

novacon

Programme Book



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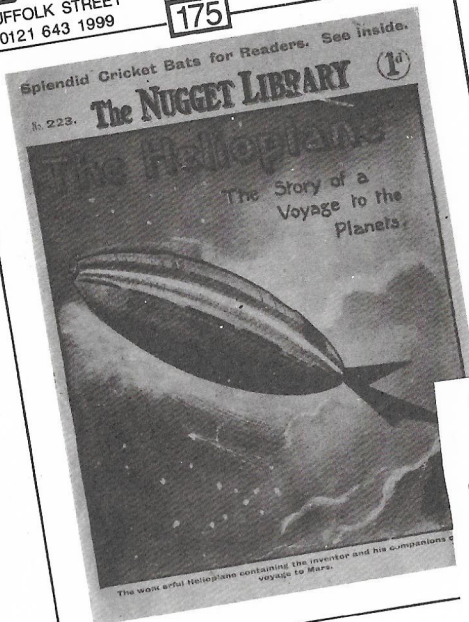
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CATALOG 175
SECOND-HAND

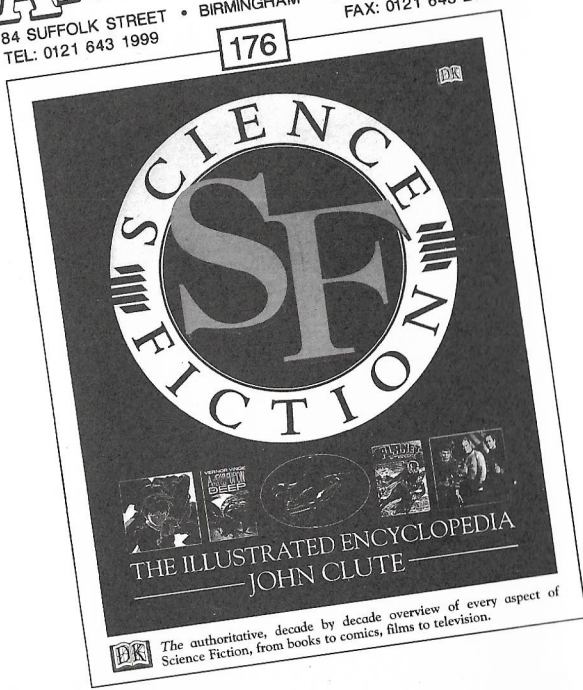
CATALOG 176
NEW BOOKS



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COME AND VISIT
WHILE AT
NOVACON



Novacon 25

3-5 November 1995

The Chamberlain Hotel, Birmingham

Guests of Honour: Brian W. Aldiss, Harry Harrison, Bob Shaw

Special Guest: Iain M. Banks

Committee: Tony Morton, Chair
Tony Berry, Operations
Carol Morton, Registrations
Chris Murphy, Programme
Richard Standage, Treasurer
Martin Tudor, Publications & Hotel Liaison

Staff: John Harold, Art Show
Mike D. Siddall, Book Room

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Illustrations: TIM GROOME, pages 3 and 51.
DAVID A HARDY, front cover.
DAVE MOORING pages 6, 16, 20, 31, 42, 61.
IAIN MORTON page 79.
D. WEST pages 18, 22, 38, 53.

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An 'A' to 'Z' of Science Fiction: *

Brian Aldiss, Stephen Baxter, Iain Banks,
Greg Bear, David Brin, John Brunner,
C J Cherryh, Dr Jack Cohen, Anne Gay,
Colin Greenland, Joe Haldeman,
David A Hardy, Harry Harrison, Mat Irvine,
Gwyneth Jones, Garry Kilworth,
Paul McAuley, Anne McCaffrey,
"Grant Naylor", Kim Stanley Robinson,
Bob Shaw, Dan Simmons,
Ian Stewart, Patrick Tilley,
Ian Watson and David Wingrove

All of the sf authors listed above have spoken
to the Birmingham Science Fiction Group at
least once during the last eight years
- learn *your* alphabet! Join the BSFG!

The BSFG has been meeting on the third Friday of every month for almost 25 years - so there wasn't room on this page to list *all* of the speakers we've had during that time. As well as organising Novacon each year and holding meetings at least once a month, it produces a monthly newsletter featuring book reviews, local and national genre news and convention reports. For further information call: Carol or Tony Morton on 01384 825386 (before 9pm).

The BSFG meets at 7.45pm on the third Friday of each month in the upstairs Function Room of the Australian Bar, corner of Hurst Street and Bromsgrove Street in Birmingham city centre. Annual subscriptions (which include 12 copies of the newsletter and reduced price entry to meetings) are £10.00 per person, or £13.50 for two members at the same address. Cheques etc, payable to "the Birmingham Science Fiction Group", should be sent to the Treasurer, Steve Jones, c/o 121 Cape Hill, Smethwick, Warley, West Midlands, B66 4SH.

(* We realise that we haven't covered every letter in the alphabet here - but have you checked out all of the pseudonyms of the above?)

The Chairman Welcomes You... by Tony Morton

Well Hi! Another Novacon hits the scene. This year we have a beaut for you with a new hotel (in which you're probably standing), three guests of superb pedigree and a special guest of notorious standing. Yes, we've got Brian Aldiss, Harry Harrison and Bob Shaw (by strange coincidence all honorary presidents of the Birmingham Science Fiction Group) and Iain Banks. A big thank-you to them all for agreeing to this madcap idea. The scene is set for a super Novacon.

I *must* thank the hard working committee for their efforts during the lead up to the con. A big thank you to Martin Tudor, without whom you would not be reading this... or be at this hotel (buy him a pint and he will tell how he reduced the cost from over nine grand to two). Next big thank you to Carol Morton who's kept the registrations in order and performed miracles with hotel forms. Thank you to Chris Murphy who has put together a wonderful programme for us to enjoy. Thanks to Richard Standage for keeping the finances in order. And thanks to Tony Berry whose hard work on operations will be taking place during the weekend.

Special thanks to Dave Hardy for the stunning covers on the Progress Reports, Programme Book and Special, and for his hard work and patience whilst producing all of our publicity material.

All that's left is for you to have a wonderful time - so get on with it....



NOVACON 25 INTRODUCE

~ THE NEW IMPROVED:

◆ "MULTIGUEST" ◆

CONAN, GILGAMESH, BEOWULF, JASON,
MARATHON, HANNIBAL, ROBIN HOOD,
CHARLEMAGNE, ARTHUR, EXCALIBUR,
ALEXANDER, DRUSS, THE DRENAI,
SIPSTRASSI STONES, JON SHANNOV...

ALTERNATE WORLDS,
ALTERNATE HISTORIES:
THE LEGENDS LIVE ON

Novacon 26

Guest of Honour
David Gemmell

8-10 November 1996

**at the Hotel Ibis, Ladywell Walk
(off Hurst Street), Birmingham.**

Attending Membership:

£23.00 until 6 November 1995,

then £25.00 until Easter 1996.

Supporting Membership: £10.50.

**Contact: Carol Morton, 14 Park Street,
Lye, Stourbridge, West Mids, DY9 8SS.**

Programme Notes by Chris Murphy

Friday 3rd November

- 8pm: THE GOOD OLD OPENING CEREMONY - done a little differently this year. MC Mike Siddall saunters splendiferously through the introductions and notices.
- 8:30pm: SPECIAL GUEST SPEECH - Iain M Banks.
- 10:30pm: LIVE BAND - Black Country mega-group Bad Influence.

Saturday 4th November

- 10:00am: SCIENCE ITEM - too early for you? Tough, you're missing Jack Cohen and Ian Stewart, together again for the first time - at a Novacon.
- 11:30am: BOOK AUCTION - Rog Peyton sells the good, the bad and the BATTLESTAR GALACTICA novelisations.
- 1:30pm: SF MASTERMIND - Tim "Magnus" Stannard ruthlessly grills the contestants: Maureen Kincaid Speller, Paul Kincaid, Julian Headlong, Greg Pickersgill and Pete Weston.
- 2:30pm: HUMOUR IN SF AND FANTASY - Our Panel, featuring John Brosnan, Tom Holt and Iain M. Banks, discusses the difficult art of comedy.
- 4:00pm: GUESTS OF HONOUR DIALOGUE - Brian W Aldiss and Harry Harrison.
- 6:00pm: THE HOUSE OF FUN - silly game. Steve Green and Kevin Clarke introduce us to their "hypertext" version of the convention.
- 8:00pm: ROOM 101 - Pam Wells invites Iain M Banks, Helena Bowles and Graham Joyce to reveal the things they most hate. What (or who) will be condemned to oblivion?
- 10:00pm: DISCO - well, did you really expect to get through the con without one?

Sunday 5th November

- 10:00am: **A VAST IGNORANCE: A NEW PROFILE OF THE FUTURE** - talk by Stephen Baxter.
- 11:30am: **ART AUCTION** - your chance to let Chris Morgan and Rog Peyton sell you those items you've been admiring in the Art Show.
- 1:30pm: **15 to 1** - Television star Roger Robinson hosts an edition of the popular quiz show.
- 2:30pm: **THE TOP 10** - Our Panel, featuring Rog Peyton, Pete Weston and Julian Headlong, discuss which sf books of the last 25 years deserve this rating.
- 4:00pm: **GUEST OF HONOUR SPEECH** - Bob Shaw.
- 5:45pm: **AWARDS CEREMONY** - in which the Novas are presented, the worthy are thanked and rewarded and the unworthy stay in the bar. Or something like that.
- 6:30pm: **25 YEARS OF WRITING SF** - Our Guests of Honour, Brian Aldiss, Harry Harrison and Bob Shaw, look back over their careers since the first Novacon.
- 8:30pm: **BEER TASTING** - everything's been said and everything's been done, but not everything's been drunk....

Please note that the programme may have changed since this was printed (surprise, surprise). See the READ ME for the latest listing. Any last-minute alterations will be announced at the convention.

SOMEHOW, I DON'T
THINK WE'LL EVER
SEE EYE TO EYE.



The Life of Brian by Malcolm Edwards

It's a sobering thought - to me if no-one else - that when I first met Brian, in 1970, he was younger than I am now. Sobering not least because authors of my age (I'm 45, I admit it) are nowadays still sometimes characterised as promising young writers, whereas Brian in 1970 was - then as now - one of the giants of British sf. The books which first built his reputation - titles like NON-STOP and HOTHOUSE - were written before he was 35. He had edited for Penguin a trio of anthologies that were instrumental in my growing interest in sf (and did you notice that among the adverts Penguin have been running this year to celebrate their 60th birthday is one featuring a photograph from the Sixties, of Jimi Hendrix reading a Penguin - and the book is one of Brian's anthologies). And he had embraced NEW WORLDS and the New Wave to the extent of producing two of the three most genuinely experimental sf novels to come out of that period, REPORT ON PROBABILITY A and BAREFOOT IN THE HEAD (the third being THE ATROCITY EXHIBITION). REPORT ON PROBABILITY A still has some claims to being his most completely successful novel, on its own terms, though it's probably not a book you'd rush to reread.

And just ahead of him, in 1970, lay THE HAND-REARED BOY: a broadening (or confirmation) of his range completely beyond sf, a scandal of the time, and a number one best-seller. Ask him about the sacks of mail that his publishers received but destroyed rather than sending them on because they didn't think he'd be interested. On second thoughts, don't ask.

So there is Brian, giant of sf, and there am I, adolescent undergraduate. In the book which Frank Hatherley, Margaret Aldiss and I put together for his 65th birthday, A IS FOR BRIAN, I wrote about how, at our first meeting (at the 1970 Eastercon) he had whisked me off with a group of his friends to lunch, because I happened to be standing in the vicinity at the time. The second time we met, later that year, I mentioned that I was planning to put out my first fanzine - and a day or so later what should arrive in the post but an envelope from Brian enclosing a short story which I could include if I liked.

This is a piece about Brian, not about me, and I apologise for the number of times I've already referred to myself. But it *is* about Brian: all I can do, in the space available, is to present a snapshot from my point of view, of my experience of this extraordinary person, about whom I could get quite sentimental given half a chance and rather more than half a bottle.

What I'd like you to reflect on, just for a second, is the generosity - the generosity with his time, the generosity with his work, the generosity of spirit - which would lead a writer of Brian's standing to do something like that for someone he hardly knew.

* * * * *

The pages fly off the calendar, and here we are in 1984. It's the combined Eastercon/Eurocon in Brighton, it's late at night, and a few of us have found our way to Brian's room in the Metropole, fandom's favourite hotel. I know David Hartwell was there, because inevitably whenever we meet we end up reminiscing about this particular evening. I remember Roger Zelazny was there, because it was the only time I ever met him, and it wasn't much of a meeting because he slid off his chair and went to sleep behind the sofa. Toby Roxburgh was there too, and doubtless some others. We get talking, somehow, about the British sf scene in the 1950s, and Brian proceeds to act out the *entire* secret history of British sf in the 50s and early 60s: who was doing what to whom, where, and how, with the whole range of anecdotes, gestures and imitations. I have never, before or since, been so helpless with laughter for such a long time. If enough people got up a petition, maybe he'd give a repeat performance - but I doubt it, because some of the people referred to are still among us, and they'd have little option but to sue.

* * * * *

And here we are in 1991 and we are, by God, in China, for the annual meeting of World SF, which is held in Chengdu - capital of Szechuan province - with roughly the amount of pomp and ceremony which you'd associate with the state visit of the President of a reasonably important trading partner. Brian has arrived a day late, because of a missed connection in Hong Kong. Furthermore, the airline has lost his suitcase, and *furthermore*, he has developed a hernia on the flight. If either of these things (let's not even think about both!) had happened to most of *us* we might have been in a reasonably foul mood for most of the trip. If that's how Brian is feeling there's no way of knowing because he becomes, as ever, the life and soul - the *heart* - of the group as soon as he arrives (when he isn't there the first day there's an almost palpable disappointment among the rest of us, as though everyone knows the fun can't really start without him).

Even when a trip up to the panda reservation starts to turn into a nightmare when storms lead to landslides and the road is blocked and it appears that we may be stuck there for days if not weeks, Brian, the man without spare clothes, seems less concerned than anyone. This is, remember, a man who the previous year (and for most of the previous year!) had celebrated his 65th birthday. What's more, far from being anxious to get back to a doctor at home for treatment, he has decided that since he's out here he'll try to have an operation in Hong Kong before flying back to London, because he wants to see how Eastern medicine works.

* * * * *

Along the way, of course, there have been books, stories, articles, reviews in a constant stream: the two editions of his history of sf, BILLION and then TRILLION YEAR SPREE; the monumental HELLLICONIA trilogy (to be reissued next year, folks, for the first time in one volume, all 1,270 pages of it), my favourite among his non-sf novels, FORGOTTEN LIFE, and lots of others. (For some years he suffered from post-viral fatigue syndrome, though looking at his output that's hard to believe.) He sits on the Arts Council Literature Panel; he's President of the Society of Authors; he's a Booker Prize judge; he becomes a Fellow of the Royal Society of Literature; he flies around the world on British Council writers' tours - he does, in short, pretty much everything an eminent novelist can be asked to do in our

society. (Although if he's been given an honorary degree by Oxford University I've missed it, and it's about bloody time he was.)

He publishes books of essays, of autobiography, of poetry. But sf is still at the heart of what he does, and he is still restlessly experimental, endlessly imaginative. The one story in INTERZONE's first hundred issues which has provoked real controversy, *really* strong feelings, is Brian's "Horse Meat". His most recent novel, SOMEWHERE EAST OF LIFE (just out in paperback), manages quite happily to be published on a literary list in the UK and a science fiction list in the US. He continues to seek new directions. I honestly doubt that any other living writer has written across such a wide range, and he is never satisfied.

This is the key to him, I think. He is never satisfied. (It can, on occasion, make him a difficult sod, but never for long: he likes people in general too much, I think, to bear grudges.) But the restlessness drives his creativity. Nine out of ten authors, reaching the point he did ten years ago, would have settled into writing an unending series of HELLICONIA sequels, not Brian. He's working on a couple of new novels now, and all we can safely predict is that they won't be like the old novels.

* * * * *

His name is endlessly mistyped on publishers' press releases and so forth as "Brain Aldiss". It never seems that inappropriate to me. Without him, the British sf world would have been an infinitely duller thing. At the International Conference on the Fantastic in Fort Lauderdale he is permanent Guest of Honour. It would be no bad thing if we did the same over here, though I guess the attractions of Florida in March might be more superficially attractive than Birmingham (say) in November.

Brian Wilson Aldiss: A Bibliography by Phil Stephensen-Payne

Born: 18-Aug-1925, Dereham, Norfolk.

A. Fiction Books

- AN AGE (see under CRYPTOZOIC!)

A1. THE AIRS OF EARTH: [C-8: A Kind of Artisty; How to Be a Soldier; Basis for Negotiation; Shards; "O Moon of My Delight!"; The International Smile; The Game of God; Old Hundredth]. Faber & Faber (UK hb) 8-63. Four Square (UK pb) 9-65.

A2. BAREFOOT IN THE HEAD: Faber & Faber (UK hb) 10-69. Doubleday (US hb) 3-70. Corgi (UK pb) 10-71. Ace (US pb) 10-72.

A3. BEST OF ALDISS: [C-12: Oh for a Closer Brush with God; An Appearance of Life; The Small Stones of Tu Fu; The Game with the Big Heavy Ball; A Romance of the Equator; Three Revolutionary Enigmas: The Fall of Species B, In the Halls of the

Hereafter, The Ancestral Home of Thought; The Blue Background; A Private Whale; Consolations of Age; The Girl Who Sang]. Bestsellers (UK magazine) 7-83.

A4. BEST SCIENCE FICTION STORIES OF BRIAN W. ALDISS [C-14: Who Can Replace a Man?; Not For An Age; Psyclops; Outside; Dumb Show; The New Father Christmas; Ahead; Poor Little Warrior; Man on Bridge; The Impossible Star; Basis for Negotiation; Old Hundredth; A Kind of Artistry; Man in His Time]. Faber & Faber (UK hb) 11-65. Harcourt, Brace & World (US hb) 1966 {as WHO CAN REPLACE A MAN?}. Signet (US pb) 11-67 {as WHO CAN REPLACE A MAN?}

[revised contents, C-16 Who Can Replace a Man?; Not For An Age; Outside; Poor Little Warrior; Man on Bridge; The Impossible Star; Old Hundredth; Man in His Time; Shards; Girl and Robot with Flowers; The Moment of Eclipse; Swastika!; Sober Noises of Morning in a Marginal Land; Judas Danced; Still Trajectories; Another Little Boy] Faber & Faber (UK hb) 9-71. Faber & Faber (UK tp) 7-72.

- BEST SF STORIES OF BRIAN W. ALDISS (see under MAN IN HIS TIME: BEST SF STORIES).

A5. BODILY FUNCTIONS [C-4: Three Degrees Over; A Tupolev Too Far; Going for a Pee; Better Morphosis] Avernus (UK hb) 2-91.

A6. THE BOOK OF BRIAN ALDISS [C-9: Comic Inferno; The Under-Privileged; Cardiac Arrest; In the Arena; All the World's Tears; Amen and Out; The Soft Predicament; As For Our Fatal Continuity...; Send Her Victorious] DAW (US pb) 11-72. NEL (US pb) 10-73 {as COMIC INFERNO}.

- BOW DOWN TO NUL (see under THE INTERPRETER).

A7. A BRIAN ALDISS OMNIBUS [C-6: The Saliva Tree; The Impossible Star; Basis for Negotiation; Man in His Time; THE PRIMAL URGE; THE INTERPRETER] Sidgwick & Jackson (UK hb) 4-69.

A8. BRIAN ALDISS OMNIBUS 2 [C-3: SPACE, TIME AND NATHANIEL; NON-STOP; THE MALE RESPONSE] Sidgwick & Jackson (UK hb) 3-71.

A9. THE BRIGHTFOUNT DIARIES: Faber & Faber (UK hb) 11-55.

A10. BROTHERS OF THE HEAD: Pierrot (UK hb & tp) 11-77. Pierrot (US tp) 11-77. Panther (UK pb) 8-79 [omits illustrations, adds Where the Lines Converge].

A11. THE CANOPY OF TIME [C-11: Three's a Cloud; All the World's Tears; Who Can Replace a Man?; Blighted Profile; Judas Danced; Oh, Ishrael!; Incentive; Gene-Hive; Secret of a Mighty City; They Shall Inherit; Visiting Amoeba] Faber & Faber (UK hb) 10-59. Four Square (UK pb) 1963.

- COMIC INFERNO (see under THE BOOK OF BRIAN ALDISS).

A12. CRACKEN AT CRITICAL: A NOVEL IN THREE ACTS: Franklin Watts (US hb) 4-87 {as THE YEAR BEFORE YESTERDAY} Kerosina (UK hb) 8-87. St. Martin's Press (US pb) 6-88 {as THE YEAR BEFORE YESTERDAY}. NEL (UK pb) 7-89.

A13. CRYPTOZOIC!: Faber & Faber (UK hb) 9-67 {as AN AGE}. Doubleday (US hb) 1968. Avon (US pb) 1968. Sphere (UK pb) 1969 {as AN AGE}.

A14. THE DARK LIGHT YEARS: Faber & Faber (UK hb) 1-64. Signet (US pb) 6-64. Four Square (UK pb) 2-66.

- A15. DRACULA UNBOUND: HarperCollins (US hb) 3-91. Grafton (UK hb) 4-91. Grafton (UK pb) 4-92. Harper (US pb) 5-92.
- A16. EARTHWORKS: Faber & Faber (UK hb) 2-65. Doubleday (US hb) 1966. Four Square (UK pb) 2-67. Signet (US pb) 7-67.
- A17. THE EIGHTY MINUTE HOUR: A SPACE OPERA: Doubleday (US hb) 1-74. Jonathan Cape (UK hb) 4-74. Leisure Books (US pb) 2-75. Pan (UK pb) 10-75.
- A18. ENEMIES OF THE SYSTEM: A TALE OF HOMO UNIFORMIS: Jonathan Cape (UK hb) 5-78. Harper & Row (US hb) 8-78. Triad/Panther (UK pb) 4-80. Avon (US pb) 2-81.
- A19. EQUATOR: Ace (US pb) 6-59 {as VANGUARD FROM ALPHA} [bound with THE CHANGELING WORLDS by Kenneth Bulmer]. Digit (UK pb) 10-61 [adds Segregation].
- A20. Excommunication (postcard): Post Card Partnership (UK pc) 1975.
- A21. FOREIGN BODIES [C-6: Foreign Bodies; Boat Animals; Frontiers; Back from Java; A Romance of the Equator; The Skeleton] Chopmen (Singapore hb & tp) 9-81.
- A22. FORGOTTEN LIFE: Gollancz (UK hb) 9-88. Macmillan (US hb) 5-89. Mandarin (UK pb) 12-89.
- A23. FRANKENSTEIN UNBOUND: Jonathan Cape (UK hb) 9-73. Random House (US hb) 6-74. Fawcett (US pb) 7-75. Pan (UK pb) 10-75.
- A24. GALAXIES LIKE GRAINS OF SANDS [C-8: Out of Reach; All the World's Tears; Who Can Replace a Man?; Oh, Ishrael!; Incentive; Gene-Hive; Secret of a Mighty City; Visiting Amoeba]. Signet (US pb) 7-60. Gregg Press (US hb) 6-77. Panther (UK pb) 8-79 [adds Blighted Profile].
- A25. GREYBEARD: Harcourt, Brace & World (US hb) 1964. Faber & Faber (UK hb) 9-64. Signet (US pb) 7-65. Panther (UK pb) 1968.
- A26. THE HAND-REARED BOY: Weidenfeld & Nicolson (UK hb) 1-70. McCall (US hb) 1970. Signet (US pb) 4-71. Corgi (UK pb) 6-71.
- A27. HELLICONIA SPRING: Jonathan Cape (UK hb) 2-82. Atheneum (US hb) 2-82. Triad/Granada (UK pb) 6-83. Berkley (US tp) 10-83. Berkley (US pb) 11-84.
- A28. HELLICONIA SUMMER: Jonathan Cape (UK hb) 11-83. Atheneum (US hb) 11-83. Berkley (US tp) 10-84. Triad/Panther (UK pb) 4-85. Berkley (US pb) 2-86.
- A29. THE HELLICONIA TRILOGY [C-3: HELLICONIA SPRING; HELLICONIA SUMMER; HELLICONIA WINTER] Atheneum (hb) 5-85 (boxed set).
- A30. HELLICONIA WINTER: Jonathan Cape (UK hb) 4-85. Atheneum (US hb) 4-85. Berkley (US tp) 5-86. Grafton (UK pb) 9-86. Berkley (US pb) 4-87.
- A31. THE HORATIO STUBBS SAGA [C-3: THE HAND-REARED BOY; A SOLDIER ERECT; A RUDE AWAKENING] Granada (UK pb) 2-85.
- A32. HOTHOUSE: Signet (US pb) 1-62 {as THE LONG AFTERNOON OF EARTH}. Faber & Faber (UK hb) 5-62. Four Square (UK pb) 1964. Gregg Press (US hb) 6-76.

