

17-20 APRIL 1981

YorCon2

Dragonara Hotel Leeds

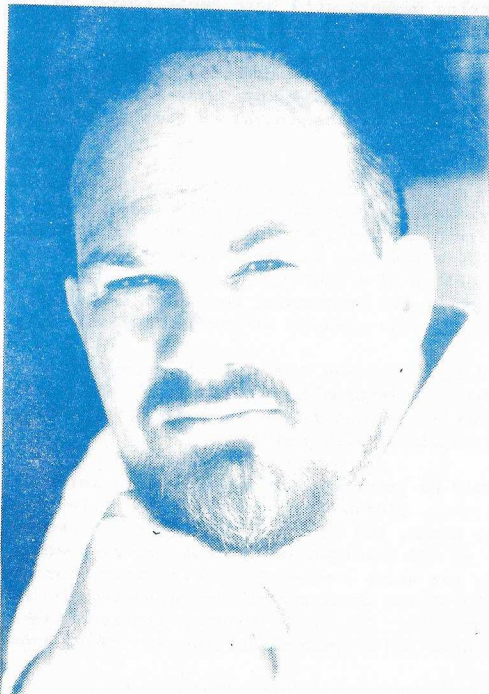
PROGRESS
REPORT NO. 2

GUESTS OF HONOUR:

IAN WATSON & TOM DISCH

FAN GUEST OF HONOUR:

DAVE LANGFORD



Photograph of Thomas M Disch by Ulf Anderson

32nd British Easter S F Convention

YORCON TWO

Welcome to our second Progress Report, issued to coincide with NOVACON 10. Well, the major news item since last time is that Tom Disch has agreed to be our American Guest of Honour. This, as I'm sure you'll realise, is something of an innovation for an Eastercon, but you won't be able to accuse us of not trying to bring a little variety to your lives. For further information on Tom, please turn to Pages 4 and 5. A bibliography of his writings (together with that of Ian Watson) will appear in our extra-special Programme & Convention Book, available at the convention to all attendees. Supporting members will have their copies mailed out shortly after the con.

Tom, of course, will be making valuable contributions to the programme, which is even now shaping up well. Dave Pringle, our busy MAN BEHIND THE SCENES, says he is pleased with the way things are beginning to come together. Thus far, we can promise several exciting features.

As you may notice from our memberships, we're about 100 people up on the same stage as in 1978. Obviously, we're expecting many more people to turn up on the day, and to this end we've reserved another 100 rooms in the adjacent Queen's Hotel. This establishment, literally within two minutes' walk of the Dragonara, is an older style hotel, but nonetheless of a high quality. The rates we have negotiated are a little more than those in the Dragonara, but they DO include breakfast and VAT, so in effect, they are a little cheaper if you're the early-rising breakfast type!

A minor problem we had last time was the lack of spare keys to sharers in twin rooms; we've solved that. A returnable deposit of £5 will secure a spare key, so now there's no reason at all why at least one person can't stay up supplying the overworked, underpaid committee with drinks!

Anyway, I hope that this PR provides all the necessary information. Should you wish to know anything else, please don't hesitate to write to Graham James at 12 Fearnville Terrace, Leeds, LS8 3DU. If your query is about registrations, contact Simon Ounsley at 13A Cardigan Road, Headingley, Leeds 6. Again we've produced a 16 page PR, for which I must thank Eve Harvey for much typing assistance - and I guess I'd better thank myself for allowing the BSFA litho machine to be used for printing this! Seriously though, sincere thanks are paid to John and Eve Harvey who'll have had to print this issue. (Well done folks!)

Right... I'll leave you to get on and wade your way through. If you have any comments to make on the PRs, or feel as though you want to contribute, please write to me - I'd love to hear from you. See you at the convention!

