‘*SCRAP*’. The precise meaning of this acronym is unclear. (BC Personnel: 8)

By 7BC<sup>7</sup> the Games were listed in the annals of the Convention and it must have seemed BC had a stable home in the temple of *Adelphi*. The codification of ancestor worship has by now become enshrined as the *Silvae*: a meticulous re-creation of mythical stories known to all the audience, twisted to accommo-

date the death and cruelty the games demanded. That the first of these burlesqued a children’s entertainment, ‘*Petrus Caeruleus*’ speaks for itself. Presented by no less than three *Editors*, the *Puella Via Ambulii* chanted cyphers<sup>8</sup>. At last, a dedicated arena was built, using primitive materials but to a pattern that would be used for many years and the ‘*SCRAP*’ stables lists the names ‘*Miche*’, ‘*Tim*’ and ‘*K-Nex*’, presumably for ritual purposes. In the tradition of the *Ovum Certare Magnum*, awards were in the form of metal foil covered eggs. (BC Personnel: 11)

The next time we hear of BC is in Scotland around 6BC. Perhaps to impress the Hibernian hordes, extensive use is made of mechanical and theatrical devices to show images of ‘*The Future*’. The three *Editors* are now balanced by three *Puellae Via Ambulum*. Textual accounts are given of an entire carriage being constructed and whole armies of slaves supplied, purely to transport the apparatus of ‘*SCRAP*’. Over the Millennium, the original, simple, set of rules has become a complex codex, occupying whole legal departments<sup>9</sup> Like 7BC, copies of a ‘*script*’ show the Games had become highly ritualised. It is from this date, the Convention becomes a Co-sponsor of the *Ludii* and this may be related to the *Murrus* (Gladiatorial combat) involving over twenty combatants – a number remaining constant into the next millennium. (BC Personnel: 19)

Since the beginning, handbills had been a vital link between *Vox Populii* and the games but soon became a strand of the *ludii* themselves. We must therefore, now add ‘*Newsletter*’ personnel to those of the Games<sup>10</sup>. In the handbills of 5BC, in addition to no less than 4 *Editors*, the games are listed as ‘*By Royal Appointment*’ and from this date a regal personage appears to have been mandatory. On this occasion the presence of *Victoria Regina Britannicus* in her wheeled chariot, accompanied by *Pax Britannicus* ‘*Rock*’, may have followed comedic tradition rather than spectacle<sup>11</sup>.

Mention of the ‘*BC Website*’<sup>12</sup> seems to indicate a further hazard had been added to the

arena, whilst ‘*Bazooka’s webcam*’ was presumably for ritual purposes. (BC Personnel: 50)



It is in 4BC, at the battle of *Jersey*, that the future of BC was decided. Surviving accounts show *Giulia deCesare* allocated £30.00 for postage to transport the production to *Jersey* and the *Editors* spent it on lightweight mechanical kits and took it over in packs on the backs of elephants. *Ioannes Dalmanicus’s* reliable account states “The figures of *Mark* and *M@* are now present only as totems” (Again; we suppose, for some ritual purpose). With the addition of ‘*Sprokkette Idols*’<sup>13</sup> and the work of ‘*Chaos Costume’s* cohorts of dedicated needlesmiths, the spectacle must have induced in the audience an overwhelming sense of religious euphoria. (BC Personnel: 80)

Confusing accounts of ‘*Ye Olde BC*’ are given in the newsletters of 3BC. Apparently a *silvae* of a Roman view of *Pax Britannicus*, incorporating such mythical figures as ‘*King John*’, ‘*Robin Hood*’, ‘*King Richard the Sealion Heart*’ etc. There is evidence even here that an audience inured to carnage and cruelty, are seeking baser titillation, which the *Editors* are keen to satisfy. This is the first time in which we see mention of *Junior Acolytes* in costume, but will not be the last. The, by now, complex structure of the entertainment is extended with a pre show ‘*Inquisition of Idols*’. *Handmaidens of the Deity*<sup>14</sup> participated in what can only be described as a degenerate and degrading spec-





tacle, appealing only to the most jaded of appetites. Due to popular demand, this became a fixture. That the 'Gimp Boys' were now central to the presentation speaks for itself. (BC Personnel: 600)

It is difficult for us today to imagine the perspective from which these games were viewed. The issue of sadism is particularly thorny. It is important to remember that the spectators did not view the contestants as *human*, and saw the deaths as inspirational, unifying the Convention in a sense of community. Questions of ethics were raised, but these were financial and whether the audience were being made 'soft' by some of them having seats<sup>15</sup>.

Accounts of 2BC are both spectacular and daunting credibility. 'BC: RAF' appears to have extended the field of combat vertically. At this point, links with the Convention, have become so efficient, some historians have advanced they may be the same people. Whatever the case, this must rank as the most extravagant of the Games at that date, incorporating specially imported 'airships' containing (a height of degeneracy) a rarefied air for the event itself which 'Generated much high pitched laughter'. Whilst the games themselves are clearly formularised (With the different categories of Race, Combat and Target), the tradition of spontaneity is evidenced by records of an individual who

'flew a soap bubble supported engine for no less than nine days in succession'. (BC Personnel: 1,500)

It is around this time we find extravagant accounts of the Convention being scoured by dedicated hunters, seeking mechanical devices to present at the games. The extraordinary numbers indicate this may have resulted in the extinction of whole species of *Civic Mechanica*. It has been suggested that much of these accounts are little more than advertising<sup>16</sup>.

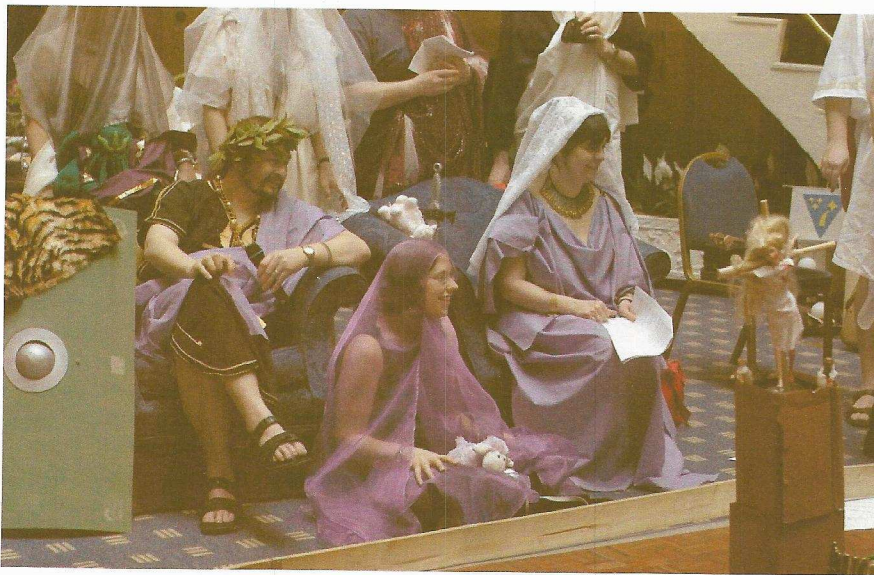
Under the reign of Emperor Caesar Sextus Manlius Sartorius, Beyond Cyberdromicus as we now recognise it, came into being. At the centre of the spec-

tacle was the *Prologue*<sup>17</sup>, who upheld the cultural traditions of the Games but was mostly for comic relief. The *true* power behind the event may have been the Priestesses of Neptune<sup>18</sup>, orchestrating the entire affair as a baroque sacrificial offering to their squid-headed God. In addition to the personnel listed in previous ludii, there now existed a darker element. *Libitinarii* (whose task it was to check each recumbent combatant and, if it seemed 'dead', to smash it with a hammer) now stalked the Arena.

Whilst the games themselves declined into degeneracy (This is the first reference to *panem et circensis*<sup>18</sup>), in the field of engineering, there were, under the Gimp Edict, massive advances. The arena now possessed a *ca-vea* - multi tiered with a durable barricade. Spectacles themselves incorporated a Chariot race, Crucifixion, a scale besieging of a fort and recreation of a great battle (in this case, Coventry).

Previous Ludii had seen the development of supporter 'Factions' identified by four colours: the Gamers, the Tekes, the Parents and the Prydonians. In time, white merged with green and red with blue to form a more complex betting system and a series of edicts about washing temperatures. By BC1, the two colours, Green (Tekes) and Blue (Admin) came to dominate the Games and fans began to call themselves *The Tomorrow People*. Purple and Gold introduced by *Teddyicus The Stylish* lasted only for "the length of a



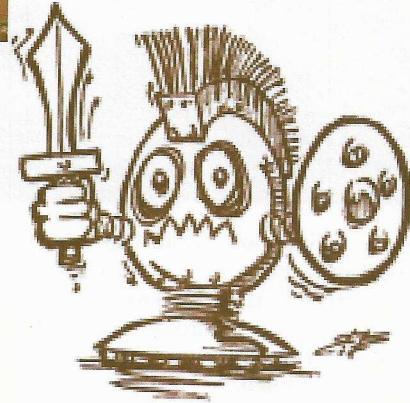


lar vote as to whether the next games should include "The Wild West" or "Pirates" as the theme of the next Games.

The vote was overwhelmingly for "Pirates".

As a contemporary observer wrote: "Beyond Cyberdromicus already involves a small army to produce it. Is it possible that a sea-based spectacle will involve less people?"

Only History would tell.



THIS ARTICLE WAS  
CONTRIBUTED BY SMS,  
WITH TEXTUAL  
CORRECTIONS BY  
TONY KEEN

chocolate finger' (a very short time)<sup>20</sup>.

There may have been some at this event that were sickened by the sight of the crucified *Barbies* (a term meaning both "Blond person with a head full of air who worships the marketplace" and "burnable commodity") torn apart by cuddly toys or the Gladiators being forced to perform demeaning and lethal acts. Some may have sworn to dedicate themselves to learned discussions on the more cerebral *Panels*. Some may have felt in their bones that this was a sign of a civilisation descending into

barbarism. We can only imagine. What we do know is that the attendance for BC continued to swell and the audience were louder than ever.

Perhaps there is some clue in the letters of a contemporary Hinckley inhabitant: "Saw the 'Robot' show. Too much Latin."

At this point, Beyond Cyberdromicus involved the full-time skills of over 5,000 persons and an audience greater than that of Hinckley itself.