A33. INTANGIBLES INC. AND OTHER STORIES [C-5: Neanderthal Planet; Randy's Syndrome; Send Her Victorious; Intangibles, Inc.; Since the Assassination]. Faber & Faber (UK hb) 5-69. Corgi (UK pb) 2-71.

A34. THE INTERPRETER: Ace (US pb) 6-60 {as BOW DOWN TO NUL} [bound with THE DARK DESTROYER by Manly Wade Wellman] Digit (UK pb) 7-61. Ace (US pb) 1966 {as BOW DOWN TO NUL}

- AN ISLAND CALLED MOREAU (see under MOREAU'S OTHER ISLAND).

A35. JOURNEY TO THE GOAT STAR: Pulphouse (US pb) 8-91.

A36. LAST ORDERS AND OTHER STORIES: [C-24: Last Orders; Creatures of Apogee; Three Enigmas 1: Year by Year the Evil Gains: Within the Black Circle, Killing Off the Big Animals, What Are You Doing? Why Are You Doing It?; Three Enigmas 2: Diagrams for Three Stories: The Girl in the Tau-Dream, The Immobility Crew, A Cultural Side-Effect; Live? Our Computers will do That for Us; The Monster(s) of Ingratitude IV; Three Enigmas 3: The Aperture Moment: Waiting for the Universe to Begin, But Without Orifices, Aimez-Vous Holman Hunt?; Backwater; Three Enigmas 4: The Eternal Theme of Exile, The Eternal Theme of Exile; All Those Enduring Old Charms, Nobody Spoke or Waved Goodbye; The Expensive Delicate Ship; Three Enigmas 5: Three Coins in Clockwork Fountains: Carefully Observed Women, The Daffodil Returns the Smile, The Year of the Quiet Computer; An Appearance of Life; Wired for Sound; Journey to the Heartland] Jonathan Cape (UK hb) 11-77. Triad/Panther (UK pb) 8-79. Carroll & Graf (US hb) 4-89. Carroll & Graf (US pb) 5-90.

A37. LIFE IN THE WEST: Weidenfeld & Nicolson (UK hb) 3-80. Corgi (UK pb) 9-82. Carroll & Graf (US hb) 5-90.

- THE LONG AFTERNOON OF EARTH (see under HOTHOUSE).

A38. THE MAGIC OF THE PAST [C-2: Introduction; North Scarning; The Magic of the Past] Kerosina (UK hb & tp) 8-87.

A39. THE MALACIA TAPESTRY: Jonathan Cape (UK hb) 7-76. Harper & Row (US hb) 6-77. Triad/Panther (UK pb) 2-78. Ace (US pb) 5-78.

A40. THE MALE RESPONSE: A TIMELY ORIGINAL STORY: Beacon (US pb) 1-61. Dobson (UK hb) 9-63. Four Square (UK pb) 1966.

A41. MAN IN HIS TIME: BEST SF STORIES [C-22: Outside; The Failed Men; All the World's Tears; Poor Little Warrior; Who Can Replace a Man?; Man on Bridge; The Girl and The Robot with Flowers; The Saliva Tree; Man in His Time; Heresies of the Huge God; Confluence; Working in the Spaceship Yards; Super-Toys Last All Summer Long; Sober Noises of Morning in a Marginal Land; The Dark Soul of the Night; An Appearance of Life; Last Orders; Door Slams in Fourth World; The Gods in Flight; My Country 'Tis Not Only of Thee; Infestation; The Difficulties Involved in Photographing Nix Olympica] Gollancz (UK hb) 4-88 {as BEST SF STORIES OF BRIAN W. ALDISS}. Gollancz (UK pb) 6-89. Macmillan (US hb) 9-89. Collier (US pb) 11-90.

A42. THE MOMENT OF ECLIPSE [C-14: The Moment of Eclipse; The Day We Embarked for Cythera; Orgy of the Living and the Dying; Super-Toys Last All Summer Long; The Village Swindler; Down the Up Escalator; That Uncomfortable Pause Between Life and Art...; Confluence; Heresies of the Huge God; The Circulation of the Blood...; ...And the Stagnation of the Heart; The Worm That Flies; Working in the Spaceship Yards; Swastika!] Faber & Faber (UK hb) 1970. Doubleday (US hb) 3-72. Panther (UK pb) 11-73.

A43. MOREAU'S OTHER ISLAND: Jonathan Cape (UK hb) 8-80. Simon & Schuster (US hb) 2-81 {as AN ISLAND CALLED MOREAU}. Timescape (US pb) 12-81 {as AN ISLAND CALLED MOREAU}. Granada (UK pb) 8-82.

A44. MY COUNTRY 'TIS NOT ONLY OF THEE: Aldiss Appreciation Society (UK ph) 1986.

A45. NEANDERTHAL PLANET [C-4: Neanderthal Planet; Danger: Religion!; Intangibles, Inc.; Since the Assassination] Avon (US pb) 1-70. SFBC (US hb) 1970.

A46. NEW ARRIVALS, OLD ENCOUNTERS [C-12: New Arrivals, Old Encounters; The Small Stones of Tu Fu; Three Ways; Amen and Out; A Spot of Konfrontation; The Soft Predicament; Non-Isotropic; One Blink of the Moon; A Space for Reflection; Song of the Silencer; Indifference; The Impossible Puppet Show: A Life-Cycle of Thirteen Plays] Jonathan Cape (UK hb) 8-79. Harper & Row (US hb) 1-80. Avon (US pb) 9-81. Granada (UK pb) 8-83.

A47. NON-STOP: Faber & Faber (UK hb) 4-58. Criterion (US hb) 1959 {as STARSHIP}. Signet (US pb) 2-60 {as STARSHIP}. Digit (UK pb) 10-60.

A48. NO TIME LIKE TOMORROW [C-12: T; Not For An Age; Poor Little Warrior; The Failed Men; Carrion Country; Judas Danced; Psyclops; Outside; Gesture of Farewell; The New Father Christmas; Blighted Profile; Our Kind of Knowledge] Signet (US pb) 7-59.

A49. THE PRIMAL URGE: Ballantine (US pb) 1961. Sphere (UK pb) 1967.

A50. REMEMBRANCE DAY: HarperCollins (UK hb) 3-93. St. Martin's Press (US hb) 7-93. Flamingo (UK tp) 8-94.

A51. REPORT ON PROBABILITY A: Faber & Faber (UK hb) 4-68. Doubleday (US hb) 1969. Sphere (UK pb) 12-69. Lancer (US pb) 9-70.

A52. A ROMANCE OF THE EQUATOR: Birmingham SF Group (UK ph) 11-80.

A53. A ROMANCE OF THE EQUATOR: BEST FANTASY STORIES [C-26: Old Hundredth; Day of the Doomed King; The Source; The Village Swindler; The Worm That Flies; The Moment of Eclipse; So Far From Prague; The Day We Embarked for Cythera; Castle Scene with Penitents; The Game with the Big Heavy Ball; Creatures of Apogee; The Small Stones of Tu Fu; Just Back from Java; A Romance of the Equator; Journey to the Goat Star; The Girl Who Sang; Consolations of Age; The Blue Background; The Plain, the Endless Plain; You Never Asked My Name; Lies!; North Scarning; The Big Question; The Ascent of Hummelstein; How an Inner Door Opened to My Heart; Bill Carter Takes Over] Gollancz (UK hb) 9-89. Atheneum (US hb) 4-90. Gollancz (UK pb) 5-90.

A54. A RUDE AWAKENING: Weidenfeld & Nicolson (UK hb) 4-78. Random House (US hb) 3-79. Corgi (UK pb) 8-79. Charter (US pb) 12-80.

A55. RUINS: Hutchinson (UK hb) 9-87. Arena (UK pb) 11-88.

A56. THE SALIVA TREE: Tor (US pb) 12-88 [bound with BORN WITH THE DEAD by Robert Silverberg].

A57. THE SALIVA TREE AND OTHER STRANGE GROWTHS [C-10: The Saliva Tree; Danger: Religion!; The Source; The Lonely Habit; A Pleasure Shared; One Role with Relish; Legends of Smith's Burst; The Day of the Doomed King; Paternal Care; The Girl and The Robot with Flowers] Faber & Faber (UK hb) 5-66. Sphere (UK pb) 1968. Gregg Press (US hb) 1-81.

A58. SCIENCE FICTION BLUES PROGRAMME BOOK [C-3: Traveller, Traveller, Seek Your Wife in the Forests of This Life; The Ascent of Humbelstein; Those Shouting Nights] Avernus (UK ph) 10-87.

A59. SEASONS IN FLIGHT [C-10: The Other Side of the Lake; The Gods in Flight; The Blue Background; Igor and the Mountain; Incident in a Far Country; The Girl Who Sang; The Plain, the Endless Plain; Consolations of Age; The Oh in Jose; A Romance of the Equator] Jonathan Cape (UK hb) 12-84. Atheneum (US hb) 1-86. Grafton (UK pb) 3-86 [adds Juniper]. Ace (US pb) 12-88.

A60. SEX AND THE BLACK MACHINE: Avernus (UK ph & hb) 7-90.

A61. A SOLDIER ERECT: Weidenfeld & Nicolson (UK hb) 1-71. Coward, McCann & Geoghegan (US hb) 1971. Corgi (UK pb) 8-72.

A62. SOMEWHERE EAST OF LIFE: ANOTHER EUROPEAN FANTASIA: Flamingo (UK hb) 8-94. Carroll & Graf (US hb) 8-94.

A63. SPACE, TIME AND NATHANIEL [C-14: T; Our Kind of Knowledge; Psyclops; Conviction; Not For An Age; The Shubshub Race; Criminal Record; The Failed Men; Supercity; There is a Tide; Pogsmith; Outside; Panel Game; Dumb Show] Faber & Faber (UK hb) 3-57. Four Square (UK pb) 5-66.

- STARSHIP (see under NON-STOP).

A64. STARSWARM [C-8: A Kind of Artisty; Hearts and Engines; The Under-Privileged; The Game of God; Shards; Legends of Smith's Burst; "O Moon of My Delight!"; Old Hundredth] Signet (US pb) 1-64. Gregg Press (US hb) 6-78. Panther (UK pb) 8-79. Baen (US pb) 12-85 [adds Intangibles, Inc.].

A65. A TUPOLEV TOO FAR AND OTHER STORIES [C-11: A Tupolev Too Far; Ratbird; FOAM; Summertime Was Nearly Over; Better Morphosis; Three Degrees Over; A Life of Matter and Death; A Day in the Life of a Galactic Empire; Confluence; Confluence Revisited; North of the Abyss] HarperCollins (UK hb) 7-93. St. Martin's Press (US hb) 3-94. HarperCollins (UK pb) 10-94.

- VANGUARD FROM ALPHA (see under EQUATOR).

- WHO CAN REPLACE A MAN? (see under BEST SCIENCE FICTION STORIES OF BRIAN W. ALDISS).

- THE YEAR BEFORE YESTERDAY (see under CRACKEN AT CRITICAL).

B. Poetry and Play Volumes

B1. AT THE CALIGULA HOTEL AND OTHER POEMS (poetry collection) Sinclair-Stevenson (UK tp) 5-95.

B2. FAREWELL TO A CHILD (poetry collection) Priapus Press (UK ph) 11-83.

B3. HOME LIFE WITH CATS (poetry collection) Grafton (UK hb) 10-92.

B4. KINDRED BLOOD IN KENSINGTON GORE (play) Avernus (UK ph) 3-92.

B5. PILE: PETALS FROM ST. KLAED'S COMPUTER (poem) Jonathan Cape (UK hb) 8-79. Holt Rinehart Winston (UK hb) 11-79.

B6. SCIENCE FICTION BLUES [poetry collection, also including Juniper; Traveller, Traveller, Seek Your Wife in the Forests of This Life; The Ascent of Humbelstein; Those Shouting Nights; Happiness and Suffering] Avernus (UK tp) 10-88.

C. Non-Fiction Books

C1. ...AND THE LURID GLARE OF THE COMET: Serconia Press (US hb) 3-86.

C2. BILLION YEAR SPREE: THE HISTORY OF SCIENCE FICTION: Doubleday (US hb) 6-73. Weidenfeld & Nicolson (UK hb) 11-73. Schocken (US tp) 9-74. Corgi (UK pb) 5-75.

C3. BURY MY HEART AT W.H. SMITH'S: A WRITING LIFE: Avernus (UK hb) 7-90 {6 additional chapters}. Hodder & Stoughton (UK hb) 7-90. Coronet (UK pb) 9-91.

C4. CITIES AND STONES: A TRAVELLER'S JUGOSLAVIA: Faber & Faber (UK hb) 11-66.

C5. THE DETACHED RETINA: ASPECTS OF SF AND FANTASY: Liverpool University Press (UK hb & tp) 5-95. Syracuse University Press (US hb & tp) 5-95.

C6. THE PALE SHADOW OF SCIENCE: Serconia Press (US hb) 4-85.

C7. SCIENCE FICTION ART: NEL (UK lp) 10-75. Bounty Books (US lp) 10-75.

C8. SCIENCE FICTION AS SCIENCE FICTION: Bran's Head (UK tp) 1978.

C9. SCIENCE FICTION QUIZ: Weidenfeld & Nicolson (UK hb) 10-83.

C10. THE SHAPE OF FURTHER THINGS: SPECULATIONS ON CHANGE: Faber & Faber (UK hb) 7-70. Doubleday (US hb) 1971. Corgi (UK pb) 6-74.

C11. THIS WORLD AND NEARER ONES: ESSAYS EXPLORING THE FAMILIAR: Weidenfeld & Nicolson (UK hb) 7-79. Kent State University (US hb) 9-81.

C12. TRILLION YEAR SPREE {with David Wingrove}: Gollancz (UK hb & tp) 10-86. Atheneum (US hb) 11-86. Avon (US tp) 3-88. Paladin (UK tp) 9-88 (slightly revised).

D. Books and Magazines Edited by Brian Aldiss

D1. BEST FANTASY STORIES: Faber & Faber (UK hb) 10-62. Faber & Faber (UK tp) 9-70.

D2. THE BOOK OF MINI-SAGAS: Alan Sutton (UK tp) 10-85.

D3. THE BOOK OF MINI-SAGAS II: Alan Sutton (UK tp) 2-88.

D4. EVIL EARTHS: Weidenfeld & Nicolson (UK hb) 10-75. Futura (UK pb) 5-76. Avon (US pb) 6-79.

D5. GALACTIC EMPIRES [C-2: GALACTIC EMPIRES VOLUME I; GALACTIC EMPIRES VOLUME II] Legend (UK pb) 9-88.

D6. GALACTIC EMPIRES VOLUME I: Weidenfeld & Nicolson (UK hb) 7-76. Orbit (UK pb) 9-76. St. Martin's Press (US hb) 11-77. Avon (US pb) 2-79.

D7. GALACTIC EMPIRES VOLUME II: Weidenfeld & Nicolson (UK hb) 7-76. Orbit (UK pb) 9-76. St. Martin's Press (US hb) 11-77. Avon (US pb) 3-79.

D8. INTRODUCING SF: Faber & Faber (UK hb) 11-64. Faber & Faber (UK tp) 6-67.

D9. MORE PENGUIN SCIENCE FICTION: Penguin (UK pb) 8-63.

D10. PENGUIN SCIENCE FICTION: Penguin (UK pb) 10-61.

D11. THE PENGUIN SCIENCE FICTION OMNIBUS [C-3: PENGUIN SCIENCE FICTION; MORE PENGUIN SCIENCE FICTION; YET MORE PENGUIN SCIENCE FICTION] Penguin (UK pb) 6-73.

D12. THE PENGUIN WORLD OMNIBUS OF SCIENCE FICTION {with Sam J. Lundwall}: Penguin (UK pb) 7-86.

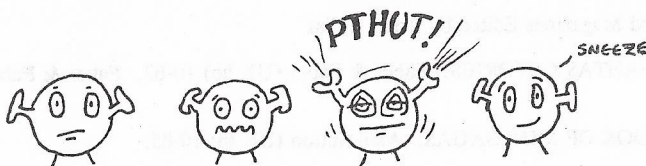
D13. PERILOUS PLANETS: Weidenfeld & Nicolson (UK hb) 2-78. Avon (US pb) 2-80. Orbit (UK pb) 6-80.

D14. SPACE ODYSSEYS: Orbit (UK pb) 12-74. Weidenfeld & Nicolson (UK hb) 3-75. Doubleday (US hb) 5-76. Berkley (US pb) 4-78.

D15. SPACE OPERA: Orbit (UK pb) 8-74. Weidenfeld & Nicolson (UK hb) 11-74. Doubleday (US hb) 3-75. Berkley (US pb) 3-77.

D16. YET MORE PENGUIN SCIENCE FICTION: Penguin (UK pb) 7-64.

[Please note: The above bibliography features - 1. All "books" by, or edited by, the author in question. 2. Details of first US and UK hardback and paperback editions (with occasional trade paperbacks mentioned if they came before paperback. 3. Details of all fiction in any of the collections listed. All the titles are grouped by category and then in alphabetical order within that (*not* in chronological order).]



Snapshots of Iain Banks by John Jarrold

Since Iain truly is a Renaissance Man, I'm going to give you some snapshots of times I've spent with him over the last ten years, and some of his enthusiasms. Here he is, the lad himself...

The first time I saw Iain Banks he was lying on the floor at a convention with a pint of beer on his chest. His then editor was plying his girlfriend (Annie, now his wife) with champagne. I leaned over. "Didn't you used to be Iain Banks?"

"Arrgh"

And the rest, as they say, is hysterical.

There are times I hate Banks. Not only is he one of the most even-tempered, straightforward blokes I know, he's also one of Britain's best post-war novelists. Reading *THE WASP FACTORY* I laughed like a drain, appreciating the blackness of the humour and the sheer inventiveness of the writing. Most of my friends loved the book equally - a few said it was the most disgusting novel they'd ever read. No half measures for our boy. As a publisher I can tell you that the reaction you really hate is "Oh, yes, that was quite good". I've never heard one of Iain's books get that reception.

Imagine the young Banks, blowing things up with a variety of home-made explosives in the wilds of Scotland, laughing maniacally all the while. Or writing 1,000 page sf novels. Was this man *made* for fandom, or what?

Ask Iain what's the best western ever made (if you don't know I'm certainly not going to make it easy for you) and you can have a 30 minute conversation over a pint (or even two) of bitter which will range from the history of Hollywood to Buddy Holly, from Ennio Morricone's music to silent bit-part actors. And the same is true of almost any other subject you care to mention. Not so much a Renaissance Man, more a man for all centuries (including the next couple of millenia).

Banks would eat Indian food from now until Doomsday, given the chance. I've never known him pass up the idea of a meal from the sub-continent in order to have a steak - or anything else. He introduced me to an Indian place in Dunfermline which must have over a hundred dishes - although the children's conjuror is in danger of destroying the ambience from time to time.

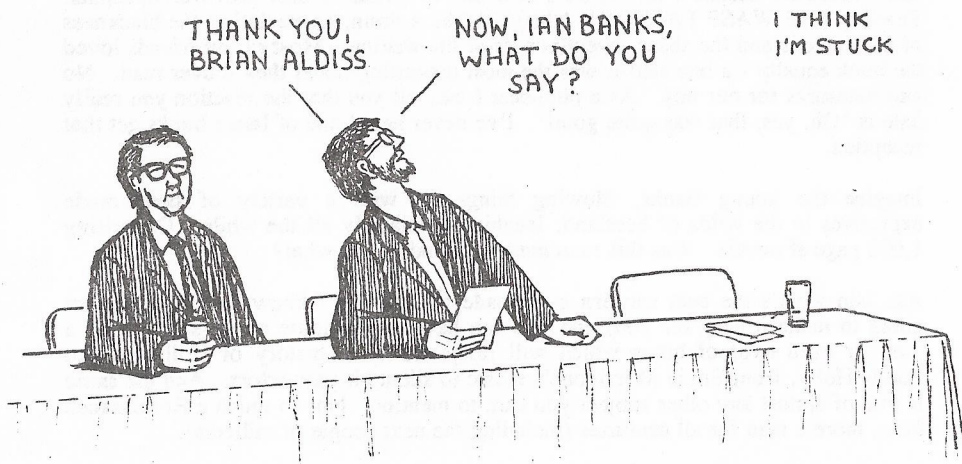
Iain is, of course, Mr Gadget. Just loves them. He has an altimeter in his car. This is, as I'm sure you'll agree, vital when travelling around the hills and glens of Scotland - well, knowing you're ten metres above sea level could make a major difference the next time a tidal wave hits.

One of the reasons William Gibson went to the convention I described at the beginning of the piece (Mexicon 2, in February 1986) was because he heard Banks

was going to be there. Iain reciprocated, which wasn't strange. I guess you'd expect those two to like and respect each other. Certainly, two of my favourite reads in 1985 were **THE WASP FACTORY** and **NEUROMANCER**. Any of you who haven't read both of them should do so.

Yes, Iain was made for fandom. He loves climbing things when off-sober, and was almost arrested for doing so once (more of that later). Now he's promised Annie he won't do that anymore - but it doesn't stop him trying to tunnel under carpets in any handy con bar.