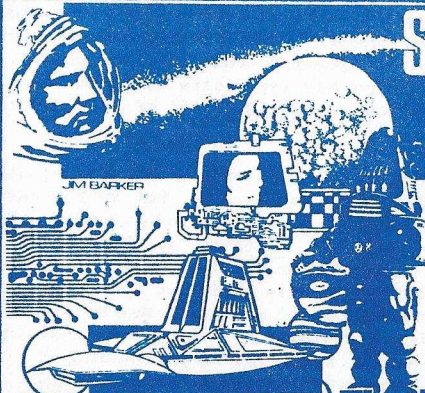
ALAN DOREY

LEEDS 1981

FILMS

YORCON FILMS

We believe in having an assorted collection of films; a selected few rather than a 24 hour programme. This is not to say you won't get value for money! Already, we've eight movies line up, including Time After Time, Wargame, The Parallax View, The Abominable Dr Phibes, Solaris, The Shape of Things to Come and following in our tradition of having at least one rally godawful film (remember The Atomic Submarine from YORCON I?), we tried to get Destroy All Monsters. This is a Japanese band-waggon disaster. But it wasn't available. A pity, because it's a truly dire film, full of cliches, cracks and joins. We've got The Thief From Baghdad instead! Enjoy yourselves.



SCIENCE FICTION FAN?

The British Science Fiction Association is an organisation for anyone interested in SF.

The Association regularly produces:

VECTOR — a journal about SF with reviews, articles, interviews and letters.

MATRIX — a forum for members with news, informal articles and letters.

FOCUS — a writers' workshop magazine with articles, queries and market news.

The Association provides many services, including — the world's largest SF lending library, with over 3000 books; a magazine chain from which all the leading American publications can be borrowed; an SF enquiry service to help in answering your queries on science fiction.

Membership costs only £5 a year, or you can try a sample mailing first, containing Vector, Matrix, etc., for £1 (deductible from cost of membership if you join).

If writers such as Aldiss, Brunner, Clarke, Coney, Cowper, Harrison, Holdstock, LeGuin, Priest, Shaw, Watson and White (to drop a few names) think it's worth being members, perhaps you will, too.

The British Science Fiction Association

Further details from:
The Membership Secretary, Sandy Brown
18 Gordon Terrace, Blantyre, G72
Lanarkshire, Scotland

President: Arthur C. Clarke

THOMAS M. DISCH

The committee of the 1981 Easter Convention has taken the slightly unusual decision of inviting two principal Guests of Honour; that is, Ian Watson and our 'American' Guest of Honour - Thomas M Disch. I put the word 'American' in inverted commas to illustrate a point; the description is, perhaps, hardly appropriate to a writer who has firm associations with an English tradition in SF literature and was closely connected with the New Worlds School in England. Whilst our Island cannot exactly claim to have adopted and nurtured Disch to the same degree as someone such as John Sladek, Disch nevertheless developed his early career as a writer very much through his associations with this Country. It is, thus, appropriate that he is honoured, as a Guest of Honour at a British Convention.

The label 'American' can also be used, only lightly when referring to someone who has lived, and travelled widely in many countries; in addition to lengthy periods of residence in this Country, Disch has spent time in Mexico, Turkey, New York, London, Spain, and several other European countries. The pattern of his somewhat nomadic adult life was similarly reflected in his childhood: he was born in Iowa in 1940, grew up in Minnesota, first in Minneapolis and then in a variety of small towns. Disch is similarly peripatetic in terms of the diversification of his writing; he has passed through most of the literary genres - through SF, non-fiction, poetry, mysteries, romances, and movie-scripts. Indeed, his associations with Science Fiction can be viewed as mere flirtations. He has used the genre, much as it permitted him to do in the mid to late sixties as a means to put forward his own particular and distinctive brand of writing which by far transcends the SF label. I would cite much of his early work in New Worlds as falling somewhere between the Russian Nihilists and the Wellisian SF traditions of writing based on Real people with Real problems, as opposed to irrelevant fantasies where human destiny is supposedly reached with the aid of Robotic or Supernatural Figures or an Alien Culture. His literary travels have seen him appear as a film critic and his poetry has appeared, amongst other places, in The New Statesman. I would also include amongst his repertoire the term 'fannish' writer - for an example see his 'Review' in New Worlds 10 (1976) of 'G G Albard's' 'Rash'.