That same week, at the Senate meeting, it was put to the popu-



## Footnotes

- 1: *Ewok: Son of Vulcan?* M. Greeley. Spartan Editions: 1958.
- 2: *Great Egg Race: Did it really happen* Neo Phyte 'SFX Letters' 2003.
- 3: *Adelphi: Comparison of clock-work expenses with relation to flood damage* C Bell. Foxfire 1996.
- 4: Best translated as 'Most Brilliantly Engineered'.
- 5: (Ceremonial parade preceding the event)
- 6: Written beneath the consus (Bust) of 'Clarkson', with it's legendary 'mop of curls' are still visible the names: *Matt, Jaine, Eira* and *Sms*.
- 7: At this point, the official 'Roman' numbering system was introduced and the Libellus numerarius (Programme, listing the Gladiators) first lists the Lanista (Owner of Gladiators): 'Hex'.
- 8: As to whether the names *Cal* and *Jaine* have any meaning themselves, we have yet to discover.
- 9: *BC Rules: Addenda: A flow diagram* by Henry Beck.
- 10: The honorific 'Jan Van t'Ent' was given to anyone who acted in this capacity.
- 11: The names of Cal, Julie, Barbara and Sue are listed as 'Rock Chicks' - presumably referencing the inferiority of the conquered people.
- 12: Maintained by a priesthood headed by Simeon Meacockus.
- 13: (Cal, Sue, Sharon, Chris, Demonicus, Artemis, Big Gun, Puer Maximus, Arthur, Jill and Rex),
- 14: Sharon, JonJo, Cal, Barbara and Julie.
- 15: *Smofs and the stoic tradition* C Bell. Plokta 24. 1995.
- 16: *Gophers of the Imperium. The role of mass entertainment in lessening biodiversity* D Trefusis. Monomaniac Press 1983.
- 17: A position most popularly held by Antoninus Keen.
- 18: Pepper, Guilia, Cal, Tanya and 'Cithullhu's mum'. Accounts of the 'reign or terror and embarrassment' of Cal/Tanya may be found in 'The white goddess and pink drinks' by Gail Courtney. Woad Imprints. 1986.
- 19: Throwing baps at the audience.
- 20: *Guards! Guards! The magic of colour* by Fran Dowd. Hidden University Press. 2004.

## The Paragon2 newsletter, Para Vanilla, Issue 7, Sunday afternoon, reported:

### Beyond Cyberdrome: The Circus Maximus

Cyberdrome was very Roman in a chaotic way.

The winners were as follows:

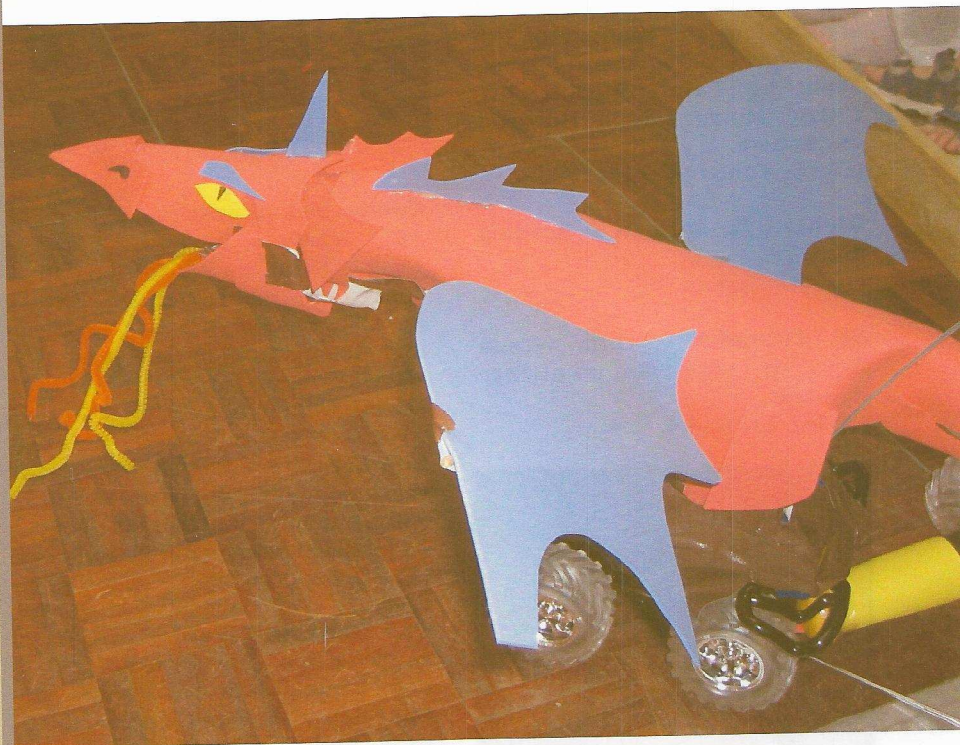
Piers and Michael Barker for best melee and attack on the fort;

Hex for fastest chariot race;

Sally Sinclair for audience appreciation;

and the overall winner was

Anne Stokes with her Robot Red Dragon.



## Glossary

- Ludi Adelphi*: Women who hang about the bar  
*Puella Via ambulans*: Women employed to exercise the streets  
*Euripus*: Thing you trip over  
*pollice verso*: 'Rule of thumb'  
*Ludii Mechanicus*: Mechanical toys. See 'Summers. Anne'  
*'Petrus Caeruleus'*: Peter the Cold  
*Pompa*: Brass band with xylophones  
*Cavea*: Multi-story cur park  
*Roamer*: Itinerant tortoise  
*Lanista*: People with more money than sense  
*Civic mechanica*: Stuff like forks, fire extinguishers etc.  
*Sprokkette Idols*: Neither Vestal, nor Virgin

(Continued from page 36)

**Dan Dare & The BSEF** – In the fifties Britain had its own space programme. What might have happened if we hadn't given up on Blue Streak?  
With Simon Bradshaw  
(14:30, Lakeside)

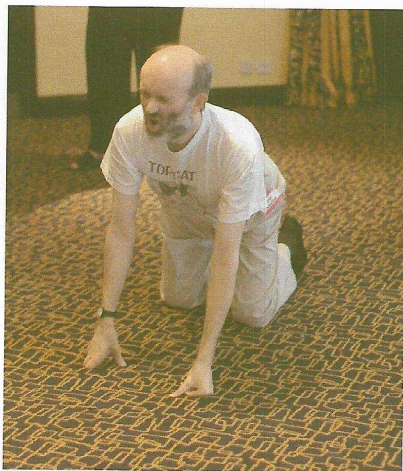
**Live Journal and its Effect on Fandom** - Live Journal can be a blog, a way of finding communities and even a way to meet chicks. DougS takes us through the phenomenon that is LJ.  
(14:30, Rotunda Level 1)

**Kite Flying** - Join the lads as they play with a selection of kites, from traditional Diamonds to professional Stunt kites. With Elvis and Stef.  
(14:30, Outside)

**NEW ITEM: Not The Hugos** - A distinguished panel discuss the Hugo Award shortlists, particularly the ALL-BRITISH novel shortlist, in the manner of the Not The Clarke Award panel. Featuring Farah Mendlesohn, Cheryl Morgan, Niall Harrison and others.  
(15:00, Conference 14)

**Richard K. Morgan** – Reading and Q&A  
(16:00, London)

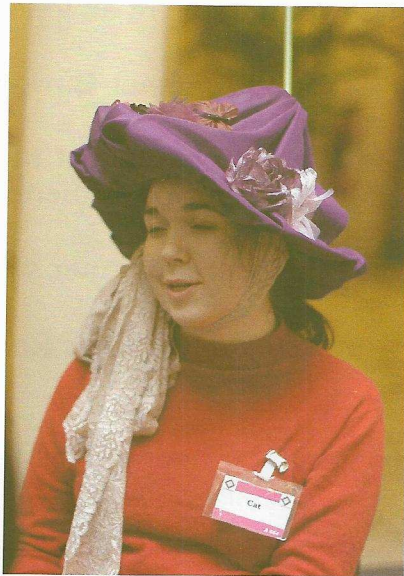
**SF Charades** – Girls versus Boys, sign your team up at Registration.  
(16:00, Lakeside)



**Tobes does Taff in two hours and two pints** - Producing a Taff report can be a perilous, life threatening and hazardous task, especially if you are Tobes. They are a rare thing anyhow. Join the Taff-ish inquisition as they torture the truth out of Tobes, and help produce a Taff report

in just two hours. Active participation is encouraged.  
(16:30, Conference 8)  
**(feature article on page 32)**

**Easter Bonnet Parade** - A chance to show off the lovely hat you made or just to appreciate the talent of others.  
(17:00, Rotunda Ground)  
**(more bonnet pictures on page 8)**



**Comic Art Workshop** - From ABC Warriors to Luther Arkwright, SMS has had a hand in comics for quite some time. Now he shows some practical skills and techniques in the art of story telling by panels.  
(17:00, Conference 3)

**Life Laundry** – Eve Harvey asks the question: “What do we do with our old fanzines if Greg Pickersgill changes his mind?”  
(17:30, London)

**The Hero As Villain** – Just because a guy has a black hat does it make him a bad guy? A man has to do what a man has to do and sometimes what they have to do can get pretty unpleasant.  
With Ian Watson, Geoff Ryman, Juliet E. McKenna and Richard K. Morgan.  
(17:30, Lakeside)

**Remake: The Hitch Hiker's Guide to the Galaxy** - from radio series to stage show to LP to TV to novel to comic book back to the radio and off to the movies with a brief aside as a computer text adventure game. With DougS, Liam Proven, and Mike Simpson.  
(17:30, Conference 14)

**Masquerade** – Come and see the creations that people have designed for your entertainment.  
(18:30, Rotunda Ground)  
**(feature article on page 44)**

**NEW ITEM: Physics of SF Weapons** - talk by Mark Sinclair  
(19:00, Conference 14)

**Frank Wu** – slideshow presentation. Frank's award-winning art has appeared in *Fantastic Stories*, *On Spec*, *Talebones*, *Darling Plain*, *Altair*, *E-scape*, *Strange Horizons*, and *Nth Degree*, plus the fanzines *Emerald City*, *Argentus*, *The Drink Tank*, *Corrupt Marquee*, and *Challenger*. He's done art for conventions, bookcovers and illustrations. Frank won the Illustrators of the Future Grand Prize and the 2004 Hugo Award for Best Fan Artist.  
(19:00, London)

**(Frank has allowed us to reproduce some of the artwork from his slideshow, see pages 30/31)**

**League of Fan Funds Auction** - The fan funds need your support and may have a bargain or two in the offing. We would encourage members to support this traditional fannish fund. Organised by Bridget Wilkinson and Alison Scott.  
(20:00, Rotunda Ground)  
**(feature article on page 35)**

**From Trajan To Trigan (Roman Proto-Comics)** – Comparing and contrasting graphical representations of Roman Culture from contemporary friezes to 20th century comics with Tony Keen.  
(20:30, London)

**Remake: Frankenstein** – *Frankenstein* was one of the first films made by the Edison corporation. James Whale's version for Universal was one of the most iconic films ever made with Boris Karloff providing an image far more famous than any vision in Mary Shelley's original. Hammer swapped focus from the monster to the scientist with Peter Cushing providing a role model for medical researchers everywhere. Can we ever get back to the original novel and would it be worth it if we tried?  
(20:30, Conference 14)

**Cancelled**

**Alter Ego Masked Ball** – time to reveal your secret identity to the world. Are you Colonel Harry

Maybourne? Granny Weatherwax? Professor Nebulous? Lilith? Even if you choose to remain completely anonymous, come and boogie the night away to the live music of Dave Towner and the Fabulous Rhythm Aces. (21:00, Lakeside)



**Slash** – a recent survey of fanfiction writers revealed that while loads of people write slash, hardly anyone reads it. Is that because it's bad writing? Or because it's just more interesting to fantasise for yourself than others? Whether you're a beginner or an award-winning writer, here's a space to bring some of your writing to work on and develop. Hosted by Judith Proctor. (21:00, Conference 3)

**Drummond, Templar et al. The Clubland Heroes** – After the first World War a group of characters could not settle back into civilian life and toured the continent righting wrongs with the pluck, violence and disregard to the meaningless constraints of fragile normality that had got them through the trenches. With Marcus Rowland. (21:30, London)

**Stealing Characters: Heroes Beyond Their Culture** – King Arthur and his Knights survive and become an American College Football Team. Achilles'

companion becomes his cousin and Hercules has to move to the southern hemisphere to survive the embarrassment of his modern incarnation.