If any of you actually doubted that Iain was an sf fan, I can put your minds at rest. We're roughly the same age (yes, okay, *I'm* older), and the first time I visited his house I was gobsmacked by the fact that 80-90% of our book collections were the same. You don't see those old Sphere anthologies of **THE YEAR'S BEST SF** from the early 70s (edited by two of Novacon 25's other guests, Brian Aldiss and Harry Harrison) any more, but there they were. And Penguin sf from the 60s. As well as Gibson, Sterling and the newer guys. Did my heart good.



One of the great events of the 1987 Worldcon in Brighton was Toby Roxburgh's room party. (Toby was, together with Richard Evans, running Orbit Books through the mid/late 80s. I was lucky enough to take over there in 1988, due to Richard's misplaced optimism about me.) This sometimes appeared to be going on longer than World War 1 - and to involve more people. If you couldn't stand, you crouched. If you couldn't crouch, you leaned. Through this Paschendale of parties strode Banks, singing, drinking and climbing. Yes, indeed. Well, he called it "traversing", since he was only moving sideways - on the outside of the building, four floors up - from the bedroom under the living room window. Unfortunately, someone was being robbed in the next room at the same time. Funny how that sort of thing sobers you up faster than Resolve. Banks' luck responded, though. He was ready to explain, but the copper who came to take statements wasn't interested. Time for another drink, then?

Well, I suppose we have to mention Iain's novels sooner or later. My own favourite is *THE BRIDGE*, with *USE OF WEAPONS* a close second. Having read almost all of Iain's books as they appeared, I can't think of anyone else over the last ten years who has come close to him in wit, breadth of subject matter or sheer class. I envy any of you who haven't read all his books. I don't give a toss about awards like the Booker, but I do hope that Banks wins something major - he surely deserves it.

And, of course, he would celebrate in usual Banks manner. Likes his whisky, does Iain. I'm lucky enough to stay with him and Anne from time to time, and we like to *sample* various malts - all in the name of science, you understand. I don't know many people these days who have Iain's very straightforward response to fun, but we share aspirin happily.

The last time I saw Iain Banks was in Glasgow at this year's Worldcon. He came to a party that Legend Books (my current company) were throwing to launch *THE STAR FRACTION* by Ken MacLeod. Ken's known Iain for around 25 years, so if you see him this weekend you should ask him for more (and more lurid facts). After the party they dashed off in search of *Desperate Fun* - which I have no doubt they found, probably in an Indian restaurant.

So, there you have him: Iain (M) Banks. Wit, author, raconteur, and all-round good guy. And I haven't even mentioned *THE UNTOUCHABLES* debate, or the Scottish pebble-throwing incident, or....

Ah well, ask him yourselves. Ladies and Gentlemen - Iain Banks.

Iain Menzies Banks: A Bibliography by Phil Stephensen-Payne

(Born: 1954; Fife, Scotland)

A. Fiction Books as by Iain M. Banks

A1. *AGAINST A DARK BACKGROUND*: Orbit (UK hb) 5-93. Bantam Spectra (US pb) 8-93. Orbit (UK tp) 1-94.

A2. *CLEANING UP*: Birmingham SF Group (ph) 11-87.

A3. *CONSIDER PHLEBAS*: Macmillan (UK hb) 4-87. Orbit (UK tp) 4-88. St. Martin's Press (US hb) 5-88. Bantam Spectra (US pb) 10-91.

A4. *FEERSUM ENDJINN*: Orbit (UK hb) 6-94. Orbit (UK pb) 6-95. Bantam Spectra (US tp) 7-95.

A5. *THE PLAYER OF GAMES*: Macmillan (UK hb) 8-88. St. Martin's Press (US hb) 2-89. Orbit (UK tp) 8-89. Harper (US pb) 11-90.

A6. THE STATE OF THE ART: Ziesing (US hb) 5-89.

A7. THE STATE OF THE ART: [C-8: Road of Skulls; A Gift from the Culture; Odd Attachment; Descendant; Cleaning Up; Piece; The State of the Art; Scratch]. Orbit (UK hb) 3-91. Orbit (UK tp) 5-93.

A8. USE OF WEAPONS: Orbit (UK hb) 9-90. Orbit (UK tp) 3-91. Bantam Spectra (US pb) 4-92.

B. Fiction Books as by Iain Banks

B1. THE BRIDGE: Macmillan (UK hb) 7-86. Pan (UK pb) 7-87. St. Martin's Press (US hb) 5-89. Harper (US pb) 12-90.

B2. CANAL DREAMS: Macmillan (UK hb) 8-89. Abacus (UK tp) 7-90. Doubleday (US hb) 9-91.

B3. COMPLICITY: Little, Brown (UK hb) 9-93. Abacus (UK tp) 9-94. Nan A. Talese (US hb) 1-95.

B4. THE CROW ROAD: Scribners (UK hb) 4-92. Abacus (UK tp) 4-93.

B5. ESPEDAIR STREET: Macmillan (UK hb) 9-87. Futura (UK tp) 9-88.

B6. WALKING ON GLASS: Macmillan (UK hb) 1985. Houghton Mifflin (US hb) 2-86. Futura (UK pb) 6-86.

B7. THE WASP FACTORY: Macmillan (UK hb) 1984. Futura (UK pb) 1985. Warner (US pb) 3-86.

[Please note: The above bibliography features - 1. All "books" by, or edited by, the author in question. 2. Details of first US and UK hardback and paperback editions (with occasional trade paperbacks mentioned if they came before paperback. 3. Details of all fiction in any of the collections listed. All the titles are grouped by category and then in alphabetical order within that (*not* in chronological order).]



IAIN BANKS?

Harry Harrison by Paul Tomlinson

Harry Harrison became a science fiction writer because he was sick. It isn't that you need a diseased mind to write all that weird science fiction stuff - though it probably helps - it's just that the shaking hands of a sick man make less mess at a typewriter keyboard than at a drawing board. At least that's how he tells it.... After the War, Harrison trained as a commercial artist, and then spent several years providing covers and illustrations for books, pulp magazines and comic books. He illustrated the first two issues of Damon Knight's *WORLDS BEYOND* magazine, but was then struck down by an unpleasant throat infection. Unable to draw, but still needing to pay the bills, Harrison wrote a short story, "I Walk Through Rocks," and showed it to Damon Knight: Knight liked the story - but not the title - and it appeared as "Rock Diver" in the February 1951 issue of *WORLDS BEYOND*.

Harrison continued to write throughout the fifties, his work including a series of robot stories for the magazine *FANTASTIC UNIVERSE* - collected as *WAR WITH THE ROBOTS* - and he eventually became a freelance writer, leaving New York and travelling first to Mexico and later to Europe: he's been writing and travelling ever since.

In 1957, Harrison wrote a story which introduced a character who would stay with him throughout the next four decades:

"I was practising narrative hooks," he later recalled. "And wrote one that hooked me so much that I had to keep going to find out what happened next."

That "hook" grew into the 10,000 word story "The Stainless Steel Rat," which appeared in John W. Campbell's *ASTOUNDING SCIENCE FICTION* in August 1957. The character of James Bolivar "Slippery Jim" di Griz returned in a second story, "The Misplaced Battleship," in April 1960.

Under John W Campbell's editorial eye, Harrison developed a number of stories, including those which eventually became the *DEATHWORLD* series, and these helped establish Harrison as a writer of serious science fiction adventures.

"After *DEATHWORLD* I really wanted to do something a little bit lighter. I was just starting to write, I was looking for a second novel to do, and I had this property which had been well-received: I liked it, and I had at the back of my mind that I'd like to write some humour, and this was slightly humorous."

The novel *THE STAINLESS STEEL RAT* was published by Pyramid in the USA in November 1961. It was not an overnight success.

"It was completely invisible, never heard of again!"

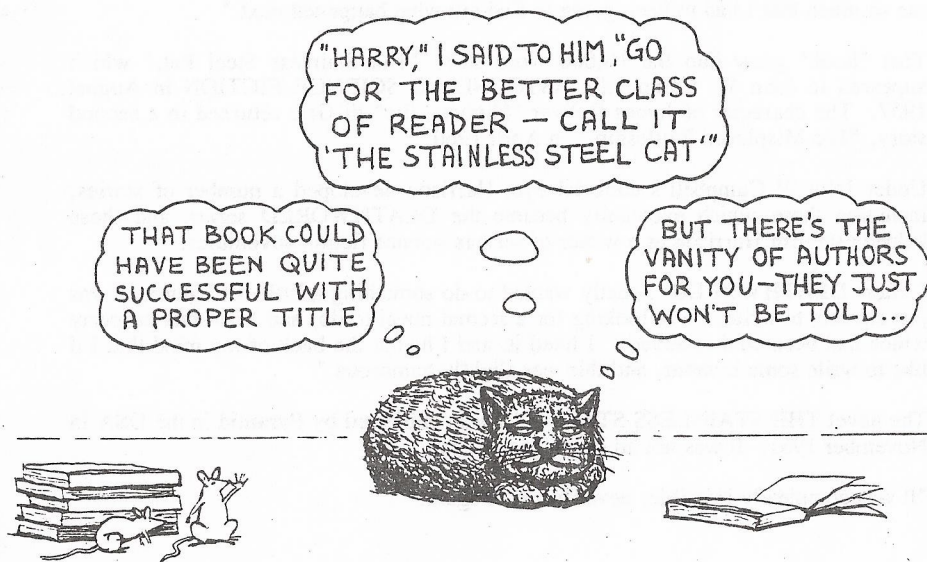
It was almost ten years before the second RAT novel was published and the character's popularity established. The ninth in the series, THE STAINLESS STEEL RAT GOES TO HELL, will be published shortly.

Harrison wrote more serious science fiction adventures, but eventually became frustrated, feeling that he was simply writing variations on the DEATHWORLD story and not developing as a writer. He decided to take a risk and spend some time working on a novel he really wanted to write, a humorous novel, a black comedy. At the time, such a move really was a risk:

"I liked humour and always wanted to write humour, but there was no place for it in science fiction then. You couldn't sell humour unless you were accepted as a humour writer, like Fredric Brown: I wasn't."

Harrison worried about putting a year's work into a novel that publishers might reject, but "eventually the artist triumphed over the businessman," and he began working on a project titled IF YOU CAN READ THIS, YOU'RE TOO DAMN CLOSE, a satirical novel inspired in part by CATCH-22 - "Heller and Voltaire demonstrated to me that some things are so awful that they can only be approached through humour," Harrison wrote in HELL'S CARTOGRAPHERS. The awful things he was writing about were his experiences as a soldier, and the project would eventually see publication - after being rejected by one publisher who thought it'd be better if the jokes were taken out - as BILL, THE GALACTIC HERO.

Attacks on military thinking are a recurring theme in Harrison's humorous work, notably in THE STAINLESS STEEL RAT GETS DRAFTED and the hilarious - and little seen - illustrated novel PLANET STORY. BILL, THE GALACTIC



HERO also contained humorous assaults on Asimov's FOUNDATION series and Heinlein's STARSHIP TROOPERS, and the parodying of the excesses of sf sub-genres is also a feature of Harrison's later writing: E.E. "Doc" Smith-style space opera is targeted in STARSMASHERS OF THE GALAXY RANGERS and both Edgar Rice Burroughs "Barsoom" series and cyberpunk get the Harrison treatment in BILL, THE GALACTIC HERO ON THE PLANET OF ROBOT SLAVES.

Trying to sell humour is a risky business: "If you write a Western, the editor says 'Well, he's done better, but it's a Western, there are guns and horses in it, I'll print it.' But if you write a humorous novel and he looks at it and doesn't laugh, he doesn't buy it. An editor's taste in humour is very different to his taste in anything else."

The other risk with humorous fiction is that people tend not to take it seriously. Brian Aldiss in TRILLION YEAR SPREE says that Harrison's STAINLESS STEEL RAT series "hardly adds to his reputation, popular as they are." But as Harrison points out, Aldiss then goes on to quote a whole page from the first RAT novel.

"I think what he's saying is that if it's fun, it can't be serious," Harrison says. "It can't be real fiction to be taken seriously. But it can be the direct opposite: if you look at BILL, THE GALACTIC HERO, it's more serious than a lot of fiction, it's a serious look at the military and the future of war."

Harrison has made no secret of the fact that he laughs at his own jokes when he's writing, but that's not to say that writing humour is a wholly enjoyable experience:

"When you have an idea for a joke, you laugh at it while you're writing it; next day you re-read it and you think 'Oh, that's funny;' the next time you read it it's not funny at all. You have to be strong with yourself. Normally when you're writing you go through and take out the dull parts, but in humour you have to trust the fact that you laughed first time, you can't change the joke. By the fourth time through it sounds really stupid, but you can't change it."

Science fiction and the military aren't Harrison's only targets: THE STAINLESS STEEL RAT FOR PRESIDENT is set in a thinly disguised South American state run by a corrupt dictatorship - "I thought: These South Americans think they know about crooked elections, let's see the Rat involved with his crooked ideas!" - while THE TECHNICOLORTM TIME MACHINE takes on Hollywood.

THE TECHNICOLORTM TIME MACHINE started out as a straight time travel adventure but "it got more and more hysterical with all those damned Vikings!"

Until he finally was accepted as a "humour writer," Harrison had to sneak humour into his science fiction stories. The earlier STAINLESS STEEL RAT novels are more serious than the later ones.

"I had to disguise them as adventure novels and slip in any lightness. Once they were accepted, then they got madder and madder and madder."

Perhaps the maddest of them all is **THE STAINLESS STEEL RAT WANTS YOU!**, in which Slippery Jim finds himself disguised as a sort of monstrous alien drag artist with a rocket launcher taking the place of a suppository.

"Did I write that? Where the hell did that come from?" Harrison shrugs, smiling.
"You have to have a very dirty subconscious!"

If ever we find ourselves in danger of taking our science fiction too seriously, Harry Harrison will be there with macho hero-types ignoring the girl in favour of another macho hero-type; with master thieves disguised as cross-dressing alien invaders; with robots powered by coal furnaces in their bellies; and with pterodactyls poo-bombing runaway monster railway engines...

Maybe you do need a sick mind after all.

Harry Maxwell Harrison: A Bibliography by Phil Stephensen-Payne

(Original Name: Henry Maxwell Dempsey)
(Born: 12-Mar-25; Stamford, Connecticut)

A. Fiction Books

A1. **THE ADVENTURES OF THE STAINLESS STEEL RAT: [C-3: THE STAINLESS STEEL RAT; THE STAINLESS STEEL RAT'S REVENGE; THE STAINLESS STEEL RAT SAVES THE WORLD]** SFBC (US hb) 1977. Berkley (US pb) 8-78.

A2. **THE BEST OF HARRY HARRISON: [C-20: The Streets of Ashkelon; Captain Honario Harpplayer, RN; Rescue Operation; At Last, The True Story of Frankenstein; I Always Do What Teddy Says; Portrait of the Artist; Not Me, Not Amos Cabot!; Mute Milton; A Criminal Act; Waiting Place; If; I Have my Vigil; From Fanaticism, or for Reward; By the Falls; The Ever-Branching Tree; Brave Newer World; Roommates; The Mothballed Spaceship; An Honest Day's Work; Space Rats of the CCC]** Pocket (US pb) 6-76. [drops Not Me, Not Amos Cabot!; adds The Wicked Flea; We Ate the Whole Thing] Orbit (UK pb) 9-76. Sidgwick & Jackson (UK hb) 1-77.

A3. **BILL, THE GALACTIC HERO:** Doubleday (US hb) 10-65. Gollancz (UK hb) 10-65. Berkley (US pb) 2-66. Penguin (UK pb) 5-69.

A4. **BILL, THE GALACTIC HERO ON THE PLANET OF BOTTLED BRAINS** {with Robert Shekley}: Avon (US pb) 5-90. Gollancz (UK hb) 7-90. Gollancz (UK pb) 6-91.

A5. **BILL, THE GALACTIC HERO ON THE PLANET OF ROBOT SLAVES:** Avon (US pb) 7-89. Gollancz (UK hb) 10-89. Gollancz (UK pb) 2-91.

A6. **BILL, THE GALACTIC HERO ON THE PLANET OF TASTELESS PLEASURE** {with David F. Bischoff}: Avon (US pb) 1-91. Gollancz (UK hb) 6-91. Gollancz (UK pb) 2-92.

A7. BILL, THE GALACTIC HERO ON THE PLANET OF TEN THOUSAND BARS {with David Bischoff}: Avon (US pb) 9-91. Gollancz (UK hb) 10-92 {as BILL, THE GALACTIC HERO ON THE PLANET OF THE HIPPIES FROM HELL}. Gollancz (UK pb) 5-93 {as BILL, THE GALACTIC HERO ON THE PLANET OF THE HIPPIES FROM HELL}.

- BILL, THE GALACTIC HERO ON THE PLANET OF THE HIPPIES FROM HELL: {see under BILL, THE GALACTIC HERO ON THE PLANET OF TEN THOUSAND BARS}.

A8. BILL, THE GALACTIC HERO ON THE PLANET OF ZOMBIE VAMPIRES {with Jack C. Haldeman}: Avon (US pb) 4-91. Gollancz (UK hb) 2-92. Gollancz (UK pb) 10-92.

A9. BILL, THE GALACTIC HERO: THE FINAL INCOHERENT ADVENTURE {with David Harris}: AvonNova (US pb) 9-92. Gollancz (UK hb) 5-93. Gollancz (UK pb) 4-94.

A10. THE CALIFORNIA ICEBERG: Faber & Faber (UK hb) 3-75. Walker (US hb) 1975. Dragon (UK pb) 9-87.

A11. CAPTIVE UNIVERSE: Putnam (US hb) 1969. Berkley (US pb) 8-69. Faber & Faber (UK hb) 2-70. Sphere (UK pb) 3-72.

A12. THE DALETH EFFECT: Putnam (US hb) 1970. Berkley (US pb) 9-70. Faber & Faber (UK hb) 12-70 {as IN OUR HANDS, THE STARS}. Arrow (UK pb) 6-75 {as IN OUR HANDS, THE STARS}.

A13. DEATHWORLD: Bantam (US pb) 9-60. Penguin (UK pb) 1963.

A14. DEATHWORLD 2: Bantam (US pb) 9-64. Gollancz (UK hb) 11-64 {as THE ETHICAL ENGINEER}. Sphere (UK pb) 6-73.

A15. DEATHWORLD 3: Dell (US pb) 5-68. Faber & Faber (UK hb) 2-69. Sphere (UK pb) 6-73.

A16. THE DEATHWORLD TRILOGY: [C-3: DEATHWORLD; DEATHWORLD 2; DEATHWORLD 3] SFBC (US hb) 11-74. Berkley (US pb) 2-76.

- THE ETHICAL ENGINEER: (see under DEATHWORLD 2).

A17. GALACTIC DREAMS: [C-12: A Writer's Life; I Always Do What Teddy Says; Space Rats of the CCC; Down to Earth; A Criminal Act; Famous First Words; The Pad; If; Mute Milton; Simulated Trainer; At Last, The True Story of Frankenstein; The Robot Who Wanted to Know; Bill, the Galactic Hero's Happy Holiday] Tor (US hb) 4-94. Legend (UK hb) 4-94. Legend (UK tp) 5-94. Legend (UK pb) 12-94. Tor (US pb) 5-95.

A18. THE HAMMER AND THE CROSS {with John Holm}: Legend (UK hb & tp) 6-93. Tor (US hb) 9-93. Tor (US pb) 11-94. Legend (UK pb) 11-94.

A19. HOMEWORLD: Granada (UK pb) 8-80. Bantam (US pb) 11-80. Severn House (UK hb) 7-86.

A20. HOW I MADE A MILLION POUNDS - AND YOU CAN TOO...: Post Card Partnership (UK pc) 1975.

- IN OUR HANDS, THE STARS (see under THE DALETH EFFECT).

A21. INVASION: EARTH: Ace (US tp) 4-82. Ace (US pb) 5-83. Severn House (UK hb) 1-84. Sphere (UK pb) 2-84.

- THE JUPITER LEGACY: (see under THE PLAGUE FROM SPACE).

- THE JUPITER PLAGUE: (see under THE PLAGUE FROM SPACE).

- LIFEBOAT: (see under THE LIFESHIP).

A22. THE LIFESHIP {with Gordon R. Dickson}: Harper & Row (US hb) 1976. Orbit (UK pb) 1-77 {as LIFEBOAT}. Pocket (US pb) 6-77. Dobson (UK hb) 4-78 {as LIFEBOAT}.

A23. MAKE ROOM! MAKE ROOM!: Doubleday (US hb) 1966. Berkley (US pb) 7-67. Penguin (UK pb) 8-67.

A24. THE MAN FROM P.I.G.: Camelot (US pb) 5-68.

A25. THE MEN FROM P.I.G. AND R.O.B.O.T.: [C-2: The Man From P.I.G.; The Man From R.O.B.O.T.] Faber & Faber (UK hb) 10-74. Atheneum (US hb) 3-78. Puffin (UK pb) 6-78.

A26. MONTEZUMA'S REVENGE: Doubleday Crime Club (US hb) 1972. Manor (US pb) 1975.

A27. ONE KING'S WAY {with John Holm}: Legend (UK hb) 2-95. Tor (US hb) 4-95.

A28. ONE STEP FROM EARTH: [C-9: One Step from Earth; Pressure; No War, or Battle's Sound; Wife to the Lord; Waiting Place; The Life Preservers; From Fanaticism, or for Reward; Heavy Duty; A Tale of the Ending] Macmillan (US hb) 1970. Collier (US pb) 1971. Faber & Faber (UK hb) 4-72. Arrow (UK pb) 6-75.

A29. PLAGUE FROM SPACE: Doubleday (US hb) 9-65. Gollancz (UK hb) 4-66. Bantam (US pb) 7-68. Bantam (US pb) 7-70 {as THE JUPITER LEGACY}. Sphere (UK pb) 10-72 {as THE JUPITER LEGACY}. Tor (US pb) 7-82 {revised, as THE JUPITER PLAGUE}.

A30. PLANET OF NO RETURN: Wallaby (US tp) 9-81. Tor (US pb) 1-82. Sphere (UK pb) 6-83. Severn House (UK hb) 8-83.

A31. PLANET OF THE DAMNED: Bantam (US pb) 1-62. Dobson (UK hb) 4-67 {as SENSE OF OBLIGATION}. Orbit (UK pb) 4-76. Tor (US pb) 12-81.

A32. PLANET STORY: Pierrot (UK hb & lp) 8-79. A&W Visual (US hb & lp) 9-79.

A33. PRIME NUMBER: [C-19: Mute Milton; The Greatest Car in the World; The Final Battle; The Powers of Observation; The Ghoul Squad; Toy Shop; You Men of Violence; The Finest Hunter in the World; Down to Earth; Commando Raid; Not Me, Not Amos Cabot!; The Secret of Stonehenge; Incident in the IND; If; Contact Man; The Pad; A Civil Service Servant; A Criminal Act; Famous First Words] Berkley (US pb) 7-70. Sphere (UK pb) 11-75.

A34. THE QE2 IS MISSING: Futura (UK pb) 11-80. Severn House (UK hb) 4-81. Tor (US pb) 4-82.

A35. QUEEN VICTORIA'S REVENGE: Doubleday Crime Club (US hb) 1974. Severn House (UK hb) 1-77. Sphere (UK pb) 8-77. Tor (US pb) 12-87.