After deciding that he was not cut out for a career as a Trainee Structural Steel Draughtsman (what a thought) he went to University in New York, but in the best traditions, he dropped out in 1962. That year saw his first professional publication, THE DOUBLE TIMER, in Fantastic. At that time, Fantastic and Amazing were going through something of a renaissance, with work from Leiber, Ballard and Zelazny, and on the other side of the pond, things were beginning to happen as Moorcock passed through Tarzan, Puberty and Fandom, to arrive at New Worlds. Disch was to become firmly associated with the New Worlds developments and, indeed, have a positive influence on them, as opposed to being merely a contributor. He became a full-time writer in 1964 and his work began to appear in New Worlds, Galaxy and IF. WHITE FANG GOES DINGO, which was later to form the basis of THE PUPPIES OF TERRA (in the USA - MANKIND UNDER THE LEASH) first appeared in the April 1965 edition of IF.

Disch's first novel was published in the USA in 1965, entitled, THE GENOCIDES. Both these novels portray, on the surface, the relative unimportance of the Human Race to an Alien culture and, indeed, in the Genocides, the unthinkable happens, and Earth loses the battle, and the Aliens win!

In 1967/68, New Worlds serialised CAMP CONCENTRATION (published in Great Britain in 1968) which, until his latest novel, ON WINGS OF SONG, was Disch's most acclaimed work. Camp Concentration can hardly be described as bed-side reading, being a highly disturbing and horrific account of a war-ridden oppressive future society in which man's search for intellectual heights is pursued to the point of self-destruction.

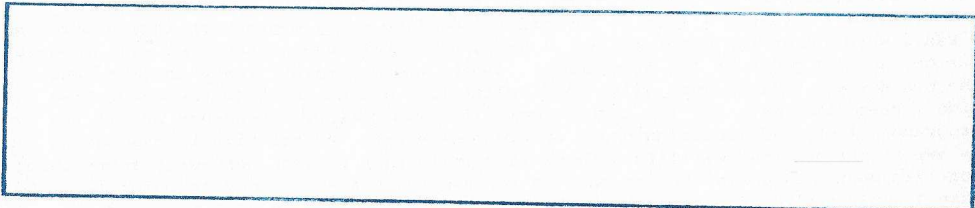
Similar dark themes are to be found in 334, a novel based on several earlier short stories which appeared from 1967 to 1971 in New Worlds, F & SF and other publications.

Much of his work attracted criticism, principally from reactionary elements in the US, for being too depressing and nihilistic. As Disch himself remarked, "it is mindless to offer that as criticism . . . usually all it means is that I am stating a moral position that is uncongenial to the person reading the story". Quite! - I wonder whether similar criticism would be levelled at Orwell, Huxley or Kafka. Disch is an admirer of the works of Thomas Mann and his attraction to Realism is consistently reflected in much of his work. He is concerned with accurate representation of life in its social and domestic aspects, as he, himself, states... "The radical solution should not be easier to achieve in fiction than in real life. Almost all Science Fiction presents worlds in which social reform can be accomplished by the hero of the tale in some symbolic act of rebellion, but that's not what the world is like, so there's no reason the future should be like that."

Disch's short stories similarly reflect the themes of the above novels from the strange LINDA & DANIEL & SPIKE to the fantasy about heroin addiction, COLOURS. Many of his New Worlds stories can be found in UNDER COMPULSION (1968). However, Disch's work at the same time, shows glimpses of tenderness and hope, particularly the short story QUINCUNX and the novel ECHO ROUND HIS BONES (US 1967, GB 1969). The latter particularly shows that it is not always necessary to resort to the 'shock' tactics to elucidate man's intellectual dichotomies and social problems. Indeed, after playing with the paradoxes of alternate worlds, 'ECHO' finishes with a happy-ever-after-love-story ending. Disch is also a man of considerable wit and humour, particularly exemplified in his novelette, THE MAN WHO HAD NO IDEA and in CONCEPTS, both of which appeared in F & SF in 1978. Certainly the HUGO voters in 1979 had little idea in not choosing the former for a HUGO. I was privileged to hear the first reading of that story by Tom in June 1978 and the participants of the Writing Course literally fell about laughing.

