

Apr 5-8 '85

ORCON III

PR 1



Gregory
BENFORD

Pete

introduction ...

Welcome to the first Progress Report for YORCON III, the 36th Annual British Easter Science Fiction Convention, to be held at the Dragonara and Queens Hotels over the Easter weekend, 5-8 April 1985.

Our Guest of Honour is GREGORY BENFORD and this PR includes an introductory article on him.

Our Fan Guest of Honour is LINDA PICKERSGILL; an introduction to her will appear in Progress Report 2.

We are planning three progress reports, as outlined later, with the fourth mailing consisting of the Programme Book and travel details. Also featured in this PR are details of the hotels' facilities, committee members, details of a competition, a list of members to date and a registration form. The Hotel Booking Form will be sent out with PR 2 to supporting and attending members. We are asking you to register for the convention as early as possible and, most importantly, to indicate your hotel preference. After reading this article we hope you will be clear as to our proposals and be able to let us know your preference. This will greatly help us to plan and budget for the convention and utilise both hotels to the best possible format.

We began planning for YORCON III back in February 1983 and, having held two fairly successful conventions in Leeds in 1979 and 1981, we felt sure we could repeat the best features of the previous YORCONS and improve in other areas. We did not know at that time who would win the 1984 bid; as history marks, SEACON was successful and the eventual attendance of 1800 people posed potential problems for us and future concons. Although that level of attendance may not be repeated, it is clear that convention sizes are likely to be at least 1000, and that number is simply too great to accommodate in all but a very few hotels in this country. As these hotels come to realise the situation, the power of SF fans to negotiate favourable rates is likely to be much reduced. We have to tackle this dilemma and also try to recognise many people's feelings that Eastercons have moved away from their traditional beginnings: gatherings of written SF fans who want to discuss and debate their addiction, be invigorated with serious science fiction presentations and manage the odd pint or two in relative comfort. We were fortunate in having two first-class hotels within easy walking distance in Leeds, both in the British Rail station area which, together, had ample accommodation and excellent function rooms; this fact began to shape our ideas.

We produced three flyers in the run-up to our bid, at ALBACON in April 1983, at NOVACON in November 1983, and at SEACON this Easter. At NOVACON we sought to discuss some of our ideas with other fans and the dealers and our last flyer gave an indication of our plans. It seemed significant that no other bidding committee emerged with an alternative bid. At the bidding session, I must confess that we may not have sold the best of our ideas to the maximum. However, we were anxious to avoid the type of presentations at the previous bidding session for the right to hold the 1984 convention, when one of the committees went overboard to win the bid by soliciting letters of support from Very Famous Authors (who, clearly, knew little of the respective merits of each bid and who would not be coming anyway), bringing in hotel managers and winning arguments for holding the con based on square footage and late breakfasts. As Anne Warren remarked in her article "Being Different", this was "concentration on packaging and the extrinsic aspects of the con — on appearance rather than substance and content." This may be seen as fairly healthy competitive tactics, but it seems indicative of many strains of media culture where hype replaces hypothesis.

What we wanted was an open debate on the type of convention we could provide (we said this in our flyer), but discussion centred round our "two-hotel" idea which attracted some criticism. Not to be overlooked, we feel, are our excellent hotel and bar facilities, room rates one year ahead cheaper than most categories for this year's Eastercon, a membership rate held at £8 and a central location in Leeds.

Kev Williams discussed some of the questions facing Eastercon committees in his article in the MEXICON Programme Book. He observed that "While conventions may have grown five-fold in ten years, the popularity of SF, I suspect, has not. . . . What was, ten years ago, the annual British SF convention is now the annual Wargaming/Blakes' Seven/Computer game/Hitchhiker/D&D/Sword & Sorcery/Star Wars/Dr Who/SF convention."

This is a situation we have to accept. It is our responsibility to provide the kind of Eastercon which people have come to expect, with film and video programmes and rooms for various alternative activities. Equally, we wish to provide a convention which will relate to written SF and fannish activities revolving round fanzines, groups, drinking, etc. Hence, the idea of two "theme" hotels, retaining the Dragonara as the main site where most evening activities will be centred. The Dragonara will feature the main programme of talks, discussions, some films, and the fan room. Both programmes will run throughout the day and evening. The Queens will feature the Book Room. Art Show, film programme, video programme, computer room and other specialisms, mainly during the day but with a film programme and some other events in the evening. Whilst our ideas are still developing, and we will listen to feedback, we are contemplating a number of alternative media-based programme items in the Queens, together with some major and popular items, such as the Guest of Honour speech and the Masquerade in the luxurious Queens Ballroom. We expect fans will choose to stay at the hotel which best represents their idea of an Easter SF convention so that the number of trips they make between the hotels will be limited. However, the three-minute walking distance between hotels is less than the travel between the numerous function rooms/bedrooms at the Metropole and is well lit. And there will not be "security" staff to restrict your progress. We may not have found all the answers caused by the present size of conventions, but we do feel confident that our formula goes a long way towards facing and dealing with the dilemmas.