With Richard K. Morgan  
(22:30, London)  
**Cancelled**

**Science Fictional Pornography** - Our fetishists look at whatever science fictional porn they could find, after hours of research on the internet, shocking blindness and the death of many furry animals. With Jim de Liscard and Liam Proven. (24:00, London)

*Lots of people asked if we could round up a list of some of the websites mentioned in this item. I'll just warn you again though, these sites feature content of a VERY ADULT nature.*

RealDoll:  
[www.realdoll.com](http://www.realdoll.com)

Sexy Losers:  
[www.sexylosers.com](http://www.sexylosers.com)

The Hun:  
[www.thehun.net](http://www.thehun.net)

For people with a "star trek fetish":

[www.sexytrek.com](http://www.sexytrek.com)

Sf news but with vaguely sf porn related links:

[sexyfandom.com/](http://sexyfandom.com/)  
[www.fake-detective.com/](http://www.fake-detective.com/) is where you want to go to check out if a pic is real or not.

[alt.binaries.startrek](http://alt.binaries.startrek) is a good place to go to find fakes.

For non fakes try:

[www.startreknude.com/](http://www.startreknude.com/)

## Monday

**Games with James - Captain Alien Laser Attack** - Arm up with a selection of intriguing weaponry as we go to battle with aliens, laser Tag fashion, along with a myriad of other gaming activities. (9:00, Lakeside)

**The Battle of Union Mills, July 1863** - "What battle? Never heard of it!" you say. That's because it didn't happen in OUR Universe. But imagine; if Robert E. Lee had been a well man at Gettysburg, would he *really* have sent his men uphill against a fortified position? Or would he have done something else, something sneaky...

In two recent novels authors

Newt Gingrich and William Forstchen have developed an amazingly plausible plan that even Harry Turtledove has missed. Peter Weston and Ben Yallow will explain their scenario and argue with you - and each other - how it might have affected the outcome of the war. (10:00, London)

**Death Of The Hero** – As Michael Moorcock points out at the end of the *The Queen of the Swords (The Second Book of Corum)* heroes aren't supposed to come marching home at the end of the campaign to set up next door and become a thorough nuisance. Even if they have the bad taste to survive the campaign they are expected to wander off on a new quest to the Grey Havens or some such place and not get in the way. In the death-averse culture of today can we accept this previously necessary end to the legend? With Richard K. Morgan and Ken MacLeod. (10:00, Lakeside)

**Eastercon Forum** - the now traditional event, which looks at issues facing Eastercons year on year. Chaired by Dave Lally, this year's Forum will focus on the "age-ing" of mainstream fandom and encouraging the newer [mostly media] fans in. With Fran Dowd and Judi Hodgkin. (10:00, Conference 12)

*This discussion roved through "What do we do to encourage new fans?", "How do we get younger people to come to conventions?", "How do we get new blood to work on conventions?" and spent a little time in "Why don't other people run the conventions I want to go to?" and "Why should younger fans run the sort of conventions that old farts want?". If you missed it and want to discuss possible futures for fandom, there'll be a programme item at Interaction. There were some practical suggestions, and Judi took furious notes for Concussion.*

**NoJay on Animé #3** - Each morning NoJay will be giving a short talk on a particular key series, followed by a sample episode. Today: *Gunslinger Girl* (warning -- extremely violent in parts)

Six Million Dollar Man meets La  
(Continued on page 48)

# Masquerade

As you know, the Masquerade at Eastercons has been touch and go the last few years. Advance entries are few and far between, to the point where it is tempting to cancel it. Indeed, it has been cancelled, and later reinstated due to popular demand on the day. Alice Lawson wrote in PR3:

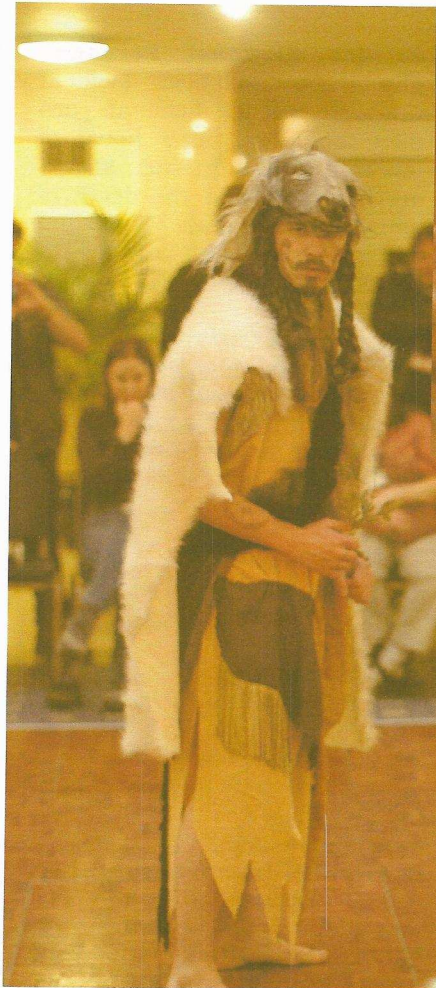
"... this year I have decided to give it another go, but... it will not be in the main hall as the usual big evening event. For those of you that know the hotel, it has a lovely rotunda space that has normally been used for lounging, this year however there will be programming in there during the day and early evening. We are putting in a sort of dance floor area to enable us to do this. It will not have tech at all apart from perhaps some way to play music. It has lots of natural light and the acoustics are superb.

I propose to hold the Masquerade in there, probably on Sunday around 5 or 6 pm.

It means that there will be no facility for blackouts and such. So bear that in mind when you are thinking of your costume. It will be more like the early Masquerades before all this tech stuff. Personally I thought the Concourse Masquerade was a lot of fun in the end because people were relaxed and not worried about sound or light cues. At the end of the day that is why we do it, fun."

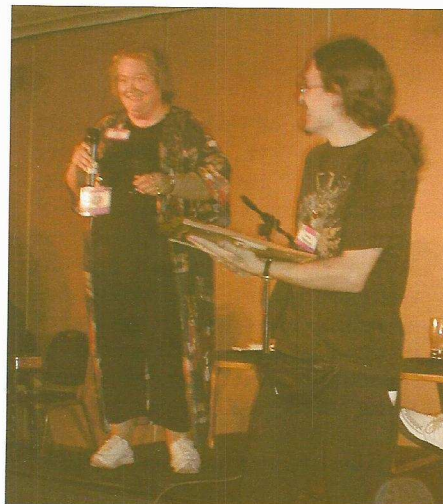
In the end it started at 18:30. And it looked like fun from where I was sitting. Although there won't be a Masquerade next time I'm in charge of an Eastercon. Fran is Sofa of Eastercon = 2. Masquerade entrants hospitalised = 2. Oops. This time it was Nolley, who took a spectacular dive wrestling the Invisible Man.

On the other hand, there was lots of natural light, so people were able to take loads of photos of the performers in action without endangering them with flashes.



Peter Westhead won Best in Show for *The Shaman of Erin*, and also Best Workmanship.

He received his Best in Show award during the Closing Ceremony.



The award for Best Twirl went to Karen Furlong: *The 1st One*



Best Elf Exit to Michelle & June Rosenblum: *End of the 3rd Age*



SMS, Mark Slater & Their Minions got the Award for Best Low Concept Movie Series. A set of brief items running



throughout the Masquerade, they showed all too graphically what could happen if low-budget Hollywood discovered concepts we know and love.



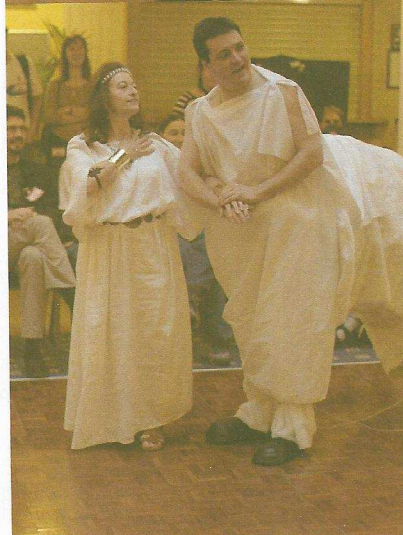
From the Clangers to Tarzan. Hey, didn't they do that already?

Arthur Chappell received the Best Ring Cycle Award for *Elmer J Nazgul*.



Throughout the convention a dedicated team ran the Chaos Costume workshop at the top of the Rotunda. Chaos is a tradition at Eastercons, and other cons as well. You can bring your own work from home, for final touching up and even advice, or start completely from scratch. Donations of kit, fabric, trimmings, etc. are always welcome, but basic materials and tools are provided. The workshops are for you to work on your own projects, not for people to make something for you. Although you'd be amazed what they can suggest to help ...

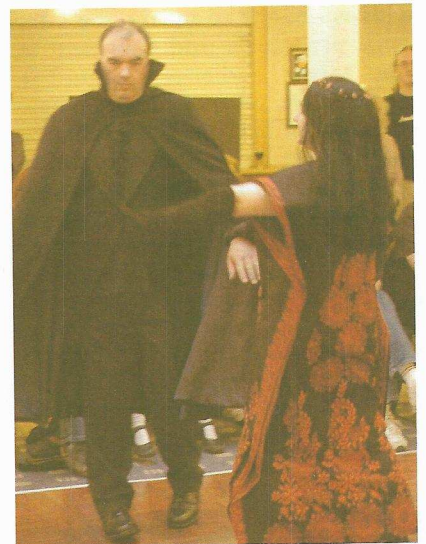
This year produced a real stunner, with James Steel winning the Best Chaos Costume Award for the *24-hour Shopping Centaur*. Although the costume appeared several times throughout the Masquerade in different contexts, and also played the key part of The Horse in the production of *Richard III*.



The Sue Award for Most Lust-worthy went to Ken Shinn as *Baudicca*.



Other entrants included: *Whitby Nights*, by Danielle Ray;



and the Concussion committee entry, *The League of Extraordinary Conrunners*.



(Continued from page 45)

Femme Nikita via The Belles of St. Trinians...

In a modern-day Italy rife with corruption, organised crime and terrorism, the government uses pre-teen girls as programmed assassins. Suffering from life-threatening diseases or horrific accidents and with no family to take care of them, they are re-engineered with cyborg enhancements and paired with an adult controller, their "fratello" or sibling. They are still young girls though even if they love their fratello with unnerving dedication, totally willing to die to protect them.