A36. A REBEL IN TIME: Tor (US pb) 2-83. Granada (UK hb) 2-83. Granada (UK pb) 2-84.

A37. RETURN TO EDEN: Bantam Spectra (US hb) 8-88. Grafton (UK hb & tp) 10-88. Bantam Spectra (US pb) 7-89. Grafton (UK pb) 11-89.

- SENSE OF OBLIGATION: (see under PLANET OF THE DAMNED).

A38. SKYFALL: Faber & Faber (UK hb) 9-76. Atheneum (US hb) 1-77. Corgi (UK pb) 9-77. Ace (US pb) 10-78.

A39. SPACESHIP MEDIC: Faber & Faber (UK hb) 4-70. Doubleday (US hb) 1970. Puffin (UK pb) 7-76.

A40. THE STAINLESS STEEL RAT: Pyramid (US pb) 11-61. Four Square (UK pb) 1966. Walker (US hb) 1970. Severn House (UK hb) 3-85.

A41. THE STAINLESS STEEL RAT FOR PRESIDENT: SFBC (US hb) 9-82. Bantam (US pb) 12-82. Sphere (UK pb) 12-82. Severn House (UK hb) 4-83

A42. THE STAINLESS STEEL RAT GETS DRAFTED: Bantam (UK hb) 8-87. Bantam Spectra (US hb) 10-87. Bantam (UK pb) 4-88. Bantam Spectra (US pb) 7-88.

A43. A STAINLESS STEEL RAT IS BORN: Titan (UK hb) 8-85. Sphere (UK pb) 9-85. Bantam Spectra (US pb) 10-85. SFBC (US hb) 2-86.

A44. THE STAINLESS STEEL RAT SAVES THE WORLD: Putnam (US hb) 1972. Faber & Faber (UK hb) 10-73. Berkley (US pb) 12-73. Sphere (UK pb) 7-75.

A45. THE STAINLESS STEEL RAT SINGS THE BLUES: Bantam (UK hb) 3-94. Bantam Spectra (US hb) 4-94. Bantam (UK pb) 2-95. Bantam Spectra (US pb) 3-95.

A46. THE STAINLESS STEEL RAT'S REVENGE: Walker (US hb) 1970. Faber & Faber (UK hb) 10-71. Berkley (US pb) 2-73. Sphere (UK pb) 5-74.

A47. THE STAINLESS STEEL RAT WANTS YOU!: Michael Joseph (UK hb) 9-78. SFBC (US hb) 4-79. Bantam (US pb) 8-79. Sphere (UK pb) 10-79.

A48. STAINLESS STEEL VISIONS: [C-13: The Streets of Ashkelon; Toy Shop; Not Me, Not Amos Cabot!; The Mothballed Spaceship; Commando Raid; The Repairman; Brave Newer World; The Secret of Stonehenge; Rescue Operation; Portrait of the Artist; Survival Planet; Roommates; The Golden Years of The Stainless Steel Rat] Tor (US hb) 3-93. Legend (UK hb & tp) 3-93. Tor (US pb) 2-94. Legend (UK pb) 4-94.

A49. STAR SMASHERS OF THE GALAXY RANGERS: Putnam (US hb) 1973. Berkley (US pb) 10-74. Faber & Faber (UK hb) 11-74. Orbit (UK pb) 4-76.

A50. STARWORLD: in TO THE STARS (1981). Bantam (US pb) 6-81. Granada (UK pb) 10-81. Severn House (UK hb) 11-88.

A51. STONEHENGE {with Leon E. Stover}: Peter Davies (UK hb) 4-72. Scribner's (US hb) 1972. Sphere (UK pb) 1-74. Manor (US pb) 1975. Tor (US pb) 9-83 {expanded, as STONEHENGE: WHERE ATLANTIS DIED}. Granada (UK pb) 1985 {expanded, as STONEHENGE: WHERE ATLANTIS DIED}.

A52. THE TECHNICOLOR TIME MACHINE: Doubleday (US hb) 1967. Faber & Faber (UK hb) 5-68. Berkley (US pb) 12-68. NEL (UK pb) 5-70.

A53. TO THE STARS: [C-3: HOMEWORLD; WHEELWORLD; STARWORLD] SFBC (US hb) 5-81. Bantam Spectra (US pb) 3-87.

A54. A TRANSATLANTIC TUNNEL, HURRAH!: Putnam (US hb) 1972 {as TUNNEL THROUGH THE DEEPS}. Faber & Faber (UK hb) 12-72. Berkley (US pb) 5-74 {as TUNNEL THROUGH THE DEEPS}. NEL (UK pb) 10-76.

- TUNNEL THROUGH THE DEEPS: (see under A TRANSATLANTIC TUNNEL, HURRAH!).

A55. THE TURING OPTION {with Marvin Minsky}: Warner (US hb) 8-92. Viking (UK hb & tp) 10-92. Warner Questar (US pb) 10-93. Roc (UK pb) 10-93.

A56. TWO TALES AND EIGHT TOMORROWS: [C-10: The Streets of Ashkelon; Portrait of the Artist; Rescue Operation; Captain Bedlam; Final Encounter; Unto My Manifold Dooms; The Pliable Animal; Captain Honario Harpplayer, RN; According to His Abilities; I Always Do What Teddy Says] Gollancz (UK hb) 5-65. Bantam (US pb) 5-68. Four Square (UK pb) 1973.

A57. VENDETTA FOR THE SAINT {as by Leslie Charteris}: Doubleday Crime Club (US hb) 1964. Hodder & Stoughton (UK hb) 4-65. Hodder (UK pb) 1965. Ace Charter (US pb) 1980.

A58. WARRIORS OF THE WAY {with John Holm}: [C-2: THE HAMMER AND THE CROSS; ONE KING'S WAY] SFBC (US hb) 7-95.

A59. WAR WITH THE ROBOTS: [C-8: Simulated Trainer; The Velvet Glove; Arm of the Law; The Robot Who Wanted to Know; I See You; The Repairman; Survival Planet; War With the Robots] Pyramid (US pb) 9-62. Dobson (UK hb) 9-67. Panther (UK pb) 7-76.

A60. WEST OF EDEN: Bantam (US hb) 8-84. Granada (UK hb) 9-84. Bantam Spectra (US pb) 7-85. Panther (UK pb) 7-85.

A61. WHEELWORLD: Bantam (US pb) 3-81. Granada (UK pb) 3-81. Severn House (UK hb) 5-88.

A62. WINTER IN EDEN: Grafton (UK hb) 9-86. Bantam Spectra (US hb) 11-86. Bantam Spectra (US pb) 5-87. Grafton (UK pb) 9-87.

A63. YOU CAN BE THE STAINLESS STEEL RAT (interactive game book): Grafton (UK pb) 10-85. Ace (US pb) 6-88.

B. Non-Fiction Books

B1. GREAT BALLS OF FIRE: A HISTORY OF SEX IN SCIENCE FICTION ILLUSTRATION: Pierrot (UK hb & lp) 9-77. Grosset & Dunlap (US hb & lp) 12-77.

B2. MECHANISMO: Pierrot (UK lp) 9-78. Reed Books (US hb & lp) 10-78. UKSFBC (UK hb) 11-78.

B3. SPACECRAFT IN FACT AND FICTION {with Malcolm Edwards}: Orbis (UK lp) 9-79. Exeter (US hb) 10-79.

C. Edited Books {with Brian W. Aldiss}

- ALL ABOUT VENUS (see under FAREWELL, FANTASTIC VENUS!).

C1. THE ASTOUNDING-ANALOG READER: VOLUME ONE: Doubleday (US hb) 12-72. Sphere (UK pb) 10-73 {in 2 volumes}.

C2. THE ASTOUNDING-ANALOG READER: VOLUME TWO: Doubleday (US hb) 4-73.

C3. BEST SF: 1967: Berkley Medallion (US pb) 3-68. Sphere (UK pb) 3-68 {as THE YEAR'S BEST SCIENCE FICTION No. 1}.

C4. BEST SF: 1968: Sphere (UK pb) 1-69 {as THE YEAR'S BEST SCIENCE FICTION NO. 2}. Putnam (US hb) 1969. Berkley Medallion (US pb) 8-69. Severn House (UK hb) 11-77 {as THE YEAR'S BEST SCIENCE FICTION}.

C5. BEST SF: 1969: Sphere (UK pb) 5-70 {as THE YEAR'S BEST SCIENCE FICTION NO. 3}. Putnam (US hb) 1970. Berkley Medallion (US pb) 4-71.

C6. BEST SF: 1970: Sphere (UK pb) 5-71 {as THE YEAR'S BEST SCIENCE FICTION NO. 4}. Putnam (US hb) 1971. Berkley Medallion (US pb) 11-71.

C7. BEST SF: 1971: Sphere (UK pb) 5-72 {as THE YEAR'S BEST SCIENCE FICTION NO. 5}. Putnam (US hb) 5-72. Berkley Medallion (US pb) 1972

C8. BEST SF: 1972: Putnam (US hb) 3-73. Berkley (US pb) 7-73. Sphere (UK pb) 8-73 {as THE YEAR'S BEST SCIENCE FICTION NO. 6}. Sphere (UK pb) 11-73 {as THE YEAR'S BEST SF 1972}.

C9. BEST SF: 73. THE 7TH ANNUAL: Berkley (US pb) 6-74. Putnam (US hb) 1974. Sphere (UK pb) 4-75 {as THE YEAR'S BEST SCIENCE FICTION NO. 7}.

C10. BEST SF: 1974: Bobbs-Merril (US hb) 1975. Sphere (UK pb) 1-76 {as THE YEAR'S BEST SCIENCE FICTION NO. 8}.

C11. BEST SF: 75. THE NINTH ANNUAL: Orbit (UK pb) 6-76 {as THE YEAR'S BEST SCIENCE FICTION NO. 9}. Bobbs-Merril (US hb) 9-76. Weidenfeld & Nicolson (UK hb) 10-76 {as THE YEAR'S BEST SCIENCE FICTION NO. 9}.

C12. DECADE THE 1940'S: Macmillan (UK hb) 11-75. Pan (UK pb) 3-77. St. Martin's Press (US hb) 5-78. St. Martin's Press (US pb) 12-79.

C13. DECADE THE 1950'S: Macmillan (UK hb) 4-76. Pan (UK pb) 3-77. St. Martin's Press (US hb) 5-78. St. Martin's Press (US pb) 12-79.

C14. DECADE THE 1960'S: Macmillan (UK hb) 1-77. Pan (UK pb) 7-79.

C15. FAREWELL, FANTASTIC VENUS!: Macdonald (UK hb) 10-68. Dell (US pb) 10-68 {"butchered and abridged" as ALL ABOUT VENUS} Panther (UK pb) 4-71.

C16. HELL'S CARTOGRAPHERS (essays): Weidenfeld & Nicolson (UK hb) 5-75. Harper & Row (US hb) 4-76. Orbit (UK pb) 10-76

C17. NEBULA AWARD STORIES TWO: Doubleday (US hb) 1967. Gollancz (UK hb) 11-67. Pocket (US pb) 1968. Panther (UK pb) 7-70.

C18. SF HORIZONS (A magazine of criticism and comment. Two issues, Spring 1964 and Winter 1965.). Arno Press (US hb) 2-75.

- THE YEAR'S BEST SCIENCE FICTION: (see under BEST SF: 1968).
- THE YEAR'S BEST SCIENCE FICTION NO. 1: (see under BEST SF: 1967).
- THE YEAR'S BEST SCIENCE FICTION NO. 2: (see under BEST SF: 1968).
- THE YEAR'S BEST SCIENCE FICTION NO. 3 (see under BEST SF: 1969).
- THE YEAR'S BEST SCIENCE FICTION NO. 4: (see under BEST SF: 1970).
- THE YEAR'S BEST SCIENCE FICTION NO. 5: (see under BEST SF: 1971).
- THE YEAR'S BEST SCIENCE FICTION NO. 6: (see under BEST SF: 1972).
- THE YEAR'S BEST SCIENCE FICTION NO. 7: (see under BEST SF: 73).
- THE YEAR'S BEST SCIENCE FICTION NO. 8: (see under BEST SF: 1974).
- THE YEAR'S BEST SCIENCE FICTION NO. 9: (see under BEST SF: 75).
- THE YEAR'S BEST SF: 1972: (see under BEST SF: 1972).

D. Other Edited Books

D1. AHEAD OF TIME {with Theodore J. Gordon} (essays): Doubleday (US hb) 1972.

D2. APEMAN, SPACEMAN {with Leon E. Stover}: Doubleday (US hb) 1968. Rapp & Whiting (UK hb) 1968. Berkley (US pb) 1970. Penguin (UK pb) 11-72.

D3. ASTOUNDING: JOHN W. CAMPBELL MEMORIAL ANTHOLOGY: Random House (US hb) 1973. Sidgwick & Jackson (UK hb) 10-74. Ballantine (US pb) 12-74. Sphere (UK pb) 5-75.

- BACKDROP OF STARS: (see under SF: AUTHOR'S CHOICE).

D4. BLAST OFF: S.F. FOR BOYS. Faber & Faber (UK hb) 1969. Doubleday (US hb) 1969 {contents differ, as WORLDS OF WONDER}.

D5. COLLECTED EDITORIALS FROM ANALOG by John W. Campbell: Doubleday (US hb) 1966.

D6. FOUR FOR THE FUTURE: Macdonald (UK hb) 1969. Quartet (UK pb) 1-74.

- THE JOHN W. CAMPBELL MEMORIAL ANTHOLOGY: (see under ASTOUNDING: THE JOHN W. CAMPBELL MEMORIAL ANTHOLOGY).

D7. THE LIGHT FANTASTIC: Scribner's (US hb & tp) 10-71.

D8. NOVA 1: Delacorte (US hb) 1970. Dell (US pb) 1971. Sphere (UK pb) 1-75. Hale (UK hb) 9-76.

D9. NOVA 2: Walker (US hb) 1972. Dell (US pb) 1974. Sphere (UK pb) 5-75. Hale (UK hb) 11-76.

D10. NOVA 3: Walker (US hb) 1973. Dell (US pb) 4-75 {as THE OUTDATED MAN}. Sphere (UK pb) 8-75. Hale (UK hb) 1-77.

D11. NOVA 4: Walker (US hb) 1-75. Sphere (UK pb) 10-76. Hale (UK hb) 3-77.

- THE OUTDATED MAN: (see under NOVA 3).

D12. SCIENCE FICTION NOVELLAS {with Willis E. McNelly}: Scribner's (US tp) 1975.

D13. A SCIENCE FICTION READER {with Carol Pugner}: Scribner's (US tp) 1973.

D14. SF: AUTHORS' CHOICE: Dobson (UK hb) 1968 {as BACKDROP OF STARS}. Berkley Medallion (US pb) 6-68. NEL (UK pb) 5-75 {as BACKDROP OF STARS}.

D15. SF: AUTHORS' CHOICE 2: Berkley Medallion (US pb) 5-70.

D16. SF: AUTHOR'S CHOICE 3: Putnam (US hb) 1971. Berkley Medallion (US pb) 8-73.

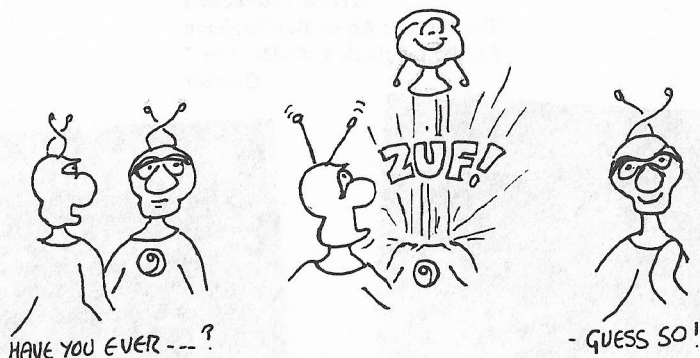
D17. SF: AUTHOR'S CHOICE 4: Putnam (US hb) 1974. Berkley Medallion (US pb) 8-74.

D18. THERE WON'T BE WAR {with Bruce McAllister}: Tor (US pb) 11-91.

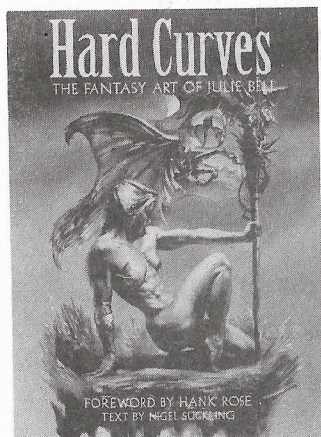
- WORLDS OF WONDER: {see under BLAST OFF: S.F. FOR BOYS}.

D19. THE YEAR 2000: Doubleday (US hb) 1970. Faber & Faber (UK hb) 9-71. Berkley (US pb) 1972.

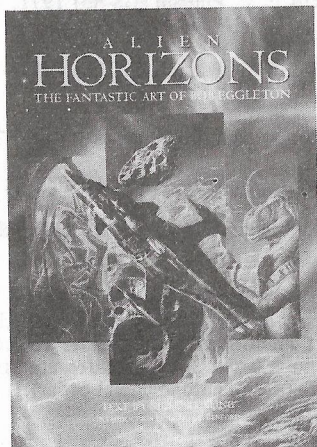
[Please note: The above bibliography features - 1. All "books" by, or edited by, the author in question. 2. Details of first US and UK hardback and paperback editions (with occasional trade paperbacks mentioned if they came before paperback. 3. Details of all fiction in any of the collections listed. All the titles are grouped by category and then in alphabetical order within that (*not* in chronological order).]



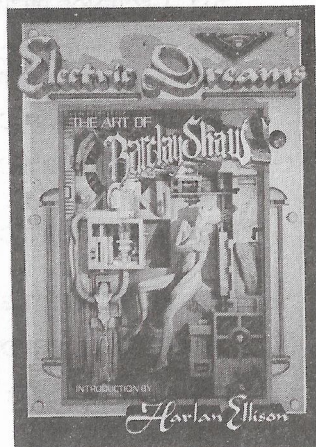
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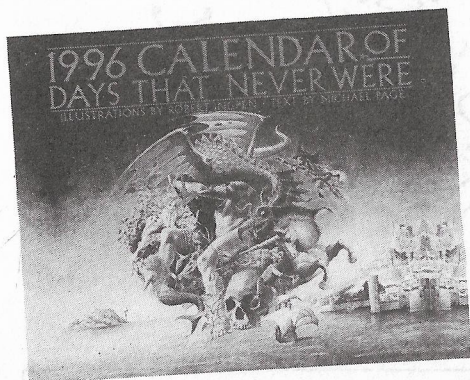
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The Fantasy Art of Julie Bell
£12.95 Limpback
1 85028 223 4
November



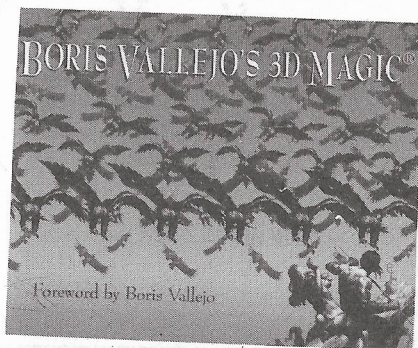
Alien Horizons
The Fantastic Art of Bob Eggleton
£12.95 Limpback 1 85028 336 2
October



Electric Dreams
The Art of Barclay Shaw
£12.95 Limpback
1 85028 364 8
Out now



1996 Calendar of Days that Never Were
Robert Ingpen
£5.95 Limpback 1 85028 366 4 Out now



Boris Vallejo's 3D Magic
Boris Vallejo
£12.95 Hardback 1 85028 365 6 Out now

Bob Shaw: A Fan for All Seasons, or: Stranger in a Strange Land by Charlotte Proctor

The 1981 DeepSouthCon committee (Birmingham Science Fiction Club) was a little nervous. Bob Shaw was to be our Guest of Honor. He was, we knew, a highly acclaimed professional writer, author of the Nebula award winning "Light of Other Days", two-time Hugo winner for fan writing, and much sought after by British conventions. We only hoped we could treat him well, and that the world would not come to an end while he was here. Given these circumstances, things were bound to go wrong.

Jim Gilpatrick and Wade Gilbreath picked Bob up at the Atlanta airport, and proceeded to get lost in downtown Atlanta. Stopping at a hotel for refreshment, Jim parked the car while Wade took Bob to the bar. It was closed. After a series of misadventures which included the seam in Jim's suit pants giving way, they finally arrived at my front door in Birmingham. "You travel light," I remarked, hefting Bob's one piece of luggage. Bob then explained, over a reviving glass of whisky, that he almost didn't make it here at all. Taking a break from painting the porch, he was speaking with his agent in Copenhagen who asked him when he was leaving for the States. "Tomorrow," Bob said, "the 26th." "You mean today," his agent corrected, "today is the 26th." Realizing he had only an hour to pack and catch the plane, Bob arrived in the clothes he had been wearing. "This is the colour of my front porch," he said, pointing to a spot on his knee, "and this is the colour of the bathroom." His suitcase, he explained, had only a couple pair of socks rattling around in it.

I was to drive Bob to where he would be staying - we didn't get far. The car, exhibiting suicidal tendencies, backed into a ditch beside the driveway. We were stuck. "Go get Jerry," I told Jim. Waiting to be rescued, a rather thick silence developed. "Er...", Bob inquired timidly, "...will your husband be upset?" "Oh, no," I assured him, "he's quite used to getting me out of trouble." This statement did not have the desired calming effect.

During the balance of Bob's stay, we put him to work assembling art show hangings, managed to make him late for his speech, took him target shooting at a garbage dump (the yellow and purple souvenir bruises of which he showed to anyone who could bear to look), and treated him to dinner at a really bad restaurant.

In spite of all this, or perhaps because of it (think of the stories he could tell back home!), Bob came back to Birmingham the following year for BoShCon I; accepted the invitation to be Toastmaster at ConFederation, and afterward visited Birmingham once more (BoShCon II). That trip, he noted, was filled with "triggers, chiggers, and jiggers." Steve Francis lured him to Kentucky to be Guest of Honor at the 1987 Rivercon, where Bob, in addition to his regular GoH duties, volunteered to load art show hangings and other convention supplies in Steve's van.

"I'm an engineer," Bob told us as he tried to get the doors closed "I'm supposed to be able to figure these things out."

In 1990, Bob was Guest of Honor at the 28th DeepSouthCon in Chattanooga, Tennessee. The Birmingham Mafiaettes (that's another story) - Charlotte, Linda and Julie - arrived to find a thirsty Bob in a hotel with no bar, in a dry county! We happened upon Bob in the endless corridors of the venue that came to be known as the Hotel from Hell and quickly struck a bargain: Bob would help us get our things to the room in exchange for a drop of whisky. Rushing out to my car, Bob began to unload at top speed. "Which parcel contains the booze?"

Thus fortified, our little group walked across the street for supper. As we were leaving the restaurant, a man at the next table said to Bob, "Where are you from?" Bob is well aware that his Irish accent gives him away, so he made a little joke and replied, "How did you know I was not from here?"

"Well," the man replied, pointing to me, "I saw her showing you okra."

"I'm from New Jersey," Bob told him.