We hope, for example, to put in a great deal of preparatory work for the main programme itself and link the PRs and Programme Book to the developing programme themes which, to be frank, have been seriously neglected by a number of Eastercons. In many cases, past programmes have selected themselves: Guest of Honour speech; semantic/etymological debates on SF; Bob Shaw speech; Dave Langford talk; bidding session; BSFA meeting; book auction . . . interpose random SF films and there it is . . . The Programme. And in the Programme Book — article/bibliography on GoH(s); list of members and previous conventions; advertisements; Doc Weir and Ken McIntyre awards The coverage of the programme itself was left to a list of times and titles. Is it too great a cognitive leap to suggest what should be obvious, that the programme book should relate to the programme? There should be supporting articles which explore particular themes and provide a basis for debate and rapport between audience and panel, particularly since it is well acknowledged that SF is unique in respect of its gatherings of authors and readers. This should be achievable; it is no *cause célèbre* and doesn't warrant evangelism, but there remains in me the barest bones of a feeling that we should be doing something to at least provide a formula to explore and raise the level of debate.

We hope to continue the groundwork begun at MEXICON, best exemplified by Chrs Evans in his article "What do we do now that the future's here?" and details of a competition around this theme, as a forerunner to the programme, appear in this PR. We are keen on developing a participative programme; the classroom lecture style of past panel debates can be changed if those participa-

ting from the panel and audience come prepared. We hope to introduce new faces, with or without acne, since far too many discussions are stifling and incestuous with their heavy reliance on the same faces year after year having to make the same contributions. We welcome ideas and suggestions on the full range of events at YORCON — please see the addresses in this PR for correspondence.

Our aim for a fertile programme is matched with our facilities and the goodwill of the Dragonara and Queens Hotels and their staffs. The Dragonara, in particular, have hosted several SF conventions and they know, as we know, that room parties are where it all happens when it has stopped happening everywhere else. We hope you will come along for your kind of SF convention.

Graham James

HOTEL / TRAVEL INFORMATION

Room Rates (both hotels):

Twins/Doubles: £15.50 per person, per night

Singles: £18.00 per person, per night

Triples: A limited number — details to be advised in PR 2

Rates are inclusive of VAT and Full English Breakfast.

Children: Sharing their parents' room, using own campbed/sleeping bag, no charge, but obviously meals have to be paid for.

Under 12: With bed/room provided — half price.

Eligibility: Hotel rooms can be booked only if you are an attending member. Booking forms will be in PR 2.

Hotel Information

Dragonara: Modern five-star hotel with accommodation for 432 people, mainly twins and doubles; air-conditioned rooms, private bathrooms, colour TV and radio, tea and coffee-making facilities. Free car parking. Large lounge and bar area.

Queens: Period four-star hotel with accommodation for 250 people (145 singles) all with bath/shower, colour TV and radio, and tea and coffee-making facilities. Additional adjacent bar with real ale (currently 60p per pint). There is an arrangement at present with the adjoining British Rail Car Park for free parking.

The hotels are, literally, within three minutes' walking distance. Both have excellent bar and meal facilities and plenty of function rooms. The usual inexpensive snack meals will be available at both hotels. Breakfast will be served up to 10:30 a.m. Within easy reach of the hotels there are restaurants, pizza parlours, etc.

When registering for the convention, please indicate, if possible, your likely preference for the Dragonara or Queens Hotels.

Travel

The Queens Hotel can be entered directly from Leeds City British Rail Station; The Dragonara is three minutes' walk, adjacent to the Station. It is expected that an arrangement will be made with the Theatre & Concert Rail Club for concessionary rail fares. Details will appear in a later Progress Report. Access to Leeds by road is via the M1/A1/M62/M621.

ORGANISERS and EVENTS

Co-ordinator is Linda Strickler-James, a contributor to THE WOMEN'S PERIODICAL and formerly a co-editor of MATRIX. She will also be responsible for Hotel Liaison with the Dragonara.

Address: 12 Fearnville Terrace, Oakwood, Leeds LS8 3DU

Main Programme will be handled by Graham James, a one-time editor of MATRIX, INTERZONE and various fanzines, and by Prof. Tom Shippey, who has been a major contributor to panel discussions and collaborated with a number of leading SF authors. Their ideas for a fullsome programme are outlined in the introductory article and in the programme competition.

Addresses: Graham James, as for Linda, above.

Tom Shippey, Flat B, 3 Oak Road, Leeds LS7 3JU

Fan Room will be at the Dragonara, organised by Jimmy Robertson who ran the very successful fan room at ALBACON I. Fan Guest of Honour, Linda Pickersgill, will play a prominent role. It is planned to have a display of fan art in the fan room, including exhibits of fanzine covers over the year which will form the basis for judging the Ken McIntyre Award. Fan editors are asked to retain copies of their covers for submission to Jimmy — details of this will appear in PR 2 together with a full write-up on the fan programme. It is also proposed to issue, free to all convention members, a fanzine edited by Linda, including original work and, perhaps, some of the best articles from the year. The fan programme will take place in a self-contained large function room with a bar immediately outside.

Addresses: Jimmy Robertson, Flat 8, The Armitage, Portsmouth Road,

Kingston-upon-Thames, Surrey

Linda Pickersgill, 7A Lawrence Road, South Ealing, London W5

Queens Hotel Programme: Simon Polley, also a former editor of MATRIX, will co-ordinate the programming and hotel liaison at the Queens.

Address: 85A Victoria Road, Leeds 6

Film Programme will be designed by Jim Darroch. There will be some films in the Dragonara linked with certain of the main programme themes, but the principle film programme will take place in the Queens. There will also be the opportunity for some panels/discussion associated with particular films shown. Suggestions for films are welcome.