Undoubtedly the panellists who awarded Tom Disch the John W Campbell Memorial Award at this year's Worldcon for ON WINGS OF SONG showed considerable good taste. At that writers' course I found Tom to be an extremely affable and approachable man and this will make him particularly popular at YORCON 2. Just one word of warning - keep away from him if you see him cooking an egg - he doesn't know how!

GRAHAM JAMES



STEPPING IN A SLIDE ZONE

In 1975 I was reading science fiction by the shelf-full, I was writing the most godawful fiction ever committed to paper, and I had never heard of fandom. Blissful ignorance has an unfortunate habit of not lasting.

At the time I was in the unfortunate throes of a postgraduate course at Warwick University, just outside Coventry. My critical faculties and, more important, my sense of pride, were far too well developed for me to allow myself to be seen reading Science Fiction Monthly. That did not stop me, however, from sneaking into the local W H Smiths every so often to peruse the offending article whilst pretending to examine the more serious journals on the racks. Then, one of those days that are writ large in letters of fire, or whatever other way you can think of to betoken doom and heavenly displeasure, I opened SFM at the news page. Quietly, calmly, unaware of the fate about to befall me, I read down the page until I came to that fateful announcement. The British Science Fiction Convention was to be held over Easter at the De Vere Hotel here in good old Coventry. Trying to appear casual, as if it were the most natural thing in the world, I took out pen and paper and there and then made a note of the address.

What made me do it? Ah, I have asked myself that question time and time again. I was mad on science fiction and there were all those big name authors due to appear and I suppose this sentence could have ended after the third word. Also it was convenient - I had a flat on campus, so I wouldn't have to worry about things like hotels. If it had only been someplace other than Coventry how different things might have been. Of such coincidences is history made.

Anyway, what of the convention itself? It would be tempting to say that I fell in at once with the fannish ambience, that I was taken up straight away by the bunch of drunken idiots who now comprise my society. It was not so. Truth to tell fandom made not the slightest impression on me. I don't remember even seeing any of the fans I now know, and as for speaking to any of them... We keep talking about going up to total strangers and buying them a drink, but it's not as easy as that. Other than pleasant-tries I spoke to three people over the weekend. Two I've never heard of since, the third was a Welshman also at his first convention by the name of Rob Hansen. On the Sunday night, a memory that now makes me cringe in an agony of embarrassment, we sat huddled together in a corner of the bar handing each other short stories we had brought along. I remember thinking his were terrible, though I didn't say so; he probably thought the same about mine. God knows why we did it.

The bar was usually crowded, so I didn't spend a great deal of time there. The last bus to get me back to the campus - and that entailing a fifteen minute walk through deep snow as I remember - left at the ridiculous time of 11 o'clock or thereabouts, so I was always out of the hotel early. I know, now, that these stratagems made me miss out on the best parts of the convention. Indeed today I rarely leave the bar, and the con doesn't usually come alive until after 11. But at the time the convention didn't seem like that. At the time a convention was dutiful attendance at all the programme items, and wondering where everyone else was. At the time it was gazing in awe at the genuine real-life authors like Christopher Priest, nervously approaching god-like John Brunner in the art show to ask him for his autograph, spending far more than I could really afford in the book room then rushing out in case I missed the next programme item then being upset because it didn't start on time.

Nowadays I still spend more than I can afford, but in the bar not the book room. Nowadays I can hardly ever bring myself to interrupt my drinking long enough to attend a programme item. Nowadays I count Chris Priest a friend, and the idea of holding him in any sort of awe is frankly ludicrous.

Nowadays I would consider that first weekend a strangely and needlessly lonely affair. But on the Monday my parents drove through the slush of that terrible Easter to pick me up and drive me home, and I jumped into the back of the car with a mountain of books and talked non-stop of what a wonderful, thrilling, exciting, marvellous time I'd had.

I must conclude with a confession that will probably cause my fannish friends to shun me from now on. In the course of my dutiful attendance at every programme item I had gone to the bidding session for the 1976 Eastercon. Now my home was in Manchester, and it would be easy to get to, so I voted for Mancon. Mea culpa. But I had also signed up for it, paid my money and stepped out onto the slippery slope.