That evening, Bob and I were on an interview-type panel. Bob was telling his story about being a sportswriter. That's one of my favorite stories, so I settled back to listen. He talked for several minutes, making little jokes, working his way through his newspaper career, unlikely as it was, and then he stopped. He looked at me and raised his eyebrows. I couldn't *believe* it. He had told the story and left out the best part. My options were clear; I could feed him a straight line that would cue him, or... I turned to the audience and said, "...and the people who followed his sports stories said to one another...." It got a laugh, but not nearly so big a laugh as Bob's horrified reaction to forgetting the punch line, and my taking immediate and shameless advantage of the situation.

As usual when Bob is in the neighbourhood, he came to Birmingham. Penny Frierson gave him a ride from Chattanooga. On the way, she detoured by way of Little River Canyon in northern Alabama. "There were gorges," Bob told me later, "with a little river down at the bottom. The road often seemed to be going right off a precipice, and I didn't want to go there!" They stopped at a scenic view area and Penny urged Bob to look over the edge. "But there are no rails," he protested, "and that sign over there says 'Danger'. There is a sheer drop-off of at least a thousand feet. I'm not going near it." It was with a feeling of relief (short-lived, as it turned out) that Bob arrived again in Birmingham.

It's not every day that the Birmingham Science Fiction Club has Bob Shaw as our program. I had given Bob a meeting announcement in Chattanooga, and thought he had read it. Well, I know he read part of it but think he got stuck when he realized the meeting would be held in a library. "This is a joke, isn't it?" he said hopefully. "You don't really meet in a library?" We assured him the club did not meet in the library proper but in a basement meeting room, with no stacks, and no "Silence" signs. But it wasn't until he got to the part about bringing our own refreshments that he relaxed. He relaxed so much that he discarded the notice as being of no importance and missed the next line that read "BoSh speaks to BSFC - shirts and shoes required". It came as a bit of a surprise, then, to hear himself introduced as

tonight's guest speaker. He tried to get out of it, saying he wasn't prepared, but when I began to tell Bob Shaw stories about him forgetting his own punch lines, he quickly regained his memory. He remembered too much, in fact, and got back at me by telling an awful zit story - a story I had heard at *breakfast*.

The next day, Jerry and Frank took Bob to the shooting range. They stayed all day and this time Bob sustained no injuries: no skin ripped from his hand by rough grips, no blood running down his face from flying brass. However, when I discovered they had had Bob out *all day* and had not fed him lunch, I was very upset. But Bob assured me it was all right. "No one ate," he said. "It's not as if they brought picnic baskets and ate sandwiches and things out of them and said, 'No, Bob, you can't have any.' We *all* went hungry." But not for long. Frank took us all home for dinner and afterwards, on the deck, Bob was rewarded with his first sight of fireflies - like fairy lights, twinkling in the trees.

June, 1994. Bob was once again in Birmingham, this time as Fan Guest of Honour at the 32nd DeepSouthCon. Afterwards he was a guest in my home. Jerry took Bob to the Alabama Thrift Store where, Jerry reported, Bob ran around like a kid in a candy store, marveling at the low prices on almost-new merchandise. He bought a monogrammed suitcase for a mere pittance. It really was a great buy - the embroidered initials on the luggage were *almost* his initials! Bob spent the afternoon carefully picking out the 'J' in the middle, and proudly displayed the finished product: "B S".

Due to architectural idiosyncrasies, the carefully curtained windows in my guest room lead nowhere. After Bob's first night with us, I went in the room and asked if he were going to get up today. After ascertaining the hour was four in the *afternoon* and not four in the morning, he decided he would. "Your windows don't work," he complained. "I kept waking up, looking at the windows, but it was still dark, so I went back to sleep."

"Bob, I've been washing dishes, banging pots and pans around, and talking loudly in the hope of waking you up! We would have been worried if we hadn't heard you snore from time to time."

"Yes, I know. I thought it was very inconsiderate of you and Jerry to be so noisy. And why would anyone wash dishes in the middle of the night?"

It is now 14 years since Bob's first visit to the Deep South, and he is coming to Birmingham in November. We are a little nervous.

September, 1995,
Birmingham, Alabama, USA.

[The first section of the above appeared in the 1990 DeepSouthCon (Chattanooga) Programme Book; the second section appeared (in a different form) in ANVIL #52 and the final section (1994) has not seen print before.]

Bob Shaw: A Bibliography

by Phil Stephensen-Payne

(Born: 31-Dec-1931, Belfast)

A. Fiction Books

A1. A BETTER MANTRAP [C-9: Conversion; Crossing the Line; Small World; The Kingdom of O'Ryan; Dream Fighter; The Cottage of Eternity; In the Hereafter Hilton; Amphitheatre; Frost Animals]. Gollancz (UK hb) 1-82. Granada (UK pb) 3-84

A2. THE CERES SOLUTION: Gollancz (UK hb) 9-81. Granada (UK pb) 9-83. DAW (US pb) 8-84.

A3. COSMIC KALEIDOSCOPE [C-9: Skirmish on a Summer Morning; Unreasonable Facsimile; A Full Member of the Club; The Silent Partners; The Giaconda Caper; An Uncomic Book Horror Story; The Brink; Waltz of the Bodysnatchers; A Little Night Flying]. Gollancz (UK hb) 10-76. Doubleday (US hb) 1977 [drops The Brink; adds Element of Chance; Deflation 2001]. Pan (UK pb) 2-78. Dell (US pb) 1-79 [drops The Brink; adds Element of Chance; Deflation 2001].

A4. COURAGEOUS NEW PLANET: Birmingham SF Group (UK ph) 10-81.

A5. DAGGER OF THE MIND: Gollancz (UK hb) 8-79. Pan (UK pb) 3-81. Ace (US pb) 9-82.

A6. DARK NIGHT IN TOYLAND [C-15: Dark Night in Toyland; Go On, Pick a Universe!; Stormseeker; Aliens Aren't Human; Love Me Tender; To the Letter; Courageous New Planet; Cutting Down; Hue and Cry; The K-Y Warriors; Dissolute Diplomat; Well-Wisher; Executioner's Moon; Deflation 2001; Shadow of Wings]. Gollancz (UK hb) 3-89. Orbit (UK pb) 4-91.

- DIMENSIONS {see under WARREN PEACE}.

A7. THE ENCHANTED DUPLICATOR {with Walt Willis} George Charters (UK ph) 2-54. Arnie Katz & Rich Brown (US ph) 6-71.

A8. FIRE PATTERN: Gollancz (UK hb) 9-84. Grafton (UK pb) 11-85. DAW (US pb) 11-86.

A9. THE FUGITIVE WORLDS: Gollancz (UK hb) 10-89. Baen (US pb) 12-90. Orbit (UK pb) 1-91.

A10. GROUND ZERO MAN: Avon (US pb) 9-71. Corgi (UK pb) 10-76. Gollancz (UK hb) 5-85 {revised as THE PEACE MACHINE}. Grafton (UK pb) 1-87 {revised as THE PEACE MACHINE}.

A11. KILLER PLANET: Gollancz (UK hb) 7-89. Pan Piper (UK pb) 4-93.

A12. MEDUSA'S CHILDREN: Gollancz (UK hb) 3-77. Doubleday (US hb) 1977. Pan (UK pb) 9-78. Dell (US pb) 3-80.

A13. NIGHT WALK: Banner (US pb) 9-67. NEL (UK pb) 4-70. Gollancz (UK hb) 1-76 {revised}. Corgi (pb) 7-77 {revised}.

A14. ONE MILLION TOMORROWS: Ace (US pb) 12-70. Gollancz (UK hb) 3-71. Pan (UK pb) 4-73.

A15. ORBITSVILLE: Gollancz (UK hb) 1-75. Ace (US pb) 1-77. Pan (UK pb) 2-77.

A16. ORBITSVILLE DEPARTURE: Gollancz (UK hb) 10-83. DAW (US pb) 4-85. Granada (UK pb) 4-85.

A17. ORBITSVILLE JUDGEMENT: Gollancz (UK hb) 9-90. Orbit (UK pb) 3-92.

A18. OTHER DAYS, OTHER EYES [C-4: Other Days, Other Eyes; Light of Other Days; Burden of Proof; A Dome of Many-Coloured Glass]. Gollancz (UK hb) 7-72. Ace (US pb) 7-72. Pan (UK pb) 3-74.

A19. THE PALACE OF ETERNITY: Ace (US pb) 1969. Gollancz (UK hb) 5-70. Pan (UK pb) 4-72.

- THE PEACE MACHINE {see under GROUND ZERO MAN}.

A20. THE RAGGED ASTRONAUTS: Gollancz (UK hb) 7-86. Baen (US hb) 6-87. Orbit (UK pb) 8-87. Baen (US pb) 5-88.

A21. THE SHADOW OF HEAVEN: Avon (US pb) 6-69. NEL (UK pb) 8-70 {abridged}. Corgi (UK pb) 12-78 {revised}. Gollancz (UK hb) 4-91 {further revised}. Gollancz (UK pb) 5-92 {1991 text}.

A22. SHIP OF STRANGERS: Gollancz (UK hb) 5-78. Ace (US pb) 4-79. Pan (UK pb) 4-79.

- TERMINAL VELOCITY {see under VERTIGO}.

A23. TOMORROW LIES IN AMBUSH [C-11: Call me Dumbo; Repeat Performance; ...And Isles where Good Men Lie; What Time do you Call This?; Communication; The Cosmic Cocktail Party; The Happiest Day of Your Life; The Weapons of Isher II; Pilot Plant; Telemart Three; Invasion of Privacy]. Gollancz (UK hb) 2-73. Ace (US pb) 2-73 [adds Stormseeker; Element of Chance]. Pan (UK pb) 11-75.

A24. THE TWO-TIMERS: Ace (US pb) 1968. Gollancz (UK hb) 6-69. Pan (UK pb) 4-71.

A25. VERTIGO: Gollancz (UK hb) 11-78. Ace (US pb) 2-79. Pan (UK pb) 4-80. Gollancz (UK hb) 10-91 [adds A Little Night Flying as untitled prologue] {slightly revised, as TERMINAL VELOCITY}. Gollancz (UK pb) 8-92 [adds A Little Night Flying as untitled prologue] {1991 text, as TERMINAL VELOCITY}.

A26. WARREN PEACE: Gollancz (UK hb) 7-93. Gollancz (UK pb) 7-94 {as DIMENSIONS}.

A27. WHO GOES HERE?: Gollancz (UK hb) 9-77. Ace (US pb) 8-78. Pan (UK pb) 1-79. Gollancz (UK pb) 4-88 [adds The Giaconda Caper].

A28. THE WOODEN SPACESHIPS: Gollancz (UK hb) 3-88. Baen (US hb) 7-88. Orbit (UK pb) 5-89. Baen (US pb) 7-89.

A29. A WREATH OF STARS: Gollancz (UK hb) 6-76. Doubleday (US hb) 1-77. Dell (US pb) 4-78. Pan (UK pb) 6-78.

B. Non-Fiction Books

B1. THE BEST OF THE BUSHEL: Paranoid/Inca Press (UK ph) 4-79.

B2. THE EASTERCON SPEECHES: Paranoid/Inca Press (UK ph) 8-79.

B3. GALACTIC TOURS: THOMAS COOK OUT OF THIS WORLD VACATIONS {with David A Hardy}: Proteus (US hb) 12-81. Proteus (UK tp) 12-81.

B4. HOW TO WRITE SCIENCE FICTION: Allison & Busby (UK tp) 3-93.

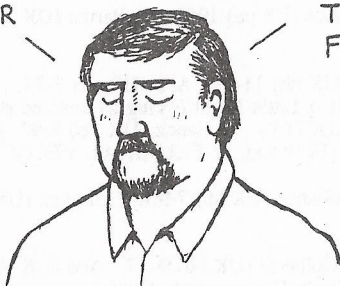
B5. A LOAD OF OLD BOSH: SERIOUS SCIENTIFIC TALKS: Becon Publications (UK ph) 4-95.

B6. MESSAGES FOUND IN AN OXYGEN BOTTLE: NESFA (US hb) 9-86 [bound with BETWEEN TWO WORLDS by Terry Carr].

B7. SERIOUS SCIENTIFIC TALKS: The Shaw Fund (UK ph) 1984.

[Please note: The above bibliography features - 1. All "books" by, or edited by, the author in question. 2. Details of first US and UK hardback and paperback editions (with occasional trade paperbacks mentioned if they came before paperback. 3. Details of all fiction in any of the collections listed. All the titles are grouped by category and then in alphabetical order within that (*not* in chronological order).]

THERE'S LOTS
OF HUMOUR
IN SF



THINK OF MING
THE MERCILESS,
FOR EXAMPLE

The Committee by Martin Tudor

Please note: In order to protect the guilty many of the "facts" below have been altered....

Tony Morton, Chairman:

Born during a messy bout of political in-fighting Tony was abandoned (for his own protection) by his father, the one true King of the Gypsies. Since which time Tony has spent his life, in hiding, denying his true heritage. Unfortunately those powerful Romany features (beard, no glasses) are hard to disguise and he was swiftly snapped up some years ago by Black Country mega-group, BAD INFLUENCE, to join their line-up as the compulsory "moody, sexy, guitarist".

When not driving teeny-boppers wild with his savage guitar solos Tony rides steam trains with his beautiful wife Carol and artistic son Iain (see the cartoon at the end of this Programme Book). As well as chairing this year's Novacon he has chaired a couple of Brum Group committees, served as their Newsletter Editor and worked on three Novacon committees (plus next year's). After eleven years in fandom Tony has read all of the work of Iain Banks and very little Anne McCaffrey. He has never lodged at Cape Hill.

Tony Berry, Operations:

Having entered sf fandom through the auspices of the Leeds SF Group and fallen immediately under the malevolent influence of the then Godfather of the Leeds Mafia, Alan Dorey, Tony was planted as a " sleeper " in Birmingham fandom. His true purpose was revealed 15 years later, in 1993, when he swept to power as the Nova Awards Administrator. (Conspiracy theorists take note!)

Fanzine Editor, filkwriter and sometime costumer (anyone remember "Napoleon" at Novacon 20?); Tony's clean-cut features (glasses, no beard) have featured on six Novacon committees, of which he chaired two. He has read everything by Iain Banks and nothing by Anne McCaffrey. He lodged for sometime at Cape Hill - but is now responding well to treatment.

Carol Morton, Registrations:

Carol, the token woman on this year's committee, exploded dramatically onto the Birmingham fannish scene eleven years ago. An outrageous flirt, the sultry Carol has left a trail of broken hearts and dashed dreams behind her as she ploughed through the hearts and minds of numerous Brum Group committees. After serving in various posts such as Secretary and Newsletter Editor she emerged as Chair in 1995.

Carol has served on four Novacon committees (of which she has chaired one so far, and will be chairing Novacon 26 next year); has read *everything* by Anne McCaffrey, *nothing* by Iain Banks; wears glasses but no beard (except late at night, in the privacy of her own home) and has never lodged at Cape Hill.

Chris Murphy, Programme:

After slipping into sf fandom through the backdoor of SIX OF ONE (THE PRISONER Appreciation Society), Chris attended his first sf con, Novacon 10, in 1980. It says much for the tolerance of fandom that despite having "enjoyed" such careers as teacher, programmer and *auditor* Chris was not prevented from serving on several Brum Group committees and was even allowed to chair the Group.

Despite his "media" inclinations Chris is a recently "outed" fanzine fan (with several hilarious published articles to his credit) and a closet costumer. He has served on three Novacon committees (and will be doing Operations on Novacon 26). Wearing his beard (but no glasses) Chris has read some Iain Banks, but refused to comment on Anne McCaffrey. He is not now, nor has he ever been, a lodger at Cape Hill.

Richard Standage, Treasurer:

Better known perhaps as "Mr Bowles", Richard is the partner of "one of Britain's best new fanwriters", Helena Bowles (phrase copyright Greg Pickersgill, 1994), and co-parent of the precocious Danesh. Richard was launched (reluctantly) into fandom in 1988 when he came to lodge at Cape Hill. A failed Chartered Accountant (turned nurse) Richard has, of course, been Treasurer of more Novacons and Brum Group committees than anyone else would ever admit to (although even *he* doesn't talk about Twentycon). He is claiming (yet again) that this is his last time as Treasurer on anything....

Without the aid of beard or glasses Richard has been seen to devour more food than any four people three times his size; has read most of Iain Banks' works and "some" Anne McCaffrey, and has served on five Novacon committees (chairing one).

Martin Tudor, Publications and Hotel Liaison:

This teetotal, debonair, suave and exceptionally slim fan has become renowned for his charm, good looks and impeccable manners since appearing on the Birmingham sf scene fifteen years ago. Despite his innate abhorrence of the drunken behaviour and foul language of the majority of active Birmingham fans, his tolerance is boundless and he has served on seven Brum Group committees and six Novacons (chairing one), he has also foolishly agreed to do Publications and Hotel Liaison on next year's Novacon.

A remarkably rounded individual (he has both beard and glasses), he has read all of the works of Iain Banks and a few of Anne McCaffrey's; he was also Richard and Tony's landlord at Cape Hill. (He has, more recently, been suckered into writing these biographies.) A one-time TAFF loser he is running again in 1996.

The RNIB Books for the Blind Project by Roger Robinson

Through the years Fandom has generated money for worthy causes - some fanish (helping fans and/or committees in need), some outside (Cancer research etc). Many conventions nowadays have a nominated charity, or charities, which they list in their programme books and to which they, to varying degrees, donate money. This is done in various forms, from the simple waiving a fee for a table in the dealers' room to a straight donation from their profits and the rattling of collecting tins under noses (with appropriate arm twisting). One of the most regularly nominated - and best supported - of these charities is the Royal National Institute for the Blind's "Talking Book" Library.

Each book recorded for the "Talking Book Library" now costs £500 to produce, and their library now runs to over 10,000 titles. Although they reserve the right to veto any suggested title, they recognise that fandom is uniquely equipped to suggest suitable genre titles, so that there is a very good chance that titles that we nominate will be recorded. As far as I am aware the first specific title requested as the result of a general collection at a con was **THE DEMOLISHED MAN** - which was nominated to honour Alfie Bester who, due to ill health, was unable to visit Brighton as one of Conspiracy's Guests of Honour. This was an especially appropriate book for a Worldcon collection as the book won the first ever Hugo for Best Novel. The money, just over £350 (at the time enough to "nominate" a book), was mainly raised at the (in)famous auction of anti-hotel-manager cartoons which had previously decorated the walls of a corridor of the Metropole Hotel in Brighton.

Over the years Novacon (and the Brum group) has been one of the leaders in raising money for Talking Books. Some of you may remember Gill Smith of the RNIB visiting Novacon 22 and being presented with a cheque for £2,500. The look of surprise on her face was genuine as we had kept the amount secret until the cheque was presented. This was, however, nothing to the surprise she got a week or so later when I rang her to tell her that the amount was incorrect - it should have been £4,500! The extra money had been donated by the Albacon committee who had decided, in their current incarnation, to stop running conventions and so they decided to donate their accumulated profits to RNIB.

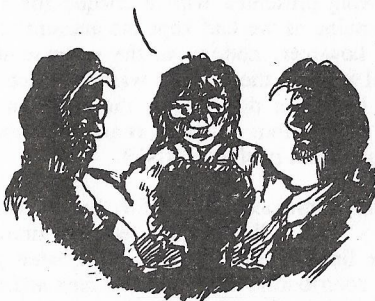
It was no surprise when the nominated charity for the DRABBLE PROJECT was announced as the RNIB - after all the idea of the drabble was formed in Birmingham. So far three limited edition books have been published by Becon Publications with all of the contributors waiving their fees and/or royalties in favour of the RNIB. Various other publications from the Becon stable have also had all or part of their profits ear-marked for the RNIB. The latest of these is **A LOAD OF OLD BoSh** - a collection of Bob Shaw's hilarious Serious Scientific Talks. This was published to honour Bob's selection as GoH at Confabulation, the 1995 Eastercon. I am pleased to see that Novacon 25 has also had the very good sense to invite Bob to be one of their guests.

At Confabulation the committee actively supported the RNIB and as part of the closing ceremony a couple of presentations were made - one from the RNIB and one to them. Colin Greenland's TAKE BACK PLENTY had been nominated as one of the books to be sponsored with the money donated at Novacon 22. In what we think is a "first" for an sf author Colin offered to read his own book and, after an audition, was accepted. Colin was presented with a certificate recognising the work he had done, and in reply a further cheque was presented to the RNIB. The money came from the profits so far of the third drabble book DRABBLE WHO together with various donations made into the general pot over the previous year or so and the proceeds of a very-well-supported collection after Bob Shaw's talk at the con. This time the cheque was for £4,083, and once again we managed to startle the RNIB's representative who hadn't been told how much to expect.

Currently there is another £400 or so in the RNIB section of the BECCON account - but fandom does prefer to give in "lumps" of £500 (or one book) so we only have to raise another £600 ... or £1100 ... or ... All donations gratefully received - cheques should be made payable to 'Becon Publications' and sent to 75 Roslyn Avenue, Harold Wood, Essex, RM3 0RG.

[Plug: Colin Greenland's experiences while recording his book are related in "Talk Back Plenty" which appeared in CRITICAL WAVE #38 - available from the WAVE table at this convention or for £1.95 from the WAVE address (see the advert elsewhere in this booklet).]

... IS THERE ANYBODY THERE!
 ... IS THERE ANYBODY THERE...!
 ... KNOCK ONCE IF THERE...



... IN SPITE OF THE CHILLING ATMOSPHERE, FOUR FOOLHARDY
 CONTRIBUTORS ATTEMPT TO RAISE THE INTERSECTION
 COMMITTEE!

Science Fiction, Lies, and Video Tape

by Sarah Freakley

On the eve of the third Friday in February 1989 two intrepid teeny-goths in too much of the wrong make-up and very skimpy attire journeyed to the Penguin Hotel to meet a certain T. Pratchett. Being teeny goths they were of course completely skint.... (No mention was made of entrance money on the flyer found in W H Smith, so none had been brought. Whoops.)

Upwards the elevator toiled towards the ninth floor and more make-up was applied with the aid of its mirrors, until finally the lift stopped and ejected the tarty duo into the lap of the BSFG, or more precisely Chris Chivers. The young Jezebels were told to seek out a mysterious God-like entity known only as "Bernie, Chairman of the Group" who would decide their fate.

The Great Bernie in her infinite wisdom took pity on these wretched creatures, and let them stay for the meeting. One of them came back the following month and joined. She did lie about her age on the new members form though.

Alright I confess. It was me who lied on the form; I was 14, not 16....

And that's how it started, for me at least. You may ask why I joined the Group given that I had not actually read any SF except Frank Herbert's DUNE. Well, I liked the people, I liked the atmosphere, it was fun. It was a chance to mix with people older than myself who did not treat me like a parent treats a child; people who were more welcoming and open minded than any of my peer group at school. I don't know what I wish to get across to you lot, if anyone actually reads this far, but I went to every meeting I could afford regardless of the speaker, because it was a good way to get introduced to new (for me) authors and their books, and because they were usually interesting; I even learned stuff occasionally. Just because you don't appreciate a certain genre, it shouldn't mean that every single book in that genre is crap, or has nothing to offer you in the way of reading pleasure, or even that the author in question will not be an entertaining speaker. So I went to all the meetings I could afford. On top of all that, the BSFG is not just a place where I can meet my favourite authors, it is also a place where I can meet my friends: people I met through the Group, who I probably would not have met otherwise.