Address: 8 Montague Street, Edinburgh EH8 9QU

Video Programme will be masterminded by Alan Ferguson. There will be a separate function room for videos in the Queens and, if plans can be brought to fruition, a video programme channeled to televisions in the Dragonara.

Address: 50 Durlston Road, Kingston-upon-Thames, Surrey KT2 5RU

Other items at the Queens will be a Computer Room and D&D Room.

Masquerade: The Queens ballroom will be the setting for this popular event, organised by Anne Page, with the theme of "Heroes and Villains".

Address: 11 Manor Farm Road, Tyseley, Birmingham B11 2HT

Art Exhibition will be organised by Sue Simpson and Pete Lyon. There is a large function room scheduled for the Art Exhibition. Sue is a fine artist and this is her first time as a convention organiser; Pete is a leading contributor of art work to fanzines and has seen the professional publication of his work.

Addresses: Pete Lyon, 33 Haddon Place, Leeds LS4 2JU

Sue Simpson, 2 Spring Hill, Market Drayton, Shropshire

Book Room: Paul Annis has run a book and comix shop and is an associate editor of INTERZONE. He is responsible for the book room for which ample function room space has been reserved at the Queens. Paul will be in touch with dealers, but is keen to hear from you with ideas and suggestions to make a successful book room. It is hoped, in particular, that dealers will be able to supply literature closely associated with the main programme themes which will be announced in later PRs and the Programme Book. Table rates and other details will be included in PR 2.

Address: 60 Ridge Terrace, Leeds LS6 2DA

Progress Reports and Programme Book will be edited by Simon Ounsley, a leading fan writer and editor of INTERZONE. The deadlines are given elsewhere and a particular feature of YORCON will be the dispatch of the programme book to convention members in March, with programme details and supporting articles. Pete Lyon will also be helping with the design and artwork for the programme book.

Address: 21 The Village Street, Leeds LS4 2PR

Our *Treasurer* is Paul Oldroyd, doyen of numerous convention committees and the *Secretary* is Christine Donaldson, both of whom can be reached at:

Address: 46 Colwyn Road, Beeston, Leeds LS11 6PY

Other than correspondence to the organisers on specific items above and registrations, all requests for information, general queries should be sent to Christine.

Operations and Technical support will be in the capable hands of Arnold Akien; inveterate convention assistance has come from him for years, not to mention long, long letters to most fanzines.

Address: 6 Dunblane Road, Sunderland, Tyne & Wear

Advertising/Publicity is the responsibility of Alan Dorey, BSFA Chairman, INTERZONE editor and veteran of both previous YORCON committees. Full details are included elsewhere in this PR.

Address: 22 Summerfield Drive, Greater Manchester M24 2WW

Kiddiecon: a great success at SEACON '84, Rochelle Dorey will once again be organising entertainment for the kids.

Address: as for Alan, above.

Registrations: Mike Ford, former BLACK HOLE editor and YORCON 2 committee veteran, will be pleased to receive bookings from the UK and the continent. Our US agent is Mary Burns.

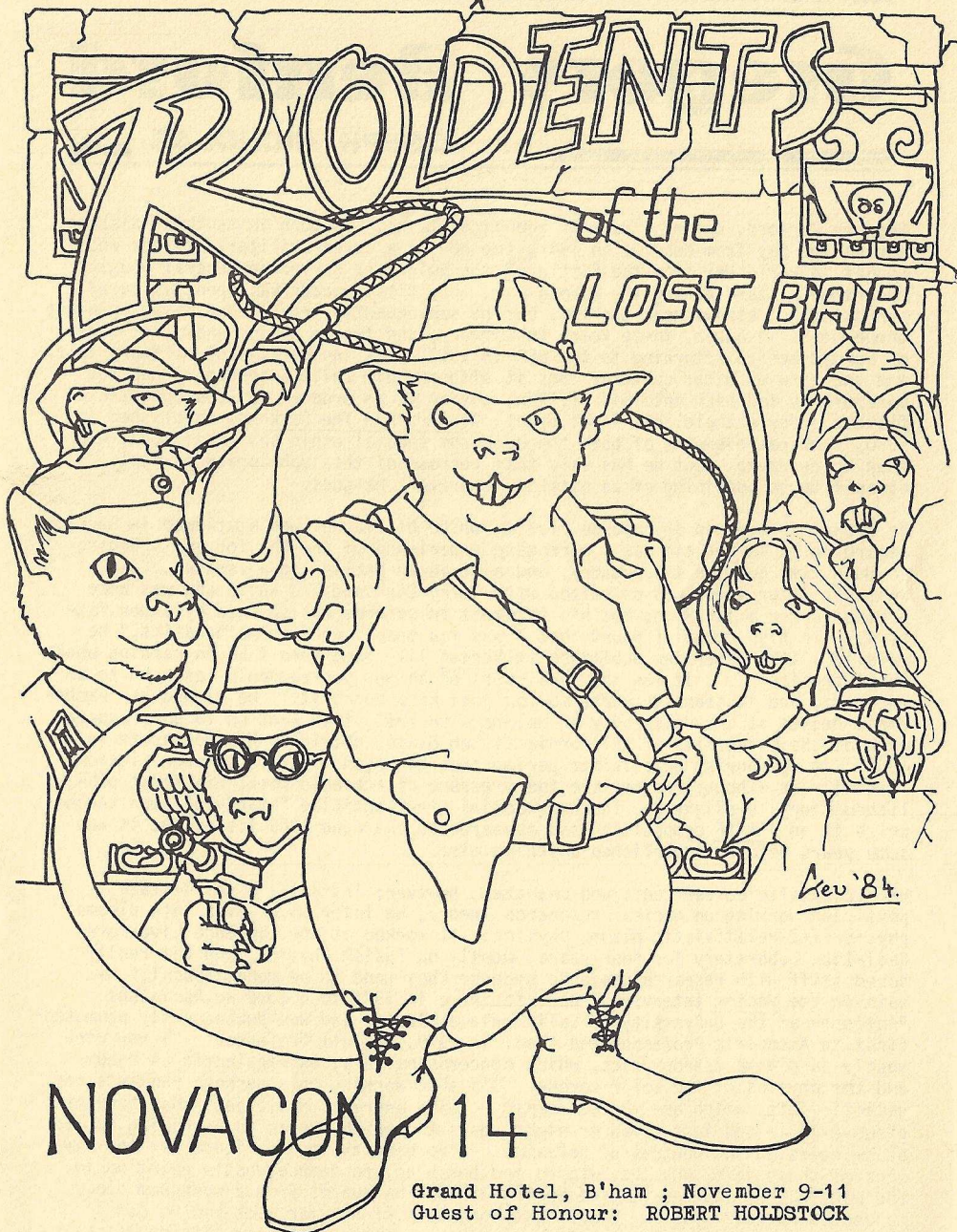
Addresses: Mike Ford, 45 Harold Mount, Leeds LS6 1PW