PAUL KINCAID

VECTOR

The Critical Journal of the BSFA

coming in december

no°



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and still only 75p

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FAN ROOM

The Fan Room plans for YORCON 2 are practically complete. Runners have been despatched to the four corners of the Earth and a lofty stadium prepared. The emphasis this year will be on good old-fashioned entertainment as opposed to continual discussion on where Fandom's going or where it's gone, and with the help of the Fan Guest of Honour; David Langford, I've arranged quite a selection. There'll be a film of noted Fannish content, a quiz (entitled THE TRUFAN FACTOR, those of you with Quick Brains should spot the connection with a well-known TV game and I assure you that nothing from the original will be omitted.), the Astral League has agreed to appear in all its dubious glory and finally Dave will be hosting his own visual and aural extravaganza (those of you who are eager to learn the fate of the JR of the cosmos, ARCHFIEND NIVEK, will be suitably rewarded).

There will, however, be a couple of serious items and for one of these I'll need your help. There's going to be a FANZINE REVIEW PANEL in which famous critics air their views on Fanzine Publishing. This time it'll be different from usual, the panel will be given four fanzines to comment upon, rather in the style of "Juke Box Jury". (This will mean that the event will be rather tightly timed, to compensate for this I'll be having a second part follow-up for general discussion.) If you're doing a fanzine for YORCON 2 and would like to see it reviewed 'live' could you send me a copy well before the Convention (say, about a month if possible. In fact it could be a Pre-Con publication, as long as it's fairly recent). Out of the fanzines I receive I'll choose four, covering as wide a field as possible (ideally a Genzine, a Personalzine, a Serconzine and a University Magazine). Put your phone number on the issue so that I'll be able to get in touch with the editors before the event and give them the addresses of the Critics (or send me six copies and I'll distribute them for you, but this may lead to people getting duplicate copies). With your help it should be quite a good event.

For the wall displays I'll be repeating one of Jimmy Robertson's excellent ideas from ALBACON. There'll be a large map of England showing the locations of clubs, societies and general centres of SF Fandom. If you want to add your own name and address there'll be plenty of paper and sticky things for you to use and if you want to advertise your club or group could you let me have the information before the Convention. Even better, why not do your own advertisement and send me that instead? It can be any format you want but try and limit it to A4 size, otherwise we'll never fit the stuff on the walls. If any of you have any other things you think would be suitable for the displays (photos etc.) or any suggestions for the Fan Room in general, let me know by writing to the following address (send Fanzines here as well);

John Collick, The Fan Room, c/o The Goosewell Gallery, Westbourne Drive, Menston, Ilkley, West Yorkshire.

Adios.

JOHN COLLICK

FAN G.O.H

FAN GUEST OF HONOUR - DAVE LANGFORD

There are many different ways one can approach the writing of an introduction to someone. Perhaps one of the most commonly used methods is to say "Here is Dave Langford, a man who needs no introduction". You then proceed to list pages of plaudits, the all the awards he's won, his achievements, his writing abilities, his wit, his style, his humour, his deafness, his fanzines et al - and remember, all this for a man who needs no introduction! Well, anyway, I'd like to introduce you to Dave Langford, our Fan Guest of Honour, a man who needs no introduction.

Dave's list of achievements is impressive. A more exciting and thrilling pen portrait will appear in the Programme Book, but a little knowledge before the event will enable you to develop the pleasant habit of offering him drinks. TAFF winner in 1980 (which earned him a trip to the World Science Fiction Convention in Boston, USA), he edits the NOVA-award winning fanzine, TWLL-DDU. He won the Fanzine Activity Achievement Award (FAAN Award) for best writer in 1980, used to work for a government department and is now pursuing a career as a full-time writer. He was the 1979 Hugo Award Administrator, was on the 1978 SKYCON committee and whilst not basking in all this activity, finds the time to edit DRILKJIS (with Kevin Smith) and ANSIBLE, the successor to Peter Robert's CHECKPOINT

So what can you say about him other than, this man needs no introduction and can I have my fee now?