(10:00, Conference 14)

#### Kaffeeklatsch 6

Ian Watson, Robert Rankin  
(10:00, Rotunda Level 1)

**Marketing (A Mirror for Observers)** - long-running series of books, comics, TV or movie franchises change to mirror the current prejudices and concerns of the target audience. Familiar stories are re-worked for a new demographic. This is the chance to pull together some common threads from the Remake panels and look at them from perhaps a more cynical perspective. Chaired by Julian Headlong.  
(11:30, London)

**Hard Boiled Dicks** - Although they first emerged in the depressed 30s it was in post World War II America that the Hard Boiled Detectives had their heyday. Once again a nation coming out of a war found heroes who had no time for the niceties and would do whatever was necessary to get the job done. Unlike the Clubland Heroes these were working stiffs, professionals, and somewhat humourless. From Joe Friday to Harry Callaghan with a brief detour to Matt Helm. With Richard K. Morgan  
(11:30, Lakeside)

**Remaking Shakespeare** - From *Forbidden Planet* to *Ten Things I Hate About You* to *Ran* to Baz Lurhman's *Romeo And Juliet* an Elizabethan playwright who never used an original plot in his life is still collaborating with modern artists in a manner that is nigh on inexplicable.  
(11:30, Conference 14)

Cancelled

**Light Sabre Training** - brute force and energy are the name of the game in this sport of the Jedi. Prepare for manic violence and berserkering as we all go bludgeoning one another with Light sabres. Sword skills a definite drawback. With James & Co.  
(11:30, Rotunda Ground)

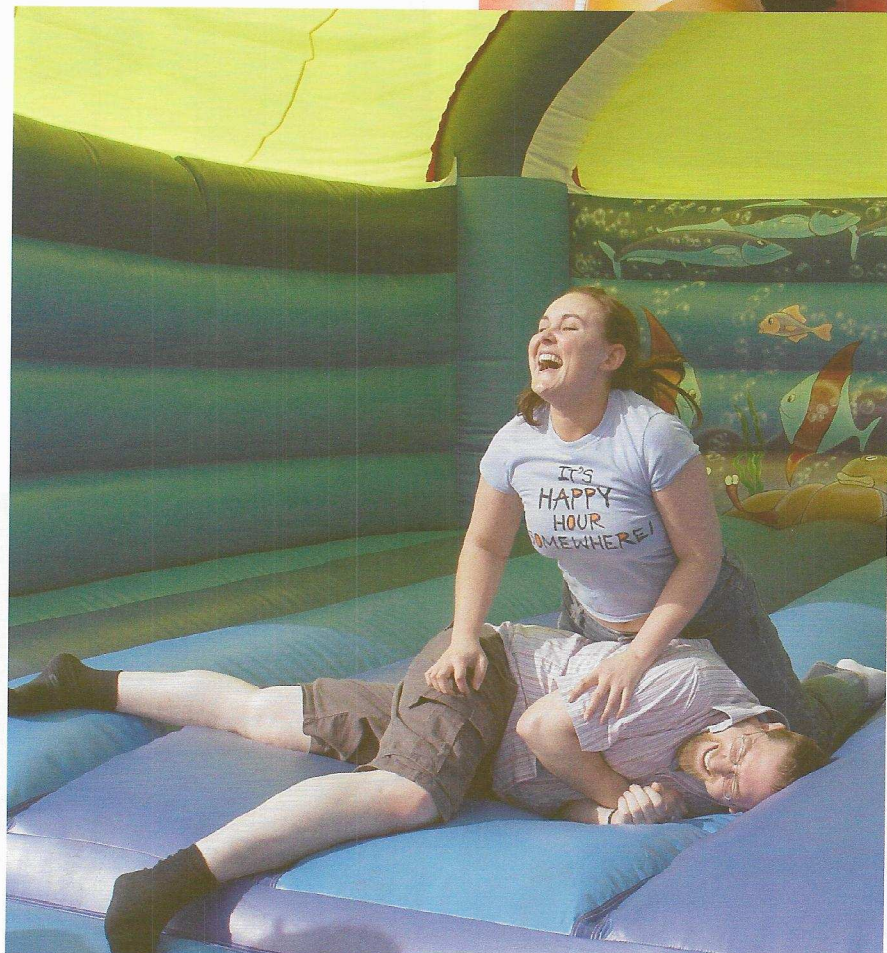
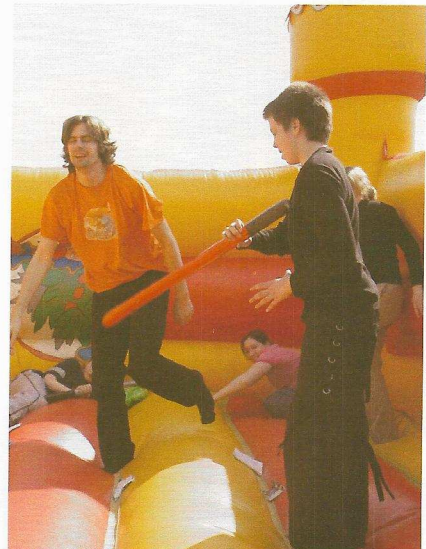
**Ken McLeod** - Ken's Guest of Honour spot.  
(13:00, London)

**Horror Without Humour: Is It Possible?** - With the *Scream* trilogy American horror films reached the end of at least one road with Wes Craven and Kevin Williamson bringing out into the open all the basic silliness and humour to which the genre was heir in a storm of post-modernism. Peter Jackson had previously played mercilessly on the stupidity of the genre in glorious excess in films like *Bad Taste* and *Braindead*. But after Craven had finished there seemed to be nowhere left to go. Then came the Japanese. With films like *Ringu*, *The Grudge* and *Dark Water* being snapped up and remade we find ourselves facing a series of highly atmospheric, visually breathtaking ghost stories with no jokes left to

allow the nervous laughter to escape.  
(13:00, Lakeside)

**Worldcon Masquerade** - Couldn't get to America last year? Want to see what the competition is like? We're showing a DVD of the Masquerade at No-reason Four, last year's Worldcon. Loads of entries, which were highly praised. Look out for *Death of Rats goes to Worldcon*.  
(13:00, Conference 14)

**Helms Deep and Capture the Flag** - You've heard of Capture the Flag, now live it out, as we pit teams against one another





with keeps made of bouncy air. This will be followed by a series of Bouncy Castle games and some time to be boisterous. With James & Co.  
(13:00, Outside)

**Vendetta Against The Marvelous Watchmen** - Alan Moore has a lot to answer for. From the early eighties his comics have been influential and cutting edge. Our panel discusses his work. With Jim De Liscard, Richard Morgan, Stefan Lancaster  
(14:00, London)

**The Psychology of Ultimate Evil** - Sparks and Lucy Zinkiewicz discuss what makes evil tick.  
(14:30, London)

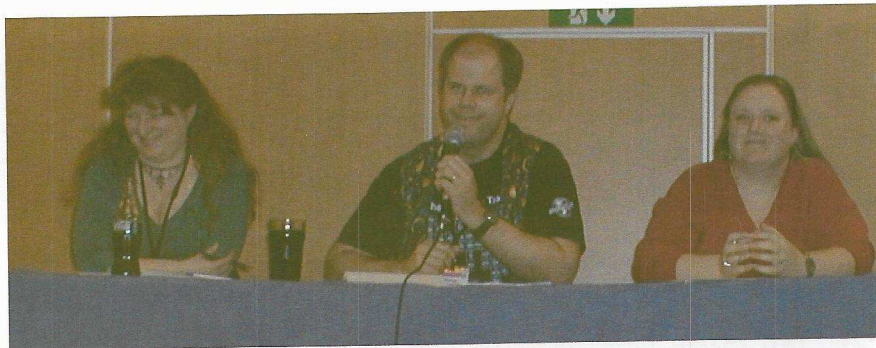


**Kaffeeklatsch 7**  
(14:30, Rotunda Level 1)  
cancelled

**The Rules** - Emperors are evil (except on Barrayar), Princes and Princesses are good (except on Barrayar again). Rebels are good as long as they don't attempt to raise money for the cause. Scientists are good if they are young or are ignored. Scientists who are successful or are known to the media are either evil or talentless hacks. Elves are good (except on Disk World), Vampires are misunderstood, Soldiers are evil or are written by hacks or by people who are themselves evil. Anything on TV is either bad or good depending on how old you are. Any film with a big budget must be badly written. CGI doesn't stick out like a sore thumb. Ladies and Gentlemen these are your assumptions let us examine them. With John Richards  
(15:00, London)

**Closing Ceremony** - time to officially say bye-bye and hand over to Concession for 2006. Lots of awards and prizes.  
(16:00, London)

**Final Feedback** - if you thought we could have done something



better, and that others would benefit from your feedback, bring it here for Concession, the next Eastercon.  
(17:00, London)

**Dead Dog Party** - the usual get together of everyone that is left standing. Relax, kick-back, party on with the dudes who don't have to be back at work on Tuesday. (20:30, London)



*(including the auction of everything left over, where John proved he could sell almost anything ... to almost anybody: what a happy Richard Morgan!)*



## All The Time

**Art Show** - in Conference Rooms 15 and 18.

**Dealers Room** - in the Paris.

**Fanzine Initiative** - in our PR4, Claire Brialey and James Bacon wrote an article called Fanzine Resykiling and Recommendations. The Recommendation, Resyk and New Fanzines that they talked about can be found in the dealers' room, near Cold Tonnage Books and the League of Fan Funds. So come and have a good browse - especially if you may not have read many (or any) science fiction fanzines before, or you're unsure what is really good or what will be most likely to appeal to you personally. And if you have fanzines to distribute (old or new) bring them along to donate, sell or swap!

**Gamers / Wargamers** - there are 2 rooms set aside for gaming. Conference 13 (downstairs) and 11 (upstairs) will both be available. The upstairs room will include games run by our partners the Society of Fantasy and Science Fiction Wargamers. *In the end the SFSFW didn't materialise.*

**Filkers** - Conference 16 (upstairs) will be the Filk Room.

**Dave Lally Room** - pop along to Conference 10 (opposite the non-smoking bar). The programme will be posted on the door, and usually runs well into the night.

**Chaos Costuming** - the *Blue Peter* corner of the costuming world where there's a room full of stuff and you get to throw together a costume on the spot!

**Chaos Robots** - Cyberdrome - also on Level 3 of the Rotunda, there is a workshop space for building or tweaking a robot to enter in the Circus Maximus on Sunday. Bring along your entry for testing and expert advice.

## How We Saw Ourselves

We put out a call for articles and contributions, reviews and suchlike, for the Book. Some smaller pieces have been integrated into the programme text, and of course there are photographs everywhere, but we also received some larger articles, and I've reproduced them here.