Mary Burns, 23 Kensington Court, Hempstead, NY 11550, USA

Full details of membership rates and the registration form are to be found on the last page of this Progress Report.



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Guest of Honour: ROBERT HOLDSTOCK

Full attending membership: £6
Registrations secretary: Ann Green,
11, Fox Green Crescent, B'ham 27

An Introduction to our GUEST of HONOUR

Gregory Benford

BY JOSEPH NICHOLAS

Gregory Benford, one of a pair of identical twins, was born in Southern Alabama, across the bay from Mobile, in 1941, the son of a career military officer who fought in World War II's the Battle of the Bulge and served on General Douglas MacArthur's staff during the Korean War. His first decade was spent in rural surroundings, always near the sea, but he subsequently travelled widely, spending three years in Japan, three years in Germany, and two in Mexico and other parts of Europe before returning to the USA in 1957. His inside view of military life, and the view of other cultures that it afforded him while a teenager, has not unnaturally fed back into his fiction, giving it an ordered yet cosmopolitan flavour — for example, his first novel, Deeper Than The Darkness, published in 1970, combines elements of both the Japanese samurai ethic and traditional American space opera — but he has said that because of this upbringing he feels himself to be something of an outsider wherever he goes.

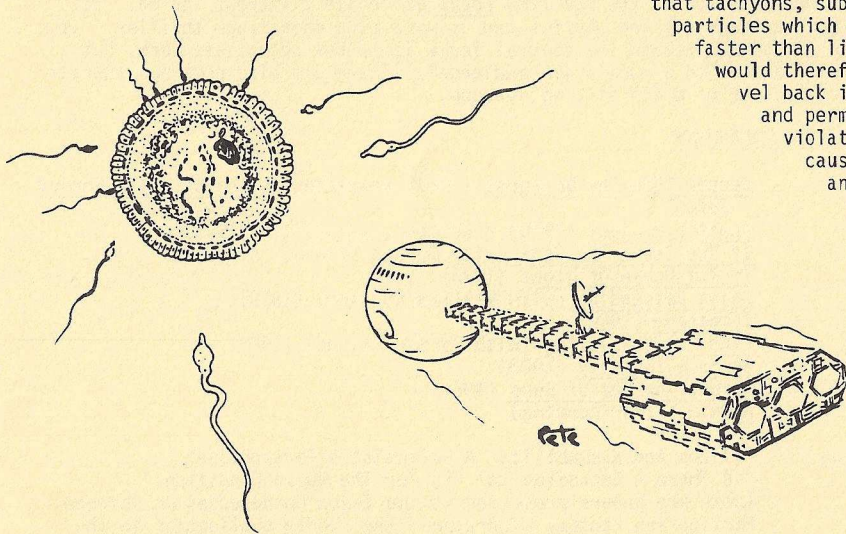
He became interested in science fiction while his father was stationed in Germany, regarding it at the time as a surrogate experience of the USA for one spending so much time outside the country, and also began publishing a fanzine, Void, which in later years was co-edited with Terry Carr and Ted White and was once nominated for a fan Hugo; but his interest in science was sparked by other factors. "In high school I found that I was reasonably good at mathematics," he said in a 1982 interview published in Vector 111, "and then I began reading books about physics . . . It was the usual sort of thing: you suddenly latch on to an interest, and it seems to work, so you just keep doing it." He gained his bachelor's degree at the University of Oklahoma in 1963, then went on to do graduate work at the University of California at San Diego, obtaining his doctorate in 1967. It was during this latter period that he began to write science fiction, initially as a hobby, to relieve the pressure of academic work; his first published story, a slight and inconsequential piece entitled "Stand-In", won second prize in an F & SF competition and appeared in the June 1965 issue; but it was some years before he published anything else.