PROGRAMME

YORCON PROGRAMME

Again we hope to present an interesting and varied programme. Of course, we have a radical departure this year in that we have two Guests of Honour, representing Britain and the USA. Ian Watson's GoH speech is scheduled for Saturday afternoon, while his American colleague, Tom Disch will be delivering his piece on the Sunday. Having heard both these entertaining speakers before, I'm sure all concerned will find plenty to talk about.

Many of the programme items have yet to be finalised; obviously we want things to be as fluid as possible to cater for any last minute alterations. However, we can guarantee several panels, quizzes, talks and sundry events. Authors so far signed to turn up include Brian Aldiss, John Brunner, Ken Bulmer, Rob Holdstock, Chris Priest and Rob Shaw - with a few more yet to announce their intentions.

We intend putting on a disco, together with a live band (as last year) provided inter-committee wranglings as to the actual band can be sorted out. The Alwoodley Jets seem firm favourites at the moment, but I don't think we'll quite reach a "Pistols At Dawn" situation. All the other traditional events will be included (Fancy Dress, Banquet), and I'm certain there'll be one or two surprises. If you've any ideas and suggestions, why not let me know?

DOC WEIR AWARD, KEN MCINTYRE AWARD

Keith Freeman (as administrator) and I feel that these two awards have been sadly neglected in recent years. Full details of the rules and purpose of these awards will be given in Progress Report 4, due out in March 1981. However, the Ken McIntyre Award, presented to the best piece of fanzine art over the convention year, is something you can be thinking about now. To enter, all you need is the original piece of artwork, together with the reproduced copy. These should be either sent to Keith at 269 Wykeham Road, Reading, Berks, RG6 1PL, or brought to YORCON for display in the artshow. So, editors, look through your fanzines and have a go. Let's be inundated with masterpieces!

The Doc Weir Award is given to any fan who, in the opinion of the voters (you, the convention members) deserves to be recognized for his efforts and achievements in fandom. Generally, it's awarded to someone who hasn't been honoured before, but the final decision is with the voters. A list of past winners will be included in our Programme Book, but at least you can think of worthy candidates in the meanwhile.

ART SHOW

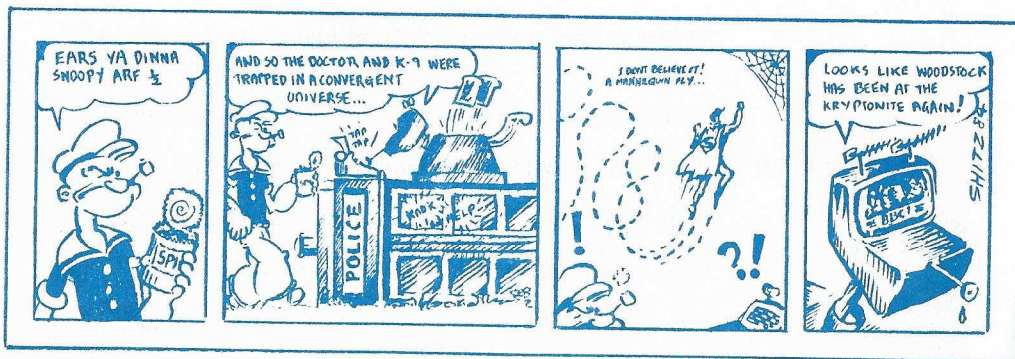
YORCON ART SHOW

As is usual at Eastercons, the Art Show will be a feature of YORCON II and this year we are giving it a theme, 'SF in Comics'... shock! horror! It has become apparent that comics, comix, narrative art, call it what you will, is a healthy field for SF artists and writers. Several books with a comics format by well-known SF authors have been published recently and the wealth of SF being produced within the comics field itself is not widely appreciated. We are hoping to display a selection of SF comic art to a wider audience than it has previously enjoyed.

A display of comics with an SF content will be mounted within the Art Show and we are hoping that artists will be displaying some work in a comic format. We are also working on some comic art related programme items. There will also be an opportunity to contribute to the convention comic which will take the form of a 'jam session' to which anybody may contribute and which will hopefully be printed and circulated to all convention members after the convention.