Yes, the Group has changed its physical appearance, it's even moved about a bit, sometimes it's put on "weight", sometimes it's lost it, sometimes it's been skint, sometimes it's been rich, just like me. I don't wear as much make-up any more (I still wear skimpy clothes), but I am basically the same person as I was when I joined. Yes I'm older, possibly wiser and maybe even a bit jaded, but basically the same, and the reason I attend group meetings is still the same (even though it's now my job...), and deep down the group is still the same, same aims: to promote sf and anything connected with sf (damn me if I haven't got the right initials for this). Alright, so it's diversified a bit, nothing wrong with expansion, often there is a very fine line between what gets classed as SF, Fantasy, or Horror. I thought the whole

reason people liked SF was because it expands your perceptions of the universe as it stands, as it could be and as it could have been. It makes you think.

Can anyone really say that they have only ever read and enjoyed pure sf... maybe they can, but at what cost? God, if I had stuck to just one thing and never done anything else what a boring and stagnant individual I would be.

Enough of this ranting, onto now....

This year I've been Publicity Officer for the Group and, despite speakers not turning up, and the general reluctance of some venues to display posters informing people of meetings, it's been really good fun. Anyone who has not witnessed the raffle draw at the end of the meetings is definitely missing a bit of a giggle (ask someone if you haven't).

This has been my first year on the BSFG committee, so I have appreciated the help and advice of the other members. I feel that the Group, especially the committee, have become more like family, and not just friends or acquaintances. I hope this is something that will continue to develop as I get sucked (or even suckered) deeper into fandom. As I have said before, I feel that the Group is not just some speaker coming to talk to their assembled fan group, it's about the people who are in the Group, how they interact. I feel that the speaker is not only there to tell tales of publishing hijinks, or the way they write, but to inspire debate about their theories and ideas. Without the members, no matter how disparate in personality and preferred reading matter, this could not be achieved. The Brum Group can be a lot of hassle at times, and from a committee member's point of view, it is always pretty frantic... but for the majority of the time it is fun, it is stimulating, and it's still bright and shiny and new. I feel really sorry for anyone who's lost their sense of wonder, 'cos it's there if you want to see it.

Okay - Final bit.

Ever since my first meeting I have been aware of some bugger badgering me to part with my hard-earned dosh and buy raffle tickets. Well for the last year it's been my turn to do the badgering. The Group has also provided me with a new learning experience: it's damn hard to get people to part with their cash no matter how much begging, grovelling and general fawning you do. So to all the people who have parted with their cash, and have put up with me hassling them for their beer money: Cheers... and to all the people who haven't parted with their cash: Did I at least come close to persuading you?

See you around the con or at BSFG meetings.

Sarah xxx

[The BSFG meets at 7.45pm on the third Friday of each month in the upstairs Function Room of the Australian Bar, corner of Hurst Street and Bromsgrove Street in Birmingham city centre. Annual subscriptions (which include 12 copies of the newsletter and reduced price entry to meetings) are £10.00 per person, or £13.50 for two members at the same address. Cheques etc, payable to "the Birmingham Science Fiction Group", should be sent to the Treasurer, Steve Jones, c/o 121 Cape Hill, Smethwick, Warley, West Midlands, B66 4SH.]

Foundation's Fortunes by Andy Sawyer

It always seemed a little odd to me that here we were with intentions to become a centre of excellence in science fiction and our engagements with the Twentieth Century - let alone the Twenty-First - hardly lived up to the gosh-wow elements of the genre. Most of you reading this will be aware of the story so far: the bedraggled and forlorn Science Fiction Foundation, kept breathing by Joyce Day and the indefatigable Friends of Foundation, thrown on the streets and rescued from the Waters of Oblivion by a Good Fairy in the shape of the University of Liverpool. This year, however, has seen the Foundation Collection dip a tentative but remarkably successful toe into the Waters of Tomorrow. In October 1994 Liverpool University's MA in Science Fiction Studies opened its doors to students: the first postgraduate-level taught course in the subject. In January 1995, Arthur C. Clarke added yet another honorary degree to his collection: a D. Litt from Liverpool which was conferred (as far as we know, uniquely) by satellite link. This was a remarkable experience for all involved, with Clarke in the studio in Sri Lanka, the University officials and guests in the Senate Hall in Liverpool and me sitting there, fingers crossed in the hope that everything would go well. After a slight delay, it did, and it was wonderful to see so many people so intimately involved with keeping Foundation afloat there at what surely launched the UK's Year of SF.

You can see it for yourselves on the video we made of the occasion, now available. It also includes some information about the Foundation Collection with Frances Thomson (University Librarian), David Seed (MA Course Director), Stephen Clark (Head of the Philosophy Department) and me waxing lyrical and giving some information about what the collection contains. It is on sale for £16.50 plus £1.00 p&p (Cheques payable to "University of Liverpool" address below), which price includes a copy of the Arthur C. Clarke "Special Issue" of Foundation which was published a few years back. Copies are also available for Americans who use NTC format.

No sooner was that over and done with than the Higher Education Funding Council called for bids to make research collections in the humanities more accessible for scholars. Assuming that sf's links with an enormous number of fields of study made us eligible from a number of standpoints, and our information dirt-track (5x3 cards, if lucky; internet access, my e-mail address) needed at the very least smoothing out and tar-macadaming, I prepared a bid for a project involving a cataloguer and clerical assistant to prepare a machine-readable catalogue of the Foundation Collection's stock. Somewhat to our surprise, all Liverpool's bids were accepted, and we now have a whole new set of problems to do with how on earth we are going to manage them over the next two years. As I write, we are desperately trying to co-ordinate shortlisting and interview of candidates. But this is a problem I am thoroughly pleased to have been landed with. Following the move of the Foundation Collection to Liverpool, it has grown considerably in size and my own cataloguing attempts have barely - no, let me be honest and say not at all kept up with the amount of material which has been so generously donated to us by you - the publishers, writers and fans. Now, we can actually deal with the material - so there is no excuse to slacken the flow. We welcome your generous support - in the form

of books, audio-visual material and (above all) money. And now, perhaps, is a good opportunity to thank once again one of this con's Guests of Honour, Brian Aldiss, for his generous deposit of material with us - you can check to see if we are looking after it in Liverpool Easter 1997, Brian.

Throughout the year, enquiries came and went. There was the usual number of "I've forgotten the author and title but the story went like this ..." enquiries, including one which turned out to be a story written by another of the Guests of Honour of this con. But don't bother, Bob: I have already kicked myself. There were a number of calls from the BBC to coincide with the revamped OUTER LIMITS, one of which had me sharing the airwaves with a Tory MP and a UFO expert the Tory MP knew his stuff about sf, though this was perhaps hardly surprising when later in the year it became obvious which really was the Science Fiction Party when the Vulcan challenged the Dalek, with Tarzan prudently keeping out of the struggle. Typically, the UFO man had three times the airtime of the rest of us put together. As for me, I was driven to look up the word "tact" in the dictionary after being asked what my favourite tv SF programme was. "BABYLON 5", I announced, accurately enough - shame that B5 is Channel 4!

This year is, of course the centenary year of H. G. Wells' novel THE TIME MACHINE and it was marked by a remarkably good conference organised by the H. G. Wells Society and the Eaton Collection, University of California, Riverside. Co-sponsors were the Liverpool University Press - whose "SF Texts and Studies" series had been launched in January to provide a solid and varied collection of scholarly texts for the academic and general market. Brian Aldiss (together with his latest book from the LUP) was eminently present, as well as former Novacon GoH Stephen Baxter, who modestly reminded us that his THE TIME SHIPS was but the latest in a sub-genre of sequels to Wells' novel. The number of papers given within the timespan of the conference was sometimes brain-straining, but never less than stimulating. My activities, however, have not all been in such scholarly company. In fact, much of the year has been spent surfing the Internet, as various people (ranging from fans to Liverpool's academics) suggested that a World Wide Web page would be a really wonderful idea. This is now in operation, and can be found at <http://www.liv.ac.uk/~asawyer/sffchome.html>, for all those who understand such hieroglyphics.

Libraries and museums have contacted me for advice about promotions, some of which may even have happened by the time you read this. I am also hoping to be present at the "Out of this World" Science Fiction Festival this December at the "UK Year of Literature" events in Swansea. (Which will bring this Year of SF to a close). Come to find out what's happening.

Meanwhile, to find out more about the Science Fiction Foundation Collection, Liverpool's MA in SF Studies, or the Liverpool University Press series of books, contact me at the Sydney Jones Library, University of Liverpool, PO Box 123, Liverpool L69 3DA (Tel. 0151-794-2696-733 or e-mail asawyer@liverpool.ac.uk).

We are, of course, ably (and essentially) supported by the Friends of Foundation, (Registered Charity no. 1041052) who co-ordinate our fundraising and volunteer services and publish the critical journal FOUNDATION, edited by Edward James. To offer your services, contact Roger Robinson, 75 Roslyn Avenue, Harold Wood,

Novacon: A Personal Retrospective by Vernon Brown

That was the title that I was given so I looked up "retrospective" in my dictionary and found it to mean "looking back; affecting things past". Two somewhat different things, the latter of which, short of obtaining a time machine, I have no hope of doing. But would I, if I could, alter the course that Novacon has taken? And if I did, would it make Novacon any better? Consider an example elsewhere. I would have preferred not to undergo my recent surgery, but then I wouldn't be here to write this; or if I had travelled back 10 years to tell myself of the problems ahead, so that they could be treated in their infancy, where would I be now? Possibly worse off - time lines can be tricky things. So with Novacons. I've managed to attend every one so far, and from a personal viewpoint I think that there have been major ups and downs which have all contributed to Novacon as it now is, when we seem to have levelled out to an even keel and found our niche, if you don't mind a few mixed metaphors. Which seems a good enough reason to subtitle this article "The Ups and Downs of Novacon, a Personal View" and write it on that basis.

Up - How it all happened.

I was 28 when I attended the inaugural meeting of the University of Aston SF Group, had been reading sf for 18 years and hadn't met another fan, although I had received a rather peculiar reply, which I hadn't followed up, when I responded to an item in the local paper about a science fiction conference in Birmingham. But to discuss the genre and, in 1969, to attend a convention (Eastercon in Oxford) was better than sliced bread. This was in the days when one didn't admit to reading sf, which was equated by the public with flying saucers, little green men and bad "B" films. In fact the whole country only ran to one convention a year which, I think, had a couple of hundred attendees in Oxford. Having said that, there was a one-off, one day, one room, unprogrammed walk-in fantasy con somewhere that we attended a few weeks later. In a flush of enthusiasm the ASFG decided that there could be room for a second annual sf conference somewhere between the two in size, duration and programming. So was born Novacon, running from noon on Saturday to the Sunday afternoon at the Imperial Hotel in Temple Street, Birmingham.

It was a success, with some 140+ attendees, enough to prevent isolated cliques forming but not so many that one couldn't meet everyone there. So, to ensure the continuity that a university group couldn't provide, the convention was handed over to the newly formed Birmingham Science Fiction Group, who have run it since.

Down - When it got too large.

In succeeding years Novacon got bigger and bigger, doubling by 1976 and up to 500+ attendees at Novacon 10. The trouble was that sf was becoming massively popular with the masses. The first few Novacons drew more or less on established fandom but, as the space race took hold, sf became acceptable to people who used the equation "Space Race = Spaceships = Science Fiction (or sci-fi)". The media saw money to be made, jumped on the bandwagon and made "sci-fi" fashionable. They also dragged in fantasy, wargaming and anything else that could be used as a vehicle for blood and special effects, the bigger the better, which brought in old and new followers of these genres too. The first effect the flood of new fans had on conventions was to cause problems finding big enough hotels, which are more expensive, as Novacon found as it moved its venue several times. The Novacon numbers were soon way above what we had considered optimum, way above the old Eastercons to the point where I think that the older, companionable feeling of a convention was lost. And the final straw came for me at the Grand when people were becoming over-friendly in the main corridor in the middle of the afternoon, although to be fair, there were no horses around to frighten.

Up - No multi-track programming.

This is a trap into which, to my recollection, Novacon has not fallen. It is intended to satisfy everybody but pleases nobody. When I occasionally go to a large con that does this, inevitably items in which I am interested clash with one another - I remember one occasion when three items on *WORLDS OF IF* were programmed simultaneously. Which makes it a palpable pleasure to look at a Novacon programme and know that I have a simple choice - to attend an item or not.

Down - The Disco

The first few Novacons had a Saturday Dinner, followed by speeches, awards or whatever, and a good time was had by all. This was dropped after a food poisoning scare one year, although accidents happen in the best regulated places and this would probably never have occurred again. So we ended up with a Saturday Night Disco then, lately, a group. But this means that Saturday evening, which is when everybody should, and used to, socialise is divided because many fans don't like deafening noise. It's like putting on a programme item in French - it discriminates against a whole section of the members. Incidentally the noise is deafening; as a rule of thumb if you have to raise your voice above a normal conversational level when standing a yard apart the noise is loud enough to start, or to continue, damaging your hearing. But it's another aftermath of the Swinging Sixties, when entertainment went from active to passive, and it's here to stay.

Up - When the convention bar has *real* real beer.

This is something of a personal taste and has its own ups and downs. Far too many hotels serve beer chilled to the point of tastelessness and charge the Earth for it. Over the years this aspect of Novacon has varied according to hotel and manager but recently the situation has improved, with decent beer available for some time during the weekend: a) after it's been racked late and b) before it's finished early because the manager only bought in one barrel. Then in recent years there have been some good beer tastings organised by a certain committee member. Things are certainly

looking up and I hope to spend at least some of this weekend sampling what the Chamberlain has to offer.

Down - When there's less programming about sf.

I suppose that, as a biologist with an interest in the why, wherefore and how of things, I *would* prefer programme items with content, but it's noticeable that there are more quizzes, panels and book readings than ever before. I find it frustrating to have what could be an interesting point disregarded so that another panellist can speak, although all too often there's little meat to the discussion in any case - it's like being given glimpses of bottle labels of someone else's choice instead of a decent glass of wine. Quizzes drive me up the wall, partly I suppose because I run the GCSE, but mainly because the audience gets nothing from it. Perhaps these things are put on because the audience wants them, in which case it's another instance of passive rather than active involvement, which leads one to wonder where future generations of potential active fans will develop their mental muscles.

Up - When Novacon found a goal.

I mentioned in my first "Up" that about 140 attendees was an optimum number, but perhaps this only applied at that time when fandom was more closely knit. Nowadays things and fans are different and twice that number at a con like Novacon is probably the new optimum, as attendees are less gregarious as a whole. On the other hand a less programmed con for people who know one another fairly well will need perhaps half that original number - I've thoroughly enjoyed the ones that I've attended.

Over the last few years Novacon attendees have averaged in the upper 200s, and the con seems to have settled down as Britain's second annual convention with a more or less established format that people have come to expect. Which is not to say that it's outdated or old fashioned or any of the other derogatory epithets that rootless trendies in any area of life heap on anything they don't like or understand. Novacon, like any other extant organism, has evolved to fill a niche where others have failed. By definition this makes it a success.

That's my Novacon retrospective, personal, biased and idiosyncratic, but wholly mine own. At times aspects of the series have annoyed me to the point where I've decided to give it up but, thank (insert any deity of your choice), I've never done so, although one year I only joined on the door on the Saturday; with luck I'll be coming back to them for years to come.

* * * * *

[The Novacon 26 committee would like to invite comments on Vernon's article, in particular, and on Novacon in general. If we receive sufficient response we intend to publish it in the Novacon 26 Progress Reports. [Please send your comments to: Martin Tudor, 845 Alum Rock Road, Ward End, Birmingham, B8 2AG.]

What is GUFF ? by Eva Hauser

I was first informed about GUFF early in 1992, when I was asked whether I wanted to stand as a candidate in the race. The initials "GUFF" stand for the "Going Under Fan Fund", and the fund already has something of a history behind it (it was set up about 1979); its purpose is to bring deserving Australasian fans to Europe and European fans to Australia. The money that is necessary for the trip is raised entirely by sf fans. Their gifts, the money they pay at GUFF auctions at cons or through the mail, and the money paid for GUFF publications and other material make this trip possible.

For me it was a gorgeous and unique possibility to visit the Australian national con in Sydney. Not that I was such a deserving fan, but I was from a post-Communist country and it must have seemed like an interesting opportunity for people to meet me, because they voted for me. Also, at the time of my trip, I worked as an assistant editor at the Czech sf magazine IKARIE, so going to Australia meant acquiring a lot of useful contacts. A few months later, IKARIE actually published a special "Australian" issue including several works by Australian authors.

I spent 11 fascinating days in Australia, starting with the Sydney convention, which was not big (maybe two or three hundred people), but it had a really warm, friendly atmosphere. It seems that the Australians are used (maybe for historical reasons, because they live in such a remote area?) to entertaining themselves, so that, for example, the artist Nick Stathopoulos, not only exhibited his pictures and discussed sf art on panels, but also acted as the moderator of the masquerade and seemed to turn up everywhere in his capacity as an excellent busker.

After the convention I spent a few days in Sydney in one of the oldest houses of the downtown area (150 years old) in the home of Sarrah Murray, which was really pleasant. Australian fans are so friendly that they don't let you just go sightseeing alone, but they invite more people and go everywhere with you in a big group. I especially liked Sydney harbor - not only because of its many cozy bars, but for its incredible beauty, created by the ocean, the Opera building, exotic plants, boats, street musicians, and the panorama of the buildings of the downtown area... Some Australians are more proud of Melbourne, as it is maybe more traditional, respectable and "English", but I definitely prefer Sydney because it's so exotic.

I spent one day in Canberra (which is an interesting place, as it is a completely new city, all green and ordered according to the plans of its architects, with an especially interesting Parliament building), and then I went to Melbourne, because the majority of Australian sf fans, authors and publishers live here. I stayed in the house of Roger Weddall, who was one of the nicest people I ever met - very intelligent, and constantly teasing, joking and asking questions about Europe. I can hardly express how frustrated and shocked I was when, at the end of the same year, he died of lymphoma. It was certainly a tremendous loss for the whole of Australian fandom, as he was also a very active organizer and one of the "motors" of Australian fannish life.

So here is an overview of people who have travelled with GUFF: Ian Gunn and Karen Pender-Gunn (Intersection, 1995), Eva Hauser (1992), Roman Orszanski (1990), Roelof Goudriaan (1989), Irwin Hirsh (1987), Eve Harvey (1985), Justin Ackroyd (1984), Joseph Nicholas (1981) and John Foyster (1979).

If you would like more information, or if you want to help us with this nice activity, here are all the contacts:

Australian Administrators:

Ian Gunn and Karen Pender-Gunn, P.O.Box 567, Blackburn, Victoria 3130, Australia.

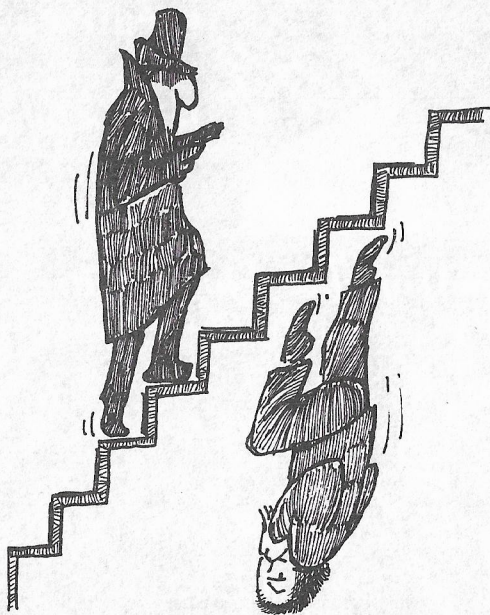
European Administrator:

Eva Hauser, Na cihadle 55, 160-00 Praha 6, Czech Republic.

E-mail: c/o Cyril Simsa, SVOZ@mbox.fsv.cuni.cz.

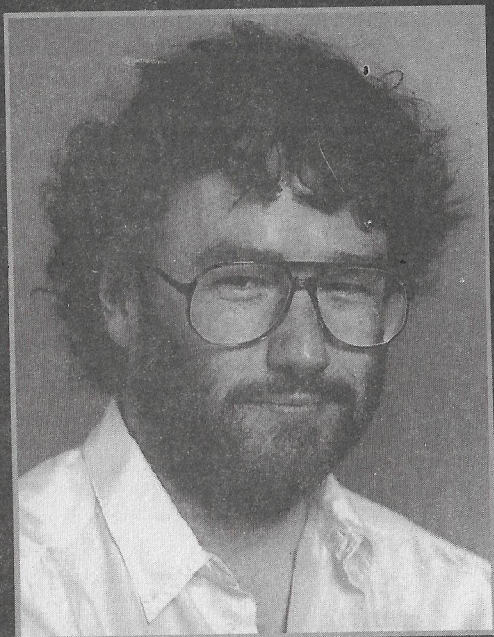
UK Special Agent (please send European funds to him):

Joseph Nicholas, 15 Jansons Road, South Tottenham, London N15 4JU.



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The Nova Awards by Tony Berry

Originally created in 1973 by the late Gillon Field, the Nova Awards are presented annually by the Birmingham Science Fiction Group for work in fanzines. Until 1981 only one award was presented, to "Best Fanzine" and decided by a committee of well-known fans. In 1977 voting was extended to all active fans who were members of Novacon, and then in 1981 two further awards were added: "Best Fanwriter" and "Best Fanartist". In 1986, fanzines that had appeared only once in the previous year also became eligible, which permitted "one-offs" to be included.

For a fanzine to qualify for the 1995 award, one or more issues must have been published between 1st October 1994 and 30th September 1995. For a writer or artist to qualify, they must have had at least one piece of work published for the first time between those dates.

A "Fanzine" is defined as an amateur publication which is concerned with sf, fantasy, sf and fantasy fans and related subjects, copies of which may be obtained in exchange for other fanzines or in response to letters of comment. An "Active Fan" is defined as someone who has received six or more different fanzines during the year (different publications, not different issues of the same publication. The various official organs of a group, society or convention do not count as different fanzines).

Voting is open to full or supporting members of Novacon who meet the requirements above. On the back of the Nova ballot in your convention pack you will find a list of fanzines which I have received since last year; it is not comprehensive, but is designed to jog your memory. Please take the time to vote.



The Nova Awards: Previous Winners

1973: SPECULATION ed. Peter Weston; 1974: ZIMRI ed. Lisa Conesa; 1975: MAYA ed. Rob Jackson; 1976: MAYA ed. Rob Jackson; 1977: TWLL-DDU ed. Dave Langford; 1978: GROSS ENCOUNTERS ed. Alan Dorey; 1979: SEAMONSTERS ed. Simone Walsh; 1980: ONE-OFF ed. Dave Bridges.