His scientific career continued unabated, however; initially a solid-state physicist working on nuclear resonance theory, he later moved over into plasma physics and relativistic plasma physics. "I worked at the Lawrence Livermore Radiation Laboratory for four years, mostly on fusion physics, and got really bored stiff with research projects because they tend to be monomaniacal," he said in the Vector interview. He left there in 1971 to become an Assistant Professor at the University of California at Irvine and was subsequently promoted first to Associate Professor and then, in 1979, to full Professor. "I now work mostly in plasma astrophysics, which concerns pulsars, extragalactic astronomy and the physics of the solar corona. I'm also working on supernova remnants and galactic jets, which are the hot topic — these enormous radio jets that have been discovered in the last seven or eight years and which appear to be coming out of black holes at the centres of galaxies. I've been trying to figure out the physics of these jets, why they wiggle and bunch up, to deduce what's going on in the middle. If you can imagine trying to work backwards from a mushroom cloud to deduce nuclear fission, you'll get some idea of how far back you've got to go to figure out what's going on at the centres of these galaxies. Astrophysics is always dominated by the fact that you can never do an experiment; you can only make observations."

In consequence, he has never been a particularly prolific writer (and has no desire to become a full-time one), but this is at least as much a product of the way he writes. "I just work on things, and they keep on going on," he said in the Vector interview. "I'll work on a subject, and I'll get something out of it but know there's something else there, and I'll go back. . . I keep writing short stories and discovering that they're pieces of a larger work because my subconscious is like Salome and the Seven Veils — it only slowly reveals what's going on." A number of his novels are thus, unsurprisingly, fix-ups, or expansions of shorter works, put together over a period of several years; examples include If The Stars Are Gods, a collaboration with Gordon Eklund (the title novellette of which won a Nebula in 1974), In The Ocean Of Night, and its recently published sequel, Across The Sea Of Suns. A constant of all three of these novels is their concern for the alien, and for the philosophical problems that contact and attempted communication with aliens would pose; these questions he considered again, in more analytical detail, in "Aliens And Knowability: A Scientist's Perspective", a paper presented to the first Eaton Conference on Science Fiction and Fantasy Literature, which he helped organise, in 1980.

Undoubtedly his finest published work to date is Timescape, an idea for which was conceived eleven years beforehand and whose final manuscript took two or three years to write. A thoroughly believable story of an attempt by a group of scientists in the dying world of 1998 to change the course of history by making

contact with their predecessors in 1962, it is founded on a genuinely speculative idea — that tachyons, subatomic particles which travel faster than light, would therefore travel back in time and permit the violation of causality — and is at the same time a



rigorous, realistic portrayal of the painstakingly drawn-out manner in which scientific research is conducted. "I wrote it more or less the way I wanted to write a book, and when I finished it I thought it would be non-commercial — it was too long, it was too 'thoughty', it was too full of my own concerns, and I thought it was going to be an economic disaster. I was very surprised that people liked it. In fact, I'm still rather surprised..." It won the 1980 Nebula Award, the 1981 British SF Association Award, and the 1981 John W. Campbell Memorial Award.

What is perhaps unusual about his work, given his obvious "hard SF" antecedents, is its concern for style and character. Most hard SF writers, and most scientists

who have written science fiction, have paid little attention to anything other than their ideas — but Benford, not content with less than his best, has gone back and rewritten two of his earlier novels, Deeper Than The Darkness (retitled The Stars In Shroud) and Jupiter Project (modelled on, and in some ways an homage to, Robert Heinlein's juvenile novels) in an effort to smooth out and correct their stylistic and thematic flaws. In part, this rewriting is a product of his evolving abilities as a writer, and in part a consequence of his own literary tastes — as he put it to Charles Platt when interviewed for the first volume of Dream Makers, "I'm either in favour of deliberately mannered, usually stylistically mannered, stories that are trying to make a point through that method; or else realistic narratives, so you get the feeling that this is actually the way it might happen, as contrasted with stories where you think, This is not the way it would happen. Fiction written by somebody who has read hundreds of issues of Astounding magazine, and not much else." His list of favourite authors indicates the range of his literary preferences: Updike, Amis, Faulkner, Hemingway, Richard Stark, Conrad, Clarke, Disch, Silverberg, Aldiss, Watson, and — "for his imagination" — Barrington Bayley.

His most recent novels are Against Infinity and the previously mentioned Across The Sea Of Suns (the latter, at the time of writing, is not yet published in the UK, but is due out from MacDonald in July); both return to the philosophical problems of alien contact that underlie his earlier works. Other novels include another collaboration with Gordon Eklund, Find The Changeling, and one with William Rotsler, Shiva Descending; both are fairly minor, and Benford himself has classed them as "second-rate". There is also Artefact, recently sold to Tor Books in the USA, which he described in the May 1984 Locus as "quite different for me. It concerns both archaeology and physics and is more of a mainstream thriller. It's similar to Timescape because the central focus is on how scientists work, but I think it will appeal to a much wider audience". There are also numerous shorter works, a collection of which is long overdue.

PARTIAL BIBLIOGRAPHY

Novels

Deeper Than The Darkness (1970) rewritten as The Stars In Shroud (1980)
Jupiter Project (1970) rewritten, same title (1981)
If The Stars Are Gods (with Gordon Eklund) (1977)
In The Ocean Of Night (1977)
Shiva Descending (with William Rotsler) (1978)
Timescape (1980)
Find The Changeling (with Gordon Eklund) (1980)
Against Infinity (1983)
Across The Sea Of Suns (1984)
Artefact (forthcoming)

Non-Fiction

"Aliens And Knowability: A Scientist's Perspective"
 "Is There A Technological Fix For The Human Condition?"
 (both are papers presented at the Eaton Conferences on Science Fiction and Fantasy Literature; their only publication in the UK has been in, respectively, Vector numbers 111 and 116)
 "A String Of Days" (autobiographical essay in Foundation 21, February 1981, in the journal's "The Profession Of Science Fiction" series)

Material about the author

Interviews conducted by Charles Platt and Joseph Nicholas, published in, respectively, Dream Makers Volume 1 and Vector 111.

competition

WHAT DO WE DO NOW THE FUTURE IS HERE?