There were a lot of pieces on the Interwebthingy as well. Some on LiveJournal even went up during the convention, thanks to the wifi connection in the lobby. There are reports and links on the Paragon2 Yahoo group at: <http://groups.yahoo.com/group/paragon2community/>

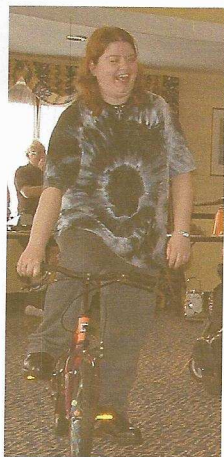
Pete Weston wrote an review for Trufen which occasioned a LOT of comment about the nature of Eastercon and its membership; you can read it at:

<http://trufen.net/article.pl?sid=05/04/06/0211226>

Cheryl Morgan's Emerald City also featured a review, at:

[www.emcit.com/emcit116.shtml](http://www.emcit.com/emcit116.shtml)

Thanks to everyone who contributed to the Book, or who decided their experience was worth spending time and effort describing to others.



### Max

John and Eve Harvey made excellent guests throughout the weekend with a vast depth of fannish knowledge to be plumbed. Their first talk of the weekend took place in a darkened hall and made copious

use of words and pictures from the past. For me, a relatively new arrival to fandom, it was interesting to see some of the pictures they had. I now know what colour Dave Langford's hair used to be and the importance of football at conventions in days of yore. John and Eve spoke with gleeful mischievousness, not at all concerned about mocking themselves. My only disappointment in the show was that it seemed to end prematurely. I know the two of them have certainly not left the fan scene, having met them repeatedly at Novacons and the likes of Corflu, but their potted history stopped at some point in the eighties. It would have been interesting to see the emergence of some of the more recent fannish arrivals. Maybe next time?

Less by planning than sheer fortune, the premier episode of the new Doctor Who was broadcast on the Saturday evening of the convention and proved to be one of the most well attended events all weekend when the main hall was turned into something resembling a cinema. The room was utterly packed with latecomers lining the walls standing up and, being amongst such latecomers, I wandered back to my own room for a private viewing. Despite that, "What did you think of it?" became common currency in discussion around the convention for many hours afterwards and the general buzz was positive from newcomers to the show and old time viewers alike. Marianne Caine was re-

portedly astounded to find that grown ups laugh at burp jokes, too, and Fran Dowd in her role as Sofa was kind enough to sit at the front so everyone could hide behind her. Thankfully, behind THIS sofa there were no false arms lurking.

On Sunday afternoon I was lucky enough to be on the winning team taking part in the Crisis Management Workshop; an odd kind of roleplaying scenario. For the shortest half hour in history a small group of near strangers did battle with phone-lines and update charts working to solve a problem that was relayed to us through wally-phones and the room's extension phone. The scenario we were given placed us in a crisis team at a nuclear plant reacting to an attack by a terrorist group. The information came in thick and fast and we had to build and maintain a hierarchy by which to relay information backwards and forwards and the name of the game was appropriate, fast reaction.

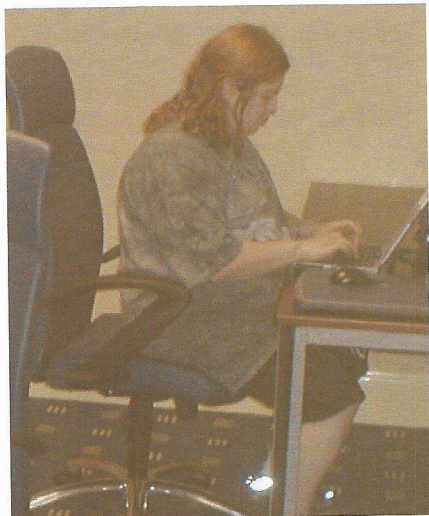
The workshop was run by Nigel and Sabine; the do this kind of thing for a living out in the real world with people who matter. It was interesting, though slightly stressful to see the story unfolding. Having locked down our concourse the phonecalls were coming in thick and fast: The people in one building want to know why they can't get out. Another building is reporting a major crisis in their lack of ability to get goods shipped out to a hospital that urgently needs them. The press are onto the story and the intruders are making outbound calls to journalists! What should we react to first? Which of us should be making the all important calls? And why the hell is the line still busy?! And when a situation gets that involved and you're making the important call, isn't it just typical that you stumble over your words and can't remember the noun "compound"?

Our group was slightly larger than intended and it's hard to

know whether that was an advantage or disadvantage. Every time people were throwing solutions into the mix there were more people to disagree. Three people at once wanted to use the same outgoing phonenumber and more people needed to be kept up to date on details.

At the end of the session we were given some feedback on how well we'd done and it was generally positive although a request for more specifics gave us a score of six out of ten, which we found slightly disappointing. Frighteningly, of four teams that played, six out of ten appears to be as good as it got! We walked away with mugs and toys as prizes and I now have a small set of emergency vehicles as a memento.

The longest event I was involved in was the Tobes TAFF Ting.



This was a fairly late addition to the programme, inspired by James Bacon. Three years after Tobes went to Con Jose his trip report had not emerged and we decided to do something about this sad state of affairs. For two hours in Conference Room 8, Tobes was grilled about all manner of details of his fan fund experience whilst copious notes were taken. Fan artists Dave Hicks, Sue Mason and Anne Stokes joined in the fun, producing pictures as supporting material and a collection of other related material was pulled together. James Shields headed up the DTP contingent taking contributions from others. The team's biggest star was Flick who aided by Alison Scott and Alex McClintock managed to transcribe proceedings as they happened for inclusion, centre

stage, in the trip report. For several hours the report seemed to be on the brink of being complete but somehow it was well after midnight when the first edition started to roll off the presses. The event was successful, if exhausting, and Tobes sold fifty copies of the trip report over the course of the weekend, raising money for fan funds in the process. We've subsequently tidied up the rough and ready version that was sold there and a second edition is now available by post. Full details can be found on the web at [www.hawkida.com/taff/](http://www.hawkida.com/taff/)

The panel *Where Have All the Fanzines Gone?* ran on Saturday afternoon in the meandering way that panels do, but unlike some, it reached the conclusion that we know exactly where the fanzines are – Pete Weston left them in the bar. The panel was largely positive, recognising that there has been something of a resurgence in fanzine fandom over the last year, partially down to Geneva Melzack's enthusiasm for the format. Sadly, because the panel was scheduled to run at the same time as the Hay Lecture on mutants, she and her Third Row cohorts weren't able to attend but they did send a note to apologise!

I wandered into the God's Thugs panel at about quarter to twelve. Although it was billed as being Douglas Spencer and Jim de Liscard on stage discussing the distasteful elements of Christianity there was no sign of Jim and Doug was in the middle of a

long diatribe about Paul on the road to Damascus. He suddenly cut himself short, looked puzzled and asked the audience, "I'm sorry, what was the question again?". Bemused, I left. It was late and I was tired...

Pepper told me enthusiastically all about the Games with James: Quidditch that took place early one morning. It sounded like an interesting start to the day and I decided to get involved with the next morning's early event. Wandering down to the item entitled Dawn of the Eejits I had some inkling that make up would be involved, but rather thought I'd be applying it to enthusiastic children. Upon arrival, there was Pepper being slowly turned green by Stef and Elvis while James pottered around in the background. There were no children present and I stepped forward to be zombie-fied in their absence. Within half an hour or so there was a small motley crew of us, including the Tudno-Jones boys and a youngster I believe was called Claire and the applied make-up was really quite impressive. We spent a slow half hour stumbling around the convention as a not-very-merry group of the living dead, causing surprise and comment at several angles. Zombie Tai Chi was received quite well, but I think the best reaction came from the small lady running the hotel shop at the time. Peering out at us she shrieked excitedly and called for her colleagues to come and have a look, pointing eagerly and bent double with laughter. After a number of



photo shoots (Zombies in the lift! A movie of zombies stumbling in this direction! Zombies attack hapless newsletter editor!) we wandered off to wash off the scourge of the living dead – I opted for a shower rather than the water pistols route some were taking. It was only later when somebody handed me a hall token that I realised I'd been dragged into a chaos costuming event. The fiends!

Monday afternoon saw a late start to the Helms Deep event when the bouncy castles didn't show up on time. Despite that, once they did arrive they at-

tracted an odd range of fans into the blazing sunshine for boisterous games of flag capture. After many, many hours inside it was an excellent chance to combine fresh air, fun and exercise in a great wrap-up event. The thing that nobody remembers about bouncy castles as a kid is that we were time limited and pulled off them after about five minutes. When you're allowed to keep on going and significantly less fit these things are utterly exhausting, but a whole lot of fun all the same. I walked away with bruises; it was a small price to pay.

containing real fish, on whose bank is a fake museum containing a real stage-coach and a real hackney cab, between the shafts of which are fake horses.

The bar serves real beer, and also by tradition, this ran out by Sunday.

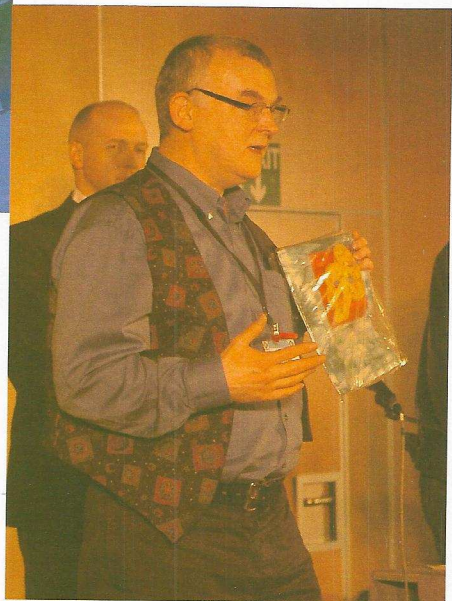
Being an Eastercon GoH was, for me, a real honour, and I was very well looked after by the con committee - for which, many thanks. I took part in several programme events, went to more, and spent some time in the bar. Vivid memories include having a sort of continuing conversation across several panels with Richard Morgan, who heroically volunteered for every panel; longer bar or dinner conversations with Justina Robson, David Langford, Geoff Ryman, Ian Hocking, Frank Wu, Del Cotter, Farah Mendlesohn, Neil Williamson and friends, Charlie and Nojay; watching Dr Who on a big screen in a packed hall; accepting on behalf of the artist Stephan Martiniere the BSFA Award for best artwork, for the US cover of my novel *Newton's Wake*; eating elk salami on rye at the Scandinavian party; and having my brain eaten by Chthulu. Beyond that it's all a bit of a blur.