YEAR	BEST FANZINE	BEST WRITER	BEST ARTIST
1981	TAPPEN ed. Malcolm Edwards	Chris Atkinson	Pete Lyon
1982	EPSILON ed. Rob Hansen	Chris Atkinson	Rob Hansen
1983	A COOL HEAD ed. Dave Bridges	Dave Bridges	Margaret Welbank
1984	XYSTER ed. Dave Wood	Anne Hammill	D. West
1985	PREVERT ed. John Jarrold	Abi Frost	Ros Calverly
1986	PINK BEDSOCKS ed. Owen Whiteoak	Owen Whiteoak	ATom
1987	LIP ed. Hazel Ashworth	D. West	D. West
1988	LIP ed. Hazel Ashworth	Michael Ashley	D. West
1989	VSOP ed. Jan Orys	Simon Polley	Dave Mooring
1990	FTT ed. Joseph Nicholas & Judith Hanna	Dave Langford	Dave Mooring
1991	SALIROMANIA ed. Michael Ashley	Michael Ashley	D. West
1992	BOB? ed. Ian Sorensen	Michael Ashley	Dave Mooring
1993	LAGOON ed. Simon Ounsley	Simon Ounsley	Dave Mooring
1994	RASTUS JOHNSON'S CAKEWALK ed. Greg Pickersgill	Greg Pickersgill	D. West

General Certificate of Science Fiction Education

by Vernon Brown

On the next few pages you will find a GCSE Question Paper. You should also find a loose A4 sized Answer Paper. If you don't have one, Please check with Registration.

Most questions in this Quiz require a short answer, but for various reasons this cannot be a written one. So each question has been given several "outline answers" which can be in full or abbreviated. The idea is that you match your answer to one of the "outline" ones. It's a bit like being given specifications for making a key, together with five different locks. If the key is made correctly, it will fit one of the locks, if it is not, it won't. However, to make the instructions simpler, the terms "question" and "answer" are used, although, strictly speaking, these terms are incorrect.

Instructions

1. Each question on the Paper has several answers.
2. Mark the answer that you think is correct. Each correctly answered question is worth one mark. Many answers are given as Acronyms, ie initials of words (eg VB = Vernon Brown). This is because giving answers in full often makes things much too easy.
3. Now choose which answers you will submit for marking. There are three sections - Section B is easy, Section A is medium and Section C has harder questions. You have to submit two sections which must include Section A. If you submit Sections A and B you will obtain a GCSE Ordinary Certificate if you pass, if you submit Section A and C you will gain a GCSE Advanced Certificate if you pass. Pass mark is 40%. Depending on how well you do, you will obtain a Pass or Credit at "O" level, or Pass, Credit or Distinction at "A" level.
4. Having decided which two Sections to submit ignore the other.
5. The Answer Paper has numbered and lettered squares corresponding to the questions and answers in your Question Paper. The idea is that you carefully block out with blue or black ink, biro or felt tip the squares corresponding to the answers you think are correct. Do not circle or cross the squares or do anything else, or use pencil, as your paper will not be marked if you do. This is because marking will be done by placing a card mark over your Answer Paper with holes cut in it corresponding with the correct answer square. Squares that show through are correctly answered. Signs, pencils, etc, are unsuitable for this type of parking. If you make a mistake put a large X through the incorrect square.
6. Now complete your Answer Paper. Block out the square corresponding to the Sections you have submitted, ie A and B or A and C, and print your name and

address, which we will use as an address label to send you your certificate if you are unable to collect it on the Sunday of the convention.

7. Check that all is completed properly and post your Answer paper only in the box at Registration. Please only fold it once. Make sure that it is posted by 6pm on the Saturday of the convention.

8. As an incentive, all Answer Papers submitted will be entered in a free prize draw.

9. I will have certificates with me on the Sunday - please contact me for them and find out whether you have a prize as well.

10. Finally, no one else will know how well you have done unless you tell them, so please have a go; you may do better than you think.

Section A

1. In RH's SiasL Michael Smith was the legitimate child of (x) parent(s). What is (x)?
a. 1 b. 3 c. 4 d. 7 e. 8
2. In Feintuch's SEAFORT SAGA what do the spacegoing aliens that he encounters look like?
a. Apes b. Fish c. Insects d. Lizards
e. Snakes
3. David Drake's THE JUNGLE is a sequel to which work?
a. A b. F c. J d. L e. W
4. In Farnham's Freehold what is a sign of service in males?
a. Facial tattoo b. Loss of ear c. Loss of thumb
d. Plaited hair e. Pointed hat
5. What device is all important in Brunner's WEB OF EVERYWHERE?
a. Airship b. Artificial telepathy c. Computer
d. Matter transmitter e. Time machine
6. Which of the following titles was not represented on this year's sf stamps issue?
a. T F M I T M b. T I M c. T T C
d. T T M e. T W O T W

7. In Weber's "Honor Harrington" series how does she kill the Steadholder who challenges her in Conclave?
a. Bowie knife b. Hands c. Mace d. Pistol
e. Sword
8. Who has just written an authorized sequel to THE TIME MACHINE?
a. D F b. E M c. H T d. S B e. W F
9. In S Green's BLOOD AND HONOUR who was Prince Viktor's impersonator?
a. An actor b. An apprentice c. A blacksmith
d. His brother e. A wizard
10. In S M Stirling's "The General" series what type of animals are used for riding?
a. Birds b. Cats c. Cattle d. Dogs e. Lizards
11. What is TIGER, TIGER also known as?
a. F b. E A c. S I A S L d. T S M D e. T T M
12. Shakespeare's TEMPEST is the basis for which film?
a. B R b. F G c. F P d. M e. Z
13. LEST DARKNESS FALL is a novel based on?
a. Alien Invasion b. The Moon c. Nuclear War
d. Time Travel e. Viruses
14. After what or who is the Hugo named?
a. Convention b. Fanzine c. Gernsback d. Victor
e. Wells
15. How many names has God?
a. 1 million b. 9 million c. 1 billion d. 9 billion
e. 90 billion
16. Who was the MAID OF MARS?
a. Mycia b. Pluvium c. Thora d. Thuvia e. Valia

17. Dan Dare's first spaceflight in EAGLE was to?
- a. Mars b. Mercury c. Moon d. Jupiter e. Venus

Section B

18. In Forstchen's "The Lost Regiment" series from which war was the regiment taken?
- a. American Civil War b. English Civil War
c. Vietnam d. WWI e. WWII
19. Where was Worldcon held this year?
- a. Glasgow b. Hague c. Orlando d. Paris
e. Toronto
20. In the novel THE TIME MACHINE what was removed from the machine to make it inoperative when it arrived in the future?
- a. Battery b. Coil c. Key d. Levers e. Switch
21. Which author's works were celebrated on British stamps this year?
- a. B S b. E A P c. H G W d. J V e. T T
22. What is "our last best hope for peace"?
- a. A N b. B 5 c. S P d. S T e. X F
23. To what do the aliens become addicted in Turtledove's "World War" series?
- a. Ginger b. Morphine c. Penicillin
d. Salt e. Sugar
24. Which of the following stars is nearest to Earth?
- a. B b. P c. T C d. T S e. V
25. In MARCHING THROUGH GEORGIA (Stirling) who are the Draka?
- a. Africans b. Aliens c. Americans d. Australians
e. Avians

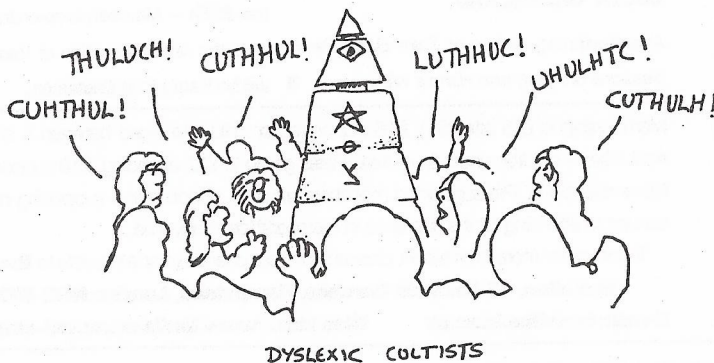
26. In which novel do firemen burn books?
a. C100 b. F451 c. K400 d. R80 e. THX401
27. How many legs does a Throat have?
a. 4 b. 6 c. 8 d. 10 e. 12
28. Who writes the "Slow Glass" stories?
a. Bradbury b. Brunner c. Dickson d. Harrison
e. Shaw
29. Where is Jetan played?
a. Atlantis b. Barsoom c. Luna d. Mercury e. Mu
30. In THE FIRST MEN IN THE MOON what is the gravity insulator?
a. Cavorite b. Gravite c. Lunite
d. Selenite e. Wellsite
31. Who invented the Three Laws of Robotics?
a. A C C b. H H c. I A d. K L e. R U R
32. Who directed the film JURASSIC PARK?
a. Badham b. Cameron c. Romero
d. Spielberg e. Zemeckis
33. How many leagues under the sea did J V write about?
a. 5,000 b. 10,000 c. 15,000 d. 20,000 e. 30,000

Section C

18. In what country is the "Maison D'Ailleurs"?
a. Andorra b. Belgium c. Canada d. France
e. Switzerland
19. How many different characters from the Dan Dare comic strip appear in the 1994 Greetings Stamps booklet?
a. 1 b. 2 c. 3 d. 4 e. 5

20. How long is Babylon 5?
a. 1 kilometre b. 1 mile c. 5 kilometres
d. 5 miles e. 10 kilometres
21. What, approximately, is the gravity at Mesklin's equator?
a. 0.5 b. 3 c. 100 d. 300 e. 700
22. In WHEN WORLDS COLLIDE what planet collides with Earth?
a. Bellus b. Eden c. Flora d. Venus e. Zyra
23. If Martians call Mars Barsoom, what do Jovians call it?
a. Aolf b. Arhenus c. Garobus d. Hyerdal
e. Muloon
24. In which decade was the term "Robot" coined?
a. 1900s b. 1910s c. 1920s d. 1930s e. 1940s
25. From where did the Gnurrs come?
a. Outerspace b. Rhull c. The sewers d. Underground
e. The woodwork
26. Which is the odd one out?
a. White Hart b. White Horse c. Globe d. One Tun
27. Georges Melies was an early sf
a. Artist b. Author c. Critic
d. Film maker e. Publisher
28. How was D'Courtney killed by Ben Reich?
a. Knifed b. Poisoned c. Shot
d. Strangled e. Run down
29. What does the Chung-Li virus affect?
a. Birds b. Computers c. Grass
d. Intelligence e. Reproduction

30. From which story by HBP were the "Lord Kalvan" stories derived?
- a. In Transit b. Gunpowder God c. Major Upheaval
d. Only the Lonely e. When in the Course
31. A Hoka is
- a. Canoid b. Feloid c. Octopoid
d. Reptiloid e. Ursinoid
32. What is the title of ACC's story about the Star of Bethlehem that destroyed an intelligent race?
- a. Behold, My Son b. The Light c. Rebirth
d. Starbright e. The Star
33. AELITA is a film set on
- a. Earth b. Mars c. Mercury
d. The Moon e. Venus



EVOLUTION

THE NEXT STEP



Evolution is the 1996 British National Science Fiction Convention, 5-8th April 1996 in the Radisson Edwardian at Heathrow, a 5 star hotel with room rates starting at £28 per person per night (sharing a triple room – £32 twin, £42 single). Come along to exercise your critical faculties or just have fun!

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[TAFF, 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 of not less than \$2 or £1. These votes, and the continued generosity of fandom, are what make TAFF possible.]

Nominations for the 1996, Europe to North America, must be received by 2nd December 1995. The voting deadline is 4th May 1996. For further details contact either of the administrators (details at the end of the following article).]

Stalking the Wild TAFF Report

Dave Langford

(This exploration of TAFF history first appeared as the entire contents of ANSIBLE 97 1/2, published for Intersection in August 1995. It has been slightly revised since the first printed version.)

The TransAtlantic Fan Fund still magically wafts its democratically chosen delegates from Europe to North America, and vice versa. Not all winners have published the once traditional full-length trip report... but partial reports also include much nifty material. Here ANSIBLE offers tiny extracts from Great Incomplete Trip Reports (some may yet be completed). To give the illusion of rigorous research, winners are listed chronologically with "arrowheads" to indicate eastward (>>) or westward (<<) transatlantic trips.

1952 << WALT WILLIS. Technically pre-TAFF, but nevertheless the inspiration for it all. Report: THE HARP STATESIDE, 1957.

1954 << VINCE CLARKE. Could not make the trip.

1955 << KEN BULMER. Report: "TAFF Tales", 1959-61, completed but not collected. "1. Thorn on the Rose" in ORION 21, 1959: "Many of you must have heard of the rumours that Bulmer was arrested in the States, that he was sent for a term to Sing-Sing, that the FBI trailed him everywhere...." (A police car had stopped him for Pavement Walking in Cincinnati:) "'What're you doing, bub?'" [...] The driver was youngish, obviously swollen-headed over the fact that he wore a uniform and had a powerful car under his hands, a badge and a) a tommy gun down by his leg. b) a pistol at his belt. c) a riot gun in the back seat. d) and probably an H-bomb in a SAC B-52b on call from his car radio. I showed them my driving licence. The youngster started to tear off each year's licence as though the thing were a book. 'Don't be stupid,' I said, or something even more wounding, and snatched the thing away. He bristled. The older man at his side said a few quiet words to soothe him down and then casually, as though exercising Herlock Sholmesian craft, mentioned the word 'English'. [...] After that we got on like a house on fire."

1956 >> LEE HOFFMAN. Declined TAFF trip; travelled privately.

1957 >> BOB MADLE. Report: A FAKEFAN IN LONDON, 1976.

1958 << RON BENNETT. Report: COLONIAL EXCURSION, 1961.

1959 >> DON FORD. Report: TAFF BAEDEKER (in two parts, 1960-1).

1960 << ERIC BENTCLIFFE. Report: EPITAFF, 1961.

1961 >> RON ELLIK. Report: THE SQUIRREL'S TALE, 1969.

1962 << ETHEL LINDSAY. Report: THE LINDSAY REPORT, 1963.

1963 >> WALLY WEBER. Partial report rumoured but not traced.

1964 << ARTHUR THOMSON (ATOM). Report: ATOM ABROAD, 1965.

1965 >> TERRY CARR. "Beyond the Mnemonic Statute of Limitations" in RAFFLES 8, 1984: "Mike Moorcock introduced himself and insisted on buying me a pint even though he was in his scuffling days then. We talked about the time a few years before when he was scripting the British TARZAN comic book or some such and Tuckerized Dave Rike as one of the characters; Mike also mumbled and muttered, in that way he had even then, about London fan and pro factions - the New Wave was just getting started in 1965 - and I never did get straight just who hated whom or why, except that everyone seemed to hate Charles Platt. *Plus ça change....*" [] "As a recent TAFF winner wrote to me, it's a 'pain in the ass, remembering the names of all these foreigners'...." [] "All this happened nearly 20 years ago, in a time few people remember and even those of us who took part in it find nearly mythic and recall it through a pint, stoutly."

1966 << TOM SCHLUCK. Bits in German-language fanzines only?

1968 >> STEVE STILES. Various deranged fragments (with a slight gap between 1968 and 1984) under the overall title "Harrison Country". "Chapter 31, pg 147" in BSFAN 15, 1986, claims to be his TAFF speech: "You're scum! *Scum!* Every last one of you. You know, as I look out over your sallow faces I, I... ack! ack!... I have to swallow very hard. There is something quite scabrous about British fandom [...] Decency... You've heard of decency? Are you even *aware* of what the word means? I thought not... I think that if I were to take that word and inscribe it on the head of this pin, and take that pin and immerse it in this pitcher of water and lock the pitcher in this drawer, and perhaps wrap the whole thing in pliable styrofoam... why, if that word had sentience it would scream in outrage! [] You're all damned! Damned and deserving of those torments; deserving of the red hot gridirons blistering you up nice and crisp, the pong of sulphur in your nostrils, and you screaming for mercy but there will be *no* mercy, for you... are... British fandom!"

1969 << EDDIE JONES. Apparently nothing.

1970 >> ELLIOT SHORTER. Segments in LOCUS and SPANISH INQUISITION. The first, as he ruefully pointed out, took him as far as his TAFF win, and the second just barely got him on to the plane for Europe.

1971 << MARIO BOSNYAK. Published nothing, mysteriously claiming that if he did he'd have had to tell the truth and cause offence.

1973 >> LEN & JUNE MOFFATT. THE MOFFATT HOUSE ABROAD, 1974.

1974 << PETER WESTON. Segments including "Stranger in a Very Strange Land" in SF MONTHLY, 1974: "Imagine 3,000 science fiction fans packed into one huge hall; a hotel reputed to possess nearly four miles of internal corridors; and total receipts of well over a quarter of a million dollars! Yes, *everything* is big at an American World Science Fiction Convention!" [] "'You Dirty Old Man, Asimov,' called Ellison from a dais in the centre of the main hall. 'Stand up, Harlan!' retorted Asimov from the top table, referring to Ellison's modest height." [] "I noticed that as a result of the John Norman GOR books, slave girls in chains were particularly abundant this year!" [] "All too soon the next day, the WorldCon came to an end, its main arteries severed and its life- blood flowing down the steps of the hotel...."

1976 >> ROY TACKETT, BILL BOWERS (tie; Bowers could not travel). Tackett published a four page summary report in STICKY QUARTERS 13, 1985.

1977 << PETER ROBERTS. Eight chapters of NEW ROUTES IN AMERICA.... "2. Big City Hustle", EGG 11, 1978: "Ideally all fans should look thoroughly remarkable so that it would be simple and straightforward to introduce them; I could then say, for example, that Suzanne Tompkins was eight foot tall with green hair, or Gary Farber was the furry bloke with purple ears and a gold lame eyepatch. No problems then. [...] In fact, of course, apart from a faintly luminous guff fannish aura, most fans look almost human." [] "5. Freeways and Turnpikes", MOTA 27, 1979: "American roads go straight ahead, oblivious of the landscape around them. Even a modern British motorway looks like a meandering folly beside a US highway. The Americans must have taken small maps and big rulers and drawn bloody great lines connecting the cities. Then they simply went out and built roads where the lines were marked. It didn't matter to them what was there: valleys, hills, forests, rivers - they ignored the lot." [] "7: SunCon and the Sea Off Miami" in GRITBIN 2, 1980: "The architect had apparently conceived the [hotel] as a synthesis of bus station and barracks, but the decorator had eschewed such utilitarianism and had done the whole thing up like a backwoods brothel. [] My favourite monstrosity was a chair outside the lifts near my room. It was massive, high-backed, covered in red plush, and winged with two elderly nymphs whose sharply- pointed breasts jutted out so far that they snagged the clothes of passers-by. I've never seen a chair with dangerous nipples before. I wouldn't have minded that as a souvenir."

1979 >> TERRY HUGHES. "Two-Fisted TAFF Tales" portion in STICKY QUARTERS 13, 1985. "'Bam!' The pool cue slammed into the back of my skull.

I whirled around to face my attacker [...] I'd thought my biggest worry would be drunken fans pissing on my shoes...."

1980 << DAVE LANGFORD. Report: THE TRANSATLANTIC HEARING AID, 1985.

1981 >> STU SHIFFMAN. Published chapter, "A Raffles Lad Abroad or The Road to Yorcon" in RAFFLES 6, 1982: "It's hell in woman's undies." [] "Everyone," he called out at the boarding gate, 'this man is being deported for income tax evasion!' and 'Make room - he's running away from his four wives!' He's a good buddy...." [] "By spectacular coincidence, Reading [Berkshire] looks rather 'British' to me. I haven't quite figured out why - aside from all the Britons and signs in English." [] "There had been other sights, like the Town Hall-Library-Museum. The last had provided a good overview of local history, with relics of Roman, Saxon, Tudor and later times. Material on Reading Abbey, stuffed birds and animals, and a collection of Huntley & Palmer biscuit tins. I can't help it - I'm an unrepentant history freak." [] "I read the TWLL-DDU that Dave had given me. It contained [...] the first instalment of the Dreaded Langford TAFF report. The filthy swine...."

1982 << KEVIN SMITH. Nothing.

1983 >> AVEDON CAROL. Bit in ANSIBLE 33, 1983: "They tell me that Albacon II was Not So Hot as Eastercons go, organizationally a mess and all that, but I couldn't tell. I had the good luck to be mostly unfamiliar with the normal run of local fanpolitics, and I wasn't in on the gory details, which I must say I found refreshing. [...] I had no trouble finding the Fanroom, and therefore the fans, which is the main thing. So as far as I was concerned everything was fine. [...] Must say I got a bit tired of the same old fish for lunch every day, and breakfast was too early. I certainly would have preferred a better grade of soft drink, but the bartender who kept grabbing his crotch supplied an interesting floorshow. I do wish, however, that D. West would take up a game which makes a more interesting spectator sport.... And everyone was really just absolutely triffic and you see if I write my TAFF report right now it will be all mushy and effusive and even maudlin and not very funny and - shit, now I know why no one ever finishes a TAFF report." *(The allusion to D. West's domino-playing, at a time when he was denying he'd stand for TAFF, may hardly seem like sabotage of D.'s 1984 candidacy. But that's how the instigator of the 1984 TAFF wars saw it....)*

1984 << ROB HANSEN. Published report: ON THE TAFF TRAIL, 1994.

1985 >> PATRICK & TERESA NIELSEN HAYDEN. "Work in Progress" fragments and one full chapter: "Aspects and Inclinations" in HYPHEN 37, 1987: "Another day we drove from Donaghadee up to Portstewart, to have tea with the Whites, give James his Doc Weir Award, and commit a silly oneshot on the impressive new White word processor by way of christening it. The official presentation of the Doc Weir Award was thorough, taking place six times so that James could be photographed trying to look Naughty with Teresa while she presented the cup and certificate. Our own snapshots reveal that neither party has the least talent for visible wickedness; the photo of James demonstrating Psneerotics is much more striking. Meanwhile Peggy White laid out lavish quantities of food

and conversation, including a lively reenactment of the time she got stuck on a programme item debating male vs. female superiority. At a loss for points of feminist theory to argue, she improvised by marching over to a short member of the opposing team (she's not far shy of six foot), putting her hand on the top of his head, and announcing, 'I, for one, object to being referred to as The Little Woman!' To her great relief the point carried the day...."

1986 << GREG PICKERSGILL. Greg intended his report to incorporate other fans' accounts of his travels. Thus Linda Blanchard in SCATTERSHOT 3, 1986, sees him interviewed by Ted White: "To the question of how, after years of speaking out against TAFF and belittling American fandom, he'd decided to run for TAFF and come over, Greg answered that he'd finally met some Americans 'who weren't as dimwitted as we'd thought. You could actually hold a conversation with them.' There had been some good Americans over in recent years, like Stu Shiffman, but they were rather quiet. 'And you didn't notice that retiring violet, Avedon Carol, right?' Ted laughed. 'No actually,' Greg said, straight faced, 'since she spent most of her time humping Rob Hansen.' It was the visit from the Nielsen Haydens that knocked him silly. Suddenly there were these two quite interesting fans who just dropped in seeming to know about everything [...] and Pickersgill hadn't known them at all. Later, at home, he hauled out all the NH fanzines he'd received over the years and read them for the first time...." [] "Taffman in Toronto" by Mike Glicksohn in THE CAPRICIAN 4, 1989: "In order to demonstrate the intensity and sincerity of his feeling he abruptly left his couch, marched through the front door of the hotel and threw up against the side of the building." [] "... a Damn Fine TAFF delegate."