Science fiction is continually changing and, in some respects, becoming more and more eclectic. If the future is constantly surprising us, so too is the fiction which purports to reflect its possibilities.

For a genre literature which laid claim to dealing with the future, science fiction has something of an identity crisis. As suggested by the polemic of the title, the future is here. In its early development, science fiction was both predictive and didactic, with the future worlds of space travel which it constructed. Space travel has arrived and its current-day translation in SF is shallow space opera. The SF novel, based on human mental and spiritual development has, perhaps through the fix of the sixties me-generation, surfaced with stories of transcendence and consciousness and a shift to the subjective. It is not that fantasy, as a label, has gained prominence over SF, but that SF itself is dominated by fantasy. Even in the area where SF depicted the dehumanising effects of a bureaucratic and technological world in which the individual is rendered anonymous by the institution of society in a period of rapid, disorienting change, the "1984" byword has become cliché. This year, perhaps more than any other, seems to have evidenced the growing influence of the state and organisations over individuals and sections of the community.

Most of us have played the game of "Spot the SF novel on the bookshelves of Smiths and Menzies"; reprints, fantasy, trilogy upon trilogy and it is no mortal wound to fail to find a new or British experimental writer.

SF is Dead [as a literature of experiment]

Long Live SF [as the new Mills & Boone]

The title of this article is taken, with permission, from an article by Chris Evans in the MEXICON Programme Book which provided an introduction and rationale for the main programme strands of the convention. Essentially, the article was concerned with the direction of science fiction literature and this will be one of the themes which will be developed into a programme item at YORCON III.

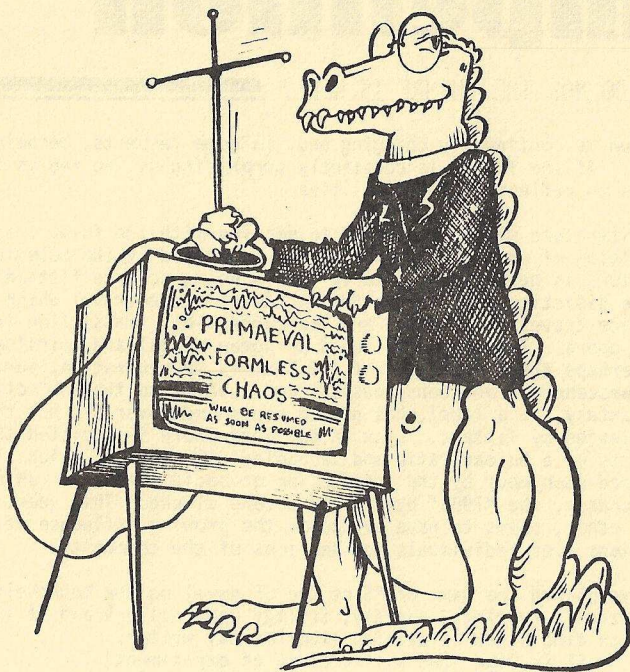
As we explained in the opening article, we are keen on a participative programme with contributions from the wider audience of British Fandom. One way of helping to achieve this is our competition, using the above heading as the title. The competition is open to all attending members of the convention and there will be:

A FIRST PRIZE OF £50

with the winning article being published in the Programme Book. The leading contributors will also be asked to take part in the programmed debate. If sufficient wider interest is generated, with a large number of entries of sufficient quality, this may provide further pointers and a basis for other programme items.

Entries should be a maximum of 3000 words and the closing date for receipt of completed submissions is 31 December 1984. Return of manuscripts will only be done if a reply paid envelope is enclosed.

We are not so much looking for clinical and critical analyses based solely on past and current SF trends. We will be judging submissions on the grounds of inventiveness and speculation which bring together ideas on the future framework of SF literature with developments of a social and technological nature in our changing world. As to how that world will change, Sheekley, in IMMORTALITY INC. has one of his characters observing, "Mankind showed an historic



ability to avoid the extremes of doom as well as the extremes of bliss. Chaos was forever prophesied and utopia was continually predicted, and neither came to pass."

Joanna Russ, in her essay, "The wearing out of Genre Materials," suggested that the process of the exhaustion of ideas and raw materials happened with new notions and themes passing through three stages of evolution in which they are first presented as dramatic revelations, then explored in a systematic way and, finally, taken for granted, becoming no more than back-drops or subsidiary motifs in stories. This clearly highlights the current abyss of science fiction. One line of attack, or rather retreat, is the predisposition to beguile the domesticity of SF and its literary seclusion in favour of exodus from the ghetto; the exhaustion of ideas is the simplistic notion furthered by Kingsley Amis in passing sentence on post-1950s science fiction; the translation of SF into space opera is another wound; the dominance of semi-mythological fantasy may prove fatal.