**Ken**  
**Space**  
**Station**  
**Hinckley**

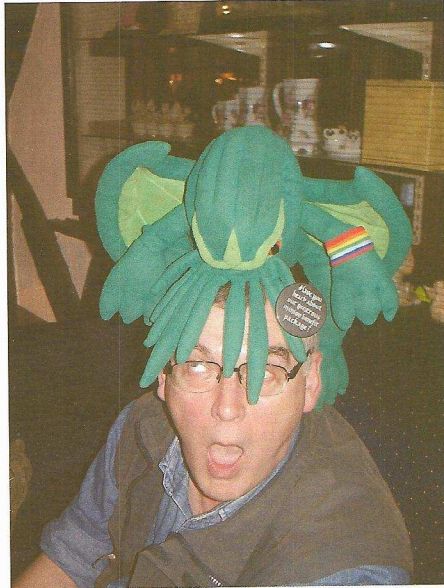
I spent the Easter weekend at the Hinckley Island Hotel, as one of the Guests of Honour at Paragon2, this year's Eastercon or British National Science Fiction Convention. The hotel is outside Hinckley and, as its name suggests, is a bit isolated. But not to worry. Bar the odd trip by supply rocket (£5 inc tip), it's fairly self-contained. Its reception area is a mirror-ceilinged polygon dominated by

a 4-metre plaster statue of Neptune. (The god, not the planet.) This docking pod is at the end of one of the station's long habitation arms, which radiate from a central hub with a glass roof, through which you can observe the universe. These arms are called streets, and are lined with fake shop windows full of real tat, which you can buy at reception. There is one real shop, which sells cigarettes, magazines, and newspapers, except on Easter Sunday and Easter Monday, when by ancient tradition nobody smokes and nothing happens. The whole forms a starfish starship shape half-buried in an artificial mound built by some folk whose rituals required broad expanses of flat tarmac. It faces on to a fake lake



I came away from the conversations with a few new thoughts, which I intend to return to here over the next few weeks. Here's one for now. SF fandom is an odd community, and one that those outside it tend to lump together with media fans, technology geeks and enthusiastic

hobbyists. But it isn't like that at all. The only group I know that is like SF fandom, and which oddly enough barely overlaps with it, is scientists. Scientists, at least the kind I used to know, dress idiosyncratically, drink lots of beer, talk about anything and everything, and *talk in italics*.



This piece by Ken first appeared on his blog *The Early Days Of A Better Nation* at: <http://kenmacleod.blogspot.com/>

## Robert

### I don't do conventions

Don't do 'em.

Not me.

No.

I used to do conventions, way back in the eighties, but I hated them, they were dry and dull and up their own bottoms and I hated them. And so I didn't do conventions anymore. And then there was Sproutlore and James Bacon and James Bacon said that Sproutlore should do its own conventions and I thought that would be a really bad idea, until James explained that Sproutlore would do Anti-Conventions where all the fun stuff would happen and none of the crap stuff would. And if you've ever met James Bacon you will understand that if



James wants to make something happen it will take direct intervention from God to stop it from happening.

James Bacon got onto the committee of Eastercon this year and then the committee thought it would be a really good idea if I were to be a guest of honour. Now given that Eastercon has been running for a very long time and I have been writing books for a very long time and no previous committee has thought it a really good idea to invite me along, you can draw your own conclusions as to my suitability for being a guest of honour there.

But James was on the committee, and the committee invited me, so they must have thought different, so I *did* Eastercon. And I think that as far as I know it, Eastercon and I got along just fine. I had a damn good time doing all those things that I really enjoy doing, dressing up in silly clothes, drinking too much, hanging out with interesting people, behaving badly, getting up on stage and making an oaf of myself and chumming up again with those folks who do love a convention and seem to attend every one, even those run by Sproutlore.

I'm a sucker for folk who have done great things and one of the high points of Eastercon for me was getting to meet Ian Watson who wrote the story line for *I Robot* and so worked with Stanley Kubrick, making Kubrick only one hand shake away, because I collect the famous by one hand-

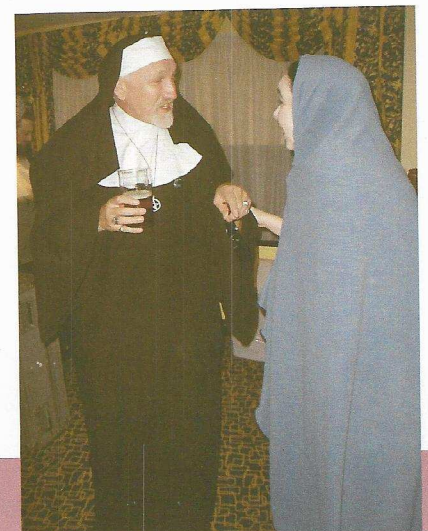
shake away. And I re-met my old chum Rog Peyton, the founder of the now legendary Andromeda bookshop in Birmingham. And I got a special present of laser guns for being a guest of honour from the committee. And I offended a lovely lady known as the Major, for which I am truly sorry. And I think I offended Jasper Fforde also, but as to whether I am truly sorry about that remains to be seen. And I got to dress up as a nun, and play poker on James Bond casino night. And I got real Hollow Chocolate Bunnies from Fran, to go with my imaginary ones. And listen to talks by Steven Dean and Hayden Nash and others who I can't remember now because I was drinking too much at the time and having too much of a good time at the time. And it was all thanks to the committee.

And so, as I was saying, I don't do conventions.

Don't do 'em.

Not me.

No



# Eastercon History

It's traditional at this point to publish a list of past Eastercons, with Guests of Honour where appropriate:

## Early Conventions

- 1937 **Leeds**  
 1938 **London**  
 1939 **London**  
 1943 **Leicester** *Midvention*  
 1944 **London** *Eastercon*

## Eastercons

- 1 1948 **London Whitcon**  
*Bertram Chandler*  
 2 1949 **London**  
 1951 **London Festivention**  
*Forrest Ackerman; Lyell Crane*  
 3 1952 **London Loncon**  
 4 1953 **London Coroncon**  
 5 1954 **Manchester Supermancon**  
*John Russell Fearn*  
 6 1955 **Kettering Cytricon**  
 7 1956 **Kettering Cytricon II**  
 8 1957 **Kettering Cytricon III**  
 9 1958 **Kettering Cytricon IV**  
 10 1959 **Birmingham Brumcon**  
 11 1960 **London**  
*E. J. 'Ted' Carnell; Don Ford*  
 12 1961 **Gloucester LXIcon**  
*Kingsley Amis*  
 13 1962 **Harrogate Ronvention**  
*Tom Boardman*  
 14 1963 **Peterborough Bullcon**  
*Edmund Crispin*  
 15 1964 **Peterborough Repetercon**  
*Ted Tubb*  
 16 1965 **Birmingham Brumcon II**  
*Harry Harrison*  
 17 1966 **Yarmouth Yarcon**  
*Ron Whiting*  
 18 1967 **Bristol Briscon**  
*John Brunner*  
 19 1968 **Buxton Thirdmancon**  
*Ken Bulmer*  
 20 1969 **Oxford Galactic Fair**  
*Judith Merril*  
 21 1970 **London Scicon '70**  
*James Blish*  
 22 1971 **Worcester Eastercon 22**  
*Ethel Lindsay; Anne McCaffrey*  
 23 1972 **Chester Chessmancon**  
*Larry Niven*

- 24 1973 **Bristol OMPAcon**  
*Samuel R. Delany*  
 25 1974 **Newcastle Tynecon**  
*Bob Shaw; Peter Weston*  
 26 1975 **Coventry Seacon**  
*Harry Harrison*  
 27 1976 **Manchester Mancon 5**  
*Peter Roberts; Robert Silverberg*  
 28 1977 **Coventry Eastercon '77**  
*John Bush*  
 29 1978 **Heathrow Skycon**  
*Roy Kettle; Robert Sheckley*  
 30 1979 **York Yorcon**  
*Graham and Pat Charnock; Richard Cowper*  
 31 1980 **Glasgow Albacon**  
*Jim Barker; Colin Kapp*  
 32 1981 **Leeds Yorcon II**  
*Tom Disch; Dave Langford; Ian Watson*  
 33 1982 **Brighton Channelcon**  
*Angela Carter; John Sladek*  
 34 1983 **Glasgow Albacon II**  
*Marion Zimmer Bradley; Avedon Carol; James White*  
 35 1984 **Brighton Seacon '84**  
*Pierre Barbet; Waldemar Kummung; Josef Nesvadba; Chris Priest; Roger Zelazny*  
 36 1985 **Leeds Yorcon III**  
*Greg Benford; Linda Pickersgill*  
 37 1986 **Glasgow Albacon III**  
*Joe Haldeman; John Jarrold*  
 38 1987 **Birmingham BECCON '87**  
*Chris Atkinson; Keith Roberts*  
 39 1988 **Liverpool Follycon**  
*Gordon Dickson; Gwyneth Jones; Greg Pickersgill; Len Wein*  
 40 1989 **Jersey Contrivance**  
*Avedon Carol; Rob Hansen; M. John Harrison; Don Lawrence; Anne McCaffrey*  
 41 1990 **Liverpool Eastcon**  
*Iain Banks; Anne Page; SMS*  
 42 1991 **Glasgow Speculation**  
*Rob Holdstock*  
 43 1992 **Blackpool Illumination**  
*Geoff Ryman; Paul McAuley; Pam Wells*  
 44 1993 **Jersey Helicon**  
*John Brunner; George R. R. Martin; Karel Thole; Larry van der Putte*

- 45 1994 **Liverpool Sou'Wester**  
*Diane Duane; Neil Gaiman; Barbara Hambly; Peter Morwood*  
 46 1995 **London Confabulation**  
*Lois McMaster Bujold; Roger Robinson; Bob Shaw*  
 47 1996 **Heathrow Evolution**  
*Jack Cohen; Colin Greenland; Paul Kincaid; Bryan Talbot; Maureen Kincaid Speller; Vernor Vinge*  
 48 1997 **Liverpool Intervention**  
*Brian Aldiss; Octavia Butler; David Langford; Jon Bing*  
 49 1998 **Manchester Intuition**  
*Ian McDonald; Martin Tudor; Connie Willis*  
 50 1999 **Liverpool Reconvene**  
*Peter Beagle; John Clute; Jeff Noon*  
 51 2000 **Glasgow 2Kon**  
*Guy Gavriel Kay; Katherine Kurtz; Deborah Turner-Harris*  
 52 2001 **Hinckley Paragon**  
*Stephen Baxter; Claire Brialey; Lisanne Norman; Mark Plummer; Michael Scott Rohan*  
 53 2002 **Jersey Helicon 2**  
*Brian Stableford; Harry Turtledove; Peter Weston*  
 54 2003 **Hinckley Seacon03**  
*Chris Baker (Fangorn); Christopher Evans; Mary Gentle*  
 55 2004 **Blackpool Concourse**  
*Mitchell Burnside Clapp; Danny Flynn; Sue Mason; Christopher Priest; Philip Pullman*

Eastercon 2006 is **Concussion**, to be held in Glasgow. Guests of Honour are:

*M. John Harrison; Brian Froud; Elizabeth Hand; Justina Robson; Ian Sorensen*

More information on the Concussion website at  
<http://www.eastercon2006.org>

## Paragon2 Members

(A = Attending, includes Day Members,  
S = Supporting (receives publications etc. but is not entitled to attend the convention),  
J = Junior, C = Child, I = Infant, D = Deceased)