The Art Show theme will in no way preclude the normal function of the art show at conventions. Artists are invited to display their work in the Art Show which will again have sole use of a large secure room on the main floor. Details for artists will be included in PR3. The theme of comics in SF will, we hope, be an interesting feature of YORCON II especially with its opportunities to actively participate in the production of the YORCON II Comic Book.

PAUL & JAN MATTHEWS



To be continued.....

AD RATES

ADVERTISING RATES AND DETAILS

(PLEASE NOTE: All copy for inclusion should be sent to: Joseph Nicholas, YORCON ADVERTISING, Flat 9, 94 St. George's Square, LONDON, SW1)

All copy intended for inclusion in either of the two remaining Progress Reports or the Convention Booklet itself, must be camera-ready copy and BLACK on WHITE. We are sorry but we cannot accept any orders for colour printing unless the advertiser is prepared to provide the requisite number of pre-printed inserts for each copy of the required publication. Please write for further details if you are interested.

No copy should exceed size A4, unless the centre spread is requested when special rates and conditions will apply. Again, please write for details and we will give you a quote. If A4 size is requested, please ensure that there are sufficient margins surrounding the advert unless it is desired for it to bleed off the edge of the page. ALL copy will be reduced by 50% for printing, thus size A4 will become size A5 (the size of this Progress Report) and so on.

WE would appreciate the correct remittance in respect of payment when copy is sent to us, but if this is not possible, an invoice will be forwarded shortly after publication.

RATES

PROFESSIONAL Convention Booklet (Deadline MARCH 6th 1981)

Full Page: £30 Half-Page: £18 Quarter-Page: £10

Progress Reports 3 and 4 (Deadlines November 28th 1980
and January 30th 1981 resp.)

Full Page: £15 Half-Page: £8 Quarter-Page: £6

FAN/AMATEUR Convention Booklet (Deadline MARCH 6th 1981)

Full Page: £18 Half-Page: £10 Quarter-Page: £7

Progress Reports 3 and 4 (Deadlines as for Professional)

Full Page: £8 Half-Page: £5 Quarter-Page: £3

If half-tone printing is required, please contact us and we will offer you the appropriate quotation.

FANCY DRESS

FANCY DRESS PARADE

Once again we'll be holding one of these popular events, and to ensure that everything runs smoothly and efficiently, we've acquired the very valuable services of ANNE PAGE to be our fancy dress organiser. Having a wealth of previous experience, she makes an ideal member of our team.

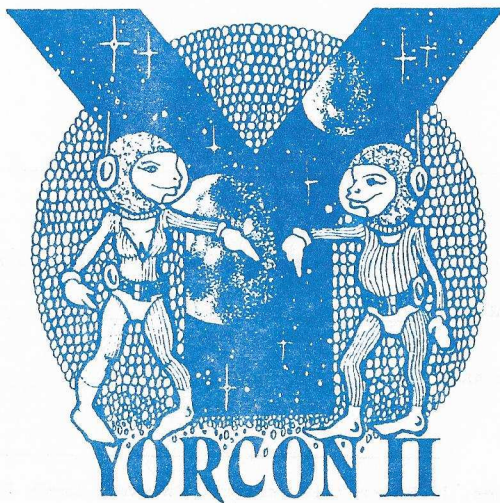
Progress Report 1 contained a provisional Entry Form, and the final form will be in Progress Report 4 which will be issued a little while before the con itself. Prizes will be awarded in a number of categories, listed below, and will include a number of trophies, as well as alcohol, to commemorate the occasion.

CATEGORIES

- 1) Best children's Entry 2) Best Costume 3) Best Dramatic Entry
- 4) Least Costume 5) Most bizarre Costume 6) Judges Award

Please do get together and work some entires out; remember, all costumes are to be made by the entrant and/or friends, NCT professionally. No repeats of previous winning costumes either!