1987 >> JEANNE GOMOLL. Portions under the overall title ALWAYS COMING HOME. "Chapter 2" in WHIMSEY 7, 1992: "Greg said that Scott and I stood out as obviously American. Was it my backpack? Scott's jean jacket? Something about the way we moved? There didn't seem to be a huge difference in the way we dressed, not when you considered each garment, one at a time. Of course, people heard our American accents and would know, but even when we were silent, we were recognized. Toward the end of our trip, Scott and I were riding a train south [...], and Scott made his way to the rest room down an aisle through a group of young, male partyers. One guy yelled at the top of his lungs and pointed directly at Scott, 'American!' Scott returned stunned and confused, wondering how he had betrayed his nationality...." [] "'Whatever you do,' warned Linda [Krawecke], 'don't go on about the cute, little packages in the stores.' [...] A Brit within earshot of an American exclaiming over the 'cute' packages would probably categorize the speaker as a typical American, obsessed with bigness, wealth and over-indulgence. I figured it had more to do with the difference between American and Brit refrigerators...."

1988 << LILIAN EDWARDS & CHRISTINA LAKE. *Lilian* - "I have to hang my head in shame and say I have *never* written any of my TAFF trip up...." *Christina* - four discontinuous segments including "Voodoo Jambalaya" in THE CAPRICIAN 4, 1989: "Surely I would find something fabulous in the dealer's room of a big American convention? Surely it would be an experience not to be missed? Well, actually, no. I'd seen better selections of books in some of the stores of San Francisco, newer American editions at British conventions, more children's fantasy in Horfield junior library. In fact most of the stalls seemed mainly

interested in selling Star Trek memorabilia or dragon/unicorn jewellery." [] "Bill Wagner, a large, amiable American who was feeling a bit morose because he'd just split with his girl friend, began expounding his theory on the restoration of virginity. I forget the details, mainly because I wasn't taking it seriously at the time, but it seemed to involve nuns and strange popping noises on aeroplanes. 'Yes, Bill,' I said to keep him happy (after all, we were planning to crash at his flat in New York). 'Yes, Bill, I'm sure that we'll all get our virginity back some day.' But this seemed to be missing the point...."

1989 >> ROBERT LICHTMAN. Portion in FAPA; privately circulated synopsis; "Doorway" in TRAPDOOR 9, 1990: "One of the fringe benefits of being a TAFF delegate is that you can generally move between feuding elements of the host fandom without rancour on anyone's part. Often I felt like a Heinleinesque 'fair witness' as I spent time with various of the warring factions and got to hear their respective viewpoints of the battle lines of British fandom. Preferring mostly to socialize and sightsee, when interfan hassles were discussed, I usually just listened - to scope out for myself (if possible) the truth (ever shifting and often elusive) of the various positions I'd seen espoused in fanzines. When I occasionally commented, it was mostly in a general way, trying my best not to take sides. Sometimes this was challenging...."

1991 << PAM WELLS. Nothing... or so she *claims*.

1992 >> JEANNE BOWMAN. THE ALMOST FACTUAL FAN, condensed reports for ANSIBLE... "Friday. We must down to the sea - hustle to Illumination in time to be identified from the opening audience. 'Hello Jeanne.' 'Hello Pam.' TAFF snapshots panel. Seven people attend, inc. ops personnel. Hotel room has a gorgeous Irish Sea view, and a peculiar plaintive wailing with the ocean breezes. Saturday. Illumination. Joseph Nicholas, Green, astonished, watches Greys hoist selves on own petards in panel debate. Ian Watson draws big crowd for '51st State' discussion. I assert Puerto Rico first in line for the honour. Brief pang of homesickness - where are the dozens of hard boiled eggs to colour? Haunting Ramsey Campbell reading. Disco sucks. Sunday. Illumination. Pam Wells reveals interest in filking. 'Ghosts of Honour' panel - Don Herron flawless laconic Willeford, Ian Watson transcendent as Olaf Stapledon, sly double headed Wm.Burroughs characters and Bob Shaw. Howling success. Colour Coordinated TAFF Auction. Monday. Indian lunch with the Ramsey Campbells. Peter Atkins and Paul McAuley lasted till they threw us out at 4pm. Continued illumination with D. West in Keighley. Tuesday. Drag D. to Haworth (he offers to show street corner where Bronte boy bought dope) and we wuther in the heights...."

1993 << ABIGAIL FROST. One-off fanzine IN PROGRESS produced on trip, plus "The Frost Report" fragments sent to ANSIBLE... "You left your heroine at Seattle Zoo, finding a bright orange slug with beautifully crisp dotted lines on its back (I bet they don't come out in the slide, though). Seattle turns out to be paradise on Earth. As an estuarine port with an aviation factory, it is of course the colonial equivalent of Bristol, but that doesn't quite cover it adequately. Mostly I lotos-ate (Lebanese meal with le tout Seattle, party at Vonda McIntyre's where I was billeted in her absence) and shopped (Pike Place Market, Left Bank Books and the unutterably wonderful Archie McPhee's), but had a healthy day walking in the foothills of Mt Rainier with Andy Hooper, Carrie Root and Bill 'I tell you it's a

gigantic mutant gerbill!' Bodden. Pine martens chased ground squirrels up trees, marmots (words cannot express how ridiculous they are, honest) bared their teeth at Andy as he declaimed fanzine articles to the echoing glade, glaciers crept inexorably downwards and a chipmunk climbed up my jumper."

1995 > > DAN STEFFAN. We'll let him finish his trip first. Maybe.

AFTERTHOUGHTS

ANSIBLE enjoyed a terrific response when I invited volunteer typists to key in old issues so all back numbers could be made electronically available. What next? Listed above are two trip reports whose publication in one-volume editions would surely be a Good Thing: Ken Bulmer's (complete, running to 28pp of quarto according to Vince Clarke) and Peter Roberts's (two more chapters exist following the eight that were published; although he stayed in America for months and would need another 20 chapters to cover all the post-Worldcon sightseeing and visits to fans, the existing material is a substantial report as it is). There is a rumour that another fan wishes to publish the Ken Bulmer report unilaterally.

I wonder: what does fandom think of farming out the bits of the Roberts "New Routes in America" for keying-in... it's nothing like as voluminous as that stack of old ANSIBLEs? The first benefit would be that those on the net can at once read it on line; the second, that printed copies could be run off and the \$500.00 bounty (offered by the US fan organization SCIFI for each published TAFF report) collected at last.

I have since received the Elliot Shorter chapter from THE SPANISH INQUISITION (1976) ed. Jerry Kaufman and Suzanne Tompkins, courtesy of Jerry Kaufman, and located the Roy Tackett and Terry Hughes segments (in STICKY QUARTERS ed. Brian Earl Brown) which hadn't been traced when the first printed edition of the special ANSIBLE was prepared; a tiny bit from the latter has been squeezed in. Robert Lichtman informs me that despite her dubious claims, Pam Wells did in fact publish one TAFF segment covering post-trip blues: "Depression Tango" in SALIROMANIA 6 ed. Michael Ashley, 1991. At The Scottish Convention itself, inspired by advance warnings of this survey, Lilian Edwards published a first episode in her THE WRONG LEGGINGS 3. And an ashen-faced Steve Stiles is now pondering a final instalment of his "Harrison Country" report, which may appear in 1996 in the form of a Goon Show pastiche. He has confided its horrific ending to me, but I am sworn to secrecy.

Current TAFF administrators are (Europe) Abigail Frost, 95 Wilmot Street, London, E2 0BP, and (North America) Dan Steffan, 3804 S 9th St, Arlington, VA 22204, USA. My and Rob Hansen's trip reports are still being sold in aid of TAFF: ask us....

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1 1971 (144)	Imperial Centre	James White Committee: Ray Bradbury, Alan Denham, Alan Donnelly, Pauline Dungate.	Vernon Brown
2 1972 (144)	Imperial Centre	Doreen Rogers Committee: Stan Eling, Jeffrey Hacker, Richard Newnham, Meg Palmer, Hazel Reynolds.	Pauline Dungate
3 1973 (146)	Imperial Centre	Ken Bulmer Committee: Stan Eling, Gillon Field, Meg Palmer, Geoff Winterman.	Hazel Reynolds
4 1974 (211)	Imperial Centre	Ken Slater Committee: Pauline Dungate, Stan Eling, Gillon Field, Robert Hoffman, Arline Peyton, Rog Peyton, Hazel Reynolds.	Dr Jack Cohen
5 1975 (272)	Royal Angus	Dan Morgan Committee: Ray Bradbury, Pauline Dungate, Robert Hoffman, Laurence Miller, Arline Peyton.	Rog Peyton
6 1976 (317)	Royal Angus	David Kyle Committee: Helen Eling, Laurence Miller, Arline Peyton, Rog Peyton.	Stan Eling
7 1977 (278)	Royal Angus	John Brunner Committee: Liese Hoare, Martin Hoare, Ian Maule, Janice Maule, Dave Langford.	Stan Eling
8 1978 (309)	Holiday Inn	Anne McCaffrey Committee: Dave Holmes, Kathy Holmes, Chris Walton, Jackie Wright.	Laurence Miller
9 1979 (290)	Royal Angus	Christopher Priest Committee: Helen Eling, Stan Eling, Chris Morgan, Pauline Morgan, Paul Oldroyd.	Rog Peyton

NOVACON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIR
10 1980 (495)	Royal Angus	Brian W Aldiss	Rog Peyton
	Committee:	Joseph Nicholas, Keith Oborn, Krystyna Oborn, Paul Oldroyd, Chris Walton.	
11 1981 (362)	Royal Angus	Bob Shaw	Paul Oldroyd
	Committee:	Helen Eling, Stan Eling, Joseph Nicholas, Phil Probert.	
12 1982 (373)	Royal Angus	Harry Harrison	Rog Peyton
	Committee:	Chris Baker, Dave Hardy, Eunice Pearson, Phil Probert.	
13 1983 (339)	Royal Angus	Lisa Tuttle	Phil Probert
	Committee:	Chris Donaldson, Steve Green, Dave Haden, Jan Huxley, Paul Oldroyd, Eunice Pearson, Paul Vincent, John Wilkes.	
14 1984 (333)	Grand	Rob Holdstock	Steve Green
	Committee:	Kevin Clarke, Ann Green, Dave Haden, Eunice Pearson, Phil Probert, Martin Tudor, Paul Vincent.	
15 1985 (340)	De Vere	James White	Phil Probert
	(Coventry)	Dave Langford	
	Committee:	Tony Berry, Carol Pearson, Eunice Pearson, Graham Poole, Martin Tudor.	
16 1986 (257)	De Vere	E C Tubb	Tony Berry
	(Coventry)	Chris Evans	
	Committee:	Nick Mills, Darroll Pardoe, Rosemary Pardoe, Graham Poole, Maureen Porter.	
17 1987 (315)	Royal Angus	Iain Banks	Bernie Evans
	Committee:	Mick Evans, Dave Hardy, Graham Poole, Stephen Rogers, Geoff Williams.	
18 1988 (336)	Royal Angus	Garry Kilworth	Tony Berry
	Committee:	Bernie Evans, Rog Peyton, Greg Pickersgill, Linda Pickersgill, Martin Tudor.	
19 1989 (426)	The Excelsior	Geoff Ryman	Martin Tudor
	Committee:	Tony Berry, Helena Bowles, Bernie Evans, Nic Mills, Pam Wells.	

NOVACON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIR
20 1990 (330)	The Excelsior	Dr Jack Cohen	Bernie Evans
	Committee: Al Johnston, Alice Lawson, Steve Lawson, Nick Mills, Richard Standage.		
21 1991 (200)	Forte Post House (ex-Excelsior)	Colin Greenland	Nick Mills
	Committee: David T Cooper, Bernie Evans, Al Johnston, Alice Lawson, Steve Lawson, Chris Murphy.		
22 1992 (300)	Royal Angus	Storm Constantine	Helena Bowles
	Committee: Tony Berry, Bernie Evans, Jenny Glover, Steve Glover, Carol Morton, Richard Standage.		
23 1993 (350)	Royal Angus	Stephen Baxter	Carol Morton
	Committee: Helena Bowles, Bernie Evans, Tony Morton, Richard Standage.		
24 1994 (214)	Royal Angus	Graham Joyce	Richard Standage
	Committee: Helena Bowles, Sarah Freakley, Carol Morton, Tony Morton, Chris Murphy, Martin Tudor.		
25 1995 (338)	The Chamberlain	Brian W Aldiss Harry Harrison Bob Shaw	Tony Morton
	(Special Guest: Iain M Banks) Committee: Tony Berry, Carol Morton, Chris Murphy, Richard Standage, Martin Tudor.		

* * * * *

Please note that the attendance figures above (the number in brackets under each year) have, in the majority of cases, been taken from the members listed when each Programme Book went to press. They are not final totals of the attendees at each of the Novacons. For example the final membership at Novacon 17 was 352 (not 315) and at Novacon 18 was 411 (not 336).

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Prepared by Richard Standage

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	£
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Advertisements	120
Book Room	265
Auction Proceeds	127
Building Society Interest	3

6052

Expenditure

Hotel Bill	1721
Printing, Postage and Stationery	2003
Programme	765
Tech. Ops.	620
Awards and Prizes	270
Insurance	250
Ops.	56
Badges	64
Van Hire	185
Committee Expenses	115

6049

Excess of Income over Expenditure £ 3

INTERVENTION

THE 1997 UK NATIONAL SF CONVENTION

The 1997 Eastercon will be put together by a committee whose core is the Wincon team, which has run three highly regarded regional conventions. Most of us also have experience of working on some aspect of an Eastercon or Worldcon.

We believe that a good convention begins with an idea, not a hotel, so our programme will use the tried and tested Wincon method of taking a poor innocent concept, feeding it through a shredder and checking out the results. In this case the victim of our depravities is **COMMUNICATION.**

We will:

- Look at actual and fictional attempts to talk to extra-terrestrial intelligence and other life forms on this planet.
- Discuss the social impact of telecommunications and extrapolate our findings into the future.
- Examine languages ancient and modern, and consider whether the translators in Star Trek don't translate Klingon because it is made up entirely of obscenities.
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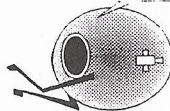
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version of Wuthering Heights.

- Ask if it is as good to talk as British Telecom want us to think and whether Microsoft is

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BARS!



planning to bring out a spell checker for crop circles.

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We intend to fascinate, to educate, to amuse and to engage the imagination. To help us in our endeavours we need scientists, engineers, social historians, people who believe in Flying Saucers, people who don't believe in Flying Saucers, actors, writers, translators, adapters, artists, linguists, philologists and the plain people of Fandom. If you want to help please get in touch.

Fans Across the World by Bridget Wilkinson

Fans Across the World was originally set up for Conspiracy in early 1987. Seacon 1984 (the Eurocon) had proved that we would have an increasing number of fans from other European countries coming (although nobody knew how many more, and how fast), and some sort of welcoming organisation seemed in order. Two main problems presented themselves for non-English speaking fans coming to the convention - one was contact, and the other was money. In particular, contact with western European fans was less good than it might have been, while numbers of eastern European fans at Seacon had had to be found crash space in a hurry. In essence these problems remain, although contact is now probably as good as it has ever been, and fewer fans arrive with no money at all - having been screened out by HMG's visa issuing facilities first.

After Conspiracy FATW first was extended to cover Confiction, then got a more permanent lease of life in the run up to Helicon (the Eurocon) and Intersection. John Brunner was asked to be Honorary President, to honour his services to contact between the various European sf communities over the years, and what had originally been a jumped up advertising flyer the FANS ACROSS THE WORLD NEWSLETTER became an internationally-biased newszine. Much of the promotion of contact now went through the newsletter, while fundraising for financial help continued.

Each time financial help has been needed it has ended up being concentrated on a different national group. At Conspiracy it was Poland, at Confiction the Soviet Union, at Helicon Romania, and at Intersection Croatia. The reasons each time have been different - as have the reasons the conrunners of that convention have had for a "least favourite nationality" (ie the one that dropped the biggest bricks).

After Intersection things have changed yet again. John Brunner will be very sorely missed, and I certainly would like to do something for the longer term in his honour. On a lighter note, the NEWSLETTER is now available by e-mail (from bjw@cix.compulink.co.uk), and the presence of the Internet is doing the strangest things to contact within fandom.

Correspondence abroad was always slow and hideously expensive. It can now be as fast and cheap as sending a message across town, easier actually - so some people are stopping doing that instead. The most obvious change has been to the speed of contact with the USA, but in the longer term the effects on contact between fandoms in other places will probably be more profound. Replacing a very slow, utterly incompetent postal service with e-mail is a much greater change than allowing letters of comment to take a day arriving instead of a week. To be honest, it has enabled contact with places like the Ukraine to become possible.

So, what's needed? - as ever money, but also news of other places, and fans being willing to get involved with other non-English speaking fandoms.

In the end FATW, like any organisation, can only do so much - the rest is up to you. If you see a lost looking foreign fan in the bar say hello and try speaking to them (slowly if need be!). You will probably find they are well worth speaking to.

A Little Announcement from Carol Morton, Chairman Novacon 26.

Just to let you all know that Novacon 26 next year will be held at the Hotel Ibis, off Hurst Street, in Birmingham, over the weekend of 8th to 10th November 1996, it's a week later than normal I know but even the talents of Mr Tudor were not proof against the influx of convention business to Birmingham.

To the really important stuff.

Guest of Honour will be David Gemmell - many thanks to him for agreeing to be our GoH. The cost will be £23.00 at Novacon 25, rising to £25.00 after the con and possibly rising again thereafter. Details of hotel prices can be found in Novacon 26's first Progress Report which is in your Novacon 25 programme package, hotel forms are also available in PR1 and yet again the question of a deposit rears its ugly head. For more details consult your programme package or me on the Novacon registration desk.

Acknowledgements

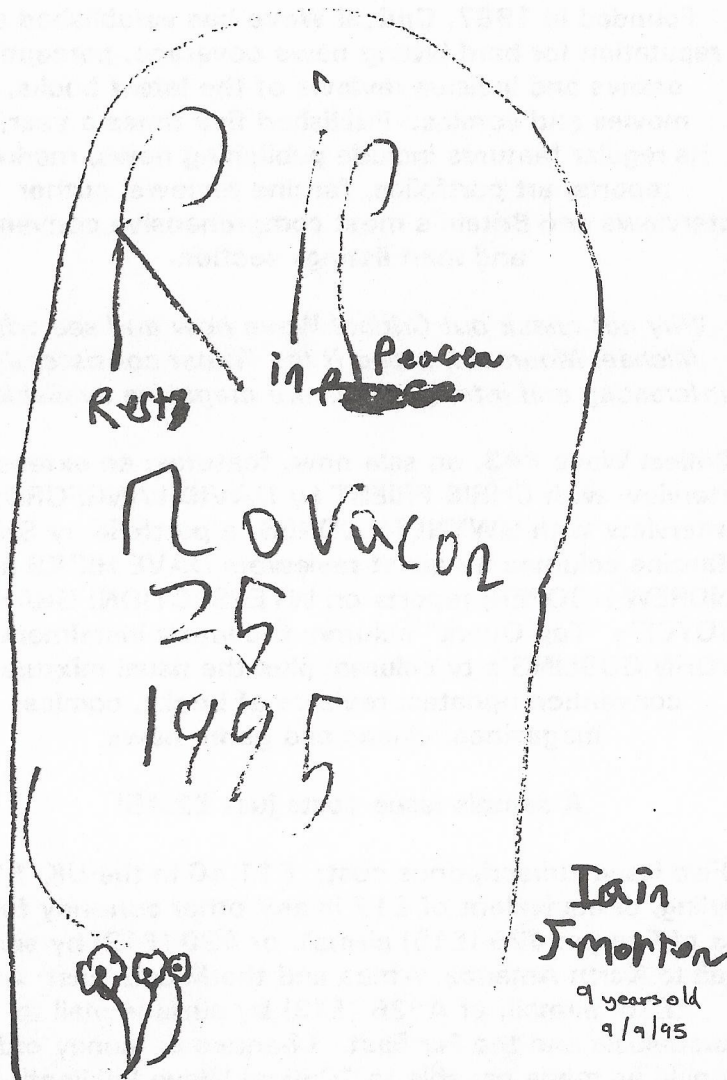
Many thanks to all those who contributed to this Programme Book and special thanks to DAVID A HARDY for the Progress Report covers, the dtp on our flyers and the covers of the Special and this Programme Book. Thanks also to D. WEST and TIM GROOME for their cartoons and DAVE MOORING for his cartoons and the interior illustrations in the Special.

Special thanks to PHIL STEPHENSEN-PAYNE for supplying such comprehensive bibliographies of our Guests. If you are interested in further details of the work of either our Guests or other authors, it will be worth your while checking out the GALACTIC CENTRAL bibliographies which Phil edits. For a complete list of the 34 authors covered so far (and the prices of the booklets) send a stamped, self-addressed envelope to Phil Stephensen-Payne, "Imladris", 25A Copgrove Road, Leeds, West Yorkshire, LS8 2SP.

Finally, a very big thank-you to the true heroine of this publication, BERNIE EVANS, who not only typed up several late arriving contributions and chased

replacements for no-shows, but also proof read the entire thing in less than a week!
(So any mistakes can be laid at her door... just kidding Bernie!)

This publication was produced by MARTIN TUDOR for Novacon 25, November 1995, on behalf of the Birmingham Science Fiction Group and was printed by Printability, Brierley Hill, West Midlands.



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GOH	Bob Shaw	197	Alex Clarke
SG	Iain Banks	223	Brian Clarke
		209	James Clarke
117	Tom Abba	222	Jane Clarke
033	Mike Abbott	193	Cat Coast
272	Arnold C Akien	170	Elaine Coates
008	Margaret Aldiss	115	Jack Cohen
017	Paul Allwood	150	Noel Collier
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273	Chris Amies	320	David T Cooper
269	Fiona Anderson	313	Philip J Cooper
076	Kevin Anderson	167	Steve Cooper
148	David Angus	212	Keith Cosslett
227	Erik Arthur	036	Dave Cox
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286	Steven Cain	189	Tommy Ferguson
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144	Catie Cary	280	Janet Figg

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120	Mike Ford	141	Shep Kirkbride
282	Thierry Fournier	159	Cedric Knight
221	Jon Fowler	318	Linda Krawecka
052	Vikki Lee France	034	Dorothy Kurtz
074	Susan Francis	265	Christina Lake
182	Sarah Freakley	168	Dave Lally
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031	John Harvey	077	Rod Milner
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332	Steve Hatton	304	Jo Mills
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290	Paul Hiley	058	Chris Morgan
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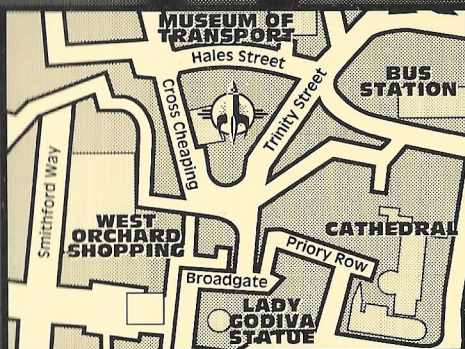
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