½r	65	A	Jill Bradley	117	A	Emma Daniels	550	A
A3	171	A	Phil Bradley	116	A	Dave Cox	500	A
Michael Abbott	46	A	Simon Bradshaw	175	A	Malcom Davies	513	A
Dawn Abigail	144	A	John Bray	182	A	Martyn Dawe	14	A
Alastair McCullough	565	A	Chaz Brenchley	470	A	Alan Dawson	473	I
Iain Alexander	235	A	Claire Brialey	39	A	Guy Dawson	472	A
Alienne	449	A	Mike Brind	428	S	Sue Dawson	471	A
Allen J Baum	481	A	Tim Broadrib	535	A	Robert Day	581	A
Charlie Allery	429	A	Matt Brooker	286	A	Jim de Liscard	135	A
Mike Allum	893	A	Chris Brooks	460	A	Simon Dearn	381	A
Paul Allwood	248	A	Gillian Bryson	305	A	Giulia DeCesare	137	A
Althesaurus	405	J	E.D. Buckley	208	A	Dee Parker	365	A
Brian Ameringen	81	A	Bug	174	A	Ben Dessau	257	A
Meriol Ameringen	82	I	Bill Burns	36	A	Zoe Deterding-Barker	416	A
Chris Amies	204	A	Mary Burns	37	A	Vincent Docherty	97	A
Diane Anderson	55	A	Roger Burton West	324	A	Chris Donaldson	34	A
John Anderson	56	A	Jonathan Cain	331	I	Donna Scott	525	A
Kevin Anderson	399	A	Marianne Cain	330	C	Paul Dormer	58	A
Andi	555	A	Steven Cain	329	A	DougS	21	A
Andrew	547	A	Cal	131	A	Fran Dowd	1	A
Andrew Hogg	317	A	Simon Callan	241	A	John Dowd	25	A
Andy England	517	A	K.I.M. Campbell	50	D	Tara Dowling-Hussey	183	A
Ang Rosin	389	A	Diane Capewell	172	A	Dr Bob	166	A
Tina Anghelatos	366	A	Stuart Capewell	173	A	Dr Hill	343	A
Linnéa Anglemark	402	A	Cardinal Cox	164	A	Dr Mig	339	A
Johan Anglemark	401	A	Cat	564	A	D'rew	419	A
Anne Stokes	545	A	Cat Coast	94	A	Terry Drury	461	A
ANNEB	325	A	ceb	486	A	David Drysdale	72	A
Another Anders	367	S	Arthur Chappell	224	A	Andrew Ducker	267	A
Andrew Armstrong	92	A	Charles Stross	455	A	Roger Earnshaw	22	A
Helen Armstrong	93	A	Tony Chester	467	A	Martin Easterbrook	170	A
Sarah Ash	530	A	Chris	219	A	Cathryn Easthope	582	A
Katharine Atkin-Wright			Chris	52	A	Eddie Cochrane	148	A
	296	A	Chris Beckett	493	A	Edward James	364	A
Toby Atkin-Wright	295	A	Chris Crawshaw	359	A	Lillian Edwards	111	A
AuntieChrist	134	A	Chris Hill	356	A	Sue Edwards	132	A
Margaret Austin	169	A	Christo	566	A	Eira	522	A
James Bacon	2	A	Claire Weaver	346	A	El Berry de Straw	361	A
Barbara Ballantyne	282	A	Martin Clarke	249	A	Elaine	187	A
Tony Ballantyne	283	A	Susanna Clarke	bsf2	A	Samantha Elkin	536	A
Barbara-Jane	159	A	Clarrie O'Callaghan			Herman Ellingsen	74	A
John Bark	578	A	(cpt_buggernuts)	452	A	Elvis	347	A
Michael Barker	417	C	Ethan Coates	189	I	Udo Emmerich	45	A
Piers Barker	418	C	Joel Coates	188	I	Iain Emsley	496	A
Trevor Barker	415	A	Steve Cockayne	220	A	Susan Emsley	497	A
Liz Batty	335	A	Paul F Cockburn	165	A	Enid Crowe	475	A
Bazooka!	304	A	Peter Cohen	142	A	Ev Tee-Jay	406	C
Frances Beardsley	344	A	Colette	30	A	Ewan Chrystal	490	A
Tim Beattie	509	A	David Cook	308	A	FanTom	408	A
Beremat	537	A	David T. Cooper	62	A	Feòrag	456	A
Dave Bell	316	A	Jane Cooper	63	A	Jasper Fforde	507	A
Meike Benzler	136	A	Libby Cooper	66	I	Madeleine Fforde	576	J
Bernard Peek	553	A	Matthew Cooper	64	C	Mike Figg	149	A
Michael Bernardi	24	A	Steve Cooper	12	A	Colin Fine	291	A
Tony Berry	191	A	William Cooper	70	J	Birgit Fischer	290	A
Black Knight	350	A	Del Cotter	387	A	Brian Flatt	68	A
Blackcloud <Dragons of Light>			Marie Cousens	501	A	Flick	309	A
Highkeep	299	A	Richard Crawshaw	358	A	Lynn Fotheringham	287	A
Blind Pew	73	A	Cuileann	523	I	Susan Francis	194	A
Bobby	511	A	Tony Cullen	223	A	Fred Frog	542	A
Jaap Bockestein	38	A	Paul Curtis	482	A	Freda Warrington	376	A
Hans-Ulrich Boettcher	112	A	John Dallman	128	A	Freddie Trumper	579	A
Neil Bond	386	A	Julia Daly	3	A	Anders Frihagen	91	A
Helena Bowles	559	A	Mike Damesick	382	A	Mary Frost	398	A

Gwen Funnell	20	A	John R.	502	A	Farah Mendlesohn	363	A
Karen Furlong	326	C	Al Johnston	544	A	Chloe Messenger	226	J
Nigel Furlong	4	A	Jon Weir - Gollancz	488	A	Sara Messenger	227	A
Sabine Furlong	5	A	Sue Jones	79	A	Michael Ibbs	477	C
Gary Couzens	412	A	Dick Jude	212	A	Mike Llewellyn	377	A
gary gibson	423	S	Julez	556	A	Mike Stone	446	A
Gaspode <Dragons Of Light>			Juliet E Mckenna	430	A	Nick Mills	388	A
Highkeep	479	A	KAT W	203	A	Ian Millsted	334	A
Gaspodia <Dragons Of Light>			Kate	103	A	minky	575	A
Highkeep	480	A	Kate Loock	464	A	Minnow	328	A
Gav	130	A	Tony Keen	104	A	Dean Mitchel	568	A
Janice Gelb	336	A	Keith Scaife	454	A	Sue Mitchell	275	A
Geneva Melzack	319	A	KEN SHINN	451	A	Mogwai	340	A
Paul Gilbertson	447	A	Peter Kievits	99	A	Cheryl Morgan	100	A
Helen Glassborow	312	A	Steve Kilbane	202	A	Chris Morgan	154	A
Martin Glassborow	311	A	Jane Killick	360	A	Pauline Morgan	155	A
Carolina Gómez Lagerlöf			Tim Kirk	49	A	Tim Morley	11	A
	43	A	Kris	210	A	Roger Morris	321	A
Clare Goodall	487	A	K'RUNCH	450	A	Carol Morton	180	A
Niall Gordon	118	A	Krysia	258	A	Tony Morton	181	A
Wendy Graham	263	A	Kyara <Dragons of Light> High-			Miriam Moss	255	A
Roy Gray	260	S	keep	301	J	Mrs. Runesmith	422	A
Colin Greenland	bsf1	A	La Femme Chocolat	141	A	Caroline Mullan	83	A
Steve Grover	199	A	Lisa Lagergren	557	A	munchkin	269	A
Urban Gunnarsson	80	A	Colin Lally	6	A	Munquie	273	A
Shobah Guzadhur	243	A	Colin Langeveld	445	A	Murphy's Lawyer	176	A
Hal Duncan	421	A	Dave Langford	167	A	Phil Nanson	596	A
Dave Hardy	206	A	Matthew Langley	457	A	Paul Neads	222	A
Colin Harris	140	A	Alice Lawson	7	A	Neal Tringham	528	A
Niall Harrison	307	A	Steve Lawson	8	A	New Moon	115	A
Sarah Hawkes	462	A	Erhard Leder	78	A	Hazel Newman	285	A
Hayden	526	A	Ruth Leibig	122	A	Robert Newman	284	A
Susie Haynes	280	A	Armand Leroi	569	A	Nick Honeywell	318	A
Julian Headlong	42	A	Oscar Logger	160	A	Nojay	98	A
Samantha Heaton	561	A	Sean Long	85	A	Nolly	156	A
Helen Hall	352	A	Johanna Loock	466	J	James Odell	236	A
Zandy Hemsley	338	A	Lor	152	S	John O'Donnell	494	A
Rick Hewett	158	A	Lostcarpark	151	S	June O'Donnell	495	A
Hex	297	A	Loz	378	A	Paul Oldroyd	33	A
David Hicks	95	A	M.J. Simpson	253	A	Omega	179	A
Sue Hobson	391	A	Peter Mabey	153	A	Ken O'Neill	201	A
Ian Hocking	598	A	Duncan MacGregor	288	A	Owen Dunn	489	A
Judi Hodgkin	337	A	David Mackenzie	506	A	Paul Paolini	371	A
Warren Hudson	322	A	Bobby MacLaughlin	234	S	papa leezaroo	539	A
Sally Hurst	332	A	Timothy Maguire	483	A	Arwel Parry	57	A
Malcolm Hutchison	259	A	Maisie	527	A	Brian Parsons	61	A
Ian McDonald	474	A	Malop	393	A	Pat Reynolds	89	A
Ian Snell	314	A	Maniac	368	A	Andrew Patterson	320	A
Ian Whates	396	A	Keith Marsland	197	A	Andrew Patton	205	A
Thomas Ibbs	478	C	Martin	161	A	Hal Payne	178	C
Marcia Kelly Illingworth			Keith Martin	459	A	Jodie Payne	177	I
	120	A	Martin Hoare	516	A	Penny Hill	353	A
Tim Illingworth	119	A	Martin McGrath	458	A	Pepper	294	A
Jackie Duckhawk	327	S	Martin Owton	468	A	Tommy Persson	271	A
Nicholas Jackson	268	A	Martin Sketchley	400	A	Pete Young	278	A
Rhodri James	44	A	Mary Smith	551	A	Julie Peterson	533	A
Wilf James	41	A	Sue Mason	302	A	Yngve Pettersen	519	A
James Brophy	563	A	Kari Maund	595	A	Heather Petty	256	A
Janet	150	A	Mavin <Dragons of Light> High-			Rog Peyton	384	A
John Jarrold	310	A	Keep	298	A	Catherine Pickersgill	60	A
Steve Jeffery	499	A	Max	410	A	Gregory Pickersgill	59	A
Jen	341	A	Alistair Maynard	229	A	Marion Pitman	221	A
Jenny	51	A	Siobhan McDermott	425	A	Mark Plummer	40	A
Jess	147	A	Tim McGregor	379	A	Silas Potts	77	A
Jessica Rydill	424	A	Simon McGrory	505	A	Ceri Pritchard	225	A
Jim	524	A	Mike McKeown	306	A	Henry Proctor	240	A
"Jo Fletcher, Gollancz"			Rory McLean	157	A	Judith Proctor	239	A
	491	A	Alex McLintock	272	A	Liam Proven	577	A
Joan Paterson	476	A	Pat McMurray	29	A	Purplegirl	518	A
Jody Langley	554	A	Mcggie Moo	313	I	Jennifer Quin	349	A
John Berlyne-SFREUV			Paul Melhuish	580	A	Raedie	453	A
	503	A	Melica	552	A	Philip Raines	444	A
John Harold	414	A	Melster	541	A	Ralph Horsley	546	A