For further details write to Anne Page at: 11, Manor Farm Rd, Greet,
PIRMINGHAM, B11 2HT



MEMBERS

NEW CONVENTION MEMBERS (list correct to 22nd September 1980)

A indicates attending membership

S indicates supporting membership

2 Thomas M Disch (A)	230 George Bondar (A)	255 Peter Micklethwait (S)
17 Judy Watson (A)	231 Martin Tee (A)	256 Joyce Cluett (A)
18 Charles Naylor (A)	232 Pat Charnock (A)	257 Dave Cluett (A)
19 Hazel Langford (A)	233 Graham Charnock (A)	258 David Green (A)
209 Charles Radley (A)	234 Keith Billinge (A)	259 W D Anderson (A)
210 I Smith (A)	235 Gerry Webb (A)	260 Brian W Aldiss (A)
211 D J Bowerman (A)	236 Robert Heath (A)	261 Chris Bailey (S)
212 Margaret Banks (A)	237 Martin Stallard (A)	262 Roy Macinski (A)
213 F J Steward (S)	238 Josh Kirby (A)	263 Roger Robinson (A)
214 Joyce Mains (S)	239 Ray Smith (A)	264 Chris Morgan (A)
215 Orm Scoffin (S)	240 Gary Cahalane (S)	265 Pauline Morgan (A)
216 Roelof Goudriaan (A)	241 Dave Garnett (A)	266 Eddie Jones (A)
217 Nic Howard (A)	242 Terry Jeeves (A)	267 Marsha Jones (A)
218 Glenn Mc Cauley (A)	243 Valerie Jeeves (A)	268 Sam J Lundwall (A)
219 Richard Hughes (A)	244 Joan Langeweld (A)	269 Ingela Bergdahl (A)
220 Graham England (S)	245 Colin Langeweld (A)	270 Tony Berry (A)
221 Alan Ferguson (A)	246 Colin Crooks (S)	271 Ashley Walker (A)
222 Trev Briggs (A)	247 Kevin Leonardi (A)	272 Mic Rogers (A)
223 Al Fitzpatrick (A)	248 Timonhy Headlong (A)	273 Paul Paolini (A)
224 Chris Priest (A)	249 Derek Hepburn (S)	274 Alun Harries (A)
225 Peter Holdsworth (S)	250 Richard Kennaway (S)	275 J Murnin (S)
226 Malcolm Smale (A)	251 Peter Jones (S)	276 Tom Harris (A)
227 Kevin Pender (A)	252 Stephen P Coffin (A)	277 Mike Strain (S)
228 Celia Parsons (A)	253 Marjorie Brunner (A)	278 Terry Hill (S)
229 Paul Thorley (S)	254 John Brunner (A)	279 Geoff Ryman (A)

REGISTRATION COUPON (Please complete in block capitals)

I enclose £6/£3* for Attending/Supporting* membership (*delete as appropriate)

NAME: (BLOCK CAPITALS) _____

ADDRESS: (BLOCK CAPITALS) _____

(Yorcon PR2)

Send to: Graham James, 12 Fearnville Terrace, Oakwood, Leeds 8, Yorkshire



This has been YORCON II Progress Report 2, published by the YORCON II committee, and edited by: Alan Dorey, 20 Hermitage Woods Crescent, St. John's, WOKING, Surrey, GU21 1UE.

Typed by Eve Harvey, Printed by the BSFA Ltd. Produced by Alan Dorey.

ANDROMEDA

BOOKSHOP

THE SNOW QUEEN - JOAN VINGE

Arienrhod - the corrupt Snow Queen - as beautiful as she was ancient, had ruled far Tiamat for 150 years. Now her planet's twin suns were becoming unstable and the searing summer was spreading over Tiamat signalling the end of the Winter Clan's rule and the approach of the ritual sacrifice of the Snow Queen. But Arienrhod has cloned an heir, her key to immortality and perpetual dominion and the Queen is prepared to defy the laws of the entire galaxy to retain her power....

"I think this is a future classic - I was enormously impressed....it has the weight and texture of DUNE. Hell of an achievement." **ARTHUR C CLARKE**

"A Book I wish I'd written. It's bloody good, with a highly realised and structured society whose roots are back in our own dim distant past...a splendid novel." **ANNE MCCAFFREY**

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