We hope that in our competition you will explore these arguments and provide a participative spring-board for debate at the convention. Entries should be sent to:

12 Fearnville Terrace, Oakwood, Leeds LS8 3DU

Graham James

Acknowledgements

In addition to the named quotations above, this article uses material from "What do we do now the future is here?" (c) 1984, Chris Evans.

Interzone

THE MAGAZINE OF IMAGINATIVE FICTION

is Europe's English-language sf magazine – the only periodical published in Britain which is devoted to high-quality science fiction and fantasy. Issued quarterly, it is edited by a team of people who give their services free. *All proceeds from the magazine go to pay the contributors.*

INTERZONE 8, Summer 1984, contains:

“Unmistakably the Finest” by Scott Bradfield
 “Dreamers” by Kim Newman
 “Strange Memories of Death” by Philip K. Dick
 “Experiment with Time” by Maria Fitzgerald
 “McGonagall's Lear” by Andy Soutter
 “What I Believe” by J.G. Ballard
 plus art by Roger Dean, Chris Jones and others

INTERZONE 9, Autumn 1984, contains:

“The Gods in Flight” by Brian Aldiss
 “The Object of the Attack” by J.G. Ballard
 “Canned Goods” by Thomas M. Disch
 “The Luck in the Head” by M. John Harrison
 “Spiral Winds” by Garry Kilworth
 and more, including a book-review column by Mary Gentle

For a four-issue subscription in the UK send £5 to 124 Osborne Road, Brighton BN1 6LU. Please make cheques or postal orders payable to INTERZONE. Overseas subscribers send £6 by International Money Order—we regret Eurocheques cannot be accepted.

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Please specify which issue you wish your subscription to commence with. Single copies of the magazine are £1.50 each (£1.75 or \$3 overseas), postage included.

ADVERTISING RATES and INFORMATION

RATES

Progress Report 2 (Deadline 13 October 1984) and
Progress Report 3 (Deadline 15 December 1984)

Page Size	Professional	Fan/Amateur
Full	£60	£30
Half	£30	£15
Quarter	£20	£10

Programme Book (Deadline 2 February 1985)

Page Size	Professional	Fan/Amateur
Full	£70	£35
Half	£35	£20
Quarter	£25	£12
Inside Cover	£75 (full page only)	
Back Cover	£100 (full page only)	

Classified Ads (available in all publications, deadlines as above) 10p per word, minimum 10 words.

For all types of advertising — PLEASE SEND THE APPROPRIATE MONEY WITH YOUR ADVERTISEMENT. WE CANNOT OTHERWISE GUARANTEE PUBLICATION.

Please note that the programme book will be posted out to all members in March, hence the early deadline.

All publications will be litho printed, A4 reduced to A5, so that A4 size copy should be provided for a full page A5 ad, A5 for a quarter page, etc.

Please send CAMERA READY COPY, BLACK ON WHITE. To avoid bleed-off at the edge of the page, please ensure that adequate margins are provided. Any additional process work (half tones, etc.) will be charged extra.

All copy and requests for additional information should be sent to:
 ALAN DOREY at 22 Summerfield Drive, Greater Manchester M24 2WW

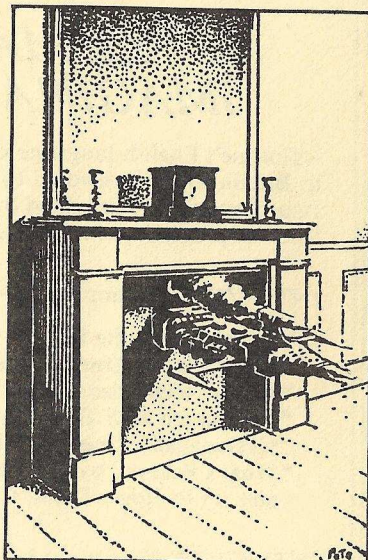
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This has been YORCON III PR1. The editor would like to thank Joseph Nicholas and Graham James for articles; Pete Lyon for design and illustrations; and Linda James for typing. The editor himself mumbled vague instructions from his sick bed.

PR2, with the hotel booking form, will be out in November. PR3 and the Programme Book will appear in January and March, respectively.

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DON'T FORGET TO REGISTER!



REGISTRATIONS (CORRECT TO 16 JUNE 1984)