Danielle Ray	230	A	Star Child	426	J	Ian Watson	196	A
Thomas Recktenwald	32	A	James Steel	242	A	Jessica Watson	211	A
Peter Redfarn	195	A	Stef	28	A	Robert Watt	333	A
Redjack	354	A	Stephanie Burgis	532	A	Alan Webb	87	A
Peter Rendle	549	A	Andrew Stephenson	90	A	Gerry Webb	86	A
Alastair Reynolds	583	A	Richard Stephenson	370	A	Andy WEST	594	A
Trevor Reynolds	88	A	Susan Stepney	109	A	Karen Westhead	218	A
John Richards	9	A	Steve	18	A	Kathy Westhead	216	A
Robbie	413	A	Steve Davies	138	A	Mike Westhead	215	A
Mari Roberts	534	A	Steve Dean	538	A	Peter Westhead	217	A
Mark Roberts	529	A	Barbara Stewart	251	A	Eileen Weston	102	A
Roger Robinson	69	A	David Stewart	244	A	Peter Weston	101	A
Justina Robson	520	A	John Stewart	252	A	Laura Wheatly	108	A
Rod O'Hanlon	26	A	Billy Stirling	385	A	Sara Whittle	510	A
Roger P	126	A	Ian Stockdale	121	A	Whotheheckami	403	A
Doreen Rogers	432	A	June Strachan	266	A	Charles Whyte	110	A
Mic Rogers	10	A	Lars Strandberg	54	A	Bridget Wilkinson	250	A
Tony Rogers	184	A	Gary Stratmann	246	A	Peter Wilkinson	264	A
Steve Rogerson	48	A	Linda Stratmann	245	A	Neil Williamson	431	A
Roo	392	A	Marcus Streets	123	A	Phil Willis	274	A
Howard Rosenblum	233	A	Mathilda Streets	125	C	Anne Wilson	47	A
June Rosenblum	232	A	Rae Streets	124	A	Woad Warrior	162	A
Michelle Rosenblum	231	J	Anne Sudworth	323	A	Thomas Womack	433	A
Stephen Rothman	198	A	Neil Summerfield	409	A	Alan Woodford	17	A
David Row	114	A	Ann Sundqvist	448	A	Anne Woodford	16	A
Marcus Rowland	71	A	Tamaranth	394	A	Frank Wu	508	A
Yvonne Rowse	193	A	Robert Tarver	342	A	Roger Wynne-Jones	514	A
Runesmith	373	A	Charlotte Taylor	107	C	Ben Yalow	67	A
Simon Russell	303	A	Graham Taylor	357	A	Mark Young	292	A
Ruth O'Reilly	315	A	Ian Taylor	105	A	Lucy Zinkiewicz	375	A
Patrick Samphire	531	A	Kathy Taylor	106	A			
Sandy Auden	369	A	Paul TAYLOR	597	A			
Lena Sarah	237	A	Teddy	407	A			
Fiona Scarlett	293	A	The Archivist	374	A			
Alison Scott	192	A	The Bellingman	31	A			
Mike Scott	380	A	The Fantasy Centre	463	A			
Sean Ellis	411	A	The Forgetful Dr S	247	A			
SFF	573	A	The Magician	23	A			
SHA	270	A	The Major	372	A			
Tom Sherlock	238	A	The Mendicant	404	A			
Shoadin	355	A	The Talking Dead	574	A			
Gavin Shorrock	228	A	Markus Thierstein	390	A			
Ina Shorrock	168	A	David Thomas	145	A			
"Simon Spanton, Gollancz"			Stephen Thomas	397	A			
	492	A	Threepsmonias	560	A			
Thomas Simpson	254	I	Tibs	139	A			
Mark Sinclair	186	A	Tigger	420	A			
Sally Sinclair	185	A	TJ	127	A			
Ken Slater	281	A	Tobes	279	A			
Mark Slater	190	A	Tom Hunter	469	A			
Martin Smart	540	A	Tom Loock	465	A			
Dan Smithers	75	A	Dave Tompkins	35	A			
Jane Smithers	289	A	Paul Treadaway	113	A			
Jonathan Smithers	348	I	Chris Tregenza	146	A			
Lucy Smithers	163	A	Ubouroc <Dragons of Light>					
Nathaniel Smithers	76	I	Highkeep	300	J			
Smitty	265	A	Lennart Uhlin	362	A			
Anne Smout	345	A	David Ulicsak	395	A			
SMS	521	A	Valerie	207	A			
Smurf	133	A	Larry van der Putte	53	A			
Adrian Snowdon	129	A	Marion van der Voort	262	A			
Kate Solomon	512	A	Richard van der Voort	261	A			
Ian Sorensen	383	A	Jan van 't Ent	84	A			
Space Cowboy	427	A	Simonè Van Zyl	548	A			
Sparks	543	A	Vikki Lee	498	A			
Michael Spiller	96	A	David Wake	143	A			
Square Bear	27	A	Keith Walker	484	A			
Squigs Neil	515	A	Nick Walker	13	A			
Jesper Stage	200	A	Helen Wallace	504	A			
Danesh Standage	572	J	Mark W. Waller	15	A			
Maggie Standage	570	J	Danie Ware	214	A			
Richard Standage	558	A	Peter Wareham	19	A			

## What's a ... Badge Name?

When you join a convention, you may be offered the option of having a **Badge Name**. Your given name will not be shown on your membership badge at the convention, but will be replaced with a name of your own devising.

Some fans become so well known by their badge names that their given names are only known to holders of membership databases.

It is a matter of courtesy that a badge name becomes your public name as far as the convention is concerned. It will be used in any publication of the membership list and in any mention of you in the programme.

In order to make that work smoothly, Paragon2 had a policy that we preferred that there were no duplicate badge names.

This wasn't always popular, but raised some interesting discussions around public and private identities, data protection, and the vagaries of banks and automated systems that insist on surnames.

## And finally ... The ABC of Heroes – Achilles, Bin Laden, Che

**Richard K Morgan** was so taken with the ideas behind our theme of Heroes and Villains that he not only volunteered for every possible panel item, but wrote this conclusion ...

Heroes, David Bowie assures us, are just for one day. At Hinckley they held out for four or five, but by the end of the con, we'd pretty much panelled them into the grave to which, we all seemed to agree, they must inevitably go. Heroes, like John Richards' rather inspired thematic set of panels to discuss them, have an arc. They are born (often of noble blood), they Arise in response to an Hour of Need, they Struggle and generally Beat the Living Shit out of whatever it was they were struggling against. They enjoy a bit of triumph, then ship out in response to another call, often in some distant land, where they are generally betrayed and laid low. This of course enables them to live on eternally in the memory of their people as glorious and triumphal figures, rather than growing old and grumpy, losing their teeth and huddling by the fire complaining that there's no decent music these days. Imagine what an old git Ernesto "Che" Guevara would be if he was still around today. Instead of which he's forever flashing-eyed and young on a T-shirt in red and black., revered by his people and immortalised in song (most of which is actually pretty dire, but never mind). That's the heroic arc – nice work if you can get it.

There is however a rather awkward issue to be addressed here. What happens if your hero refuses to conform to type? Or, more accurately, what happens when he refuses, rather ungraciously, to complete his arc. In fiction, you don't have this problem – you can (mostly) get your characters to do what you want, and so if it's time for them to die, well – off they go. In real life, this can be a little less easy to

arrange and the hero in question can be a lot harder to deal with. Heroes, after all, are scary. They are not afraid to die, and they exist principally to kill. Yes, very handy to have around when your tribe are under attack, or your country is oppressed or your wife of legendary beauty has been abducted. But what about after they've served their heroic purpose, or when they decide that maybe your Cause is not the Just One it was cracked up to be after all? Osama bin Laden fits the hero profile alarmingly well - he grew up rich and privileged, gave it all up to go to a foreign land and fought side by side with the locals to expel a powerful and well equipped invading army. Undoubtedly a brave man and a canny warrior. Can anyone see what's wrong with this picture? The CIA and the US State Department couldn't - until it was too late.

This is the up-close-and-personal truth of men like Achilles, shorn of mythic gloss and brought brutally up to date. And apart from the (from a story-teller's point of view) unattractive proposition of once great warriors growing old and toothless, there's this whole other good reason for heroes to die young and in romantic(cised) circumstances. Because, to mangle Voltaire, if they didn't, it would probably be necessary to kill them. Or at a minimum lock them up or exile them. Bin Laden is a case in point. So is the decorated SAS soldier who cropped up later in life as a mercenary attempting to kidnap Ronnie Biggs out of Brazil. These men are *problematic*.

You look back at Guevara's post revolutionary career in that light, and it suddenly seems rather less unambiguously glorious; by all accounts the man hated paperwork and administration, and liked nothing better than to spend his free time out in the cane fields, stripped to the waist and swinging a machete alongside the other peasants. Man of the People, Salt of

the Earth, and so on and so forth. All of which apparently went down rather badly with his fellow revolutionaries, who'd made the jump from jungle insurgency to running things and telling people what to do with apparent ease. You can almost hear the mutterings in committee rooms in La Havana; *look, can't we get rid of him somehow, Fidel, he's making the rest of us look bad; pretty soon the great unwashed are going to expect us ALL to head out of town at the weekend and ponce about with our shirts off swinging an axe; I mean, I've got better things to do with my free time, you know; if he wants to play at man of the people, can't we get him to do it somewhere else; what's going on in Africa these days?* And so, off to the Congo and a catastrophic failure in revolutionary insurgency. And then, undeterred, off to Bolivia, where Che finally manages, in true heroic style, to get himself killed. The arc is complete – all is well.

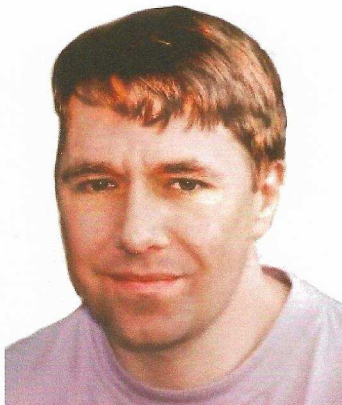
You've got to wonder what would have happened if he'd stuck around, though.

I don't think I have it in me to write the Alternative History novel where Che doesn't die in Bolivia, but I think somebody should. Because inherent in that story would be all that is wrong (and right) with the hero myth. It would capture perfectly the two-edged nature of these men, their eminent suitability for the circumstances of struggle in which they arise, and their equally defining inability to live in any other way. It would scrub away the wish-fulfilling innocence that leads us to want heroes in the first place and offer in its place a deeper understanding of power and how it really works. It would tinge the glory of past heroic achievement with the bitter flavour of political compromise and decline. It would say something definitive, I think, about what it really is to be a hero.

It really would be a cracking book.



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