1 G	Gregory Benford	45 S	Roger Campbell	89 A	Rob Hansen
2 G	Linda Pickersgill	46 S	Nic Howard	90 S	Arthur Cruttenden
3 C	Linda Strickler-James	47 A	Tibs	91 A	Roger Robinson
4 C	Graham James	48 A	Jose Bernard	92 S	Mike Westhead
5 C	Tom Shippey	49 S	John Styles	93 S	Kathy Westhead
6 C	Simon Ounsley	50 S	Alan Boodson	94 A	Richard Edwards
7 C	Simon Polley	51 A	John Dallman	95 A	Colin Wightman
8 C	Pete Lyon	52 A	Lars Strandberg	96 A	Rory McLean
9 C	Mike Ford	53 A	Kjell Borgstrom	97 S	Howard Rosenblum
10 C	Christine Donaldson	54 A	Frank R Smith	98 S	June Rosenblum
11 C	Paul Oldroyd	55 A	Anthony Johnston	99 A	Martin Hatfield
12 C	Paul Annis	56 A	Kate Moore	100 A	Martin Stallard
13 C	Jimmy Robertson	57 S	Alex Stewart	101 A	Bryan Barrett
14 C	Alan Ferguson	58 A	Mike Walshe	102 A	Michael Ancell
15 C	Arnold Akien	59 A	Alex Armstrong	103 A	Mike Gould
16 C	Sue Simpson	60 S	Jon S Green	104 A	Caroline Mullan
17 C	Jim Darroch	61 S	Samuel McKay	105 A	M V Williams
18 C	Alan Dorey	62 A	David Pringle	106 A	Tim Illingworth
19 C	Rochelle Dorey	63 A	Andrew Stephenson	107 A	Mic Rogers
20 C	Anne Page	64 A	Harry Bell	108 A	Andrew Hall
21 A	Michel Feron	65 A	Rob Jackson	109 S	Vincent Docherty
22 A	Paul Thorley	66 A	Coral Jackson	110 A	Ian Sheppard
23 A	Joy Hibbert	67 S	Simon Rudyk	111 A	Jon May
24 S	Dave Rowley	68 S	Barbara Rudyk	112 A	Phil Palmer
25 A	Stan Eling	69 S	Mike Garvey	113 A	Stephen Walters
26 A	Helen Eling	70 A	Linda Hutchinson	114 A	Dave Caton
27 A	Ken Slater	71 A	Mike Hutchinson	115 S	Tony Cullen
28 A	Joyce Slater	72 A	Colin Fine	116 A	Steph Mortimer
29 A	Roberta Gray	73 A	Teresa Hehir	117 S	George Ternent
30 S	Pat Charnock	74 A	Ken Bulmer	118 S	Linda Bagley
31 S	Graham Charnock	75 A	David Row	119 S	Tim Breslain
32 A	Anne Warren	76 A	John Steward	120 A	Matthew Shackle
33 S	Helen Baldwin	77 A	Sandy Brown	121 A	Ben Connell
34 S	B J Ryder	78 A	Helen Brown	122 A	Frank Barron
35 A	Wendy Glover	79 A	Brian Ameringen	123 A	Stephen Davies
36 A	Hans Loose	80 A	Urban Gunnarsson	124 S	Tony Berry
37 S	(Mrs) Bernie Evans	81 S	Jack Cohen	125 A	Dai Price
38 S	Marcus Rowlands	82 A	Richard Brandshaft	126 A	Dave Ellis
39 A	Mary Burns	83 A	Paul Vincent	127 S	Marina Holroyd
40 A	Bill Burns	84 A	Aandi Inston	128 A	Owen Whiteoak
41 S	Chris Jordan	85 A	Larry van der Putte	129 A	Ian Williams
42 S	Lesley Ward	86 S	Allen Boyd-Newton	130 A	Roger Perkins
43 S	Moir Shearman	87 A	Julian Headlong	131 A	Paul Dormer
44 S	Denise Atkinson	88 A	Greg Pickersgill	132 A	Iain Thomas

PRE-SUPPORTING MEMBERS WHO HAVE NOT YET CONVERTED

Brian W Aldiss	Dave Harbud	Chris Priest	Dave Swinden
Kay Allan	Kamal Hashmi	Anne Pringle	Ray Thompson
Jim Barker	Martin Hoare	Gideon Rogers	Martin Tudor
Ron Bennett	P Holdsworth	Andrew Rose	Lisa Tuttle
John Bridge	Derek Holt	Mike Scantlebury	Margaret Welbank
Malcolm Edwards	John Jarrold	Chris Seller	Pam Wells
Chris Evans	Bill Kane	Matt Sillars	D West
Stuart Foster	Paul Kincaid	Graham Smith	Laura Wheatly
Colin Goldie	Steve Lawson	Kevin Smith	John Wilkes
Jette Goldie	Steve Mowbray	Helen Starkey	Kevin Williams
Roelof Goudriaan	Darroll Pardoe	Liz Stephenson-Payne	Sue Williams
Mike Hamilton	Mickey Poland	Phil Stephenson-Payne	

registrations

All general enquiries should be sent to:

CHRISTINE DONALDSON, 46 COLWYN ROAD, BEESTON, LEEDS LS11 6PY

Registrations should be sent to Mike Ford (see form and address below).

MEMBERSHIP RATES	to 31/12/84	[U.S.]	from 1/1/85	[U.S.]	at the Door
Supporting	£4.00	[\$ 8.00]	£ 6.00	[\$12.00]	
Attending	£8.00	[\$16.00]	£10.00	[\$20.00]	£12.00
Attending (unemployed)	£6.00	(evidence of U.B. card at the convention)			

Please make cheques payable to YORCON III and enclose the registration form.

REGISTRATION FORM

Please send this form, when completed, to:

MIKE FORD, 45 HAROLD MOUNT, LEEDS, LS6 1PW, U.K.

(or if more convenient: Mary Burns, 23 Kensington Court, Hempstead,
NY 11550, U.S.A.)

Please print CLEARLY.

NAME _____

ADDRESS _____

_____ Post Code _____

Please fill in your real name above; if you wish an "alias" to appear on your convention badge, enter it here: _____

I require the following type of membership (please tick);

Supporting ☐ Attending ☐

Conversion from Supporting to Attending ☐

I claim £1 credit for Pre-Supporting membership ☐

and I enclose \$/£ _____ (Cheques etc. to YORCON III, please.)

IMPORTANT. Taking into account the distribution of events proposed in this PR, please indicate which hotel you would prefer to stay at:

DRAGONARA ☐ QUEENS ☐

SIGNATURE _____ DATE _____